

THE DIAPASON

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 Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-Sixth Year, No. 11—Whole No. 671

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LONG ISLAND CHURCH WILL HAVE NEW MÖLLER

AT GARDEN CITY COMMUNITY

Robert Baker is Consultant, and
 Robert E. Flood Organist —
 Installation in 1966

The Garden City Community Church, Garden City, Long Island, N.Y. has selected M. P. Möller, Inc. to build a new three-manual organ to be installed in the summer of 1966. Dr. Robert Baker was retained as consultant and prepared the specifications in conjunction with Robert E. Flood, director of music of the church, and the Möller staff.

The new instrument will be installed at the rear of the chancel with tone projection direct to the nave. An exposed antiphonal division is prepared for in the console. This may be installed at the same time as the main organ.

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
 Nachthorn 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Cymbel 3 ranks 183 pipes
 Tremulant
 Carillon Bells (prepared)

SWELL

Rohrgedeckt 16 ft. 12 pipes
 Rohrflöte 8 ft. 68 pipes
 Viole de Gambe 8 ft. 68 pipes
 Viole Celeste 8 ft. 68 pipes
 Principal 4 ft. 68 pipes
 Flute Harmonique 4 ft. 68 pipes
 Gemshorn 2 ft. 61 pipes
 Larigot 1½ ft. 61 pipes
 Plein Jeu 3-4 ranks 220 pipes
 Fagotto 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Fagotto 8 ft. 12 pipes
 Hautbois 4 ft. 68 pipes
 Tremulant

CHOIR

Spitzprincipal 8 ft. 61 pipes
 Gedeckt 8 ft. 61 pipes
 Flauto Celeste 8 ft. 49 pipes
 Flauto Celeste T.C. 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Nazard 2½ ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Tierce 1½ ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Scharf 3 ranks 183 pipes
 Cromorne 8 ft. 61 pipes
 Posaune 8 ft. 29 pipes
 Tremulant

ANTIPHONAL (prepared)

Gedeckt 8 ft.
 Gemshorn 8 ft.
 Principal 4 ft.
 Flöte 4 ft.
 Principal 2 ft.
 Tremulant

PEDAL

Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaton 16 ft.
 Rohrgedeckt 16 ft.
 Principal 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Spitzflöte 8 ft. 32 pipes
 Rohrflöte 8 ft.
 Octave 4 ft. 12 pipes
 Spitzflöte 4 ft. 12 pipes
 Spitzflöte 2 ft. 12 pipes
 Grave Mixture 2 ranks 64 pipes
 Rauschquint 2 ranks 24 pipes
 Posaune 16 ft. 32 pipes
 Fagotto 16 ft.
 Posaune 8 ft. 12 pipes
 Cromorne 4 ft.
 Cornet 4 ranks (synthetic)



Clifford McAree is the new president of the Royal Canadian College of Organists, elected for a two-year term at the annual meeting which opened the national convention in Hamilton Aug. 31.

A native of Minnedosa, Man. he received his Licentiate diploma in piano in 1939 from the Royal Conservatory of Music of Toronto, winning the gold medal as the outstanding student of that year. In world war 2 he served in the broadcasting unit of the Canadian Army in London. Later he resumed his musical studies as a DVA student. He holds a Bachelor of Music degree from the University of Toronto, is FRCCO, and has the Conservatory's Licentiate diploma in organ.

Besides his teaching duties at the Conservatory, Mr. McAree is organist and choir director of the Eglinton United Church, Toronto, and conductor of the York Male Singers. He is principal of the Forest Hill Branch of the Conservatory, is on the Conservatory's examining board and is well known as a Festival Adjudicator.

Among his teachers he numbers Viggo Kihl, Alberto Guerrero, Muriel Gidley Stafford, F. J. Horwood and S. Drummond Wolfe. He and his wife Ruth have a son David and a daughter Janet.

SOWERBY TRIBUTE CONCERT AT CATHEDRAL IN ST. LOUIS

A concert honoring Leo Sowerby's 70th birthday year will be sung Oct. 17 at Christ Church Cathedral, St. Louis. Ronald Arnatt will conduct the St. Louis Chamber Chorus in Sowerby's Communion Service in C, his motet, Tues vas electionis, and anthems Come, Holy Ghost and O Praise the Lord, O Ye Nations. Carolee Coombs and Ronald Arnatt will perform the Songs of Faith and Penitence. Mr. Arnatt will play the Sowerby Whimsical Variations, Arioso and Toccata and his own Variations on a Theme by Leo Sowerby.

APPLICATION FORMS FOR FULBRIGHT grants for 1966-67 must be submitted to the Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017 no later than Nov. 1. College and university students should consult their Fulbright program advisers.

FIRE WRECKS KANSAS CITY CHURCH AND NEW CASAVANT

A fire of undetermined origin July 29 destroyed the Central Methodist Church, Kansas City, Mo. Included in the total loss was the recently installed Casavant organ described in THE DIAPASON for October, 1964. The building and the organ were fully insured. Plans are being made to replace the organ immediately and to allow for enlargement of the church building. The series of musical events was rescheduled in other churches in the city. The congregation is using the small two-manual organ built by Clifford Bennett described in the Sept. 1964 issue and loaned by the St. Paul School of Theology.

REUEL LAHMER'S organ recital in Szekesfehar, Hungary Aug. 15 was for the relief of flood victims. The Basilica was packed.

SCHANTZ ORGAN GOES TO CHICAGO SUBURB

FIRST BAPTIST IN OAK PARK

Four-Manual of 42 ranks is Ordered;
 Richard E. Phipps is Church's
 Minister of Music

The First Baptist Church, Oak Park, Ill. has awarded the Schantz Organ Company the contract to build a four-manual organ of 42 ranks. The specification and functional design of the organ were drawn up by A. C. Strahle, district manager for the Schantz Organ Company in the midwest area in collaboration with Richard E. Phipps, minister of music.

The main organ will be located in the Chancel area with the great and positiv exposed overhanging the swell and choir chambers. The swell and choir are to be under separate expression and an exposed antiphonal division installed in the balcony playable on all manuals.

GREAT

Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes

SWELL

Gedacktpommer 16 ft. 56 pipes
 Rohrflöte 8 ft. 12 pipes
 Viola Pomposa 8 ft. 68 pipes
 Viole Celeste 8 ft. 56 pipes
 Prestant 4 ft. 68 pipes
 Zauberflöte 4 ft. 68 pipes
 Waldflöte 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Fagot 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Fagot 8 ft. 12 pipes
 Clairon 4 ft. 68 pipes

CHOIR

Hohlflöte 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Koppelflöte 4 ft. 61 pipes
 Nasard 2½ ft. 61 pipes
 Octavin 2 ft. 61 pipes
 Tierce 1½ ft. 61 pipes
 Krummhorn 4 ft. 61 pipes

POSITIV

Holzgedeckt 8 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Quint 1½ ft. 61 pipes
 Zymbel 3 ranks 183 pipes

ANTIPHONAL

Chimney Flute 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes

PEDAL

Contrabass 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Gedacktpommer 16 ft. 32 notes
 Quint 10½ ft. 32 notes
 Principal 8 ft. 12 pipes
 Flute 8 ft. 12 pipes
 Rohrflöte 4 ft. 32 notes
 Choral Bass 4 ft. 32 pipes
 Rohrflöte 4 ft. 32 notes
 Octave 2 ft. 12 pipes
 Posaune 16 ft. 12 pipes
 Fagot 16 ft. 32 notes
 Trompette 8 ft. 32 notes
 Fagot 8 ft. 32 notes
 Clairon 4 ft. 32 notes

MARGARET HILLIS, noted choral conductor, will be guest at the sixth annual sacred music convocation Oct. 29 and 30 at Davidson College, devoted this year to Bach. Write Box 356, Davidson, N.C. 28036.

THE INDIANAPOLIS CHOIR Directors' Association is sponsoring a Julius Herford workshop on the works of Heinrich Schutz Oct. 16; the all day meet will be held at the Speedway Christian Church.



**UNIVERSITY IN ARIZONA
TO HAVE AEOLIAN-SKINNER**

GRADY GAMMAGE AUDITORIUM

Organ Movable to Storage Space
in Frank Lloyd Wright Design
in City of Tempe

One of Frank Lloyd Wright's last architectural designs, the Grady Gammage Memorial Auditorium at Arizona State University, Tempe, is to have a three-manual Aeolian-Skinner organ installed this autumn. Dr. Gammage requested that Mr. Wright design the building but neither man lived to see their dreams become reality.

The organ is on movable platforms, three in number, and is playable from a movable console. All units can be placed on a hydraulic platform and lowered to a storage space below the auditorium.

Installation and tonal finishing was by Robert Sproule, representing Aeolian-Skinner. Joseph Whiteford planned the tonal disposition.

GREAT

- Quintade 16 ft. (prepared)
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spillflöte 4 ft. 61 pipes
- Octave Quinte 2 1/2 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Furniture 4-6 ranks 306 pipes

SWELL

- Gedeckt 16 ft. 12 pipes
- Gedeckt 8 ft. 61 pipes
- Viola Pomposa 8 ft. 61 pipes
- Viola Celeste 8 ft. 61 pipes
- Flute Celeste 2 ranks 110 pipes
- Montre 4 ft. 61 pipes
- Flute Harmonique 4 ft. 61 pipes
- Nazard 2 1/2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Plein Jeu 4 ranks 244 pipes
- Fagott 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Clairon 4 ft. 61 pipes

POSITIV

- Gedeckt Pommer 8 ft. 61 pipes
- Spitzflöte 8 ft. 61 pipes
- Flute Celeste 8 ft.
- Praestant 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Spitzprinzipal 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Zymbel 4 ranks 244 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

PEDAL

- Bourdon 32 ft. (electronic) 12 tones
- Kontrabass 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Quintade 16 ft.
- Gedeckt 16 ft.
- Principal 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Gemshorn 8 ft. 32 pipes
- Choral Bass 4 ft. 12 pipes
- Blockflöte 4 ft. 32 pipes
- Mixture 4 ranks 128 pipes
- Bombarde 16 ft. 32 pipes
- Fagott 16 ft.
- Trompette 8 ft. 12 pipes
- Krummhorn 8 ft.
- Clairon 4 ft. 12 pipes



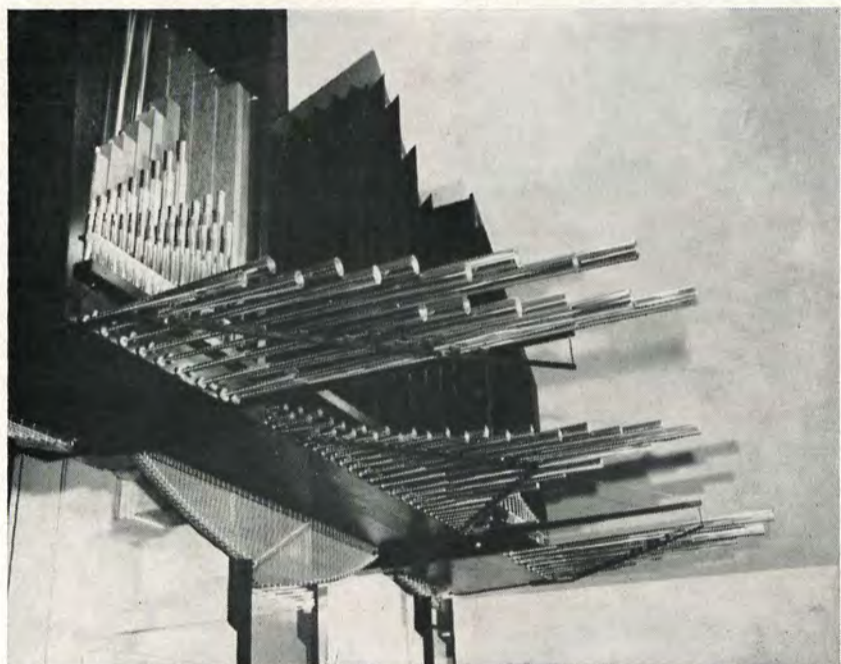
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30 ORGAN CHORALE PRELUDES ON GREGORIAN HYMNS, Op. 75, 76, 77:		
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WEDDING SONG (Whither thou goest — Wo du hingehst):		
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College of Church Musicians,
Washington Cathedral,
Washington, D.C.

November 23 —

WALTER EICHINGER,
Associate Professor and Organist,
University of Washington, Seattle

February 1 —

ROBERT LODINE,
Organist and Choirmaster,
St. Chrysostom's Church, Chicago

March 1 —

GERALD CRAWFORD,
Director of Music,
Mt. Lebanon United Presbyterian
Church, Pittsburgh

8:15 p.m.

Conference On Church Music

Alice Millar Chapel
January 24-26, 1966



George Howerton, Dean

School of Music

Evanston, Illinois

**WESTMINSTER CHOIR COLLEGE
HONORS BRITISH MUSICIANS**

In London Aug. 3, President Lee H. Bristol, Jr. conferred the title of Honorary Fellow of Westminster Choir College upon five British leaders distinguished for their achievements in music, religion and education: W. Greenhouse Allt, CBE, MusD, FTCL (Hon), RAM, FRCO, principal of Trinity College of Music; Sir Thomas Armstrong, MA, MusD (Hon), RAM, FRCM (Hon), FTCL (Hon), GSM, principal of the Royal Academy of Music; Sir William McKie, MVO, MA, DMus, secretary, Royal College of Organists and retired organist of Westminster Abbey; Gerald H. Knight, MA, Mus (Cantab), DMus (Lambeth), Hon. RAM, FRCO (Choirmaster's diploma), and the Rev. Thomas Tiplady, DD, hymnwriter.

The awarding of honorary fellowships was inaugurated by Westminster's Board of Trustees in 1965 to pay tribute to persons who have distinguished themselves in the fields of church and school music.

**HEALTH FORCES CONNELL
TO RETIRE AFTER 23 YEARS**

William F. Connell, Jr., who made hundreds of friends from many states in his responsible but always jolly duties at the national AGO convention in Los Angeles County in 1962, has been forced to resign from St. Timothy's Church, Los Angeles, after 23 years. Poor health forces his retirement which became effective on the last day of September.

**DUDLEY WARNER FITCH, 80
COMES OUT OF RETIREMENT**

Dudley Warner Fitch, retired since 1950 and living in Laguna Beach, Cal. has taken over the music at St. Mary's Episcopal Church in that city. Now 80, he has been playing as a substitute and for services at various churches over the years. He is a past-dean of both the Los Angeles and the Central Iowa AGO Chapters.



Flor Peeters, whose transcontinental tour now is completely booked, arrives in this country Oct. 6, to play in the opening recital of the tour at St. John's United Church, Chambersburg, Pa., Oct. 8. The tour will take him to California where he is booked for four recitals between Oct. 29 and Nov. 3, and will include master classes sponsored by the local AGO chapters in Knoxville, Houston, Birmingham, Alabama and Washington, D. C.

In Washington Mr. Peeters will play the recently dedicated Möller organ at the Shrine of the Immaculate Conception, where the master class also will be held. In New York he will make his only appearance Nov. 21 at the Brick Presbyterian Church, and the final concert of the tour will be Dec. 5 at Rutgers State University New Brunswick, N.J. The complete list of recitals will appear in the calendar.

**EDWARD MILLER COMPLETES
65 YEARS IN POST, RETIRES**

Edward N. Miller, organist of the First Christian Church, Peoria, Ill., played his last service July 4 at the age of 83, to complete 65 years as organist of the church. The Peoria AGO Chapter recognized his long service with the gift of a silver platter.

A public accountant by profession, Mr. Miller has been active in Masonic and civic affairs.

THE DIAPASON

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FEATURES

Hamilton RCCO Convention Report	18-19
A Goodly Heritage by Sir William McKie	20
IAO Meeting at Aberdeen	28
Forgotten Servants by Harold W. Westover	40
International Congress of Organ Builders by Bruce Angell	48-49
Willan at 85 by Margaret Drynan	22
AGO CHAPTER NEWS	10-12
RCCO CENTRE NEWS	16
NUNC DIMITTIS	24
CALENDAR	14-15
EDITORIALS	26
LETTERS TO THE EDITOR	27
RECITALS	30-34
CLASSIFIED ADVERTISING	50-51
REVIEWS	
Choral	38
Organ	7
Records	37
Books	41

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760 REJOICE, REJOICE YE CHRISTIANS (Schroeter-Malin)
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Treble Voices — SSA

- 44-826 CALL OF THE SHEPHERDS, THE (French) (Malin) .25
692 TO US, THERE COMES A LITTLE CHILD (German) (Malin) .20
693 REJOICE HOLY MARY (DeCesare-Malin) .25

Treble Voices — SAB

- P331 GO, SHEPHERDS, HASTE! (Cookridge) .25
645 LET JOY YOUR CAROLS FILL (Dutch Carol) (Staples) .20

Mixed Voices — SATB

- F204 ADAM LAY YBOUNDEN (J. Ireland) .15
F206 BELL CAROL (Thiman) .15
L1050 *MARY MOTHER, Op. 90 (Rubbra) (SSATB) .25
F203 *IN THE BLEAK MID-WINTER (Holst) .15

From "The Christmas Oratorio" Op. 12

- PRAISE YE THE LORD OF HOSTS (Saint-Saens-Jurey)
(SA, SSA, SAB, SATB) (Also available for Orchestra) ea. .20

THE COMING OF THE KING

The beautiful story of the Nativity, as written by Norman Vincent Peale, is eloquently set to music by Don Gillis. This impressive cantata is scored for Narrator, SATB, Chorus and Piano or Organ.
Vocal Score 3.00 SATB .75

Carol — THE COMING OF THE KING

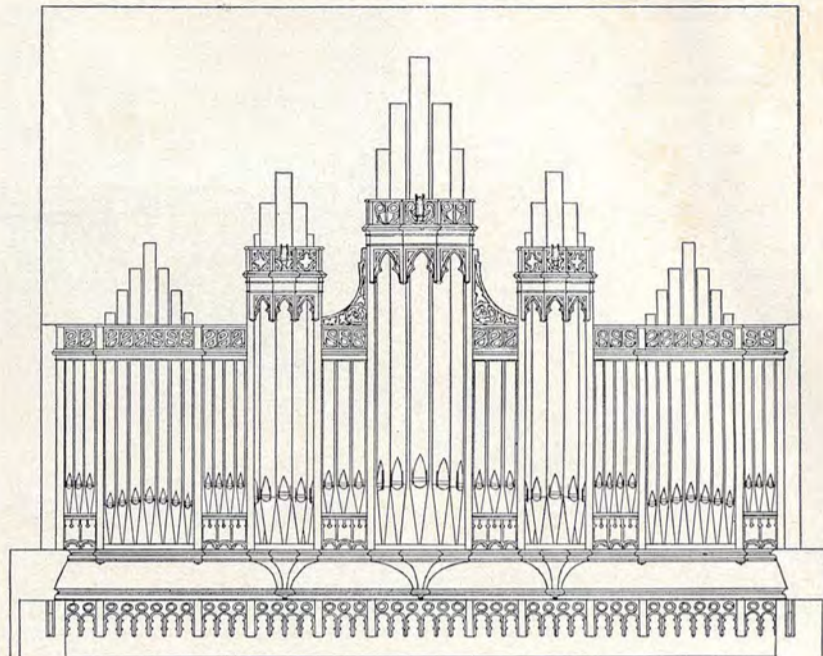
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YORK CHURCH TO HAVE NEW MÖLLER ORGAN WILL REPLACE OLD HUTCHINGS

Theodore Herzal Serves as Organist and Choirmaster in City in Pennsylvania

The First Presbyterian Church, York, Pa., has contracted M. P. Möller, Inc. to build a new instrument to replace a present half-century old Hutchings. A new four-manual console was purchased from Möller in 1961 as the first stage of the total replacement. At that time sufficient preparations to accommodate the future installation were planned with the result that only re-engraving of stop controls is necessary at this time.

The beautiful old Hutchings organ case will be retained, with a slightly altered design of speaking pipes to permit better egress of sound. Alterations to the choir area, organ space ceilings and walls are also being undertaken to eliminate existing difficulties in sound projection.

The organist and minister of music is Theodore Herzal, who was active in the planning of the 1960 AGO national convention in Detroit.

Specifications and negotiations were handled by Möller factory representative, Herbert Ridgely, Jr. in consultation with Mr. Herzal and the music committee of the church.

- GREAT**
Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Trompette Harmonique 8 ft. 61 pipes
Chimes

- SWELL**
Rohrflöte 8 ft. 68 pipes
Viola Celeste 8 ft. 61 pipes
Prestant 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Plein Jeu 3-5 ranks 281 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clarion 4 ft. 68 pipes
Tremulant

- CHOIR**
Flute Conique 16 ft. 12 pipes
Holzgedeckt 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Gemshorn Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Harp 49 bars

- ANTI-PHONAL**
Trompette Harmonique 8 ft.
Chimes

- PEDAL**
Contre Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft.
Flute Conique 16 ft.
Octave 8 ft. 32 pipes
Bassflöte 8 ft. 12 pipes
Gemshorn 8 ft.
Spitzflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Contre Fagotto 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Fagotto 8 ft.
Posaune 4 ft. 12 pipes
Cromorne 4 ft.

CORLISS ARNOLD



SMD FAGO

Michigan State
University

October 12, 1965 8:15 p.m.

St. Paul's Episcopal Church, Lansing, Michigan

All French Program

- | | |
|-------------|--------------------------------------|
| Couperin | Chaconne |
| D'Aquin | Three Noëls |
| Clerambault | Suite du Premier Ton |
| Franck | Choral I in E Major |
| Langlais | Epilogue on a theme of Frescobaldi |
| Dupre | Cortege et Litanie |
| Alain | Postlude for the Service of Compline |
| Vierne | Final (Symphonie VI) |

DEC. 28, 29, 30

CONCLAVE IN

CHARLOTTE

NORTH CAROLINA

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Steinhaus

Lagacé

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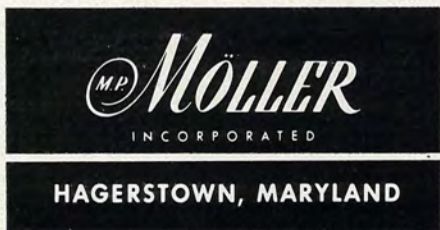
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DECEMBER	13, 1965	—	JOHN WEAVER
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FEBRUARY	14, 1966	—	FREDERICK SWANN
MARCH	14, 1966	—	JOHN GRADY
APRIL	18, 1966	—	GEORGE MARKEY
MAY	9, 1966	—	ROBERT TWYNHAM



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CHORAL MUSIC for the FALL

CHRISTMAS ANTHEMS

(For S.A.T.B. unless otherwise indicated)

Carol For A New-Born King	Mary Caldwell	.30
Lo! He Comes, With Clouds Descending (New revised edition) (Advent)	John Holler	.25
Two Short Motets or Introsits 1. Alleluia 2. Arise, Shine	Jack Ossewaarde	.25
Watchman, Tell Us Of The Night (Mixed voices with Youth Choir) (Advent)	Dale Wood	.25
As With Gladness Men of Old (Epiphany)	David H. Williams	.25
Sleeps Judea Fair (S.S.A.)	Hugh A. MacKinnon	.25
The Ballad Of The Christ Child	James F. Travers	.30
Away In A Manger (S.A. or S.A.B.)	Jean Pasquet	.20
Creator Of The Stars Of Night (Mixed Voices in unison)	Dale Wood	.20
As Joseph Was A-Walking (S.S.A.) (Arr.)	Carl MacKinley	.30
Up And Wake Thee, Peter Lad (S.A. with optional descant)	Mary Caldwell	.25

GENERAL ANTHEMS

(For S.A.T.B. unless otherwise indicated)

Except The Lord Build The House	Leo Sowerby	.30
When I Survey The Bright Celestial Sphere (Mixed Voices in Unison)	Virgil Thomson	.25
God's Own People	Jane Marshall	.25
A Paeon Of Praise	Jack Ossewaarde	.30
For We Are Laborers Together With God	Leo Sowerby	.35
Thee We Adore (S.A.)	W. Glen Darst	.25
O Brightness Of The Immortal Father's Face	Charles Black	.30
There's A Wideness In God's Mercy	John Leo Lewis	.25

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HURON, S.D. CONTRACTS FOR NEW SCHANTZ ORGAN

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3-Manual to Be Exposed in Balcony
— Include 34 Ranks in Design
by A. C. Strahle

The American Lutheran Church, Huron, S. D. has awarded the Schantz Organ Company the contract to build a three-manual organ to be installed exposed in the balcony with swell and choir under separate expression. The organ will have 34 ranks plus chimes. The specification was designed by A. C. Strahle, district manager for Schantz in the midwest area.

GREAT
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes

SWELL
Geigen Principal 8 ft. 68 pipes
Rohrfloete 8 ft. 68 pipes
Viole 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft. 12 pipes
Flute Conique 4 ft. 68 pipes
Waldfloete 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft. 12 pipes
Fagot 4 ft. 12 pipes
Tremulant

CHOIR
Holzgedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelfloete 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrbourdon 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Flute 8 ft. 12 pipes



James K. Christensen has been appointed assistant organist of St. Bartholomew's Church, New York City. He began his duties Sept. 1 assisting Jack H. Ossewaarde in the direction of the church's extensive music program. He succeeds Clyde B. Holloway whose appointment to the University of Indiana staff was announced in the September issue.

Mr. Christensen began his organ study with Jerald Hamilton and earned his BMus from the University of Kansas in 1960 where he was a student of Laurel Anderson. His MMus is from the University of Oklahoma where he was graduate assistant to Mildred Andrews. Additional study has been with Catharine Crozier.

For five years he has served as organist-chairmaster of the First Christian Church, Oklahoma City. In 1962-1963 he was dean of the Oklahoma City AGO Chapter when it was host to the midwinter conclave.

In addition to his church duties Mr. Christensen will continue his studies at the School of Sacred Music, Union Seminary.

Rohrfloete 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Rauschquinte 2 ranks 64 pipes
Contre-Trompette 16 ft. 12 pipes
Contra Fagot 16 ft. 32 notes
Trompette 8 ft. 32 notes
Fagot 8 ft. 32 notes
Clairon 4 ft. 32 notes

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Organ Music

A somewhat taller stack of organ music than usual arrived this month, in many cases volumes or collections. The usual wide variance of length, difficulty and even musical quality is in evidence. Special Hammond registration is provided for most collections.

J. Fischer's volume, *Short Classic Pieces* selected by Norris L. Stephens is a generous sampling of three centuries and many countries. Not much of the material duplicates other collections and should be useful both for service playing and teaching.

Presser offers *Seven Hymn Voluntaries* by Gordon Young using familiar tunes and devices; these will be useful to many but are not Mr. Young in top form. Edward Wetherill's *Five Seasonal Preludes* are also rather obvious but perhaps suitable for a number of situations.

Herman Berlinski's *Processional Music* (Mercury) has an unmistakable flavor and calls for big reeds.

Ian Parrott's *Toccata* (Elkin available from Galaxy) is a show piece for recital use asking for dexterity.

Those who have heard Karel Paukert play the early organ music of his homeland will welcome his two-volume *A Century of Czech Music* just issued by H. T. FitzSimons. Czech composers of the baroque and classic periods compare favorably with those of Western Europe

and deserve a place in our repertory. Teachers will wish to add these to their teaching literature.

Nine Compositions for Organ by Samuel Walter (Abingdon) are all based on hymn tunes, chorales or carols. They are short, well made and most not very difficult.

The volume *Manuals Only* compiled for Augsburg by David N. Johnson is an attractive collection of generally unfamiliar music and will be useful in church or teaching. The pieces require at least average manual facility. Gerald Near's *Roulade* is a lively recital piece within the capabilities of most good players. Cecil E. Lapo's *Four Organ Preludes on Chorale Tunes* treat familiar melodies skillfully if a little romantically. Most organists can handle these well.

Sharon Elery Rogers' *Festival Hymn Variations* for the church year (Sacred Music Press) treats familiar hymns well in an essentially conservative style. The several Christmas tunes are particularly successful and will be well liked. Gordon Young's *Intermezzo* is a short melodious piece of a sort many churches hear as offertories. Alinda B. Couper's *Fantasia on Christmas Carols* gets the handbell choir in on a combination of three beloved carols.

Keith Bissell's *Sonata* (BMI Canada) is one of the more interesting works in a large form to come our way recently and should receive a number of performances. Not inordinately difficult, it is still not for dubs or for pin-money organists.

H. W. Gray has many additions to its catalog: Leo Sowerby has a fine little arrangement of his *The Snow Lay on the Ground*. Maurice Whitney's *Hymn Improvisation of God of Grace* is a short big-style work on Cwm Rhondda. Eric Thiman's *By Verdant Pastures* is a pleasant essay in a familiar idiom. Richard Ellsasser's version of an Introduction and Toccata by Frescobaldi



Julian R. Williams began his 40th year Aug. 1 as choirmaster of St. Stephen's Church, Sewickley, Pa.

turns it into the kind of virtuoso piece Mr. Ellsasser enjoys so much. Russell Smith's *Three Chorale Preludes* (St. Flavian, Windsor, 40 Days and 40 Nights) are short but not all ordinary; we expect they will get many recital airings. Avery Claffin's *Three Pieces* are likewise fresh in conception and should be seen. Seth Bingham's little *Communion* (Agnus Dei) has just been reissued. Barrie Cabena introduced John Cook's *Scherzo, Dance and Reflection* last year at Coventry Cathedral and it proved brilliant and listenable if not really profound.

Number 26 in *The California Organist* series is a Pastoral by Matt Doran, perhaps a little more difficult in spots than some others in this series, but likely to be found interesting and rewarding. — FC

Organ Students

SHOULD YOU ATTEND A MUSIC COLLEGE?

With America's growing interest in the fine arts, career opportunities in serious music seem more abundant than ever before. And Westminster Choir College, situated on a beautiful campus in Princeton, New Jersey, offers an excellent avenue of preparation for such careers in churches and schools. Westminster combines elements of the conservatory and liberal arts college with features peculiarly its own focused upon music, knowledge, ideas, and character.

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As a part of his general education, each student takes courses in humanities, natural and social sciences, philosophy and religion. Students preparing for their Bachelor of Music degree do practical field work in churches, while students preparing for their Bachelor of Music Education degree do practice teaching in area schools.

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THE DAILY OKLAHOMAN

Wed., June 16, 1965

Organ Given New Artistry Vistas

Gale Enger, of the Westminster Choir College organ faculty, drew a large audience into a deeper appreciation of the new 72-rank Moller and new vistas of artistry at

A REVIEW

First Presbyterian Church Tuesday night. No guest artist yet has given a clearer grasp of its possibilities.

Throughout a program beginning with brilliance of Pachelbel's "Tocatta in D minor" and ending with the tonal intensity of a Liszt fantasy and fugue, Enger exhibited an exacting degree of registration, dynamics and contrast and a high sense of style.

Enger showed immense technique and sensitive interpretation in wide-ranging examples of great organ literature.

Rapid pedal work, then organ point under building chords in the brilliant toccata moved the program into gentle reverence of a Bach chorale prelude, then into the liquid Bach "Sinfonia." The stage was set for a work which seemed almost to be written for this organ and this sanctuary, so much of a part it appeared.

Herman Berlinski's "Prelude for the Rosh Hashana" ushered in probably the most extensive and fitting use of the trompette heroique at the back of the sanctuary yet heard from the new organ. The effect, woven through tantalizing progressions, pedal point and great melodic line, was made for the sanctuary.

In this skillfully tailored program the prelude was also ideal preparation for Robert Elmore's "Rhythmic Suite," where delicate shadings of "Pavane" and shimmering arpeggios and runs in the antiphonal "Rigadoon" added new dimensions of color.

High point of the evening, however, was Olivier Messiaen's "Ascension Suite." In Enger's hands it became both august splendor and ethereal spirituality, and his ascending chords became aspiration.

— W. U. McCoy

NEW YORK: "Watch (and listen to) Gale Enger: he possesses rewarding gifts"

Seth Bingham

The American Organist

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American Guild of Organists

Chapters in Every State

Organized
 April 13, 1896.
 Charter Granted
 Dec. 17, 1896
 Incorporated
 Dec. 17, 1896



Amended Charter
 Granted
 June 17, 1909
 June 22, 1934
 Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York
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President's Column

A PERIPATETIC YEAR

I think it is pure nostalgia that prompts me to write down an account of my wanderings since I became president of the Guild on July 1 last year. I don't keep a diary nor do I carry a camera and the only piece of essential equipment which accompanies my toothbrush is a curious little electrical device for sterilizing babies' bottles which I use in hotel rooms to boil a glass of water early in the morning so that I may begin the day with one cup of hot tea!

The travels which I now describe are, with a few exceptions, the normal recital and workshop tours which I have been making for years. Between times I squeezed in a host of stimulating Guild visitations and it is about the informal side of these that I write:

1964

North Carolina: For a week in each of July and August, I lazed in the delectable mountains of North Carolina. Principally I was sharing my meagre musicianship with members of the Presbyterian and Methodist denominations in Montreat and Lake Junaluska, but I couldn't begin to count the number of A.G.O. conversations and contacts which had to do with everything from the Council's selection of the 1966 convention city the following October to grassroots chapter problems, lack of communication and many other things that concerned Guild members were talking about last July.

New York: My first official Guild visitation was to the Binghamton Chapter on September 21, 1964. I got off to an auspicious start by missing my plane and arriving an hour late. Fortunately there is enough of a commuter service between New York and Binghamton that the planes go "every hour on the hour." To my consternation, the distinguished group of nearly 100 people postponed their meal until I arrived. I can't imagine what the hotel authorities must have thought of me. Curiously this was the first time in my life I have missed a plane and I hope it will be the last! The Binghamton Guild members were stimulating and we talked of long and short-range plans. Two of these nice people gave me the impression that they expected their president to have white hair and a wheelchair, but we soon changed that.

On October 7 I attended the first meeting of the New York City Chapter. This is my home ground and held no surprises for me. My dinner companion was Jean Langlais, and I had the honor of handing certificates to members of the chapter who had been successful in the 1964 Guild exams. Some of the certificates were not yet completely signed and the candidates had to hand them back after the presentation. This reminded me that we do have to ginger up the process of completing these cer-

tificates as soon as possible after the exams are over. Occasionally, when an examination is taken in two parts with several years elapsing, it is necessary to get a signature from an examiner who is by now deceased. This is one problem which sometimes makes for hold-ups!

Georgia: On October 19, for the second year in a row, I celebrated my wife's birthday by being out of town! The dinner meeting at Atlanta, however, was a gala occasion. It was the 50th Anniversary of this chapter and, of course, I was bearing the glad tidings that Atlanta had been selected as the 1966 convention city. Throughout the dinner and the stimulating entertainment which followed, and on into the night when the convention committee talked about its preliminary plans, I was confirmed in my belief that the Atlanta convention will be one which no Guild member dare afford to miss. This is a marvelous group of people.

On my return to New York, I found that the top of the Anniversary cake which was a realistic three-manual organ console had been air-expressed to my wife as a "peace offering" for my deserting her on her birthday!

The next day saw me in Statesboro, Ga., where I was to play an organ recital not connected with the Guild. However in the post-recital gathering I met many more Guild members.

Massachusetts: October 31 was the occasion not of a chapter meeting, but of the first meeting of the newly appointed Examination Committee in Boston. This meeting was reported in full in the January issue of THE DIAPASON and I refer to it now as a most historic occasion.

New Jersey: On November 9 there was a meeting of the Metropolitan New Jersey Chapter at which I was to talk on new trends in church music. The talk was preceded by a dinner for the officers and executive committee of the chapter whose members number some of the most distinguished names in church music.

Michigan: On November 10, I played a recital in Flint, Michigan which was not sponsored by the Guild but which did bring in the name of the Guild. I was introduced before my recital as "holding the coveted position of President of the A.G.O." My response was that anyone who coveted the presidency could see me after the recital and we could see what could be arranged with the Nominating Committee in a few month's time. This, incidentally, was the recital in which the reviewer, after being more than generous with my playing, remarked that I got on and off the organ bench as though I were climbing a five-bar gate!

West Virginia: A recital in historic Charleston the next day brought me into contact with the officers and many members of the Chapter there who impressed me with their enthusiasm and zeal to contribute all they could to the on-going plans of the National Council. There was a tragic setting in the vast

number of forest fires which were raging in the state at this time. A very pleasant post-recital reception was held in a house overlooking a range of mountains which were one solid mass of flame.

Illinois: This heading should read "Chicago" because Chicago is surely a city which transcends identification with any state. However, I must be consistent. The end of the year was of course the occasion of the literally stellar Mid-Winter Conclave. The conclave was, of course, fully reported in THE DIAPASON, but I would say again that to me the highlight of it and indeed the whole year was the program Authenticity in Registration. The opportunity to talk at length with the deans, regional chairmen, state chairmen and other chapter representatives at dinner one night was of incomparable value as were the daily contacts with those attending the conclave. I left fully convinced of the vitality of the Guild and personally so physically tired that I vowed that in the future, since I have very heavy professional responsibilities at Christmas as well as a lively family, I could only give one full day to a conclave during the tenure of my presidency.

1965

Connecticut: On January 11, I conducted a master class in choir training for the Bridgeport Chapter of the A.G.O. Of necessity this kind of thing precluded much individual contact with the members of the chapter, but I was impressed deeply with the year book of this chapter and the excellent meetings, thoroughly representative of our profession, which were planned for the edification of the members.

Pennsylvania: Like my date in Massachusetts, this was not a chapter meeting, but a meeting of one of our national committees, that on Choral Music and Composition. The day was a tightly scheduled one. At 9 o'clock I taught a class at Union Theological Seminary in New York and by lunchtime I was in Pittsburgh, and I was back in New York in time for tea since I try as far as possible to keep Friday afternoons and Saturday for my family. The meeting of the Choral Music Committee has been reported fully in THE DIAPASON. It is a lively committee with splendid ideas which I hope will soon be transmitted fully to all chapter deans for implementation.

Colorado: Saturday, February 6th, in the afternoon saw me landing at the airport at Denver and my luggage proceeding on to Seattle! The occasion of the visit to Denver was a recital at Colorado Women's College, not connected with the Guild. However, on Saturday evening there was an elegant dinner given by the Denver Chapter which was attended by a number of visitors from other chapters (some people coming nearly 200 miles) and by the invaluable and indefatigable Regional Chairman, Everett Hilty and the newly appointed State Chairman for Colorado,

Phyllis Tremmel. Once more I was able to hold forth on the Guild's plans and by now to say something of beginning accomplishments. The following day when I should by rights have been practicing hard for my recital in the evening, I attended a thrilling choir festival in the Episcopal Cathedral in Denver. The festival was sponsored by the A.G.O. and a large body of singers sang a distinguished program very well. I was literally in seventh heaven because this sort of thing is what the Guild is for. In my greeting to the choir and congregation I was able to enthuse and to draw attention to the vast amount of work carried out by David Pew, the Cathedral Organist, who played a pre-service recital and accompanied everything that the choir sang. If David had been a member of a union, his fee for all this work would have run into four figures.

On February 8, I traveled to Fort Collins for a recital which was attended by members of the Guild chapter whom I met at a reception afterwards. Here is another lively group of people in an area of rapidly expanding musical activity.

Texas: A recital February 9 in First Methodist Church, Wichita Falls, followed by a master class the next day, was the occasion of my visiting what I like to call "my native state." The opportunity to meet Nita Akin and the officers of the North Texas Chapter in Wichita Falls was a tremendous experience for me. The impression of vitality which I derived at the post-recital reception was further evidence that the life of the Guild resides in the vigor of its chapters.

New York: Sunday, February 28 was the occasion of the annual Guild Service of the Queens Chapter. At this service new members of the chapter were installed by the Dean and I was given the opportunity to say something in the form of a sermon. I am not entirely at home in a pulpit, but I made the most of the opportunity and had a lot of fun at the reception which followed the service.

Delaware: On March 16th, there was held the annual Minister-Organist Dinner in Wilmington, Delaware. It is always fun to talk to a group of clergy and organists and watch their reactions at some of the controversial things I manage to throw out. There is great harmony in this chapter between the clergy and their organists. The highlight of the visit for me was the remark of one clergyman that he had been so conscience-stricken by the Guild's efforts in behalf of a retirement and major-medical, group-life scheme for its members, that he had immediately instituted such a scheme for all the lay-workers in his parish. If this sort of thing has been duplicated many times, the Guild has had an untold influence already in this important concern. I was also reminded on this trip how jiggly the Pennsylvania Railroad can be when they use their old equipment!

Louisiana: On the 19th of April, I was

pierre COCHEREAU
 Cathedral of Notre Dame
 April and May 1966

richard WESTENBURG
 Central Presbyterian, New York
 Throughout the season

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

Concert Mgt. Roberta Bailey

News of the American Guild of Organists—Continued

the guest at an elegant dinner given in her home by Mrs. Elizabeth Pierce, Dean of the Baton Rouge Chapter. It goes without saying that the contacts with the chapter members were invaluable, but since at the top of all my interests is the subject of food, this remains the highlight of my remembrances on this evening. The following day the Chapter members and I were entertained in the mansion of the Governor of Louisiana by the Governor's wife. This is the first experience I have had of the Guild being taken note of at this civic and political level. That evening I had to work especially hard to play a recital which would measure up to the standards of its preliminaries! On April 21st I lost my heart to the city of New Orleans and until this date my favorite city had oscillated somewhere between Boston and San Francisco. As of now it resides firmly in this magical metropolis. I met the officers of this chapter at a gourmet luncheon in the Commander's Palace. I was given an intense and enthusiastic tour of the multifaceted city by the Dean of the Chapter, Lorraine Alfaro. As a climactic point, I was received by the mayor of the city almost in the same breath with the President of Mexico and given the Key to the City. Once again I felt that the A.G.O. ranked very high in the state of Louisiana. In between times I played a recital, conducted a workshop, and how I hated to leave New Orleans.

The next port of call was Shreveport where, in the midst of some stimulating activities at St. Mark's Church, whose organist is the distinguished William Teague, I met members of the Northern Louisiana Chapter and some neighboring chapters for a luncheon. Amongst the many things that impressed me about this luncheon was the fact that the conductor for the Shreveport Symphony Orchestra was in attendance. This betokens a link the likes of which other chapters might investigate. It was almost as hard to leave Shreveport as it was New Orleans. For while Shreveport has no French Quarter or Bourbon Street, there is a depth of warmth and friendliness which is irresistible. After a starlight high-speed boat ride and an al fresco dinner with some of the nicest people in the world, it was not easy to spend the whole of the succeeding night in planes (including three dreary hours sitting in the Atlanta airport) en route to Jacksonville. The only consolation was that I saw a T.V. wrestler at close quarters (he sat across the aisle in a jet from Atlanta to Jacksonville) with a permanent wave and about 350 pounds too much weight.

Florida: Arriving at my hotel in Jacksonville just before 8:00 o'clock in the morning, I was called out of a deliciously warm bathtub three times for long-distance calls, all of which concerned A.G.O. activities. Oh the joys of the telephone! A recital for the A.G.O. Chapter and a workshop for the Episcopal Diocese provided many opportunities for interchange of ideas. The highlight here was a dinner given by Mr. and Mrs. Robert Hutchinson, in their house right on the Atlantic Ocean, for the officers of the Jacksonville Chapter. These people had me so wound up in my enthusiasm to share with them the plans for the Guild's future that I had to be cut short in order not to be late for my final session with the Episcopalians. This entrancing day (April 27) was followed by another whole night spent in airplanes in returning to New York for a special service at the Cathedral.

Texas: April 29 and 30 saw me with the comparatively new East Texas Chapter in Tyler. I had a pleasant dinner with them, preceding a master class in organ playing. The newness of the members of this chapter in the Guild meant that most of our conversation was one-sided as I "brain-washed" them with much vigor. The following day I played



No, Helmut Walcha is NOT playing his harpsichord at the 1965 midwinter conclave at Charlotte, N.C. Dec. 28-30. But he is taking a part in an interesting way: early registrants for the conclave are being offered an opportunity to draw for a set of his famous recordings of Bach's organ works.

All registrations postmarked by Dec. 1 and accompanied by the \$15 fee (this is important) will be eligible for the drawing at the final banquet. Registration blanks have been sent to every chapter dean for inclusion in chapter mailings for October. Registrations should be sent to Mary Lou Beaman, P.O. Box 6006, Charlotte, N. C. 28209.

And speaking of harpsichords: many of us remember George Lucktenberg's exciting harpsichord playing at an earlier conclave and look forward eagerly to hearing him again with Jerrie Lucktenberg on violin.

More on Tagliavini from Italy and Mireille Legacé from Montreal and on the other Americans, Robert Anderson, Phillip Steinhaus and Rudolph Kremer, as we move closer to conclave time!

a recital in the First Presbyterian Church whose organ so resented my presence that it misbehaved mechanically all day, leaving me with something less than two hours' practice for my recital.

District of Columbia: May 4 took me to Washington to speak to that distinguished chapter. I was treated royally and rejoiced in the presence of Leo Sowerby who has been at the top of my pile of heroes for years and in whose election to the National Council a week later I rejoiced.

New York: Although not an official A.G.O. function as such, I should take note of the panel in which I took part on church music given during the annual meeting of the National Music Council. The audience was a literal "Who's Who" in Music and most of them had the question of church music presented to them for the first time in their lives. An account of the panel can be found in the bulletin of the National Music Council.

On May 15, I listened to a splendid recital of church music given in the New York State Pavilion at the World's Fair by members of the Queens Chapter. This has been reported earlier in THE DIAPASON. It was an auspicious occasion.

Virginia: On May 24, I spoke to a large and distinguished group of members and friends of the Richmond Chapter who brought me up against what is a growing problem in my presidential life. That problem is that when I am supposed to be the sole entertainment on a program, how can I bring the dry facts of the A.G.O. activities to the people without boring them to death. The resolution of this problem is going to leave me with many more gray hairs before I resign this office.

Tennessee: My recital in Chattanooga next day was not a Guild affair, but as always on these occasions, it brought me into contact with a number of Guild members and I was able to ask and get replies to some of the more pressing questions on my mind at this point.

New Jersey: On June 1, I was invited to be present at a final dinner of the Northern New Jersey Chapter. The members of this chapter had the most ingenious device for keeping speeches short. They invited me to speak between the main course of the meal and

dessert. Since dessert is always my very favorite part of the meal, I gave one of the shortest speeches of my life! This was followed by a composite organ recital and the installation of officers, all which proceedings were terminated by a power failure which put all of us in darkness and shut off the organ in the middle of the E major Chorale of Franck. I noted at that time that in the days of hand-blown organs and candles, this could not have occurred.

Oklahoma: Long before the presidency of the Guild descended upon me, I had been invited to perform at the Regional Convention in Tulsa. To the recital, therefore, was added a speech at the convention banquet which was an occasion of the greatest distinction (the banquet, I mean, not the speech). I was able to observe in action Dr. Thomas Matthews, who is now both a member of the National Council and a Regional Chairman. I hope he won't let the Guild work him to death because we surely are going to try.

California: The Riverside Chapter had contacted me in like manner to the Tulsa Chapter to play a recital at their Regional Convention. But my subsequent election as President posed a problem, for when I appeared in the Chapel at Redlands University to begin my recital, I was given a standing ovation. The ovation, of course, was aimed at the President of the Guild, not the recitalist. Since it would take an incredibly astute organist to measure up to that kind of reception, I almost decided to call it quits and go home right then and there. It is difficult, and sometimes so very important, to separate the man from the office he holds. The presidency of the Guild has never been thought of as a "performing office." At a reception later that evening, I was regaled with a "this is your life" presentation. A number of incidents culled from the wild years of my youth were brought into sharp focus with pictures accompanied by what I had believed to be classified information. It was fun while it lasted and I was presented with an invaluable collector's item in the form of a recording of the first concert to be held in the New Los Angeles Music Center.

I was privileged next day to give one of the shortest speeches of my career, not because it came between the main

course and dessert, but because there was insufficient time between the banquet and the following recital to do much more. I was thankful for the opportunity to be brief. During this sojourn I was able to meet with the Public Relations Committee of the Guild and have an informal, but invaluable, conference with the Chairman of the Committee for A.G.O. Sunday.

Washington: The following weekend saw me in the delightful city of Spokane, principally to play a recital in the Cathedral and do a workshop for the Episcopal Diocese. I was however entertained at dinner during the course of all this by the Spokane Chapter, at which time, intriguingly, I was introduced as the "frosting on the cake," which immediately set my mind to wondering that if the A.G.O. was in fact the cake, was it angel food or devil's food or what?! Here I was able to watch in action Dr. C. Harold Einecke, until recently the invaluable Regional Chairman for this district and one of the most constructively energetic colleagues I have yet come across. The warmth and hospitality which he radiated to all the areas of his concern were unbelievable.

California: A return to California for another recital and workshop were not specifically A.G.O. things, but they brought me all manner of invaluable information and reaction.

New Hampshire: In the course of taking my family for a trip to New England, I visited the Regional Convention based in Manchester, N.H. The convention was a model of what these things should be and, incidentally, provided me with the opportunity to lose my temper, which is something that happens about once every three years, not at the convention headquarters I should hasten to add, but at the headquarters hotel where my reservations were given to somebody else before we ever arrived there. There was running concurrently a convention of bathing attire manufacturers or some such thing, and I gather that in some places if one greases sufficiently the palm of the desk clerk, one can get any accommodations one wishes. It took the Wytons two hours to relocate, which meant we missed half of the splendid recital in the Methuen Music Hall. Convention Chairmen—watch these hotels! Incidentally, Jack Fisher's recital at Methuen brought the Guild's Examination Committee much to the fore. Jack is the newly appointed Chairman of the Committee and he played works by Daniel Pinkham and John Cook, two of the Committee's members.

Wisconsin: One of the pleasantest experiences of the whole year, outside of the A.G.O. happenings, was a week spent early in August at Green Lake with the Fellowship of American Baptist Musicians. This is not the place to go into a detailed appreciation of these wonderful people, although I cannot forego to note that on one evening when the Music Faculty was out taking a pleasure sail on the lake and a storm blew up, I had a first-hand opportunity to drown ten American Baptists and one Southern Baptist. As my hand hesitated at the wheel, I remembered that I would have to go with them, so we all returned safely! In the course of this week, I was able to visit the Madison Chapter and the Northeast Wisconsin Chapter. At the former, I met a very captivating group of chapter members at a pot-luck dinner in a house built by a Frank Lloyd Wright disciple. How splendidly organized these people were by their Dean, and I made careful note to put them to use very soon. The officers and Executive Committee of the Northeast Wisconsin Chapter met in the home of Mr. and Mrs. Robert Frerichs August 4 for a gourmet dinner. Afterwards I had the invaluable experience of sitting in on the planning of their forthcoming year's programs. The

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NYQUIST**
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Throughout season

**henry
HOKANS**
All Saints, Worcester
Throughout season

**albert
RUSSELL**
Asylum Hill Cong. Hartford
Throughout season

News of the American Guild of Organists—Continued

concern of this Chapter for those members who work in musical avocations with "humble resources" made a deep impression on me.

South Carolina: An intensive workshop for the Episcopal Diocese of Upper South Carolina later in the month, was the occasion for a luncheon for members of the Guild Chapter there, and several members from neighboring states, to have a little pow wow. My labours with the Episcopal classes had left me not too far from laryngitis which provided a better than usual opportunity for the chapter members to share their thoughts with me instead of having to listen to mine. These people were vastly encouraging and I felt vastly grateful.

All of this, then, is a bird's eye view of a year of traveling and talking and listening. As I prepare to start the new year with sorties into Rhode Island, Vermont and Pennsylvania, I can claim to know much more about our organization than one year ago when I was a very new President. It is evident that many people with first-class opinions don't always make the noise about their opinions that they should and I wonder, too, if they always vote when they are asked! But I am thankful for every single member of our Guild, and if you have read thus far I would simply say "thank you! And now, go on and work even harder!"

ALEC WYTON
National President

Wichita

The Wichita, Kans. Chapter held the first meeting Aug. 17 at the Walling Hall of the First Presbyterian Church camp. The program was given by Glen Thomas who played the latest recordings by well-known recitalists. Dean Janet Wittmer presided at the meeting. Mrs. Kenneth Shaw, sub-dean, introduced the program. Mrs. C. O. McGregor, secretary, read minutes and Hollis Schindler accepted dues. Announcement was made of the Marilyn Mason recital and master class scheduled for Nov. 16.

AGO Examination Prize Winners for 1965 Announced and Applauded

Successful candidates for the AGO certificates of FAGO, AAGO and CHM in 1965 examinations who attained the highest marks and are therefore recipients of the following prizes:

Fellowship: Lowell V. Lacey, FAGO, Redlands, Cal. full prize \$300.

Associateship: John C. Walker, AAGO, Chicago, Ill. half prize \$100.

Choir Master: Dewey C. Rhoden, Jr., ChM, Milledgeville, Ga. half prize \$100.

The AGO publicly expresses its hearty congratulations.

Columbia

The Columbia, S.C. Chapter met Aug. 19 at the Palmetto Club with members of the Commission on Church Music of the Diocese of Upper South Carolina. Honored guest was Alec Wyton, national president. Dean Isabelle Mauterer presided. Robert L. Van Doren introduced Mr. Wyton who "picked our brains." The chapter went on record as favoring keeping the name of the Guild as it is, as seeing no reason for moving headquarters out of New York City or for getting a Congressional Charter, in favor of keeping the *Quarterly* and strengthening it. After the meeting members returned to Trinity Church for an afternoon of hard work on church music with Mr. Wyton.

THE REV. THOMAS F. HUDSON

West Jersey

The Sept. 13 meeting of the West Jersey Chapter was a potluck supper at the Haddonfield Presbyterian Camp, Medford Lakes. The Rev. David MacDowell, Haddonfield, spoke about Music and Christian Education. Leonard Lilyers, program chairman, outlined the program schedule for the coming year.

GEORGIA W. WILLIAMS

Hudson-Catskill

The Hudson-Catskill Chapter met Sept. 13 at the Dutch Reformed Memorial Chapel, Claverack, N.Y., to hear a lecture on The Work of the Organ by Ross King, Hudson.

CLAYTON J. WALTERMIRE

AGO
Midwinter Conclave
Charlotte, N.C.
December 28, 29, 30

Memphis

According to tradition, the Memphis, Tenn. Chapter launched the new season with an air fresco supper at the home of the retiring dean, David Ramsey. New Dean Idabelle Henning introduced new officers, welcomed new members, old members and guests and asked each person to introduce himself and guest. The relaxed atmosphere carried over into the program; members with conventions, conferences and tours on their summer agendas had an opportunity to tell all. Billy Christian, Mrs. Sherill Entrikin, Mrs. Wilson Morgan and David Ramsey had glowing reports on the regional convention at Birmingham where Mr. Ramsey was a recitalist. Richard White, Mrs. Fred Niell and Mrs. Louis Zlotky were enthusiastic about the Dubose Conference. James Morrison had joined the 22-day Organ Institute tour. After the meeting was adjourned, many lingered for more coffee and more catching up on summer activities.

EUGENIA EASON

Northern New Jersey

The Northern New Jersey Chapter held its first meeting of the season Sept. 14 at the Grace Episcopal Church, Westwood. David Braun, organist-choirmaster, was host for a covered dish supper. He was assisted by the hospitality committee, Mrs. E. Van Dalen, Mrs. G. Jones, Mrs. Wilbur Rose and member of the church choir. After supper members formed "circles of interest" for discussion of various materials, problems and methods in the field of church music. General chairman was Clifford Gerenz, Passaic; he was assisted by these circle leaders: H. Wells Near, Ridge-wood; Mr. Baum; Inez Hudgins, Wyckoff; Mrs. J. L. Steen, North Haledon; Marilyn Mattheiss, Suffern, N.Y.

MRS. PETER L. PONTIER

Midsummer Ecumenical Youth Service Sponsored by Chapter in Virginia

Members of the Hopewell-Petersburg, Va. Chapter sponsored and participated in a service of sacred music Aug. 15 by the 11th annual junior-youth choir training school at the West Hopewell Presbyterian Church. Nearly 20 churches were represented with six Protestant denominations and a Catholic church included. Marcia Elizabeth Grainger was the director, Dorothy G. Valentine the organist and general chairman, and Margaretta Graham the pianist. The Benediction was pronounced by Dr. Dean Bradley Thomas, Virginia state chairman. A wide variety of seasons and composers were represented in the music of the service.

Officers of the chapter for the coming year are: dean, Mrs. Eley S. Hefington; sub-dean, Mrs. R. E. Valentine; secretary, Mrs. Ray Graham; treasurer, Mrs. Irving J. Benesek; historian-publicity, Melva Morris; chaplain, the Rev. Francis H. Strieby.

MELVA H. MORRIS

Central New Jersey

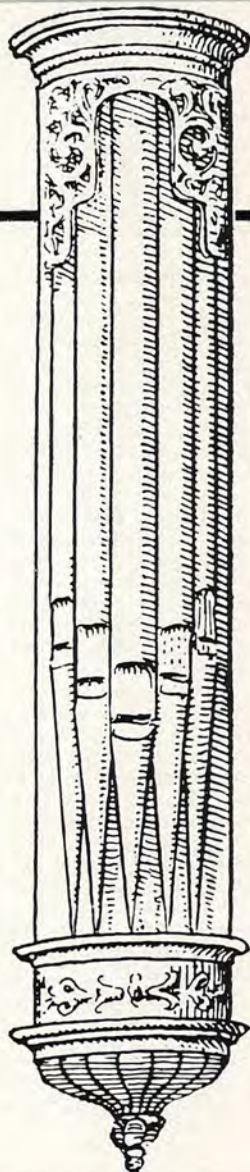
Members and friends of the Central New Jersey Chapter went on an organ crawl Aug. 28, visiting many churches in and around Princeton. Members were given the opportunity to see and play several fine instruments. After the crawl a picnic was held providing swimming, boating, cooking on outdoor grills and just plain relaxing.

JOHN O. SCHROEDER

Muskegon-Lakeshore

The summer meeting of the Muskegon-Lakeshore Chapter was held Aug. 7 at the Bernard Wendt home in Muskegon, Mich. Members and guests enjoyed the outing which was both a pool party and a steak fry on the patio. Information was given about activities for fall and winter which indicate a busy and profitable season for the chapter.

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CHRISTMAS ORATORIO

Music by SAINT-SAËNS. Organ Score by NORRIS L. STEPHENS. The CHRISTMAS ORATORIO, Op. 12, a very early work of Camille Saint-Saëns, was originally composed for strings, harp, organ, soli and chorus. During the past several years, this work has increased in popularity in the United States. Since most of the performances are done in churches without instrumental accompaniment, this organ score is offered. . . . \$5.00

REQUIEM

Music by JOHANNES BRAHMS. Organ Score by NORRIS L. STEPHENS. Johannes Brahms' *Ein deutsches Requiem*, Op. 45, is one of the most moving sacred works of the nineteenth century. Its performance at the Bremen Cathedral in 1868 brought about the greatest public success ever enjoyed by Brahms. Suggested registrations have been kept at a minimum by Mr. Stephens and may be modified to suit the requirements of the performance. . . . \$5.00

THE SEVEN LAST WORDS OF CHRIST

Music by THÉODORE DUBOIS. Organ Score by NORRIS L. STEPHENS. This work, one of the most frequently performed choral works during Lent, was originally composed for chorus and orchestra. However, since few churches are fortunate enough to have instrumental players at their disposal, it has frequently become necessary to perform the orchestral part on the organ. This organ score is a faithful reduction of the orchestral score and includes the complete choral and solo passages. . . . \$5.00

THE CRUCIFIXION

Music by JOHN STAINER. Organ Score by NORRIS L. STEPHENS. One of the best known Lenten oratorios is *The Crucifixion* by the English composer, Sir John Stainer (1840-1901). This, his last major choral work, was composed in 1887, one year before he was obliged to resign his post as organist of St. Paul's Cathedral in London, due to failing eyesight. The text of *The Crucifixion* is a combination of selected passages from the Bible and original verses by the Rev. John William Sparrow-Simpson, a graduate of Trinity College, Cambridge. . . . \$5.00

REQUIEM

Music by GABRIEL FAURÉ. Organ Score by NORRIS L. STEPHENS. The French composer Gabriel-Urbain Fauré (1845-1924) is perhaps best known as the composer of the *Requiem*. Composed in 1886-87 in memory of his father, the work was first performed in Paris in 1888. Suggested registrations in this score have been kept at a minimum, and may be modified to suit the requirements of performance. . . . \$5.00

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Leveret, The (SA, a cap.)
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2. Blooming on the Hilltop

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Ruins, The (TBB, a cap.)
Tavern Song (TTBB, a cap.)

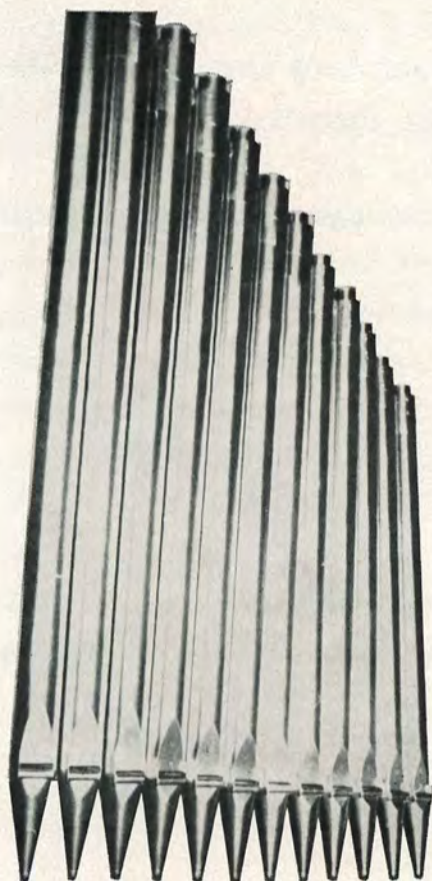
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31						

Oct. 10

Robert Rayfield, First United Presbyterian, Hammond, Ind.
Carl Weinrich, Princeton U Chapel
James Thomas, organ-brass, First Presbyterian, La Grange, Ill.
Robert Noehren, Indianola Presbyterian, Columbus, Ohio
George Y. Wilson, First Congregational, Kokomo, Ind.
Flor Peeters, Holy Trinity Lutheran, Lancaster, Pa.
Gerre Hancock, Central Methodist, Springfield, Ohio
Simon Preston, St. John's Episcopal, Denver, Colo.
William Teague, First Christian, Tyler, Tex.
John Weaver, St. Paul's Lutheran, Allentown, Pa.
Fred Haley, Hindemith, Brahms, St. Luke's Methodist, Oklahoma City
Richard Ellsasser, San Diego, Cal.

11

Ronald Arnatt Workshop, Washington Cathedral
Virgil Fox, Church of St. Paul the Apostle, New York City
Catharine Crozier, New York Philharmonic, Lincoln Center
Anton Heiller, plus class, Hope College, Holland, Mich.
Flor Peeters, Cathedral of Immaculate Conception, Albany, N.Y.
John Weaver, St. Stephen's Episcopal, Wilkes-Barre, Pa.
Marilyn Mason, First Baptist, Worcester, Mass.
Richard Ellsasser, San Diego, Cal.

12

Ronald Arnatt Workshop, Washington Cathedral
Preston Rockholt, Northwestern U, Evanston, Ill.
Gerre Hancock, First Presbyterian, Houston, Tex.
Simon Preston, St. Cecilia's Church, San Francisco
Frederick Swann, First Presbyterian, Fort Wayne, Ind.
Anton Heiller class, U of Wis. Madison
Gale Enger, Pine Street Presbyterian, Harrisburg, Pa.

13

Anton Heiller, U of Wisconsin, Madison
George Markey, Cathedral of Incarnation, Garden City, N.Y.
Flor Peeters, State U College, Fredonia, N.Y.
Richard Ellsasser, Santa Barbara, Cal.
Anthony Newman, College of Sacred Heart, Newton, Mass.

14

Anton Heiller lecture, U of Wisconsin, Madison
Richard Ellsasser, Santa Barbara, Cal.

15

Virgil Fox, Gallery of Modern Art, New York City

Anton Heiller, St. Mark's Cathedral, Seattle
Simon Preston, AGO, San Diego, Cal.
Flor Peeters, Keuka, N.Y., College
Frederick Swann, Belmont Methodist, Nashville, Tenn.

16

E. Power Biggs lecture for RCO, London, England
Anton Heiller AGO class, Seattle, Wash.
Virgil Fox, Gallery of Modern Art, New York City
Julius Herford choral workshop, Speedway Christian Church, Indianapolis, Ind.

17

Robert Rayfield, Westminster Presbyterian, Dayton, Ohio
Hood College Choir, Union Methodist Church, Washington, D.C.
William D. Peters, Grace Methodist, Kokomo, Ind.

Flor Peeters, Our Saviour's Lutheran, Milwaukee, Wis.
Fred Haley, St. Luke's Methodist, Oklahoma City
Reginald Lunt, First Presbyterian, Lancaster, Pa.
John Hamersma, First Methodist, Evanston, Ill.

Mary Fenwick, West Side Presbyterian, Ridgewood, N.J.
Tribute to Sowerby, Christ Church Cathedral, St. Louis
Richard Westenburg, Central Methodist, Muskegon, Mich.
Gale Enger, St. Paul's Episcopal, Flint, Mich.

18

Carl Weinrich, Yale University, New Haven, Conn.
Gerre Hancock, St. Andrew's Episcopal, Kansas City, Mo.
Marilyn Mason, Hollins College, Va.
Simon Preston, St. Paul's Cathedral, Los Angeles
Flor Peeters, St. Paul's Episcopal, Akron, Ohio
Gale Enger class, St. Paul's Episcopal, Flint, Mich.
Anton Heiller, U of Cal., Berkeley

19

Clyde Holloway, AGO, Canton, Ohio
Anton Heiller, Stanford U, Cal.
Anthony Newman, All Saints, Brookline, Mass.
Richard Westenburg, Bidwell Presbyterian, Chico, Cal.

20

Catharine Crozier, New York Philharmonic, Lincoln Center
Gerre Hancock, Kansas Wesleyan U, Salina

Anton Heiller, Colorado Woman's College, Denver
Marilyn Mason, Methuen, Mass. Music Hall

Flor Peeters, U of Notre Dame, Ind.
Simon Preston, Christ Church Cathedral, Victoria, B.C.

Virgil Fox, First Methodist, Anderson, Ind.

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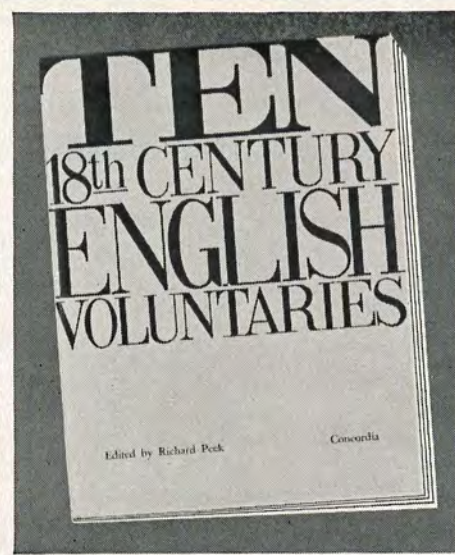
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Bachelor of Music Degree
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and Applied Music

- 22 Anton Heiller, Southern Methodist U, Dallas
 Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, Tenn.
 Simon Preston, All Saints Cathedral, Edmonton, Alta.
 Virgil Fox, Scottish Rite Cathedral, Indianapolis
- 23 Flor Peeters class, Knoxville, Tenn.
 Ladd Thomas, First Baptist, Van Nuys, Cal.
- 24 Donald S. Johnson, Juniata College, Huntingdon, Pa.
 Lee Dettra, First EUB Church, Williamsport, La.
 Catharine Crozier, Lutheran Student Chapel, Los Angeles
 Robert Baker, First Presbyterian, Allentown, Pa.
 Anton Heiller, Congregational Church, Manhasset, L.I., N.Y.
 Marilyn Mason, First Methodist, Ferndale, Mich.
 Simon Preston, St. John's Cathedral, Spokane, Wash.
 William Teague, AGO class, El Paso, Tex.
 William Whitehead, St. Mark's Lutheran, Reading, Pa.
 Fred Haley, Vieme, St. Luke's Methodist, Oklahoma City
 Britten's Noye's Fludde, St. George's Episcopal, Nashville, Tenn.
 Anthony Newman, Cathedral of Risen Christ, Lincoln, Neb.
- 25 Carl Weinrich, Ben-Avon Presbyterian, Pittsburgh, Pa.
 Catharine Crozier, Biola College, La Mirada, Cal.
 Anton Heiller, First Presbyterian, Lancaster, Pa.
 Flor Peeters, St. Joseph's Cathedral, Kansas City, Mo.
 William Teague, First Presbyterian, El Paso, Tex.
- 26 Robert Anderson, First Baptist, Pineville, La.
 Gerre Hancock, Holy Trinity Episcopal, Lincoln, Neb.
 Anton Heiller, Mt. Calvary, Baltimore, Md.
 Simon Preston, Alice Millar Chapel, Evanston, Ill.
 Virgil Fox, Brainerd Methodist, Chattanooga, Tenn.
- 27 Ray Ferguson, Green Ridge Presbyterian, Scranton, Pa.
 Flor Peeters, Boys Town, Neb.
- 28 Anton Heiller, Brown U, Providence, R.I.
 Simon Preston, St. George's Cathedral, Kingston, Ont.
- 29 Sacred Music Convocation, Margaret Hillis, Davidson, N.C. College
 Catharine Crozier, Student Lutheran Chapel, Los Angeles
 Anton Heiller workshop, Asylum Hill Congregational, Hartford, Conn.
 Simon Preston, Crouse Auditorium, Syracuse, N.Y.
 Flor Peeters, Immanuel Lutheran, San Jose, Cal.
 John Weaver, Bethlehem Lutheran, Youngstown, Ohio
 Bennett Penn, Gallery of Modern Art, New York City
- 30 Sacred Music Convocation, Margaret Hillis, Davidson, N.C. College
 Catharine Crozier workshop, Student Lutheran Chapel, Los Angeles
 Anton Heiller workshop, Asylum Hill Congregational, Hartford, Conn.

- 31 Schubert, Mozart, First Presbyterian, Royal Oaks, Mich.
 Clyde Holloway, Coe College, Cedar Rapids, Iowa
 Festival of Negro Spirituals, Ebenezer Baptist, Atlanta, Ga.
 Anton Heiller, Asylum Hill Congregational, Hartford, Conn.
 Simon Preston, Symphony Hall, Boston
 William Whitehead, Church of the Nativity, Kenmore, N.Y.
 Robert Baker, Presbyterian Church, Stamford, Conn.
 Flor Peeters, Pomona College, Claremont, Cal.
 Fauré Requiem, West Side Presbyterian, Ridgewood, N.J.
- Nov. 1
 Richard Bouchett, Fifth Avenue Presbyterian, New York City
 Clyde Holloway workshop, Coe College, concert Cedar Rapids Symphony
 Elizabeth Paul, second Bach Great 18 recital, St. Richard's Episcopal, Chicago
 Flor Peeters, AGO, Los Angeles
 Anthony Newman, King's Chapel, Boston
- 2 Gerre Hancock, Fisk U, Nashville, Tenn.
 Wilma Jensen, First Congregational, Long Beach, Cal.
 Simon Preston, Centenary Queen Square United, St. John, N.B.
 Robert Baker, Princeton, N.J. Theological Seminary
- 3 Simon Preston, All Saints' Anglican, Halifax, N.S.
 Flor Peeters, AGO, LaJolla, Cal.
- 4 Robert Anderson, Gustavus Adolphus College, St. Peter, Minn.
- 5 William Teague, Arkansas SMTA, Little Rock
- 6 Robert Anderson workshop, Concordia College, Moorhead, Minn.
 Flor Peeters class, St. Ambrose Church, Houston, Tex.
 Lillian Robinson, AGO Workshop, All Saints' Episcopal, Omaha, Neb.
- 7 Robert Anderson, Concordia College, Moorhead, Minn.
 Flor Peeters, St. Ambrose Church, Houston, Tex.
 Ladd Thomas, Bethlehem Lutheran, Beaumont, Tex.
 William Whitehead, St. Paul's Methodist, Wilmington, Del.
 Gerre Hancock, Westminster Church, Buffalo
 Lillian Robinson, All Saints Episcopal, Omaha, Neb.
 Gale Enger, First Presbyterian, Lancaster, Pa.
- 8 E. Power Biggs, St. George's Hall, Liverpool, England
 Robert Baker, Church of St. Paul the Apostle, New York City
 Joseph Payne, King's Chapel, Boston
 Donald McDonald, Albion, Mich., College
 Ben Hadley, Church of the Ascension, Chicago
 Andrea Toth, Alice Millar Chapel, Evanston, Ill.
- 9 Ladd Thomas, First Presbyterian, Shreveport, La.
 Marilyn Mason, First Methodist, Grand Rapids, Mich.
 Flor Peeters, Christ Church, Cathedral, Indianapolis
 Fred Haley, St. Luke's Methodist, Oklahoma City
 Virgil Fox, Westminster Presbyterian, Alexandria, Va.



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All correspondence should be directed to the general secretary

Montreal (delayed report)

Some members and friends of the Montreal Centre visited the Monastery of St. Benoit du Lac near Montreal May 22, witnessed a Mass and were entertained at lunch. Resident organist, The Rev. Leberge demonstrated the rebuilt "Joseph Bonnet" organ in the chapel.

The centre's annual meeting and dinner was held May 29 at the Wesley United Church. Organ Playing Contest winners were announced: senior division — first prize awarded by Le Amis de L'Arts won by Noella Genest, second prize awarded by the centre won by Robert Kennedy; junior division — first prize awarded by Casavant Frères won by Dianne Sevigny, second prize awarded by the centre won by Nicole Labelle. Playing by all winners was of high calibre. The Rev. H. M. Tardig presented to the centre the organ work commissioned for and played at the Spring Choir Festival. These officers were elected: chairman, Edna Marie Hawkin; vice-chairman, Rene Peron; secretary, David Huddleson; treasurer, John Williamson; executive, Vera Groves, Geoff. Harries, Clifford Johnston, Doris McCallum, George Hartley, Brian Smith, Neil Beauchamp. The Westmount Madrigal Group under the direction of Wayne Riddell sang motets, madrigals and folk songs.

DAVID HUDDLESON

The list of new RCCO officers and members of the Council, usually included in the October issue, was unavoidably delayed and will appear in November.

President's Message

Fellow members of the RCCO:

It is with pleasure that I greet you as your newly elected President of the Royal Canadian College of Organists and to wish you well at the beginning of a new season. During the next two years I hope to become better acquainted with the members of our College, and especially I hope to meet many of you in centres in both the East and West that are far removed from our Headquarters.

For those of you who were able to attend the Convention you will realize from our Annual Meeting that our business affairs are well in hand; from the recitals, that our organists are making fine music on some excellent instruments; and from our social events, that we are capable of relaxing and having fun together. We have been fortunate indeed in having George Veary as our president for the past two years, who has kept a steady course even under the most trying circumstances. The hard work of the Hamilton Centre and its committee chairman, Keith Hopkins, deserve our most grateful thanks for a magnificently handled convention, filled with musical and social interest.

And what of the future? Well, while mentioning Conventions, start now working on the Piggy Bank for the International Convention in 1967, allowing an extra day for Expo 67 while at the Montreal part of that Convention. In the meantime, Barrie, Ont. and Calgary, Alta. have announced their plans for regional conventions for 1966, but the field is wide open for more regionals during the off year.

Conventions, of course, are a fine combination of the educational and social, but let us not neglect the local scene which really is our reason for existing — let each individual member get behind his local centre and think of the very important object of the College "To encourage and promote a higher standard of organ playing, church music and musical composition." Very best wishes during the coming year.

Sincerely,
CLIFFORD McAREE

Exam Test Pieces — 1966

ASSOCIATESHIP

- A. Fugue in B minor on a Theme of Corelli, Bach
- B. Prelude, Fugue and Variation, Franck (Durand)
- Bryn Calfaria (Three Hymns Preludes, No. 1) Vaughan Williams (Stainer and Bell); Theme and Variations (Hommage à Frescobaldi), Langlais (Bornemann)

FELLOWSHIP

- A. Toccata, Adagio and Fugue in C, Bach
- B. Prelude and Fugue in G, opus 99, no. 2, Saint-Saëns (Durand)
- Dankpsalm, opus 145, no. 2, Reger (Breitkopf)
- C. Passacaille, Frank Martin (Universal)
- Paeon (Six Pieces, no. 6), Howells (Novello)
- Chorale with Variations only, Prelude, Aria, Chorale and Variations on Veni Creator, Duruflé (Durand)

ASSOCIATESHIP ANTHEM ACCOMPANIMENT

If ye be risen again with Christ, Gibbons (Novello)
King of Glory, King of Peace, Bach-Harris (Oxford)
Every valley shall be exalted, Messiah, Handel

FELLOWSHIP ANTHEM ACCOMPANIMENT

Blessed City, Bairstow (Banks)
Rejoice in the Lord alway (ed. Fellows and Simkims), Purcell (Stainer and Bell)
For unto us a Child is born, Messiah, Handel



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The first biennial RCCO national convention (or the last annual or a combination of the two) was held in the pleasant and progressive city of Hamilton Aug. 31 and Sept. 1 and 2. It seemed to us the best possible closer for what has been a long and brilliant North American organist convention season. Simon Preston's sensational North American debut and such an innovation as a genuine ballroom dance are among things likely to be talked about for a long time.

Attendance figures exceeded those of any convention since the famous Golden Anniversary one in Toronto in 1959. The ever increasing exchange across the border for these events brought 78 from the states out of the grand total of 329 registrations. We have not been able to check our surmises accurately but we believe a very considerable number of those 78 were repeaters — a significant detail indeed: Canadian conventions have developed a habit of giving all stateside visitors such a warm welcome and such a lively and fun-filled visit that second, third and, in our case, seventh visits follow as a matter of course.

The states which share longest borders with Ontario were naturally most adequately represented — New York with 26 and Michigan with 16. Illinois led the other 12 states with 8, at least five of them repeaters. California and Texas were there and several New England states. Dr. Irene Robertson and her husband, Richard Lund, were the most distant statesiders; she too was a repeater.

Ontario, as would be expected, was most heavily represented but six other provinces were also in evidence. Farthest West was Reginald Jacka of Edmonton; farthest East was Mrs. R. L. H. Goodday of Bedford, Nova Scotia.



The Collinses from faroff Baton Rouge

Our two distinguished program guests from England, Sir William McKie and Simon Preston, were joined by Dr. Paul Steinitz, conductor of the London Bach Society. One could perhaps credit Sir William's birthplace of Melbourne, Australia to further expand this world-wide aspect.

Many expressed their joy at having Sir Ernest and Lady MacMillan taking an active part in the convention.

Hamilton finally had a chance to live down its reputation for staging the most torridly tropical convention in RCCO history in 1953. The weather this time was delightfully cool and rain of the first two days did little to dampen the enthusiasm or to interfere even slightly with the careful planning which used the fine accommodations of the Sheraton-Connaught Hotel to good advantage and provided chartered buses for transportation. The final day, when travel by private car and afoot was the order of the day, obliged with bright sunshine and light breeze.

Committee members at work: John Rowcroft, Lyla Herdman, Howard Jerome, Norma Plummer



The executive dinner which traditionally precedes the opening day must have been unusually productive, especially as regards 1967 Congress plans, for the Tuesday morning general meeting came off crisply and interestingly. Retiring President George Veary was in the chair (complete with his magnificent badge and chain of office) and he read both the secretary's and the registrar's reports; President-elect Clifford McAree read the treasurer's report.



Several interesting matters came up in discussion of by-law changes, most of which will be detailed in the news letter. Of special note are: the circularizing of centres for suggestions for officers before the nominating committees performs its functions; the change of the fiscal year to begin June 1 and end May 31 with dues payable June 1; the dropping of the provision against holding more than one office; the availability of a replacement diploma (FRCCO and ARCCO for FCCO) for a fee to cover costs. Barrie Cabena reported for the examinations committee with a goal for wider representation in the exams. Mr. McAree reported for Muriel Stafford on the Building Fund, and Reginald Geen, for extension, reported a new centre at St. Thomas. James Chalmers reported that the College's first regional conventions will be held in 1966 with meetings in Barrie and Calgary so far scheduled. Henry Rosevear reported on burgeoning plans for the 1967 International Congress of Organists about which we shall be hearing a great deal very soon. James Hopkirk paid tribute to Mrs. R. J. G. Reiner who is resigning as treasurer.

President Veary made his report and transferred his badge and chain of office to Clifford McAree who responded briefly. According to long tradition Margaret Dryan moved for adjournment. Our considerable detail here is partly for the benefit of the many statesiders who stayed out of the meeting; this year, for the first time, non-members were welcomed as observers.

For the general run of conventioners, the Civic Luncheon in the handsome Crystal Ballroom of the hotel was the real convention opener. The city comptroller or registrar or someone replaced Mayor Copps on short notice and voiced the warm welcome all of us had already experienced at Hamilton. Introductions of guests and deserved recognitions of convention backers and workers preceded an extraordinary address by Rabbi Bernard Baskin on The Ten Wisest Sayings ever Written or Spoken. We expect to bring this stimulating talk to readers of THE DIAPASON in an early issue.

The first of three sessions by Elaine Brown followed the luncheon. Dr. Brown's enthusiasm, know-how and effectiveness are too well known to our readers to justify any kind of resumé. Three hour-and-a-half sessions gave her more opportunity to explain her convictions and to put them into practice. Her sessions were a subject of wide interest and spirited discussion throughout the convention.



Hamilton



The first of several pleasant receptions and teas was held in the Crystal Ballroom. The exhibits of music were crowded at every opportunity.

LaVoie

Tuesday evening was spent at the large and impressive Cathedral of Christ the King. The unexpectedly numerous crowd which packed the basilica caused cancellation of the promised guided tour and drowned out the carillon recital, leaving us Claude La Voie's organ program. Mr. LaVoie's fine recording at his home church in Quebec had so greatly impressed most of the delegates present that his performance on the once sensational 1931 Steinmeyer was a considerable disappointment. Taking into consideration the less than perfect acoustical climate, the limitations of the organ with its unsatisfactory principal sounds and its general poor condition of maintenance, we felt that the player on that recording should have been able to communicate more vitality and conviction than he did. The program exceeded two hours in length and, despite some admirable registration, seemed fully that long. We hope our next hearing of this man may be in his home surroundings.

Offertoire sur Vive le Roy, Raison; Chromhorne sur la taille, F. Couperin; Ces gais bergers, Dandrieu; Vom Himmel hoch, Pachelbel; Variations on Est-ce Mars, Sweelinck; Concerto in D minor, Vivaldi-Bach; Fantasia and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Choral Varié on Veni Creator, Duruflé; Incantation pour un Jour Saint, Langlais; Pange Lingua, Dupré; Carillon de Westminster, Vierne.

A brief reception followed.

Wednesday

Elaine Brown's second session opened Wednesday's daylight activities, most of which were at Burlington, a short bus-ride from Hamilton.

Frederick Geoghegan played a short program in the chapel of Notre Dame Academy, the event originally scheduled for the late Victor Togni. A Battalja by Camilleria, written to commemorate a Maltese millennial seemed to us, even on the second playing, a curious amalgam of disparate elements. We enjoyed much more Mr. Geoghegan's fine playing of the "big" Mozart Fantasia and the Wesley Air and Gavotte.

Regrettably rain moved the garden party into the gymnasium.

Gordon Douglas played his home organ at Wellington Square United Church in a well-constructed short program.

Vater unser, Pachelbel; Concerto 5, Telemann; Voluntary in D, Croft; Fugue in D minor (Fiddle), Bach; La Mystère de la Sainte Trinité (Les Corps Glorieux), Messiaen; Pageant, Jackson.

College Service

Another brief bus ride ended at Port Nelson United Church where Convention Chairman Keith Hopkins presided at the organ for the College Service. Mr. Hopkins' and Mr. Douglas' choirs combined for the service. Simpler and shorter and less formal than usual, it had many points of interest. Musically we mention the performance of four first-rate hymn preludes by Barrie Cabena, still in manuscript, the effective anthem, None Other Lamb by Keith Bissel, commissioned for the occasion, and finally the appropriate and familiar Cortège Académique of Sir Ernest MacMillan. It was heartening to have Sir Ernest read the Scripture and inspiring to hear Sir William McKie deliver his pertinent address which we have the honor of publishing in this issue.

The RCCO practice of awarding its diplomas and prizes at the convention College Service seems to use one its southern counterpart should emulate. Appropriately, Sir William was gratefully awarded the honorary FRCCO.

Banquet

Having the banquet in the middle of the convention also suggests emulation. Bumper attendance and less jaded delegate reaction seem to result. Formalities were held to a minimum with Keith Hopkins presiding graciously. A number of introductions and testimonials were made briefly and cleverly. Sir William proposed a bright but moving toast to the College and was answered in kind by now Past-President Veary. Charles Peaker, doubling in brass, earlier had said grace and now proposed the toast to the guests to which Frank Cunkle responded.

Dance

Delegates were shooed out promptly and the Crystal Ballroom was quickly reconverted for dancing. We had wondered (even questioned!) how successful such an event might prove and how wide the participation. The answer: Perhaps as many as 200 were often on the floor at once and the styles of dancing to the intentionally familiar music varied from the frug to the two-step. Here was another unusual and daring idea that worked. The choir members who sang the College service were guests at the dance.

Thursday

Elaine Brown completed her series to start a rewarding final day.

At McMaster University, Godfrey Hewitt repeated his recital as the cafeteria accommodated delegates in two shifts. We particularly enjoyed the Ahrens works in this clean, well-played, rhythmic recital. The small clear-toned Keates organ was used to utmost advantage. It is described in the September 1965 issue, page 41.

Wachet auf, In Dulci Jubilo, Wie schön leuchtet, Ist das der Leib and Gelobt sie Gott, Ahrens; Suite for Mechanical Organ, Beethoven; Partita, Mathias.

Dr. Charles Peaker's Examinations — Bane or Blessing combined his usual erudition, wit, good sense and inspiration. His quarrel with the microphone cost some listeners some of his choicest morsels. So we are doubly grateful that we can bring a transcript to our readers of his session at the Melrose United Church in an early issue.

The difficult, demanding task of the recital of examination pieces was again rather unfairly relegated to the sleepest hour of the last afternoon. Young Jan Overduin did a commendable job which might have profited by the omission of the nearly endless and heavily sedative Martin work.

Fugue in B minor on a Theme of Corelli; Dankpsalm, Reger; Passacaille, Martin; Theme and Variations, Hommage a Frescobaldi, Langlais; Pacan, Howells; Bryn Calfaria, Vaughan Williams; Toccata, Adagio and Fugue in C, Bach.

Preston

Having heard Simon Preston at Westminster Abbey and being the proud owner of his records, it was no surprise to us that his recital at Christ's Church Cathedral electrified the convention and closed it at an unparalleled high point. If this gifted young man affects all his audiences within his two-month tour as he did his first, he will return to Westminster Abbey a prime North American favorite and a household word in Canada and the United States. The organ was described in the January 1963 issue, page 41.

Ricercar Cromatico, Frescobaldi; Phantasia, Sonata 1, Hindemith; Prelude and Fugue in E minor (Wedge), Bach; Prelude and fugue on B-A-C-H, Liszt; Voluntary in D minor, Blow; Voluntary in G, Purcell; Prelude and Fugue on a theme of Vittoria, Britten; Preludio al Vespro di Monteverdi, Tippett; Dieu parmi nous, Messiaen.

The reception at the cathedral parish hall was jammed with people anxious to see Mr. Preston and to applaud and cheer him.

We suggest opening THE DIAPASON for July to page 24, propping it up on a table, and making a deep salaam before it. We already have. — FC

Standbys at any RCCO meet: Henry Rosevear, Muriel Stafford, Beatrice Rosevear and Lawrence Phelps



In academic procession at the College Service: Henry Rosevear and Sir Ernest MacMillan above; Sir William McKie and the Rev. M. Jewett Parr below



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- THE ANGEL GABRIEL Emma Lou Diemer
(CM7516 - .25)
- TO US A CHILD IS GIVEN Karl Heinrich Graun
(from the "Oratorio for Christmas"
04492 - .60)
- WORSHIP CHRIST, THE NEWBORN KING Carl F. Mueller
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A Goodly Heritage

RCCO National Convention College Service
address by SIR WILLIAM McKIE

I am very grateful for the honour of speaking to members of the Royal Canadian College of Organists on this distinguished occasion, and there are two special reasons why I particularly value the privilege of being invited to this Convention. The first is, that I am glad to have the opportunity of offering you the greetings and good wishes of my own society, The Royal College of Organists, and to tell you how much our Centenary Celebrations last year were enriched by the presence of your official delegation and of many of your members. We value very highly the happy fraternal relations which exist between our two Royal Colleges and hope that the future will draw us continually closer together.

My second reason is a personal one. I like conventions.

I have no explanation to offer of the passionate loyalty and enthusiasm which the organ has always excited in those who care for it. No other instrument inspires such devotion (I have never heard of a convention of flautists or of double-bass players.) A psychiatrist might feel that he ought to say something about this: I don't think a mere organist need trouble. He will come to his convention and enjoy every moment of it, finding in its social pleasures and splendid music an expression of the exuberant vitality of our art to-day which will send him back to his work with new inspiration.

I had the good fortune to be a student at the Royal College of Music in London when the great man Sir Hugh Allen was its Director. Allen was a cathedral organist in the early part of his professional life and had that profound knowledge of the Psalms which is one of the great rewards that come to those who serve cathedral music and have the inestimable privilege of singing or playing a portion of the Psalms twice a day, morning and evening. I think he knew them by heart; he could quote whole psalms without any hesitation, and was fond of bringing out the apt quotation to comment on the happenings of every day modern life. His favorite piece of advice to students who were going out to take up important appointments was "Look at Psalm 16, 3rd Morning." Some — only a few — might get the allusion at once. Others would turn up the psalm in their prayer books after the farewell interview (when Allen told you to do a thing, you *did* it — he was that kind of man) and would recognize at once what he had in mind. Psalm 16, Verse 5:

The lot is fallen unto me in a fair ground; yea, I have a goodly heritage.

The present generation of young organists would do well to hang this text over their music desks; and they might like to take note of the word "heritage" — what has been passed on to them from previous generations. They could be forgiven for taking our present musical and technical standards for granted — they can never have known anything but "a fair ground." But my contemporaries — those of us who were born in the early years of this century — can remember a different state of affairs when we were the younger generation. To us the general improvement in standards of playing and the increasing respect given to organs and organ music are a fulfillment of hopes that in our younger days often seemed hopeless.

I must be careful not give you any false impressions when I speak of conditions 45 to 50 years ago, and I want to make it quite clear that I am speaking of conditions in England only, not in Canada or the United States; there may be points of similarity, but that is not for me to say. I have been involved in the English organ world for 46 years. In all that time I have always known where to find playing of the finest quality, technically and musically, in programs which would often offer a wider variety of musical interest than the more conventional programs of the 1960s. Our best players 40 years ago

were quite as good as the best of to-day. But there were not so many of them; and discriminating and knowledgeable listeners were much fewer. Many potential good listeners were led astray by false prophets, the ignorant and foolish recitalists who held to the pernicious belief that an uninformed audience will listen to and accept a piece of "good" music if you attract them to your recital by a bait of several "popular" pieces. This is a fallacy. If you apologize for real music by surrounding it with masses of rubbish, the bad will ultimately drive out the good. The false prophets who practice this doctrine deserve the fate which Elijah brought down on the prophets of Baal. I fancy this kind of music has disappeared by now: I have seen no signs of it for many years. It has a certain interest of its own and might well be a suitable subject for a learned thesis: it might even have sufficient entertainment value to provide material for an LP recording, for there is a kind of eerie charm about it. It ranged from the falsely sentimental to the corny. Some of it was both falsely sentimental and corny, notably one particular art form which was already edging its way out even in my student days and which many of you may not even have heard of: the Storm Fantasia.

I suppose these masterpieces drew their inspiration from Beethoven's Sixth Symphony. The form was simple. There would be a quiet introductory movement, suggesting sunlit pastures in the high Alps and just *hinting* at the quiet tinkling of cowbells (or perhaps it was the bell of the little church by the Alpine path!); then a movement with a hint of gaiety (the simple peasants enjoying themselves, very discreetly of course); then THE STORM itself, which would be heard gathering weight as it approached before it finally burst all over the audience; at last, calm again, mellow sunshine, and a hymn of thanks sung by the devout peasants (on the Vox Humana).

The organ lends itself all too well to these onomatopoeic effects; storms had a great vogue in the Victorian era, and lingered on into the earlier years of the 20th century.

Not very far from the Royal College of Music was a church where an organ recital was always given late on every Wednesday afternoon. The final item in each program was invariably a storm. As far as I can remember, Mr. A., the organist, had a repertory of three. Two of these were by 19th century composers whom for charity's sake I would prefer not to name (they were respected musicians who held appointments of some importance on the Continent). I am a little hazy about the third but I think it may have been by the organist himself and it far exceeded the others in intensity. Mr. A. had had some ingenious mechanical devices built into the organ to emphasise the musical effects. Rather early in the quiet first movement he would touch an ivory button to the left of the great organ keys, which set ringing a cowbell inside the organ case (or was it a church bell? I forgot which). Lightning was not only suggested by glissandi on the full swell, played at fabulous speed because he sprinkled french chalk over the swell keys before he began the piece — it was actually simulated by a device which came into action as the storm was reaching its height and started a series of electric lamps flashing behind the organ front. It was terrific!

I remember Mr. A. very well — and who could forget his storm! He was a kindly man who took himself and his

art very seriously indeed.

If a cymbalstern and tremulant are acceptable in a classical organ, perhaps I am unreasonable in cavilling at a cowbell and electric flashes in a 19th century instrument. And no doubt it could be said on Mr. A's behalf that he provided good clean fun for the students who occasionally came to his Wednesday afternoon sessions, and genuine thrills for the few old ladies who made up the greater part of his usually scanty audience. But no one else came, as far as I can remember, and over a period of years he must have done incalculable harm. With great regret I must rate him as False Prophet No. 1.

You will have guessed that I have been quoting an extreme case and of course Mr. A. was already a bit of an oddity when I last heard him in 1920 or thereabouts: I chose an extreme case deliberately to show as sharply as possible how ideas can change in a comparatively short space of time, and to emphasise that we are a good deal better off in 1965 than our colleagues were in 1920. I would like to commend to you the study of the history of organ playing the last 50 or 60 years; the periodicals devoted to the interests of the art will provide plenty of valuable and often entertaining material. This could provide both insurance and resistance against the mistakes of judgment always waiting to be made and also give us the useful reminder that our own opinions and decisions will have to bear the scrutiny of posterity in due time. One of the most salutary mental processes I know is the attempt to estimate which of our present practices and beliefs will be thought ridiculous in 25 years time. Some *must* be. Many of the ideas of 25 years ago now seem to us to be quite wrong, and these ideas have often been the unanimous ideas of the best minds of the time. *Were they all wrong?* It is an encouraging fact that at present we are *not* unanimous; there is a great amount of very healthy disagreement. I suppose that the two topics on which there is most division of opinion are tonal architecture and the interpretation of music of the 18th century and earlier. Both topics can be discussed with endless enjoyment because there is no final answer, nor is there likely to be. You can say with perfect truth, for example, that when you play Bach the style and conditions in which his music was first played should be reproduced as nearly as possible. It could also be said that, if we accept performances of Shakespeare in modern dress because his characters are timeless and the emotions expressed are eternal, it may not be inconsistent to stop treating Bach as an antique. I have heard wholly convincing Bach performances by organists of both schools of thought whose skill did not end with technique, but who had a clear idea of what they believed Bach's intentions to be and the skill to communicate their vision to their listeners with authority. Here then are two clearly opposed points of view. Time may show which is right. Perhaps neither is wholly right. Can we ever hope to arrive at absolute truth? We are governed by the thought patterns of our own time, which are always quietly changing; I have been aware of three sharply defined and entirely different styles of organ playing in my lifetime. So I must play for safety now, and come to my end without offering you any conclusions; but at least I can remind you of Sir Hugh Allen's favorite text:

Yea, I have a goodly heritage.

william whitehead

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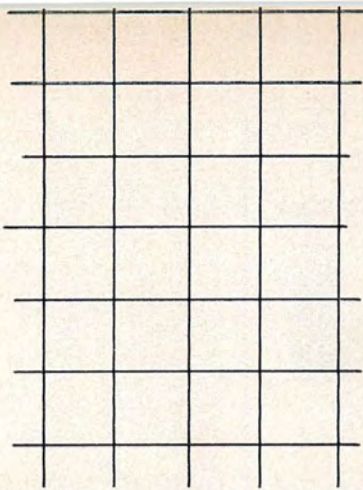
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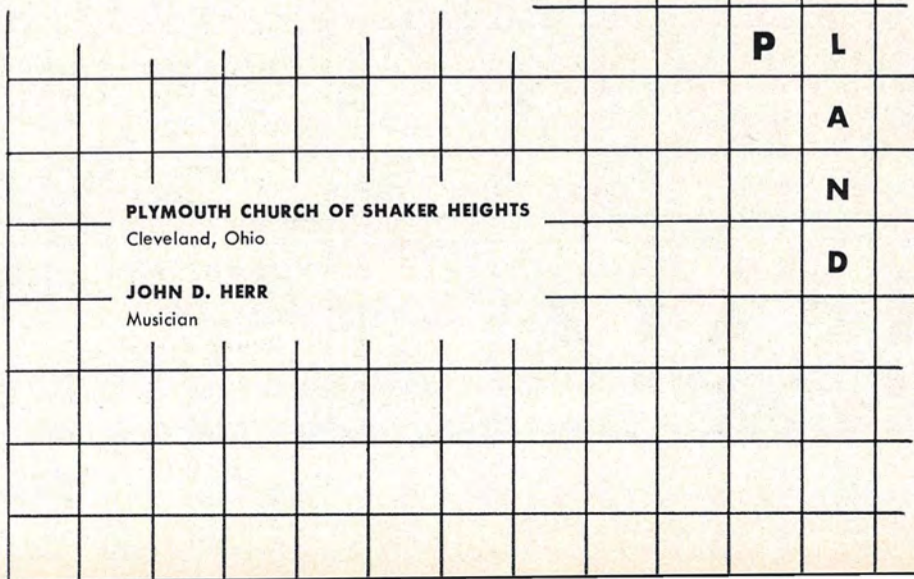
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Willan
at
85

by MARGARET DRYNAN

His 85th birthday on the 12th of this month of October. On the occasion of his 80th birthday, THE DIAPASON published an article on his work, particularly with reference to his choirs of St. Mary Magdalene Church in Toronto and the liturgical music written for them.

It would now seem appropriate to outline his general musical production with especial reference to his unabated output within the last five years.

Dr. Willan regards as his most demanding and absorbing project since his 80th birthday the revision of his opera *Deirdre*. The 2000-year-old Irish legend of *Deirdre of the Sorrows* and *Conochar, King of Ireland*, as retold in poetic prose by John Coulter, was composed for radio performance by Dr. Willan on a commission from the Canadian Broadcasting Corporation. It was broadcast in 1947 and again in 1951.

In 1961, Herman Geiger-Torel, head of the Opera School at the Royal Conservatory of Music of Toronto, and General Director of the Canadian Opera Company, and Ettore Mazzoleni, Principal of the Royal Conservatory of Music of Toronto, persuaded him that *Deirdre* should be revised for stage presentation. The transition from radio to stage involved an amazing amount of revision by the librettist and the composer, Passages of introduction, continuity and identification necessary for radio performance were superfluous on the stage and the whole production had to be tightened up to increase the dramatic impact. Interludes between scenes had to be composed and orchestrated and fitted in smoothly. However, as Dr. Willan said to the writer, "It was a labour of love. Being of Irish descent, I have a special fondness for *Deirdre*."

The opera was presented in the exciting new MacMillan Theatre in the Edward Johnson Building, Toronto, with an excellent cast and superb sets April 2 and 3 of this year. It was so successful that it was repeated for a capacity audience April 5. Dr. Willan's dream is to see a performance of *Deirdre* in Ireland where the ancient Gaelic legend is ever fresh and beautiful.

Another exacting and important creative task undertaken by Dr. Willan in the past five years was the preparation and publication of the plainsong corollary to the revised 1959 Canadian Prayer Book. Actually two books were produced, a plainsong edition of the Psalter and, of special interest to organists, a set of accompaniments.

The Canadian Psalter, Plainsong Edition, the first of its kind published in Canada, was undertaken at the special request of the Right Rev. F. H. Wilkinson, Lord Bishop of Toronto, and Chairman of the Music Committee of the Prayer Book Revision Committee of the Anglican Church of Canada. It was designed for use in conjunction with the Prayer Book and for this reason contains Invitatories, suggestions for Introits and Graduals. Responsories and some canticles not commonly found in psalters.



To supplement this work, Dr. Willan prepared a book of accompaniments and this was published by the Gregorian Association of Toronto of which he was the Musical Director.

Dr. Willan's orchestral and chamber works include two symphonies, a piano concerto, overtures, marches, sonatas for violin and piano, two piano works, trios and string quartets, and the incidental music for 14 plays. A work which has been performed with great enjoyment by adult groups and which might be termed chamber music of sorts, is his *Rhythm Band Suite*. Many of these works continue to be performed regularly. His second symphony was played on radio by the Toronto Symphony Orchestra under Sir Ernest MacMillan's direction this spring. This month a performance of his piano concerto will be broadcast with Shiela Henig as soloist.

How many organists realize that Dr. Willan has had over 125 organ works published? Of these five chorale preludes, 36 hymn preludes and postludes and several other selections have been published in the last five years. His two great organ compositions are, of course, his *Introduction, Passacaglia and Fugue*, numbers 1 and 2, the latter published in 1960.

In the choral field, anthems, motets, carols, fauxbourdons, hymn tunes, services, settings of the *missa brevis* continue to flow from Dr. Willan's indefatigable pen, until now more than 200 sacred and liturgical works have been published, and additionally 48 secular choral works, 40 original songs and over 60 song arrangements. At the moment he is composing the last of a complete set of introits and graduals for the church year in the Lutheran

Church. Since 1960 he has published two sets of hymn anthems, totalling 25 in all, and has acted as music editor for *The Hymn Book for Children* for the Anglican Church.

Dr. Willan gave up his position (after 32 years) as University of Toronto organist in 1964 but he is still as active as ever in his work as organist and choir director at the church of St. Mary Magdalene in Toronto. Here he is completing his 44th year of service and he often says that this is the last position he will relinquish. Since many of his gallery choir members are students of music at the University, there is a continual change of personnel in the choir. This involves constant training of new people, but it also means that many young people go back to their homes in all parts of the country enriched by their experience of singing the great music of the church.

Dr. Willan's recently completed *Missa Brevis 14* has a distinct harmonic flavour of its own and is sung with great enjoyment by his choir.

Since his first training in organ and choir work was received between the age of 8 and 14 at St. Saviour's Choir School in Eastbourne, England, Dr. Willan has always been interested in the teaching of boy choristers. In 1954, at the request of the Bishop of Toronto, he organized the Diocese of Toronto summer choir school. After an absence of a couple of years he returned this summer as Music Director and it is reported that the boys were glad to have "the old Doc" back.

Dr. Willan's many friends in the United States and Canada will join in wishing him a happy birthday and all the luck o' the Irish!

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**CHURCH IN ENGLEWOOD
ORDERS NEW MÖLLER**

JOSEPH COUTRET IS ORGANIST

First Presbyterian to Have 4-Manual;
Robert Baker Is Consultant for
Chancel Installation

M. P. Möller, Inc. has been awarded the contract to build a four-manual organ for the First Presbyterian Church, Englewood, N. J. The swell and choir-positiv divisions will be installed in chambers in the chancel area and the great and pedal divisions will be exposed in the chancel. The antiphonal division will be exposed at the rear of the nave.

Dr. Robert Baker was retained as consultant and the specifications of the organ were prepared by him in consultation with Joseph Coutret, organist and choirmaster of the church, and the Möller staff.



The Colby Institute of Church Music's annual one-week session in August was its 10th on the Mayflower Hill campus of Colby College, Waterville, Maine. Registration was the largest in history. The faculty consisted of Thomas Richner, organ; Samuel Walter, choir sessions; Phyllis Cobb, conducting and direction of the "smaller churches" group; and Adel Heinrich, planning of service programs. Everett F. Strong was director.

**CHURCH IN MISSISSIPPI
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GREENVILLE 1ST PRESBYTERIAN

George Muns Is Minister of Music —
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The First Presbyterian Church, Greenville, Miss. has awarded a contract to M. P. Möller, Inc. for a new three-manual pipe organ. George Muns, minister of music, and Lyndell Watkins, consultant, in consultation with Peter Daniels, representing Möller, designed the instrument.

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
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 3-5 ranks 269 pipes
Cymbel 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Chimes
Tremulant

SWELL
Rohrgedeckt 16 ft. 68 pipes
Rohrgedeckt 8 ft. 12 pipes
Viole d'Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Flachflöte 4 ft. 68 pipes
Nazard 2 2/3 ft. 61 pipes
Weitprinzipal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Vox Humana 8 ft. (prepared)
Clairon 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV
Gedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. (prepared)
Flauto Dolce 8 ft. 68 pipes
Flauto Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. (prepared)
Scharf 3 ranks 183 pipes
English Horn 16 ft. 68 pipes
Krummhorn 8 ft. 68 pipes
Tremulant
Cymbalstern

ANTIPHONAL
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Principal Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Fanfare Trumpet 8 ft. 68 pipes
Trompette 8 ft.

PEDAL
Bourdon 32 ft. 8 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohrgedeckt 16 ft.
Flauto Dolce 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Spitzflöte 8 ft. (prepared)
Rohrgedeckt 8 ft.
Super Octave 4 ft. 12 pipes
Spitzflöte 4 ft. (prepared)
Blockflöte 4 ft. 32 pipes
Blockflöte 2 ft. 12 pipes
Grave Mixture 2 ranks 64 pipes
Rauschpfeife 2 ranks 24 pipes
Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Contra Fagotto 16 ft. 12 pipes
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.
Chimes

ANTIPHONAL PEDAL
Holzgedeckt 16 ft. 12 pipes

GREAT
Bourdon 16 ft. 12 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 2-4 ranks 208 pipes
Chimes 21 bells

SWELL
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Gemshorn Celeste 2 ranks 110 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
English Horn 8 ft. 61 pipes
Tremulant

PEDAL
Sub Bass 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Prinzipal 8 ft. 32 pipes
Gedackt 8 ft.
Octave 4 ft. 12 pipes
Octave 2 ft. 12 pipes
Double Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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5525	SHINE LOVELY CHRISTMAS STAR (with Descant)	Caldwell
5526	THE VIRGIN MARY HAD A BABY BOY	arr. Ehret
5345	THREE MUMMERS	Head
S S A		
5545	ANGELUS AD PASTORES AIT	Monteverdi/Field
5498	COMPANIONS ALL SING LOUDLY	arr. Ehret
5572	CRADLE SONG	Parke
5544	HODIE CHRISTUS NATUS EST	Monteverdi/Field
5542	SLUMBER NOW BELOVED CHILD	R. Nelson
5409	THOU MUST LEAVE THY LOWLY DWELLING	Berlioz/Carlton
5424	WINDS THROUGH THE OLIVE TREES	Barker
S A B		
5560	THE LITTLE ROAD TO BETHLEHEM	Head
5475	THE VIRGIN MARY HAD A BABY BOY	arr. Ehret
5564	VENI, VENI EMMANUEL	arr. Kodaly
S A T B		
5470	CAROL OF THE SHEPHERDS	arr. Ehret
5482	FEAR NOT, FOR BEHOLD I BRING GOOD TIDINGS	Hagen/Gambosi
5528	HOSANNA TO THE SON OF DAVID	Praetorius/Field
5532	HOW LOVELY SHINES THE MORNING STAR	Praetorius/Carlton
5476	IN BETHLEHEM THAT NOBLE PLACE	P. Nelson
5427	MARIA WALKS AMID THE THORN	arr. Ehret
5437	ON THIS DAY TO US IS BORN	Nanino/Chambers
5578	THE FIRST MERCY	Warlock/Smith
5483	THE MORNING STAR	Hagen/Gambosi/McCorkle

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Dr. Albert Schweitzer, one of the most significant, beloved and remarkable men of our time, died peacefully in his sleep Sept. 4 in a plain iron bed at the jungle mission of Lambarene, Gabon, which he and his wife founded in 1913. He was buried the following day in a plain wooden coffin in the nearby cemetery. He had been seriously ill for only 10 days. His daughter, Rhena Eckert had been at her 90-year-old father's side since he was stricken.

Tributes were expressed by leaders of many countries and were reprinted at length in most daily newspapers.

Dr. Schweitzer's early fame as an organist and champion of the works of Bach, and as a student of the principles of organ design are of particular significance for organists. His writings and editing and his many recordings are of equal lasting influence.

NUNC DIMITTIS

DEATH CLOSES CAREERS FOR
TWO ORGANISTS, BUILDER

The passing of three important men in our field on the other side of the Atlantic is reported to us by Lady Susi Jeans:

Moody

Dr. Charles H. Moody, CBE, DMus, honorary FRCO, for 52 years organist and master of the choristers of Ripon Cathedral, died in early August at the age of 91. He had retired from Ripon on his 80th birthday in 1954. He conducted the Huddersfield Glee and Madrigal Society from 1912 to 1924. He was a composer and an author. In 1945 he took the cathedral dean to court when he attempted substitutions in the liturgy.

Senn

Kurt Wolfgang Senn, Lector of the University of Bern, Switzerland, and organist of the Bern Münster since 1937, died June 25. A pupil of Karl Straube, he was an organist of international reputation, playing frequently in England. His *Abendmusiken* at Bern were famous throughout Europe. He was responsible for the two International Congresses of Church Musicians which took place in Bern in 1952 and 1962.

Abend

Fritz Abend, organ builder of Lich Oberhessen, died July 29 at the age of 67. He was a fine voicer and craftsman and many of the organs which he voiced bear the unmistakable mark of his artistry. He planned and built the Baroque organ at Cleveland Lodge, Dorking in 1935 and was responsible for its voicing. He also restored an English organ of 1820 which stands in Cleveland Lodge. He spent several years working in Sweden where he built practically single-handed large tracker action organs. Since then he worked for the builders Forster and Nicolaus. He was not only a brilliant organ builder but possessed personal charm which endeared to friends in several countries.



Carrie E. Livingston, 75, Bridgeton, N.J., died of a heart attack Sept. 2 while visiting relatives in Buffalo, N.Y. She was one of the charter members of the Southern New Jersey AGO Chapter and was a past-dean. At the time of her death she was chapter historian and had been appointed to another term as state chairman for Southern New Jersey. She was also a member of the Philadelphia Chapter.

Miss Livingston had made a career in music, specializing in piano and organ, and was music supervisor in the public schools for many years. She served as organist at the Bethany Temple Presbyterian Church, Philadelphia, for 51 years, having left that post last year for a similar position at the Trinity Methodist Church, Bridgeton.



Charlotte Kunzig, well-known organist and teacher from the Central Pennsylvania AGO Chapter died at her home in Hollidaysburg, Pa. after a brief illness. She served the Presbyterian Church of Hollidaysburg for 42 years until her retirement in 1958.

A fitting service planned by her niece, Ruth Roth, Detroit, Mich., was held in Miss Kunzig's home church. Bach choral works were sung throughout the service; the congregation sang *Ein feste Burg* just before the benediction.

Miss Kunzig's death came on the 98th anniversary of her parents' marriage. She carried on the family church organist tradition: her paternal ancestors were organists in a Lutheran Church near Eisenach, Germany for more than 152 consecutive years. She attended Northwestern University where the choir school was under the direction of Clarence and Helen Dickinson. In summer from 1925 through 1928 she studied at Fontainebleau with Widor and Dupré.

Through the years Miss Kunzig made an inestimable contribution to the cultural life of her area as her students took their places in church music.

YOUNG HALIFAX ORGANIST LOSES FIGHT WITH CANCER

William Murray Vanderburgh, 37, organist and choirmaster at St. Andrew's United Church, Halifax, N.S. until his resignation a year ago, died Aug. 8 after a seven-year battle with cancer.

Born in Toronto he held ARCT and FTCL diplomas. He was appointed organist of Toronto's Wychwood Presbyterian Church in Toronto at the age of 14 and later was interim organist at Grace Church-on-the-Hill.

He went to Halifax in 1947 as assistant organist at All Saints' Cathedral until his appointment as organist and choirmaster at St. Andrew's. He served as music master at King's Collegiate School, Windsor and later at Dartmouth Academy.

Mr. Vanderburgh was chairman of the Halifax RCCO Centre from 1961 to 1963 and for many years served on the executive of the Halifax festivals. His parents and a sister survive him. Burial was in Toronto.

CHARLES KENNEDY SCOTT, founder and conductor of the Oriana Society in London died July 2 at the age of 89. Known for his direction of Elizabethan and modern English part songs, he was also associated in the performance of Bach church cantatas with such scholars as Schweitzer, Terry and Hadow.

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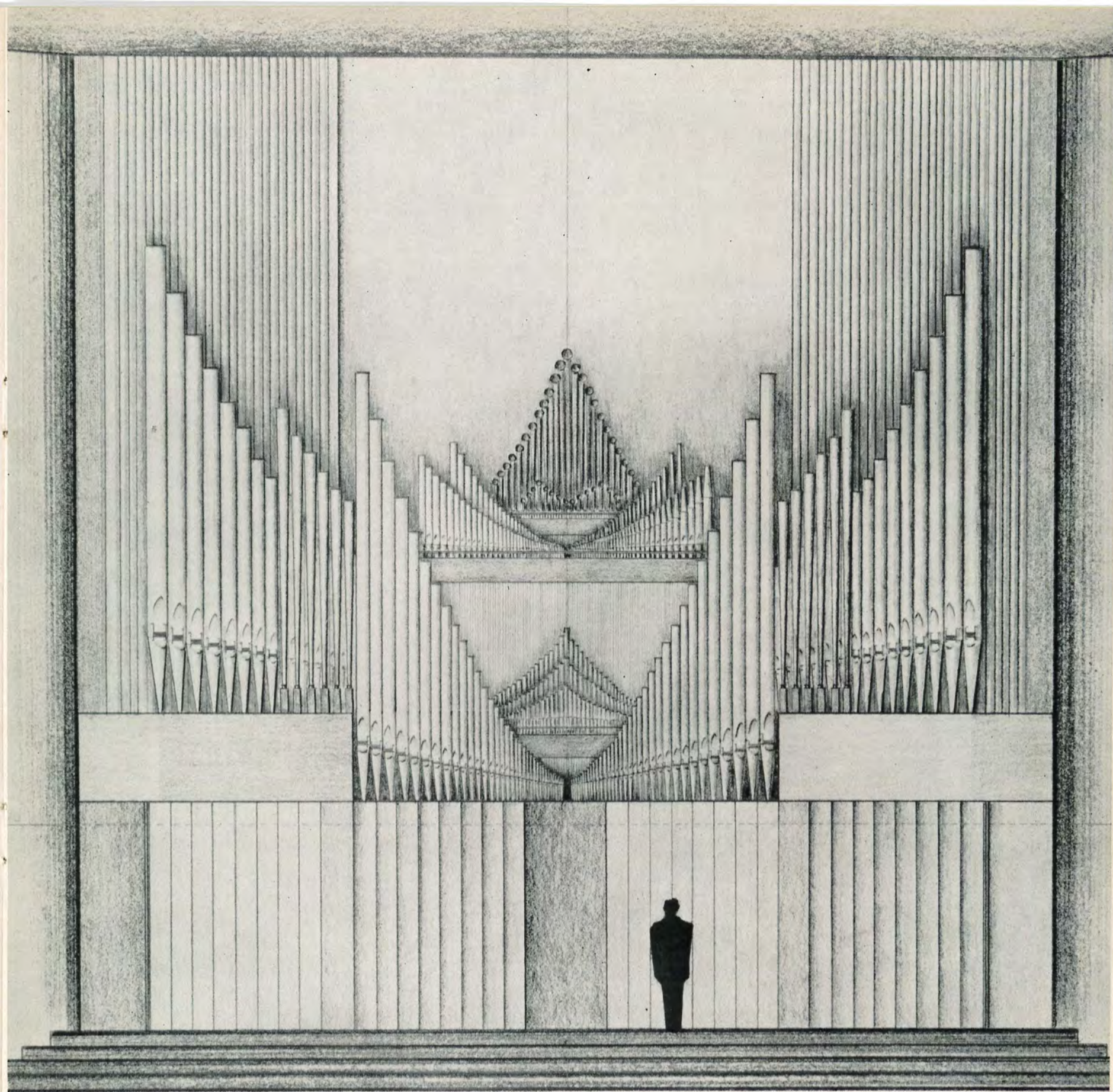
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MEMBER APOBA

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.

Drawing Fine Lines

The need to make minute judgement is one all of us must face. To borrow an ancient cliché, nothing is simply black or white, most things come in the varying shades of gray in between. Each person's eyesight (or mindsight) must contribute to his differentiations. From here, sunlight and shadow being what they are, something may look a dark gray approaching black; from there it may seem lighter than medium gray. An editor is constantly faced with making decisions, in deciding how gray a thing is and finally attempting to draw a line of sorts between things which at first glance appear to be almost identical.

Our most difficult decision is whether something is essentially *news*, and so at home in our columns, or publicity, masquerading in a thin disguise as news. News frequently and rightly has publicity value to people involved in it and good publicity almost has to have some news value.

There are various tests one can make and they have some validity. One of the more ancient ones is the question: "Would it be newsworthy if it happened to another person?" If the answer is yes, then it gains even more news value when its chief actor is a person of genuine interest to readers.

In "movie magazines" something becomes news because a "name" does it. In a professional magazine, such as this one tries to be, it is not news that Homer Hyena likes artichokes but the opening of a great auditorium or church gains great added interest for us when we know that the distinguished Dr. Hyena had brilliant success as he introduced a deathless new American work.

Another valid question: "Is the item something which happens again and again to various people?" If the answer is affirmative, it is rarely of more than local interest (as in the case of an organist performing or conducting a new composition of his own in church and having it considered or even accepted for publication, for example). If the composition is sung at Westminster Abbey, or played by a major artist to open a great festival, then it becomes international news.

Everyone's own activities, being near at hand and furnishing personal in-

volvement, seem very important to the person concerned. An editor must ask how well the story would read in Bangor, Maine and Wichita, Kansas, in Tampa, Florida and Spokane, Washington.

A news editor's final goal in life is to be fair to everyone, never to play favorites or to hold prejudices. But an editor, like other human beings, never approaches even hailing distance of his goal.

And there's the rub!

Reverence for Life

By the time this issue is delivered to even Chicago's nearest neighbors, every daily and weekly, and most monthly, publications will have devoted pages of space to well-deserved tributes to one of the most memorable men of our century, the great Albert Schweitzer.

Much of the space has been devoted to his unique humanitarian efforts of the last half century, his work for world peace, his "reverence for life" philosophy as exemplified in his famed hospital at Lambarene in Equatorial Africa.

Magazines with enormous resources have surely extracted the maximum truth and beauty from a noble life. Eloquent tongues have sung his praises.

Not a little has been said about Albert Schweitzer's contribution to our own fields of organ and church music, but these matters deserve review here. The famed Widor-Schweitzer edition of Bach's organ works has served two generations of organ students and recitalists well. Schweitzer ideas of motive symbolism in Bach has inspired careful and perspicacious study even among those who feel his conclusions not completely substantiated. His interest in old organs and his attempts to incorporate their principles in contemporary design may have preceded the "classic revolution" in organ building by at least a generation.

Albert Schweitzer Bach recordings have set a lasting standard even in these days when tempos and articulation depart far from his special kind of playing.

The picture of this great old man, renewing himself after exhausting toil by careful playing of Bach organ music on a jungle-scarred pedal piano is one that has become a permanent part of our heritage.

Albert Schweitzer taught us all many things but organists owe him most of all!

From Age to Age

We balding, graying adolescents who sang *Over There* in World War I parades have periods of feeling pretty old at times, as though we were somewhere near the end of our tether. But then we look about us, and in our old field find shining examples of the way to grow old as God must have intended.

Dr. Clarence Dickinson continues to amaze us all. Well into his 93rd year he shames our generation with his enthusiasms, his kindnesses, his boundless energy.

S. Lewis Elmer is, course, a youngster compared to Dr. D. Mr. AGO was probably still carving his name on a grade-school desk when Dr. D received his high school diploma (and presumably became "academic!")

We wager either of these fine American church musicians could slide onto the organ bench at the drop of a hat and play a service to make any of us proud.

But another magnificent oldster only three years or so Dr. Elmer's junior not only can slide onto the bench but does regularly. Healey Willan's services at St. Mary Magdalene in Toronto have set a standard of excellence for the whole world for almost half a century, and, what's more, still do — even as Dr. Willan passes his 85th milestone.

And, like Verdi, at an age most composers have long since laid aside their music quills, Canada's great man of music completes an opera, writes prolifically for the organ and for choir, and continues to astound everyone with his vigor, his razor-sharp mind and his high gifts.

What a trio! Youth, too often wasted on the young, follows these three men about like a halo.

Will the marvels of modern science help produce a bit more ample supply of their ilk?

Computer Logic

We wish we had time to excavate a whole raft of statistics on organ conventions. This would involve minute currying of six hundred fifty-odd back issues of THE DIAPASON, correspondence with steering committee members of hundreds of old and new conventions, and finally the services of one of those amazing contemporary young men able to converse with that beast of the 60s, the electronic computer. What a fascinating set of graphs, what a blinding set of charts might result!

The final results might well surprise us but one certain product could hardly fail to emerge: that convention-going among North American organists has become an ever-growing custom, habit, vice or virtuosity.

As we write this we are less than one week removed from a most enjoyable RCCO national convention. The 329 attendance equals nearly a quarter of the College's total membership. If AGO national conventions were proportionately supported, they would attract (Heaven forbid!) some 4,000 delegates. Nearly a quarter of those attending came from below the border. For Canadians to return this in kind, it would be necessary for at least a third of the RCCO total membership to combine into the Canadian delegation. This gets pretty silly, doesn't it? But don't you wonder how it would come out, solved by the "new math?"

A few serious and decidedly un-silly matters need mention: Canada from here on out will have biennial national conventions in alternate years from those of the AGO. RCCO regionals will be inaugurated in intervening years beginning in 1966. 1967 will be a big challenge and responsibility for all of us, as the able, enthusiastic but much less numerous membership of the RCCO acts as host to the first International Congress of Organists to be held in the Americas.

Get those computers rolling! There's much work to be done and we will all need that super-human wisdom.

For the Record

The Record Industry Association of America released a report toward the end of August concerning phonograph record sales for 1964. Record manufacturers grossed \$275,530,000, more than \$23,000,000 above 1963 gross, on a production increase of 9.2 per cent. Retail sales went up nearly \$49,000,000. "Classical" records comprised much more than half of the long-playing stereo albums — something encouraging to know, we feel.

We wish there were a complete breakdown available on organ records. We assume that E. Power Biggs, with several new releases this year, again led in his field. We cannot recall any previous year when so many foreign organ records have received so many FM radio performances in our area — Heiller, Alain, Walcha, Preston, Kraft, to name but a few. Probably their sales record rose in a direct parallel.

We suspect that organ records have done particularly well in stereo versions. For no other instrument or group of instruments gains more from stereo, we think.

Stereo tape is growing in use and is

Those Were the Days

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

A festival of music marked the opening of the five-manual Austin organ at the Medinah Temple, Chicago. A 50-piece orchestra, an operatic soprano, organists Wilhelm Middelschulte, William Zeuch, Dr. Lewis Browne and Charles M. Kirk, and a commissioned work for organ and orchestra by Felix Borowski all were part of it. To match the building's architecture, programs were "largely of an oriental character"

The new four-manual Kilgen organ in the gallery and the three-manual sanctuary organ in the St. Louis Cathedral were described

What came to be known as "the Mighty Wurlitzer" was awarded a grand prize and a gold medal at the Panam-Pacific exposition for "combining the majesty of the cathedral organ with the full symphony orchestra"

The Philadelphia Organ Players Club arranged a set of six organ recitals for students of Central High School

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

Joseph Bonnet, famed French organist, arrived for a three-month American tour

The national convention of the CCO with headquarters at the Toronto Conservatory carried on Aug. 27-28 despite the war. Among recitalists were John Linn, Quentin McLean and David Ouchterlony. Paul Ambrose was elected president

E. Power Biggs played the complete organ works of Bach in a series of 11 recitals between Oct. 7 and 29 at St. Paul's Chapel, Columbia University

Mary Sullivan's 68 years as organist at Chicago's Church of the Annunciation was considered some sort of a record

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

David Craighead was appointed head of the organ department at the Eastman School of Music

The CCO convention was held Aug. 29 to Sept. 1 at London, Ont. Gordon D. Jeffery was elected president

Listed successful candidates for Guild certificates included six FAGOs, 40 AAGOs and nine ChMs for a total of 55 Robert Elmore became organist and choirmaster of the Central Moravian Church, Bethlehem, Pa.

The program for the midwinter convocation in Philadelphia Dec. 27-29 was announced; 1955 regionals at Providence and Louisville were still to take place

particularly good for the reproduction of organ tone. Several organists, including Virgil Fox, are available now on tape.

It would be interesting to know what proportion of organ records are bought by organists, what proportion by hi-fi "bugs" and what by just intelligent, appreciative music lovers. We would like to believe that categories 1 and 3 are gradually surpassing category 2. But have you heard a top-notch bit of modern organ recording engineering, displayed on the components accumulated by a really cranky sound dilettante? Talk about the King of Instruments!

WA-LI-RO 32ND FESTIVAL EVENSONG AT SANDUSKY

The two-week choirmaster course of Wa-Li-Ro, Put-in-Bay, Ohio, was climaxed by the annual festival evensong. Music sung was the Magnificat and Nunc Dimittis in A, William Harris, and Jubilate in C, Britten. A section of anthems was sung in memory of Paul Allen Beymer, founder of the school. Faculty members, Lionel Dakers, Exeter Cathedral, and Dr. Leo Sowerby, College of Church Musicians, Washington, D.C. directed the service, service organist was Robert Quade and William Didelius played preludes and postlude. Warren Miller continues as Wa-Li-Ro director.

HANDEL'S SOLOMON provided the most elaborate pair of concerts yet staged at the Stratford Festival Aug. 27 and 29.

Letters to the Editor

More on Memorizing

Vancouver, B.C. Aug. 16 —

To the Editor:

**** Robert Rayfield's **** Memorizing at the Organ in the August issue must surely have been read by all, learned by many and, I would hope, inwardly digested by at least all serious students of the organ. ** I find his paragraph beginning "Such matters as fingering, pedaling, expression, manual positions and combination changes will not be discussed" to be most significant. This statement can cover a multitude of details but only emphasizes that whilst some of us organists may consider ourselves pretty dumb because we cannot even memorize one of the easier Bach chorale preludes, let alone *one* movement of a trio sonata, we can at least consider and take heart.

Most of us are choirmasters and when rehearsing our choir in an unaccompanied work, surely our most oft-used plea is "Watch the conductor." "Watch me, we plead in near desperation when the tenors, eyes glued to music, persist in coming in two beats early — or late — and the sopranos almost tearfully excuse themselves that they cannot remember what to us is a short simple phrase. Yes, we can take heart!

However, whilst such a comparison may not be too encouraging, may I recall what the late Dr. G. D. Cunningham once told me **** when I questioned him on how he achieved his prodigious memory feats. His secret, he informed me, was *fingering*, and he was of the opinion that to know a work thoroughly one must have committed it to memory. **** He could at least roughly memorize a whole movement on a two-hour train journey between Birmingham and London. Since he commuted **** quite frequently, the amount of work achieved was indeed prodigious! ****

Surely there are times when we simply must memorize at least a few bars of a recital piece. For years now, organists have, with humorous tongue in puckish cheek, pleaded for some miraculous mechanism to "turn over the pages." But **** there aren't too many pieces where a well-planned turn-over isn't possible, and this in itself is a great aid to memory training. (Of course, one can even cheat a little: what you can't remember, copy out on a fine space-lined manuscript and paste it in. All the better if only you can read it!)

If I had a pupil who could play the Gigue Fugue note perfectly, surely the next step is that he should play either entirely from memory or "master the turn-overs." I would venture to suggest that when the second alternative has been achieved, the first is at least within range. Of course there are exceptions; Dupré's Prelude and Fugue in G minor comes to mind; surely the Prelude must be entirely memorized to give a satisfactory performance.

In Wesley's Air for Holsworthy Church Bells, as printed, the turn-overs are most awkward, but with a fair amount of memorizing, the piece can be played with perfect continuity — and surely this is the crux of the whole matter. ****

Yours faithfully,

DONALD KING

Response on Two Manuals

Pigeon Cove, Mass., Sept. 2, 1965 —

To the Editor:

"The first tracker action debate in the Letters to the Editor columns of THE DIAPASON was officially closed in an editorial" 25 years ago, according to the *Those Were the Days* column.

Thus it is of interest to find in the current September issue items referring to 10 *new* (not old or restored) tracker organs in the United States, all but one of them built by American builders. One even graces the cover, and on the inside pages no less than five builders offer their services to create more.

Your "Gemini" editorial is very well taken, and you are to be commended for speaking out on this matter. Some of the little-known firms who appear in the two-manual issue may indeed be merely flash-in-the-pan "organ assemblers," but others may also be young, talented, sincere and struggling — and the small bit of free publicity which they receive for their first efforts in your pages may help some of them become the leaders of 25 years hence. Time will winnow the wheat from the chaff.

Another important service which the two-manual issue performs is in reminding the many small-church organists among your readers once a year that an organ does not have to be large to be good, and that small churches in out-of-the-way places are getting organs which, though not of gargantuan proportions, attempt to meet their district and peculiar needs in a musically (and often visually) satisfying way.

A few years back I heard THE DIAPASON criticized for having encouraged the creation of the unfortunate myth of the "three-manual status symbol," and maybe it did. If so, then it certainly has made a great contribution since 1959 in erasing any damage it may have done in the past. Please keep the "Gemini" flying high!

Sincerely,

BARBARA OWEN

And —

Providence, R.I. Sept. 8, 1865 —

To the Editor:

The Alpha and Omega articles on two-manual design come from Mr. McManis (your first) and Mr. Whiteford (your last)!

Yours sincerely,

ROGER B. WILSON

Reply to Driskill

Philadelphia, Pa. Sept. 1, 1965 —

To the Editor:

I have just finished reading the August issue of THE DIAPASON and was extremely distressed by the article written by a Gene Driskill in which he presents his personal view of the Guild of 1965. Mr. Driskill calls himself "National Councillor." I presume this is his way of labelling himself as one of 24 members of Council.

Until now I have never written an open letter to any publication, but I cannot pass this one by without challenging some of the statements.

The writer states that the Guild is a non-profit organization, explains what is meant by that term and, as such, advocates that we make as much money as possible for the "worthy Guild purposes." He does not tell us that the amount of money we may accumulate in our treasury is limited by the Federal government. Just why is it necessary that the *Quarterly* be profit-making? I, for one, am very happy with the articles and information it contains and would not want to see it changed into a commercial publication.

The writer mentions James E. Bryan "our distinguished First Executive Secretary of the Guild" and the fact that he "works three days per week" at the Guild Headquarters. Mention is also made of the salary which, I think, should not have been stated as it will appear in the annual financial report. As this is the only salary mentioned I consider the statement in poor taste. Our Executive Secretary who, I understand, did not apply for the position but was asked to undertake this important work, is to be congratulated on the excellent progress which has been made thus far.

Speaking of salaries and expenses "did you know that" the Guild pays approximately \$1,600 a year to bring Mr. Driskill from California for the Council meetings, to which he was duly elected. This money is not mentioned by Mr. Driskill.

The writer states that last year the University of the State of New York defined the term "Academic" as "one who possesses a high school diploma." Let's consult a dictionary (Funk and Wagnalls 1946). ACADEMIC: "A member of a learned society." LEARNED: "Erudite." ERUDITE: "Complete and various scholarship." This would seem to lift us above the high school category.

I do not think it possible that the Guild "is soon to offer a pension plan for members." A project of this sort needs months of exploration. And the exploration should not be in the hands of any one commercial group alone.

We need to have material from a great number of sources in order to make a wise choice suitable for our unusual situation.

In paragraph 21, section "c" the writer states that suggestion has been made to Dr. George Mead that we should secure a national charter as a non-profit organization from the Congress of the United States. Don't do it! The disadvantages far outweigh the advantages. We will find ourselves at the mercies of any Tom, Dick, Harry or even Harriet in Congress who doesn't know a *plein jeu* from a *crescendo* pedal, but who — perhaps even for publicity — can get up on the floor of Congress and question anything at all pertaining to the Guild, its financial standing, its workings, or even its ideals. It can become very unpleasant. I'm speaking from experience.

In section "g" the writer is suggesting that headquarters move to a "less expensive location." It is necessary for the Guild to maintain an easily accessible and well-known address. Judging by other cities the rent we are now paying is not exorbitant.

The article is loaded with statistics. I felt as though we were being analyzed by a computer. But then we all know that computers are unreliable: witness the daily computer-predicted weather report and the recent Gemini 5 computer trouble. The general membership has no way of knowing whether the statistics and percentages given by the writer are in any way accurate. So we will just have to take them with several grains of salt.

The entire article gives a feeling of "tearing-down," a lowering of standards. There is a distinct impression that the writer feels we should disregard the ideas and ideals which were — and still are — the foundation on which the AGO was formed and turned into something like the Kiwanis, Rotary, or the nearest PTA for which no special education or skills are needed for membership.

Watch and pray! Or we will be taken over commercially!

ETHEL M. REED

Omission

London, Ont., Aug. 31 —

To the Editor:

In the description we send you of the organ we installed in St. John's Evangelical Lutheran Church, Williamsburg, N.Y., which appeared on page 38 of the two-manual issue, we neglected to include information that the organ was built by E. F. Walcker company, Ludwigsburg, West Germany. The Knoch company does not *build* organs but represents the German firm in North America.

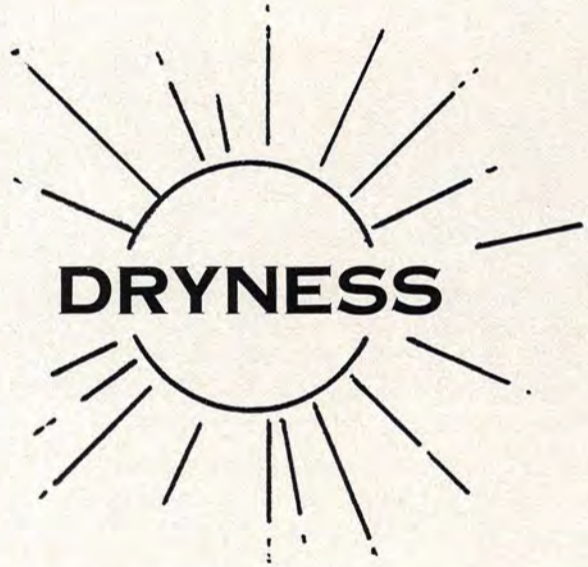
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Meeting at Aberdeen



Marischal College, University of Aberdeen

The Incorporated Association of Organists, one of the British organizations which in some respects parallel the AGO and the RCCO, held its 1965 Congress Aug. 16-20 at Aberdeen Scotland. The Aberdeen and District Organists' Association was host.

Willis Grant, professor of music at the University of Bristol, is the current president.

After a series of preliminary meetings and registration at Marischal College, University of Aberdeen, the opening service was held at St. Machar's Cathedral, Old Aberdeen, followed by a civic reception provided by the Lord Provost.

Most of Tuesday's events, until tea time, took place at the High School for Girls: the annual general meeting, the official photograph, the presidential address, and a discussion on professional topics. After tea a visit to Haddo House, Tarves, produced a program for the Scottish Trio.

After a conducted tour of the Aberdeen fish market Wednesday morning, Charles Proctor lectured on choral conducting and Cedric Thorpe Davie spoke on Modern Music and Middle Age — a discussion of a dilemma. Following luncheon came the first Congress organ recital by David Murray at St. Machar's Cathedral:

La Folia Partita, Frescobaldi; Sonata 2, Hindemith; Prelude and Fugue in E minor (Wedge), Bach; Passacaille, Martin; Fantasic in F minor, K 608, Mozart.

A conducted tour of the cathedral followed after which Alexander Edmondstone demonstrated the new Walker rebuild of the organ in St. Ninian's Church. The annual dinner at the Beach Ballroom completed the day's activities.

Thursday's daylight hours were devoted to an outing on Royal Deeside and Donside. In the evening a chamber concert was followed by the Menotti opera buffa, *The Telephone*.

Friday was organ recital day. A lecture by Dr. W. Douglas Simpson was followed by a recital at the Music Hall by John B. Dalby:



WILLIS GRANT

Prelude and Fugue in D, Bach; Six Short Preludes and Intermezzi, Schroeder; Sonata Eroica, Jongen; Scherzetto, Sonata in C minor, Whitlock; Noël sur les Flutes, Daquin; Flourish for a Wedding, Martin Dalby; Toccata, Fugue and Hymn, Ave Maris Stella. Peeters.

After luncheon delegates embarked on "organ tours" on which David Taylor played at North and East Church of St. Nicholas, William Boddie at West Church of St. Nicholas, Richard Cutbush at Rubislaw Parish Church, and Donald B. Hawksworth at St. Mary's Episcopal Church.

A choral evensong at St. Andrew's Cathedral was followed by a recital by Frederic C. Fea:

Sonata 3, Movement 1, Mendelssohn; O God, hear my sighing, Krebs; Rhapsody 3 in C sharp minor, Howells; Pastorale in E, Franck; Prelude in B minor, Bach.

A closing meeting at the Civic Arts Center rounded out the week.

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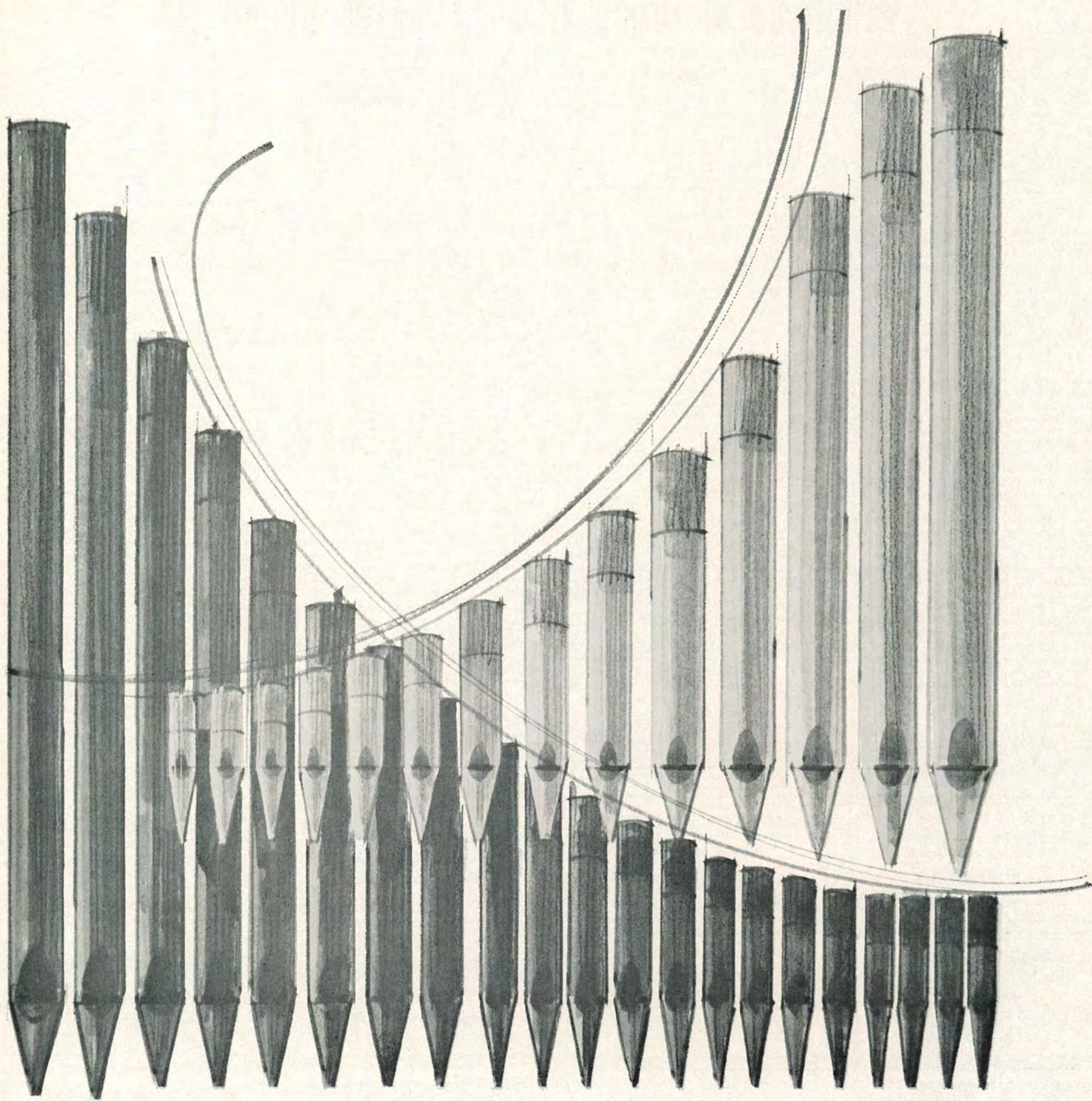
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Programs of Organ Recitals of the Month

Susi Jeans, Dorking, England — Alte Kerk, Groningen, Netherlands Aug. 7: Toccata and Fugue in F, Nun komm' der Heiden Heiland and Wir danken Dir, Buxtehude; Two Fantasies pour le Jeu de Hautbois, Ave Maris Stella and Fantaisie, L. Couperin; O Lord In Thee is all my Trust, Amner; Voluntary for Double Organ, Croft; Two Lessons, Greene; Voluntary, James; Allein Gott in der Hoh' and Wir glauben all, Bach. St. Florian, Linz, Austria, Oct. 6: Thema mit Variationen, Andriessen; Echo Fantaisie, Sweelinck; same L. Couperin; Partita on Ich wollt, dass ich daheim war, Toccata and Fugue and Kyrie, Gott heiliger Geist, Kropfrietier; Zwei Praeludien und Faghetten, Rieder; Fantaisie, English Anon.; Chromatic Voluntary, Blow; Trumpet Voluntary, Reading; same Croft; Voluntary, Hine; Praeludium, Bixi; Moto Ostinato, Eben.

Mabel Zehner, Ashland, Ohio — City Hall, Portland, Maine Aug. 4: Hymn of Glory, Yon; Concerto 3 in G, Soler; O God, Thou Faithful God, Abide O Dearest Jesus and Awake, Peeters; Variations on a Noël, Dupré; Land of Rest, Donovan; Tumult in the Praetorium, Maleingreau; Scherzo in G, Dunham; Melody for the Bells of Berghall Church, Sibelius; The Brook, Dethier.

Sarah Wells, Chambersburg, Pa. — New England Music Camp, Oakland, Maine Aug. 22: Agincourt Hymn, Dunstable; Our Father Who Art in Heaven, Bach; Lo, How a Rose, Brahms; Prelude and Fugue in A minor, Bach; Magnificat, Dupré; Toccata in F, Widor.

W. Robert Morrison, Canton, Ohio. — Brown Memorial Church, Baltimore Aug. 26: Fanfare and Trumpet Tune and Peal, Purcell; Dorian Toccata, Bach; Flute Solo, Arne; Choral Song and Fugue, Wesley; Pastorale, Franck; Antiphons on Ave Maris Stella, Dupré; Improvisation on Hymn Tunes.

James Johnson, West New York, N. J. — St. Thomas Church, New York City Oct. 10: Passacaglia in C minor and Six Schübler Chorales, Bach; Chorale in E major, Franck.

Robert Nims, Oakland, Maine — New England Music Camp Aug. 28: Sinfonia, Fux, with Susan Rowe, flute; David Nelson, oboe; Steven Smith, Cello; Carillon Sortie, Mulet.

Eileen Coggin, Alameda, Cal. — Portland, Maine City Hall Aug. 10: Introduction and Voluntary in D minor, Stanley; Concert 6, Handel; Prelude and Fugue in G minor, Brahms; Andantino, Langlais; Bells of St. Anne de Beaupré, Russell; Fanfare, Wyton; Ten Pedal Etudes on a Belgian Folksong, Peeters; Symphony 1, Vierne. Trinity Church, New York City Aug. 6: Washington Cathedral Aug. 15: St. Thomas Church, New York City Sept. 5 included: Pièce Héroïque, Franck; Récit de Nasard and Caprice sur les grands jeux, Clérambault; Pastorale, Reger; Sonata 1, Mendelssohn; Tuba Tune, Lang; The Toy, Farnaby; Pastorale in F major, Bach; Elfin Dance, Edmundson; Very Slowly, Sonatina, Sowerby; Allegro vivace and Final, Symphonie 1, Vierne.

David Pizarro, Cambridge, Mass. — Domkirke, Copenhagen, Denmark Sept. 8: Passacaglia in D minor, Buxtehude; Voluntary in G, Walond; Concert 4 in B flat, Handel; Fantaisie and Fugue in C minor, Wachtel auf, Schmücke dich and Jesus Bleibet meine Freude, Bach; Metamorphosis 3, Van Slyck; Vêpres du Commun and Toccata on Placare Christe Servulis, Dupré.

Esther Robbins Cupps, Washington, D.C. — Grace Episcopal Church, Alexandria, Va. Aug. 16: Prelude and Fugue in E minor, Bruhns; Balletto del Granduca, Sweelinck; Six Schübler Chorales and Prelude and Fugue in G major, Bach; Greensleeves, Wright; Trois Danses, Alain.

Naomi Orth, Wyoming, Iowa — Gruenstein award recital Church of the Ascension, Chicago Sept. 19: Fantaisie in F, K 594; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Le banquet celeste and Dieu parmi nous, Messiaen.

Richard Ditewig, Corvallis, Ore. — Church of the Good Samaritan Sept. 26: Chorale in B minor, Franck; Prelude and Fugue in C, Bach; Cantabile, Franck; Prelude and Fugue in B minor, Bach.

Foster Hotchkiss, Indianapolis, Ind. — Christ Church Cathedral Sept. 17: Toccata in D minor, Buxtehude; Concerto in C major, Ernst-Bach; Fantaisie and Fugue in G minor, Bach.

Jerald Hamilton, Urban, Ill. — USAF Protestant Chapel, Colorado, Aug. 19: Chaconne in G minor, L. Couperin; Rejoice, Christians, I Call to Thee, Wake, Awake and Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Variations on a Noël, Dupré. First Presbyterian Church, Colorado Springs Aug. 24: Concerto del Sigr. Torelli, Walther; Noël en Trio et en Dialogue, Daquin; Trumpet Voluntary, Clarke; Passacaglia in C minor, Bach; Pieces for a Musical Clock, Haydn; Theme with Variations, Kennan; Prelude and Fugue in G minor, Dupré.

Hilairie-Marie Tardif, Montreal, Quebec — Filianre Chapel Sept. 19: All Bach. Fantaisie and Fugue in C minor; Come Now Savior of the Heathen; Fugue in G; When Jesus Hung upon the Cross; Prelude and Fugue in E minor (Cathedral); Lord Jesus Christ; Prelude and Fugue in A major; Prelude and Fugue in C major; O Man Bemoan thy enormous sins; Prelude and Fugue in C major; Awake, Awake; Toccata and Fugue in D minor.

Susan Hegberg, Yvonne Hommen, Northfield, Minn. — St. Olaf students, Carleton College Chapel Aug. 17: Prelude and Fugue in F minor, Buxtehude; Mein junges Leben variations, Sweelinck; Schönster Herr Jesu, Schroeder; Cortège and Litany, Dupré — Miss Hagberg. Prelude and Fugue in B minor, Bach; Ruhe, Hommen; Toccata, Duruflé — Miss Hommen.

Emory Fanning, Brookline, Mass. — Methuen Memorial Music Hall Sept. 1: Allegro, Symphony 6 in G minor, Widor; Chaconne in F minor, Pachelbel; Chorale 2 in B minor, Franck; Concerto in G major, Ernst-Bach; Fantaisie in A major, Franck; Prelude and Fugue in D major, Bach.

Clark Angel, Eau Claire, Wis. — St. Olaf College, Aug. 16: Nine Praise We Christ, Buxtehude; O Mensch and Two Credo Chorales, Bach; Antienne, Langlais; Ruhig bewegt, Hindemith; Three Littel Intermezzi, Schroeder.

Joseph Bucher, Zurich, Switzerland — Lausanne Cathedral July 9: Toccata and Fugue (Dorian), Bach; Suite on Tone 2, Clérambault; Fugue and Chorale, Honegger; Sonatine, Baumann; Legende and Final, Dupré.

Alec Wyton, FAGO, New York City — Abbey, American Baptist Assembly, Green Lake, Wis. Aug. 12: Fanfare, Improvisation on Azmon, Wyton; Allegro in D minor for flutes, Stanley-Wyton; Prelude and Fugue in B minor, Bach; Four Pieces for a Flute Clock, Haydn; Pièce Héroïque, Franck; A Little Liturgical Cycle, Wyton; Prelude on the Pange Lingua, Kodaly; Carillon, Murrill.

James Hansen, San Diego, Cal. — First Presbyterian Church, Chula Vista: Psalm 19, Marcello; Adagio, Concerto in D, Vivaldi; Prelude and Fugue in E minor, Bruhns; Echo Voluntary, James; Now Thank We All Our God and Toccata and Fugue in D minor, Bach; Symphony 5, Widor; Soul of the Lake, Karg-Elert; Suite Gothique, Böellmann. First Baptist Church, San Diego Aug. 29: Same Vivaldi-Bach, Karg-Elert and Widor plus Fugue in G major, Bach; Alleluia, Mozart (with Jeanette Sanders, soprano).

Kristine Lea Kimball and James Dale Lang, Sacramento, Cal. — Students of G. Leland Ralph, First Baptist Church Aug. 31: Prelude and Fugue in B flat, Our Father Who Art In Heaven and He Who Will Suffer God to Guide Him, Bach; Peasant's Song, Grieg; Baroque Suite, Young — Miss Kimball. Psalm 19, Marcello; I Call to Thee, Lord Jesus Christ and In Death's Strong Grasp the Savior Lay, Bach; Dawn, Jenkins; Suite Gothique, Böellmann — Mr. Lang.

John Doney, Hartford, Conn. — Methuen Memorial Music Hall July 21: Prelude and Fugue in E major, Lübeck; How brightly shines the Morning Star and Passacaglia in D minor, Buxtehude; Fantaisie and Fugue in G minor, Bach; Cantabile, Franck; Fantaisie in F minor K594, Mozart; Praised be God, With quiet joy and Today sing the beloved Christians, Pepping; Prelude and Fugue in E flat major, Saint-Saëns.

Klaus Creuzburg, Weimar, Germany — Lausanne, Switzerland Cathedral July 30: Prelude and Fugue in E flat, Bach; Toccata and Fugue in E major, Krebs; Fantaisie on B-A-C-H, Liszt; Wie schön leuchtet, Reger.

Robert Schilling, Indianapolis, Ind. — Christ Church Cathedral Sept. 10: A Mighty Fortress, Praetorius; Ten Chorale Improvisations, Manz.

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Programs of Organ Recitals of the Month

David N. Johnson, Northfield, Minn. — Boe Memorial Chapel Aug. 15: Zurückhaltende, Distler; Kommst du nun, Bach; Prelude and Fugue in G minor, Buxtehude; Symphony 1, Boyce; Pieces for a Musical Clock, Handel; Sarabande, Chambonnières; The Horns, 18th century; Majesté du Christ, Messiaen; Adagio, Purcell; Ein fest Burg, Walch; Prière, Milhaud; Out of the Depths, Hovhannes. Mr. and Mrs. Burr McWilliams assisted.

Terrell Bonnell, New York City — Trinity Church Aug. 4: Voluntary in D major, Boyce; Rorate Celi and Tu es Petrus, Demessieux; Voluntary on Old 100th and Bell Symphony, Purcell; Le Prologue de Jesus, Traditional; Fantasie in G major, Bach. Aug. 11: Rigaudon, Campra; Ein feste Burg and Herr Jesus Christ, Walthers; On a Melody by Gibbons and On a Melody by Vulpius, Willan; The Fifers, Dandrieu; Prelude and Fugue in G minor, Bach.

Hope E. Mehaffey, Brockton, Mass. — New Church, Yarmouthport Aug. 13: Agincourt Hymn, Dunstable; Two Trumpet Tunes and Ayres, Purcell (with Frank B. James, trumpet); Come Saviour of the Gentiles and Whither Shall I Flee, Bach; Allegro Giocoso, Handel (with Mr. James); Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in B minor, Bach; Trumpet Concerto in E flat, Haydn (with Mr. James); Rhosymedre, Vaughan Williams; Carillon, Vierne.

Walter W. Davis, Fayetteville, Ark. — Central Methodist Church Aug. 1: Mountain Sketches, Clokey; Evening Song, Birstow. Aug. 18: Concert 2 in A minor, Vivaldi-Bach; Danse des Acolytes, Bedell; Adoration Macfarlane. Aug. 15: Elevazione, Zipoli; Cantabile, Jongen; Resignation, Bossi; Carillon-Sortie, Mulet. Aug. 22: Concerto 5, Handel; Scherzetto, Vierne; Carillon, Sowerby.

Harrison Oxley, Suffolk, England — St. Thomas Church, New York City Sept. 26: Prelude and Fugue in C major (9/8), Bach; Prelude and Fugue in C minor, Vaughan Williams; Ye holy angels bright, Come down, O love divine and Come, Holy Ghost, John Gardner; Pièce Héroïque, Franck.

Thomas Wood, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Sept. 24: Vitae Sanctorum, Praetorius; Sonata 1, Bach; The World Awaiting the Savior, Dupré.

Allan Birney, New Haven, Conn. — Methuen Memorial Music Hall Aug. 4: Prelude and Fugue in A major, Bach; Musical Clocks, Haydn; Sonata 3, Mendelssohn; Sonata 3, Hindemith; Rhapsodie Gregorienne, Langlais; Variations sur un theme de Clement Jannequin, Alain; Les oiseaux et les sources, Messiaen; Suite, Opus 5, Duruflé.

Ann Labounsky, Washington, D. C. — University of Notre Dame, South Bend, Ind. July 11: Offertorie sur les Grands Jeux and Dialogue, F. Couperin; Sarabande en Canon, L. Couperin; Récit de Tierce en taille, and Dialogue sur les Grands Jeux, Grigny; Priere, Franck; Consommatum est, Tournemire; Canzona, Cantique and Scherzo Cats, Langlais; Transports of Joy, Messiaen. Dowd Memorial Chapel, Boys Town, Neb. Aug. 20: Same Grigny and Franck plus Allegro, Trio Sonata 6, Bach; Homage to Rameau Suite, Langlais.

Jay Lovins, Kokomo, Ind. — First Congregational Church Sept. 15: Nun freut euch, Du hast, O Herr, and Alle Menschen, Kaufmann; Intermezzo, Sonata 8, Rheinberger. Epilogue, Langlais; Carillon, Sowerby; Toccata, Jackson. Sept. 29: Psalm 19, Marcello; Trumpet Tune, Johnson; Was Gott tut, Pachelbel; Pastorale, Franck; Fantasie, Schroeder.

Wayne Fisher, Cincinnati — College-Conservatory faculty recital, Church of the Redeemer, July 30: Prelude for the Day of Atonement, Berlioz; Partita on Nun komm der Heiden Heiland, Distler; Chorale in E major, Franck; Scherzando, Dupré; La vallée du Béhorléguay, an matin, Bonnal; Final Rhapsodique, Langlais.

Robert Littlefield, Newburyport, Mass. — Portland, Maine, City Hall Aug. 12: Prelude, Fugue and Chaconne in D and Nun bitten wir, Buxtehude; Concerto in G, Vivaldi-Bach; A Maggot, Arne; Toccata and Fugue in D minor and Fugue alla Gigue, Bach; Allegro Vivace, Symphony 5, Widor.

James Callahan, Albany, Minn. — St. Thomas Church, New York City Sept. 12: Prelude and Fugue in D major, Schmitt; Le Jardin Suspendu and Litanies, Alain; Le Banquet Céleste, Messiaen; Toccata, Veni Creator Spiritus, Callahan.

Edgar Hilliar, Mt. Kisco, N.Y. — Portland, Maine, City Hall Aug. 19: Concerto 10 in D minor, Handel; A little Tune, Felton; A Tune for Flutes and A Fancy, Stanley; Prelude and Fugue in G, Bach; Toccata, Peeters; Kleine Preludien und Intermezzi, Schroeder; O Gott Du frommer Gott, Peeters; Finale, Symphony 5, Vierne.

Sisters' Group, Adrian, Mich. — Lumen Ecclesiae Chapel, Siena Heights College July 24: Toccata in E minor, Pachelbel — Sister Margaret Andrew; Rigaudon, Campra — Sister M. Philetus; Prelude and Fugue in C minor, Bach, and Toccata in G, Dubois — Sister Ann Marie; Credo, Missae Papae Marcelli, Palestrina-Altman — Sister Nicholas Mary; Toccata and Fugue in D minor, Bach — Sister Robert Miriam; March for Joyous Occasions, Pelouin — Sister Maura Virginia; Finale, Sonata 1, Bach, and Fountain Reverie, Fletcher — Sister Margaret Andrew; Sonata 1, Borowski — Sister Ann Marie.

Herbert L. White, Jr., Oak Park, Ill. — Sherwood Music School, Chicago, Aug. 11: Chorales in B minor and A minor, Franck. Aug. 18: Psalm 19, Marcello; We Pray to the Holy Spirit, Buxtehude; Toccata in E minor, Pachelbel; O Sacred Head, Strungk; Chaconne in G minor, Couperin; Basse et Dessus de Trompette, Clérambault; Prelude in C minor, Bach.

Carol Foster, Danvers, Mass. — Methuen Memorial Music Hall July 14: Concerto in G major, Ernst-Bach; Mein junges Leben variations, Sweelinck; Toccata in F major, Bach; Four Serious Songs (with Mary Louise Graves, soprano), Brahms; Chorale in E major, Franck; Scherzo, Finale, Symphony 1, Vierne.

Bradley Hull, Wall Lake, Iowa — St. Olaf College Aug. 16: Préludium pedaliter, Sweelinck; O wie sliig, Brahms; Prelude, Langlais; Allegro, Sonata 1, Bach; O Haupt voll Blut und Wunden, Buxtehude; In dir ist Freude, Bach.

James Reynolds Bain, Detroit, Mich. — Bruton Parish Church, Williamsburgh, Va. Aug. 9: Grand Choeur Dialogué, Gigout; Musical Clocks, Haydn; Prelude and Fugue in D major, Bach; Es ist ein' Ros and Roulade, Near.

Robert Noehren, Ann Arbor, Mich. — Dedication recital Indianola Presbyterian, Columbus, Ohio Oct. 10: Toccata, Adagio and Fugue in C, Bach; Noël, Grand Jeu et duo, Daquin; Tierce en taille, and Dialogue en trio, F. Couperin. Con moto maestoso, Sonata 3, Mendelssohn; Prelude, Fugue and Variation, Franck; Scherzo and Melodia, Reger; Chant Héroïque, Langlais; Hommage à Josquin des Pres, Grünwald; Toccata on a Chorale, Karg-Elert.

Richard Grant, White Plains, N. Y. — St. Thomas Church, New York City Oct. 3: Triptyque, Dupré; Scherzo, Duruflé; Pastorale, Rabey; Final, Symphony 6, Vierne. Portland, Maine, City Hall, Aug. 20: Allegro, Concerto in A minor, Vivaldi-Bach; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Suite in E major, Titcomb; Fantasy on Nursery Tunes, Elmore; Rhythmic Trumpet, Bingham; Chaconne and Musette, Dupré; Scherzo, Duruflé; Finale, Symphony 6, Vierne.

Charles W. McKinney and Lyle Engelmann, Alameda, Cal. — R. Talmadge Rice residence, Mi Wuk Village Aug. 21: Psalm 19, Marcello; Have Mercy Lord, Bach; Sonata 2, Mendelssohn; Prelude, Franck, Movement by Heinrich Gotze on Howell — Charles W. McKinney. Lost Chord, Sullivan; Largo, Sonata 4, Bach; Les Petites Cloches and Nocturne, Purvis; Sortie, Dublin — Lyle Engelmann.

Emily Erickson, Forest City, Iowa — Indiana University, Bloomington Aug. 1: Prelude and Fugue in E minor, Bruhns; Partita on Jesu Meine Freude, Walthers; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Scherzo, Symphony 2, Vierne; Toccata, Jongen.

Charles Shockney, Windfall, Ind. — First Congregational Church, Kokomo Sept. 1: Prelude and Fugue in G (8 Little) Bach; Chorale Prelude on Irons, Grieg; Postlude, Vierne and Legende, Vierne; Prelude, Fugue and Chaconne in C. Buxtehude.

Dale Ramsey, Peru, Ind. — First Congregational Church, Kokomo Sept. 8: I vow to thee, The Planets, Holst-Thiman; Ye Sweet Retreat, Boyce-Fox; Prelude and Fugue in C (8 Little), Bach; Forest Green, Liebster Jesu and Ton-y-Botel, Purvis.

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Programs of Organ Recitals of the Month

Anton Heiller, Vienna, Austria — Dowd Memorial Chapel, Boys Town, Neb. Aug. 22: Prelude and Fugue in E minor, Bruhns; Passamezzo, Scheidt; Three Orgelbüchlein Chorale Preludes and Fantasie and Fugue in G minor, Bach; Sonata 2, Hindemith; Fantasie and Fugue in D minor, Regér.

Lester H. Groom, AAGO, Baldwin, Kans. — St. James Methodist Church, Central City, Colo. Aug. 18: Voluntary in D minor and major, Walond; Elevation, Tierce en Taille, F. Couperin; Fuga, Porpora; Liebster Jesu and Prelude and Fugue in E flat major, Bach; Intermezzo, Widor; Pièce Héroïque, Franck; Prelude and Fugue in D flat, Lester W. Groom; His Truth Endureth to All Generation, and Gothic Fanfare, Lester H. Groom. Church of the Transfiguration, Evergreen, Colo. Aug. 15: Same Walond, Couperin, Porpora, Widor and final Groom plus: Two Sonatas in D, D. Scablatti; Nun komm der Heiden Heiland and Prelude and Fugue in G major, Bach; Fight On, My Soul, Powell; Slumber Song, Lester W. Groom.

Eugene Belt, Baltimore, Md. — Brown Memorial Church, Sept. 2: Pastorale, Bach; Sketch in D flat, Schumann; Prelude and Fugue in G minor, Brahms; Roulade, Bingham; Intermezzo, Symphony 6, Widor; Canzone dopo l'Epistola, Frescobaldi; Epilogue, Langlais; Will There Be any Stars, Thomson; Elegy, Willan; Chorale and Fugue, Dupré.

Michael Korn, Port Jervis, N. Y. — St. Thomas Church, New York City Oct. 17: Toccata in F major, My Soul Doth Magnify the Lord and Rejoice Beloved Christians, Bach; Chorale in B minor, Franck; The Burning Bush, Berlinski; Theme et Variations, Langlais; Prayer from Christ, Messiaen; The Angel with the Trumpet, Charpentier.

Mary Cheyney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Maine Aug. 29: Toccata and Fugue in D minor and Sheep May Safely Graze, Bach; Divertissement Vierne; Vexilla Regis, Purvis.

Phillip Steinhaus, Washington, D. C. — St. John's Church Aug. 25: Prelude and Trumpetings, Roberts; Cantilène, Langlais; Litanies, Alain; Chorale in B minor, Franck; Sonata 6 and Toccata in F major, Bach.

Jean Langlais, Paris, France — Dowd Memorial Chapel, Boys Town, Neb. Aug. 26: Offertoire sur les Grands Jeux, Dandrieu; Elevation, Couperin; Grand Dialogue, Boyvin; Prelude, Fugue and Variation, Franck; Eli, Eli, lamma sabachthani, Tournemire; Poem of Life (first performance), Langlais.

Marion Engle, New York City — Trinity Church Aug. 13: La Folia Partita, Pasquini; Fantasie in G, All praise to Jesus' hallowed name and I call to Thee, Lord Jesus, Bach; Naiades and Carillon de Westminster, Vierne. Aug. 18: Prelude and Fugue in B minor, O God, have mercy and Rejoice, beloved Christians, Bach; Introduction and Passacaglia, Regér. Aug. 20: Te Deum, Langlais; The Sun's Evensong and Jesus lead on, Karg-Elert; Dieu parmi nous, Messiaen. Aug. 25: Wir danken dir, Bach; Chorale in B minor, Franck; Fileuse, Dupré; Jesus Christ be present now, Karg-Elert. Aug. 27: Fantasie and Fugue in G minor and Allegro, Sonata 5, Bach; Landscape in Mist, Karg-Elert; Fête, Langlais.

David Gallagher, Feeding Hills, Mass. — Methuen Memorial Music Hall Aug. 25: A Mighty Fortress Is our God, Pachelbel; Prelude and Fugue in C major, Böhm; Nun sich der Tag gundet lat and O Jesu Christ Meins Lebens Licht, Drischner; Passacaglia and Fugue in C minor, Bach; O Clemens O Pia! Dallier; Intermezzo, Widor; Folk Tune, Whitlock; Finale in B flat major, Franck.

John Fay, Portland, Maine — City Hall Aug. 6: Toccata, Farnam; Sicilienne, Bach-Widor; Concerto 2 in B flat, Handel; Kommt du nun, Bach; Rondo for Flute, Rinck; Chorale in E major, Franck; Evensong, La-Montaine; Roulade, Bingham; The Little Red Lark, Clokey; Prelude and Fugue on B-A-C-H, Liszt.

Malcolm Cass, Portland, Maine — Portland City Hall Aug. 5: Chaconne in G minor, L. Couperin; Elevation, F. Couperin; Prelude, Fugue and Chaconne, Buxtehude; Introduction and Trumpet Tune, Boyce; Toccata in F, Bach.

Jeanne Joulain, Lille, France — Church of St. Mary the Virgin, New York City, Aug. 15: Prelude and Fugue in B minor, Bach; Theme and Variations, Langlais; Chorale in A minor, Franck.

Jack Fisher, Boston, Mass. — Methuen Memorial Music Hall July 7: Prelude and Fugue in C minor, Bach; Revelations, Pinkham; Quiet Piece, Kubik; Flourish and Fugue, Cook; Toccata, Gill; Prelude and Fugue in C major, Bach; Chorale in A minor, Prelude, Fugue and Variation and Final, Franck.

Grady Wilson, Westfield, N. J. — Methuen Memorial Music Hall Aug. 11: Passacaglia, Symphony, Sowerby; Diferencias sobre el canto del caballero, Cabezon; Sonata on Tone 1, Lidon; Wenn wir in höchsten Nöthen sein and Prelude and Fugue in A minor, Bach; The Burning Bush, Berlinski; Wondrous Love Variations, Barber; Arabesque sur les Flutes, Langlais; Victimae Paschale, Tournemire-Durufflé. Church of St. Mary the Virgin Aug. 1: Prelude and Fugue in A minor, Bach; Caballero Diferencis, Cabezon; Sonata on Tone 1, Lidon; Improvixation on Victimae Paschali.

Robert Cavarra, Fort Collins, Colo. — Protestant Cadet Chapel, US Air Force Academy Aug. 22: Prelude and Fugue in G major, Bach; Verset on Tone 2 and Verset on the Gloria Patri, Moreno; Concerto in A minor, Vivaldi-Bach; Greensleeves, Wright; Pièce Héroïque, Franck; I am black but comely, Dupré; Roulade, Bingham; Finale, Symphony 1, Vierne.

Phyllis Selby Tremmel, Denver, Colo. — USAF Academy Aug. 1: We All Believe in One God, My Heart Is Filled with Longing and Toccata and Fugue in D minor, Bach-Voluntary, Selby; March, Yarnold; Processional Voluntary, Lockwood; Picardy, Sowerby; Nocturne, Elfinger; Pièce Héroïque, Franck; Finale, Symphony 2, Widor.

Donald S. Johnson, Huntingdon, Pa. — Oller Hall, Juniata College Oct. 24: Voluntary in D minor, Gibbons; Benedictus, F. Couperin; Concerto in D minor, Bach (with Claire and John Prunchak, violinists); Chorale in E major, Franck; Romance 2 in F, Beethoven (with Claire Prunchak); St. Francis Suite, Purvis.

Judy Gardner, Horseheads, N.Y. — Dedicatory recital, First Presbyterian Church June 27: Prelude in B minor, Bach; Mist, Gaul; Concerto 4, Ernst-Bach; Gift of God, Masters; Paraphrase on the Te Deum, Dupré.

George Faxon, Boston, Mass. — Portland, Maine, City Hall Aug. 17: Concert Overture in G, Kinder; Four Tone Pictures, Whitford; Pantomime, Jepson; Night Sorrow, Bingham; Bells through the Trees, Edmundson; Fast and Sinister, Symphony in G, Sowerby; Pavane and Rhumba, Elmore.

Douglas Rafter, Boston, Mass. — Portland, Maine, City Hall Aug. 3: Allegro vivace, Concerto in A minor, Vivaldi-Bach; The Cuckoo, Daquin; Rondo in G, Bull; Where'er You Walk, Handel; Adagio for Glass Harmonica, Mozart; Prelude and Fugue in E minor, Bach; A Rose Breaks into Bloom, Brahms; To Spring, Grieg; Sketch in F minor, Schumann; Kammenoi-Ostrow, Rubenstein; Finlandia, Sibelius; Will-o'-the-Wisp, Nevin; Holiday for Pedals, Young; Dreams, McAmis; Caprice Héroïque, Bonnet; The Swan, Saint-Saëns; Toccata, Symphony 5, Widor.

Gordon M. Betenbaugh, Bethlehem, Pa. — First Presbyterian Church, Hopewell, N. J. July 16: Partita on Herzlich tut mich verlangen, Pachelbel; Blessed Jesus at Thy Word, O God, Be Merciful to Me, O Sacred Head Now Wounded and Our Father Who Art In Heaven, Bach; Pastorale, Milhaud; My Heart Is Filled with Longing and Blessed Are Ye Faithful Souls, Brahms; Sonata 6, Mendelssohn; Eternal Destiny, Messiaen.

Peggy Kelley Reinburg, Washington, D. C. — Grace Episcopal Church, Alexandria, Va. Aug. 23: Chaconne, L. Couperin; Benedictus and Amen, Mass for Convents, F. Couperin; Trio Sonata 5, Bach; Prelude in C major, Krebs; Fugue on B-A-C-H, Schumann; Herzlich thut mich erfreuen, Brahms; Meditation and Française, Langlais; Le jardin suspendu, Alain.

John T. Hofmann, Buffalo, N. Y. — Washington Cathedral, Washington, D. C. July 25: Prelude, Fugue and Chaconne, Pachelbel; Concerto 4 in F, Handel; Apparition de l'Eglise éternelle, Messiaen; Miniature, Langlais; Carillon de Westminster, Vierne.

H. Morley Jewell, Boston, Mass. — Boston U graduate recital, All Saints' Church, Brookline Aug. 12: Fantasie and Fugue in G minor, Trio Sonata 3, Bach; Commotio, Nielsen; Symphony 3, Vierne.

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Programs of Organ Recitals of the Month

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral Sept. 10: Chorale in E, Franck; Aria with variations, Martini; Heroic Piece, Franck.

National Music Camp students, Interlochen, Mich. — Aug. 1: Overture, Baroque Suite, Bach; Cheryl Montgomery. Prelude and Fugue in A minor, Bach; Abide with Us, O Lord, My God and In Quiet Joy, Dupré — Jane Rudisell. Prelude and Fugue in F major, Bach — Ruth Ann Beehler. The Three Kings, Held — Carolyn Wheeler. O thou of God the Father and Prelude and Fugue in E minor, Bach — Martha Hughes. Herzlich tut mich erfreuen, Brahms — Robert Delcamp. Jesu, Priceless Treasure and He Who Will Suffer, Bach; Adagio, Sonata 1, Mendelssohn — Nancy Phillips; Prelude in C minor, Mendelssohn, Alfred Moeller. Aug. 10: Prelude and Fugue in C minor, Bach — Muffet Hopkins. When We are in Deepest Need, Bach; Fugue in C, Buxtehude; Le Jardin Suspendu, Alain — William Peterson. Chaconne, L. Couperin — Susan Robinson. How Brightly Shines the Morning Star, Bach — David Oei, Melodee Braun, Marian Hahn, Naomi Bacon and Laura Youens. Peaceful Waters, Ellsasser — Mr. Oei, Miss Youens, Amy Zucker, Rebecca Webb, Rebecca Pulliam. Prelude and Fugue in C minor, Bach — Robert Delcamp. Aug. 15: Prelude and Fugue in E minor, Bach — Barton Polot. Chorale Prelude on an English Lullaby, Ellsasser; Prelude and Fugue in B flat, Bach — Jane Rudisell. Le Banquet Celeste, Messiaen; Brother James' Air, Wright — Sandra Miller. Ballade, Richard Coeur de Lion — Alicia Lawrence, Barbara Shapiro, Barbara Ramsey, John Shelly, Charles Nathan. Trio in G minor, Rheinberger — Peter Calfee, Paul Marin, Thea Herman, Martha Noble, Susan Trinter. He Who Will Suffer God, Bach — Sharon Ensminger. Prelude in D minor, Bach, Toward Evening, Ellsasser, Margaret Drury. Prelude and Fugue in A minor, Bach — Alfred Moeller.

Joan Hult Lippincott, Princeton, N. J. — St. Thomas Church, New York City Oct. 31: Fanfare for Organ, Cook; Concerto 10 in D minor, Handel; Blessed are ye faithful souls and O sorrow deep, Brahms; Sonata, Persichetti; Toccata in F major, Bach.

William Blim, Toledo, Ohio — Wittenberg U, Springfield, Ohio Aug. 12: Voluntary 8 in D minor, Stanley; Chorale in B minor, Franck; Whimsical Variations, Sowerby; Outbursts of Joy, Messiaen.

Reuel Lahmer, Allison Park, Pa. — St. Stephens Basilica, Szekesfehervar, Hungary Aug. 15, benefit for flood victims: Suite on the 12th Tone, Clérambault; Fantasy 1963, Lahmer; Epilogue on B-A-C-H, Huzella; Andante Moderato, Frakas; Kyrie and Credo, Csendes Mise, Kodaly; In Dulci Jubilo, Lahmer; Toccata, Ginestera.

Fred Tulan, Stockton, Cal. — Haggin Museum, August 29: Prelude and Fugue in C Major (9/8), Vater unser in Himmelerich, Passacaglia and Fugue in C minor, Bach; Rondeau, Air, Canaries and Hornpipe on a Ground, Purcell-Edmunds; Sonata 3, Mendelssohn; Chorale in A minor, Franck; Cadence Perlee pour Pedale, Poulenc; A Lamentation for Jeremiah, Purvis; Amherst, Ernst Bacon; Fanfare on Azmon, Wyton; Varianten 1965, Brons; Lament in Memory of President Kennedy, Statham; Etude for Pedal Solo, Roy Harris.

Larry Roff, Jackson, Miss. — Galloway Orthodox Presbyterian Church, Miami, Fla. Aug. 29: Chaconne in G minor, Couperin; Prelude and Fugue in F major, Lübeck; Toccata in D minor, Nun komm, der Heiden Heiland, Alle Menschen müssen sterben and O Mensch, beweine, Bach; Herzlich tut mich verlangen, Brahms; Chorale in A minor, Franck; He Remembering His Mercy and I am Black But Comely, Dupré; Chorale, Jongen.

Hans Geffert, Bonn, Germany — Lausanne, Switzerland, Cathedral July 23: Toccata and Fugue in D minor, Bach; Komm heiliger Geist, Buxtehude; Andante and Variation, Avison; Toccata and Fugue on Mitten wir im Leben sind, Pepping; Canzona in B minor, Reger; Herzlich tut mich verlangen, Brahms; Six Fugues on B-A-C-H, Schumann.

Francois Desbaillet, Geneva, Switzerland — Lausanne Cathedral Aug. 27: All Bach: Fantasie and Fugue in G minor; Christe, aller Welt Trost; An Wasserflüssen Babylon; Aus tiefer Not; Sonata in E flat major; Toccata and Fugue in F major.

Laurence Jamison, Nyack, N. Y. — Methuen Memorial Music Hall Sept. 8: Fantasie and Fugue in G minor, Bach; Fantasie 2, Newman; Six Canonic Etudes, Schumann; Fantasie and Fugue in D minor, Reger.

Gale Enger, Princeton, N.J. — Portland, Maine, City Hall Aug. 18: Prelude and Fugue in G minor, Buxtehude; Come Now, Saviour of the Heathen and We Thank Thee, God, Bach; Prelude for Rosh Hoshana, Berlinski; Rhythmic Suite, Elmore.

Merrill N. Davis III, St. Paul, Minn. — St. Olaf College demonstration of new two-manual Schlicker Aug. 16: Fanfare in C, Purcell; Fairest Lord Jesus, Schroeder; Heavensward He Ascended, Pepping; Lebhaft, Sonata 2, Hindemith; Flute Tune, Arne; My Heart Is Filled with Longing (setting 2), Brahms; Allegro, Sonata 1 and Fugue in G minor (Little), Bach. Opening of new Hill-green Lane, First Presbyterian Church, South St. Paul Sept. 26: same Bach sonata movement, Brahms, Hindemith and Arne plus: Agincourt Hymn, Dunstable; Passion Chorale, Kirnberger; Toccata and Fugue in D minor, Bach; Andante, Grande Pièce Symphonique, Franck; Children of God, Messiaen; Finale, Symphony 1, Vierne.

Stephen Hermes, Princeton, N. J. — Wesley Methodist Church, Worcester, Mass. Sept. 8: Toccata in D minor, Froberger; Passacaglia, Buxtehude; I call to Thee, Lord Jesus and Prelude and Fugue in D major, Bach; Sonata on Tone 1, Lidon; Cantabile, Franck; Impression of Carillon de Westminster, Stephen D. Hermes (first performance); Song of Peace and Les Rameaux, Langlais; I am Black, but Comely and Cortège et Litanie, Dupré.

Donald Harrison, Lawrence, Mass. — Methuen Memorial Music Hall Sept. 15: Prelude and Fugue in E major, Lübeck; Concerto in F major (Cuckoo and Nightingale), Handel; Cantabile, Franck; Roulade, Bingham; Suite Gothique, Boëllmann; Sonata on Psalm 94, Reubke; Dawn, Jenkins; Marche Religieuse, Guilman; Fantasie on Go down Moses, Sowande.

Robert J. Bagdon, Baltimore, Md. — Interchurch Center, New York City Sept. 2: We All Believe in One God, Bach; Durch Adams Fall, Homilius; Prelude and Fugue in G, Bach; Three Pieces, Schroeder; Litanies, Alain.

David Mulbury, St. Charles, Mo. — St. Paul's Chapel, Trinity Parish, New York Sept. 1: Chromatic Fantasie, Sweelinck; Andante in F major K 616, Mozart; Trio Sonata 5, Bach.

William Self, New York City — St. Thomas Church Oct. 24: Dialogue, Clérambault; Noël Etranger, Daquin; Toccata and Fugue in D minor, Bach; Chorale in E major, Franck.

Don E. Kerr, Albany, N.Y. — St. Peter's Church July 20: Suite on Tone 1, Guilain; Voluntary in E minor, Stanley; Song of Peace, Langlais; Prelude and Fugue in F major, Lübeck. July 23: Suite on Tone 2, Clérambault; Air, Thiman; Solemn Melody, Davies, July 27: Offertoire sur les Grand Jeux, F. Couperin; Partita on Werde Munter, Pachelbel; I stand at the Threshold and God's Time Is Best, Bach-Biggs; Concerto after Torelli, Walther. July 30: Antiphon 1, Dupré; Prelude, Fugue and Variation, Franck; Holy God, We Praise Thy Name, Peeters. Aug. 5: Prelude and Fugue in F minor, Bach; Prayer from Christ Ascending, Messiaen; Fugue and Finale, Sonata 6, Mendelssohn. Aug. 10: Festival Voluntary, Peeters; Magnificat Octavi Toni, Speth; Kyrie, Bach; Brother James' Air, Wright; Prelude and Fugue in E minor, Bruhns. Aug. 13, Credo, Liszt; Liebster Jesu, Karg-Elert; Jesus, Meine Zuversicht and Liebe den Herren, Reger; Sonata 2, Mendelssohn. Aug. 17: Toccata, Sexias; Galharde de Primo, Anon.; Tiento para Harpa u Organo, Mendizabala; La Romanesca, Valente; Verso de Octavo Tom por D-sol-re. Cruz; Caballero variations, Cabezon; Sonata on Tone 1, Lidon. Aug. 20: Veni Creator, Grigny; Variations on Mein junges Leben, Sweelinck; Majesty of Christ, Messiaen; Andante tranquillo, Sonata 3, Mendelssohn; Fantasie in C and Fugue in G, Bach. Aug. 26: Prelude in C major, Bach; Chromhorne sur la Taille, F. Couperin; Two Antiphons, Dupré; Fugue in C major, Bach. Aug. 27: Prelude in B minor, Six Chorales from the Little Organ Book and Fugue in B minor, Bach. Aug. 31: Prelude in E flat major, Bach; Da Jesus an dem Kreuze stund, Scheidt; Fugue in E flat major, Bach.

Robert Stigall, Charlotte, N.C. — Virginia Highlands Festival, Sinking Spring Presbyterian Church Aug. 8: Toccata in F. Buxtehude; If Thou but Suffer to Guide Thee, Walcha; Sing Praise to God, Pepping; Rhythymedre, Vaughan Williams; Andante in F major KV 616, Mozart; Chorale in B minor, Franck; Prelude and Fugue in D major, Bach.

Jerry A. Evenrud, Eau Claire, Wis. — St. John's Lutheran, Northfield, Minn. Aug. 18: Partita on Jesu, meine Freude, Walther; Partita on O Gott, du frommer Gott, Bach; Partita on O Sons and Daughters, Held.

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Joachim Grubich, Cracovie, Poland — Lausanne, Switzerland, Cathedral July 16: Offertoire sur les Grandes Jeux, F. Couperin; Excerpts from Tablature de Jan z Lublina; Canzona, A. Rohaczewski; Prelude and Fugue in D major, Bach; Three Chorale Preludes, Brahms; Communion and Sortie, Pentecost Mass, Messiaen.

William MacGowan, Pasadena, Calif. — Rockefeller Chapel, University of Chicago Aug. 10; Methuen Memorial Music Hall, Methuen, Mass. Aug. 18; Church of the Messiah, Woods Hole, Mass. Aug. 21: Voluntary in D major, Croft; Sonata, Pergolesi; Prelude 2, Beethoven; We All Believe in One God, O Guiltless Lamb of God and From God Shall Naught Divide Me, Bach; Hymn and Fuguing Tune 14, Cowell; O Jesus Christ, My Life's Light, From Heaven on High and Joyfully My Heart Springs Up, Walcha; Suite for Epiphany, Tournemire.

Claude Means, Stamford, Conn. — Christ Church, Greenwich Sept. 12: Trumpet Tune in D, Purcell; A Little Tune, Felton; Fugue in G minor, Sleepers, Wake, Christians Rejoice and Prelude and Fugue in B minor, Bach; Musical Clocks, Haydn; Rigaudon, Campra; Suite in D minor, Stanley; Modal Prelude 1, Langlais; Carillon, Vierne; Joseph Dearest, Joseph Mine, Means; Trumpet Voluntary in C, Purcell. Robert Nagel, trumpet, assisted.

André Luy, Lausanne, Switzerland — Lausanne Cathedral July 2: Canzona in G minor and Pastorale, Zipoli; Sonata in B flat major, Vivaldi (with Hans Thomann, cello); Sonata 6 in G major, Bach; Adagio for cello and organ, J. C. Bach; Toccata, Reichel; Andante moderato, Cello Concerto 1, Martinu; Choral varié sur le Veni Creator, Duruflé.

Alis Dickinson, Richardson, Tex. — St. Margaret Church Aug. 15: Prelude and Fugue in C minor, Bach; Two Choral Preludes, Hanff; Ciacona in E minor, Buxtehude; Three Chorale Preludes, Pepping; Sonata 2, Mendelssohn.

Paul D. Carey, Albany, N.Y. — St. Peter's Church Aug. 3: Trumpet Voluntary, Clarke; Have Mercy on Me and Prelude and Fugue in D minor (Little), Bach; Adoration, McGrath; Toccata, Suite Gothique, Boëllmann.

Jiri Reinberger, Prague, Czechoslovakia — Lausanne, Switzerland, Cathedral Aug. 13: Prelude and Fugue in E flat major, Canzona, and Passacaglia, Bach; Moto ostinato, Eben; Two Preludes and Fugues, Jirak; Postludium, Janacek.

Charles G. Smith, Jr., Albuquerque, N.M. — Trinity Episcopal Church, Tulsa, Okla. Aug. 4: Agincourt Hymn, Dunstable; Introduction and Toccata in G, Walond; Sleepers Wake, Passacaglia and Fugue in C minor and My heart is filled with longing, Bach; Pièce Héroïque, Franck; Variations on an Original Theme, Peeters; Scherzo, Titcomb; Toccata in F, Widor. University of New Mexico, Albuquerque July 11: Same Titcomb plus Rigaudon, Campra; My Young Life Variations and Toccata in A minor, Sweelinck; O God Be Merciful To Me, Prelude and Fugue in C and D minor (Little) and Sleepers Wake, Bach; Rhosymedre, Vaughan Williams; Andantino, Franck; Solemn Melody, Davies; Toccata, Gigout.

Genevieve and Frank Collins, Jr. Baton Rouge, La. — Trinity Episcopal Church Aug. 3: Lobe den Herren, and Ach Gott und Herr, Walther; Vexilla Regis, Willan; Communion and Epilog, Langlais; Regina coeli, Titcomb; Carillon de Westminster — Genevieve Collins. In Paradisum. and Scène de la Passion, Daniel-Lesur; Sixth Sunday after Pentecost, L'Orgue Mystique, Tournemire — Frank Collins, Jr.

Brian Jones, Duxbury, Mass. — St. Barnabas Memorial Church, Falmouth July 25: Concerto 2 in B flat, Handel; I Call to Thee, Lord Jesus Christ and Prelude and Fugue in B minor, Bach; Flute Solo, Arne; Chorale in E major, Franck; Schönster Herr Jesu, Schroeder; Prelude and Fugue in G minor, Dupré.

Ann Staniski Flentje, Springfield, Mass. — Methuen Memorial Music Hall Sept. 22: All Bach. Fugue in E flat major; Deck thyself; Prelude and Fugue in A minor; Passacaglia and Fugue in C minor; Pastorale; Toccata in F major.

William D. Peters, Kokomo, Ind. — First Congregational Church Sept. 22: Chaconne in F minor, Pachelbel; Benedictus, Reger; O Welt, Brahms; Sonata 3, Hindemith.

Theodor Käser, Schaffhausen, Switzerland — Lausanne Cathedral Aug. 6: Prelude and Fugue in F minor, Ich ruf zu Dir, Wer nur den lieben Gott lässt walten and Fantasie in G major, Bach; Variations on Aus tiefer Not, Burkhard; In Memoriam Willy Burkhard, Huber; Fantasie on Christ lag in Todesbanden, Studer.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Sept. 8: Fantasie, Farnaby; On a Plainsong, Tomkins; Voluntary 4 in D, Walond; Pastorale in F and Fugue in G minor, Bach. Sept. 15: Offertoire in A minor, Dandrieu; Variations sur lucis Creator, Alain; Introduction and Passacaglia in D minor, Reger. Sept. 22: Passacaglia in D minor, Ein feste Burg and Prelude and Fugue in E minor, Buxtehude; Two Fugues on B-A-C-H, Schumann. Sept. 29: Gloria tibi Trinitas, Blitheman; Sonata in F major, Pergolesi; Prelude and Fugue in minor, Bach.

David Pizarro, Durham, N.C. — Lausanne, Switzerland, Cathedral Aug. 20: Toccata and Fugue, Reger; Concerto 2 in B flat, Handel; Metamorphoses, Van Slyck; Vepres du commun, Dupré; Prelude and Fugue in G minor, Bach.

Maxine McCormick, Cookeville, Tenn. — Interchurch Center, New York City Aug. 10: Rigaudon, Campra; Prelude and Fugue in A minor, Bach; Folk Tune, Whitlock; Rhythmic Trumpet, Bingham; Pièce Héroïque, Franck.

Barclay Wood, Worcester, Mass. — Methuen Memorial Music Hall July 28: Toccata in A major, Scarlatti; Concerto in A minor, Vivaldi-Bach; Air with variations, Sowerby; Prelude and Fugue in A minor, Bach; Fantasie and Fugue on B-A-C-H, Reger.

Max Yount, Beloit, Wis. — Eaton Chapel, Beloit College Aug. 2: Fantasie in G major, Bach; Dialogue en trio, Parish Mass, F. Couperin; Prelude and Fugue in A minor, Buxtehude; Sonata, Yount; Grande Pièce Symphonique, Franck.

McNeil Robinson, New York City — St. Thomas Church Sept. 19: Fantasie and Fugue in G minor and Vivace and Largo, Sonata in C minor, Bach; Sonata, McNeil Robinson; Wondrous Love Variations, Barber; Carillon, Dupré.

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A new five-manual mechanical-action organ is being installed in the Dominikanerkirche, Landshut, Germany, by Gerhard Schmid, Orgelbaumeister, Kaufbeuren/Allgäu, Germany. It is believed to be the first mechanical-action organ of its size allowing all four auxiliary manual divisions to be coupled mechanically to the Hauptwerk at one time.

The instrument comprises 75 speaking stops, with a total of 102 ranks and 5298 pipes. The console is detached, standing approximately 12 feet from the main organ case. All stop controls are on the left-hand side of the console. American-made drawknob units and combination action control the electro-pneumatic stop action. There are six general combinations, plus several other accessories.

The church is a large building in the baroque style, with excellent acoustics. The organ case, built about 1750, has been restored, and a new rückpositiv case added.

The *Grosspedal*, or main pedal, is made up almost exclusively of a principal chorus and a "heavy" reed chorus. The fourth manual, the *Schwellwerk*, is also intended for use as the auxiliary pedal. It supplies a complete set of flutes from 16 ft. through 1 ft., a cornet, a second mixture of higher pitch, and a battery of short-length reeds from 16 ft. through 2 ft. Viewed as a whole, the entire pedal division is thus made up of no less than 22 stops and 31 ranks of pipes.

The "classic" organ is represented by the three unenclosed manual divi-

sions, the *Hauptwerk*, *Rückpositiv*, and *Kronwerk*. The "romantic" organ is the *Schwellwerk*, and the "contemporary" the *Brustwerk*, which is also enclosed. Voicing throughout the instrument might best be described as "contemporary classic."

The *Brustwerk*, third manual, contains a set of mutations (odd series) complete to the 13th. It is intended basically as a solo manual.

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- Grossnasat 10 3/4 ft. 30 pipes
- Oktave 8 ft. 30 pipes
- Oktave 4 ft. 30 pipes
- Oktave 2 ft. 30 pipes
- Mixtur 4 ranks 120 pipes
- Bombarde 32 ft. 30 pipes
- Posaune 16 ft. 30 pipes
- Trompete 8 ft. 30 pipes
- Trompete 4 ft. 30 pipes

RÜCKPOSITIV

- Prinzipal 8 ft. 56 pipes
- Holzgedackt 8 ft. 56 pipes
- Weidenpfeife 8 ft. 48 pipes
- Oktave 4 ft. 56 pipes
- Rohrquintade 4 ft. 56 pipes
- Oktave 2 ft. 56 pipes
- Kleinpommer 2 ft. 56 pipes
- Sifflöte 1 1/2 ft. 56 pipes
- Oktave 1 ft. 56 pipes
- Scharf 3 ranks 168 pipes
- Cymbel 3 ranks 168 pipes
- Krummhorn 8 ft. 56 pipes
- Tremulant
- Cymbelstern

HAUPTWERK

- Prinzipal 16 ft. 44 pipes
- Gedackt 16 ft. 56 pipes
- Oktave 8 ft. 56 pipes
- Nachthorngedackt 8 ft. 56 pipes
- Gemshorn 8 ft. 56 pipes
- Grossquintade 5 1/2 ft. 56 pipes
- Oktave 4 ft. 56 pipes
- Koppelllöte 4 ft. 56 pipes
- Spitzquintade 2 3/4 ft. 56 pipes
- Oktave 2 ft. 56 pipes
- Terz 1 3/4 ft. 56 pipes
- Mixtur 6 ranks 336 pipes
- Scharfcymbel 4 ranks 224 pipes
- Trompete 16 ft. 56 pipes
- Trompete 8 ft. 56 pipes

**PLAN NOW
for
National AGO Sunday
May 1, 1966**

BRUSTWERK

- Spitzflöte 8 ft. 56 pipes
- Quintade 8 ft. 56 pipes
- Spitzgamba 8 ft. 44 pipes
- Prinzipal 4 ft. 56 pipes
- Gemsflöte 4 ft. 56 pipes
- Gedacktquintade 2 3/4 ft. 56 pipes
- Blockflöte 2 ft. 56 pipes
- Terz 1 3/4 ft. 56 pipes
- Septa 8/7 ft. 56 pipes
- Oktave 1 ft. 56 pipes
- None 8/9 ft. 56 pipes
- Undecime 8/11 ft. 56 pipes
- Tredecime 8/13 ft. 56 pipes
- Scharfmixtur 4 ranks 224 pipes
- Rankett 16 ft. 56 pipes
- Vox Humana 8 ft. 56 pipes
- Tremulant

SCHWELLWERK

- Gedackt Pommer 16 ft. 56 pipes
- Holzflöte 8 ft. 56 pipes
- Salicional 8 ft. 56 pipes
- Schwebung 8 ft. 44 pipes
- Prinzipal 4 ft. 56 pipes
- Schweizerpfeife 4 ft. 56 pipes
- Waldflöte 2 ft. 56 pipes
- Nachthorn 1 ft. 56 pipes
- Cornet 4 ranks 224 pipes
- Mixtur 4 ranks 224 pipes
- Dulcian 16 ft. 56 pipes
- Oboe 8 ft. 56 pipes
- Schalmei 4 ft. 56 pipes
- Singend Cornett 2 ft. 56 pipes
- Tremulant

KRONWERK

- Rohrflöte 8 ft. 56 pipes
- Gedacktlöte 4 ft. 56 pipes
- Prinzipal 2 ft. 56 pipes
- Sifflöte 1 ft. 56 pipes
- Scharf 4 ranks 224 pipes
- Bärpfeife 16 ft. 56 pipes
- Musette 8 ft. 56 pipes
- Tremulant



Joyce Jones has joined the concert management of Richard Torrence after touring for Community Concert Associations throughout the United States since 1960. Her sold-out 1964-65 season included recitals in California, Arizona, New Mexico, Texas, Kansas, Nebraska, Iowa, Illinois, Virginia and Pennsylvania.

She received the BMus, cum laude, from the University of Texas at the age of 19. She also holds the MMus from the same school and MSM from Southwestern Baptist Theological Seminary. Her organ teachers include Arden Whitacre, E. W. Doty, Claire Coci, Helen Hewitt and Nita Akin.

In 1959 Miss Jones appeared as soloist with the Dallas Symphony Orchestra and in the following year made her New York debut at the Riverside Church. From 1960 until 1964 she lived in Europe, returning to the United States for recital tours in 1961 and 1962. While in Europe she studied briefly with André Marchal and Karl Richter and attended Helmut Walcha master classes. She played recitals in Germany and the Netherlands and recorded broadcasts for the Sueddeutsche Rundfunk. Works by American composers which Miss Jones gave first European performances include Ut Queant Laxis, Bingham, and Rhapsody for Organ and Brass, Elmore, played with members of the Seventh Army Band in Stuttgart, Germany. She was semi-finalist in 1963 in the Bach International Organ Competition in Ghent, Belgium.

Miss Jones has been on music faculties of the University of Texas and Mary-Hardin-Baylor College and served the First Methodist Church, Austin and Richland Hills Methodist, Fort Worth. She is the wife of a U.S. Army chaplain. They reside in Killeen, Tex. with their three children born in Germany.

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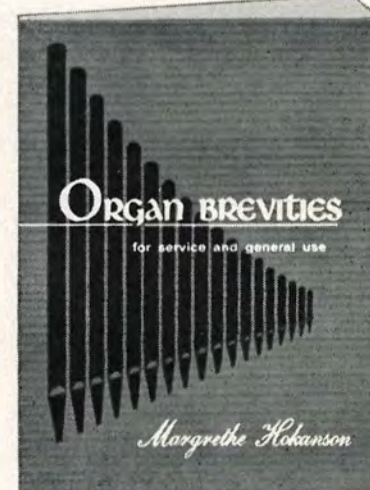
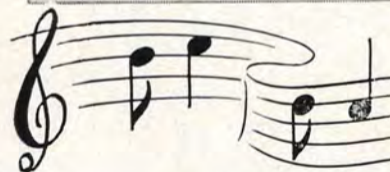
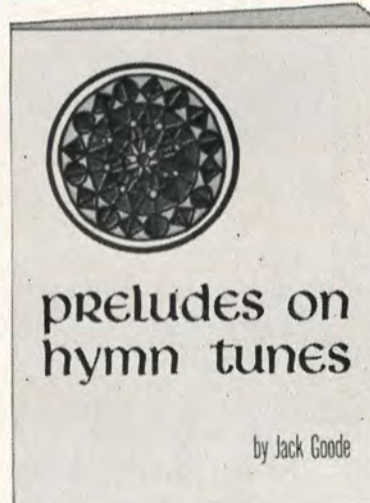
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Richard Shirey has begun his first season as organist and chapel choir director at Trinity Lutheran Church, Akron, Ohio. He received his early training from Farley K. Hutchins. In 1964 he received his bachelor of music degree from the Oberlin Conservatory of Music where he was the recipient of the Selby Houston Award. His teachers at Oberlin were Haskell Thomson and Grigg Fountain. In his junior year of study at the Mozarteum in Salzburg, Austria, his organ teacher was Josef Doppelbauer. He earned his master of music degree as a fellow of the graduate school at the University of Illinois where he was a student of Jerald Hamilton.

In June Mr. Shirey played a recital for the Ohio Valley Regional AGO Convention.

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Records

Three records reached our desk this month. No doubt some are beginning to make Christmas lists and records do make welcome gifts.

With his fine sense to timing augmenting his other exceptional talents, E. Power Biggs again comes along with a suitable Christmas gift for most organists — his second record of Bach Organ Favorites (Columbia). This one has special interest for it comprises the famous Bach recital first played by Mendelssohn and reviewed by Schumann, a real milestone in the rediscovery of Bach. By omitting the Pasacaglia, already in a recent Biggs record, and making one change in order, the recital fits perfectly on two sides of one generous 12-incher. The organ is the Flentrop in the Busch-Reisinger Museum. The jacket notes are informative, interesting and bright, the engineering top-notch, the stereo especially fine.

A Sound Adventure, despite what seems to us a rather corny title, is a highly enjoyable recital by Marilyn Mason on her interesting studio Reuter, described and pictured in THE DIAPASON for December 1964, page 40 — the instrument heard often and to good advantage at the regional convention at Ann Arbor in June. Dr. Mason, at the top of her form, plays a highly varied and unhackneyed program from Jeremiah Clarke to John Cook. Her program notes are to the point and a good guide to listening. The engineering is excellent. The record is available from the Reuter Organ Company, Lawrence, Kans.

Gordon V. Thompson Limited of Toronto sent us Reference Recording # 2 which contains a list of good choral music, largely for Christmas and mostly from the company's catalog of very recent seasons. Included are: When Christ Was Born, Norman Gilbert; Fall Softly, Snowflakes, Walter McNutt; Three Canadian Carols, Antony Garkick; Arthur Pritchard's extended A Christmas Sequence; two of Three Carols by Desmond Ratcliffe; Little Saviour Sleep by William France, and three general purpose anthems. The curious thing to us was that the top-notch singers and their director are not identified on the record. They are too good to remain anonymous. — FC

BAPTIST MUSICIANS MEET, ORGANIZE, WYTON IS GUEST

The newly organized Fellowship of Baptist Church Musicians held its first conference for church musicians July 31 to Aug. 7 at the American Baptist Assembly headquarters, Green Lake, Wis. AGO President Alec Wyton was among the many distinguished church musicians who participated in the conference. Mr. Wyton taught classes in advanced organ and advanced choral conducting and spent several hours each day with conference members in preparation for the choral concert in which Britten's Rejoice in the Lamb was the major work. He participated in many informal discussion groups, spoke to two Wisconsin AGO chapters, and played the program listed in the recital pages on the new four-manual organ in the "Abbey" at the Green Lake Assembly.

Fellowship president and editor of the Fellowship News Letter, the Rev. Jet Turner, Peoria, Ill., was a member of the staff. Dr. Charles Heaton, FAGO, St. Louis, chairman of the American Baptist hymn book committee, addressed the group. Several musicians from other areas conducted discussion groups.

GEORGE FAXON, Daniel Sternberg, Newton Strandberg, Charles Fisher and Eugene Bossart will head the staff at the Fifth Annual Church Music Institute Oct. 26-28 at the southern Baptist Theological Seminary, Louisville, Ky.

NEW SCHLICHER OPENED AT KEUKA COLLEGE CHAPEL

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David Craighead Plays Dedicatory
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Dedication of a three-manual, 43-rank instrument recently installed by the Schlicker Organ Company in the Arthur H. Norton Chapel at Keuka College, Keuka Park, N.Y., was held last April 25. Recitalist was David Craighead. Also participating in the service of dedication was Dr. M. Alfred Bichsel, professor of church music at the Eastman School.

The new organ features low wind pressure, modified Pitman chests and largely un-nicked pipes.

Norton Chapel architect is Vincent G. Kling and Associates of Philadelphia. Joan A. Johnson is Keuka College organist.



GREAT
Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. (prepared)
Octave 2 ft. 61 pipes
Mixture 4-6 ranks 330 pipes
Trumpet 8 ft. 61 pipes

POSITIV
Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Scharf 3-4 ranks 225 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Mixture 3-4 ranks 232 pipes
Fagott 16 ft. 61 pipes (prepared)
Schalmei 8 ft. 61 pipes
Claron 4 ft. 24 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Pommer 16 ft.
Principal 8 ft. 32 pipes
Pommer 8 ft.
Choralbass 4 ft. 32 pipes
Pommer 4 ft.
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trumpet 8 ft. 12 pipes
Claron 4 ft.

RICHARD DIRKSEN was commissioned to write a festival anthem and Leo Sowerby gave a talk on church music at the service of dedication Sept. 19 for the new three-manual Möller installed in Christ Church, Greenville, Del. An offering went to the College of Church Musicians. Clarence Snyder is organist.

THE CATHEDRAL BELLRINGERS of the Methodist Cathedral of the Rockies, Boise, Idaho, directed by David A. Wehr, made a concert tour through Utah, Arizona, and California with guest appearances at Disneyland. Mr. Wehr's Festival Fanfare was rung by mass choirs at the National AGEHR service in Washington Cathedral in June.

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R. W. Thygerson: "Sing and Re-joyce." A brilliant festival anthem for Christmas, with optional bells or chimes. Thirty-five cents.

Gordon Young: "Lord of the Worlds Above." Rousing praise anthem for festival or general use. Thirty cents.

C. Black: "O Come, Let Us Sing." Brilliant praise anthem for festival or general use. Thirty cents.

J. C. Blasdale: "The Birds." Artistic a cappella anthem setting of text by Belloc. Depicts legendary experience in Jesus' childhood. For post-Christmas, Youth Day, or general use. Twenty-five cents.

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W. Glen Darst: "Jesus, Lead Us." A prayer for guidance, in unison with optional alto. Twenty cents.

Alinda Couper: "Fantasia on Christmas Carols" for organ and handbells. Festive medley of "In Dulci Jubilo," "Noel Nouvelet" and "The First Noel." Organ part sixty-five cents; handbell part twenty cents per copy.



Choral Music

Choral music for the October column leans much more heavily on general purpose material and less on music occasions than it has in recent months. Abingdon Press sends: a not difficult unaccompanied God Be in My Head by A. Eugene Ellsworth; Henry Hallstrom's rousing Christ the Lord Is Risen Today, whose fanfare accompaniment suggests trumpets; David A. Wehr's vigorous Go, Church of God, with optional use of a youth choir; and a cappella TTBB O Satisfy Us Early with Thy Mercy by Hugo Norden.

From Art Masters Studios come: a singable hymn-anthem by Marie Pooler; Thou Dost Guide; George Brandon's I Know not How, based on an Old American tune, with much unison; and Robert Powell's Dost Thou in a Manger Lie, which choirs should enjoy.

Heading Augsburg's list is a sizable cantata, How Far Is It to Bethlehem by Ron Nelson. Parts are available for small orchestra; a children's choir is optional. Effective arranging of a wide variety of carol sources make this something worth studying. G. Winston Cassler's unaccompanied O Trinity of Blessed Light is based on two ancient sources. David N. Johnson has two settings of A Mighty Fortress, a big one for choir congregation, organ and optional trumpet, and another quite different one for TTBB.

For other voicings from Augsburg are an SAB Immortal, Invisible by Ulrich Leupold, Marie Pooler's gently rocking SA Hosanna Now Through Advent, and G. Winston Cassler's SAB While by My Sheep, the familiar Austrian carol. Robert Wetzler's series of Intros this month include those from Trinity Sunday through Trinity 13 and those for the remainder of Trinity.

From Broadman we have a no-problem Has Thou Not Known by John Leo Lewis.

J. Fischer's lists includes: a big Fear Not, O Israel by Gordon Young, with much unison; David H. Williams' short bright Let All the World; Charles Black's rather dramatic The Saviour Prays Alone; and Garth Edmundson's festival At the Lamb's High Feast, with brass choir. For other voicings are: Royal Stanton's SSATB a cappella Shadows of Love, with a soprano solo; SA Morning's First Hour, an Easter carol for youngsters.

Galaxy sends issues of two British publishers. In Augener edition is an extended cantata for Passiontide, Calvary by Francis Westbrook. Solos for bass, tenor and soprano, effective but not too demanding choral writing, the incorporation of some traditional material from German and Latin sources and a good organ part combine to make this suitable for many situations. In Stainer and Bell edition are a set of seven very short Sacred Songs by Alan Ridout, with suggested Psalm readings to follow them; and Edward Hughes' Magnificat in two voicings — for unison junior choir and for SATB, both with soprano solo.

Several familiar names appear in H. W. Gray's envelope; Leo Sowerby's not too demanding setting of Except the Lord Build this House; Myron Roberts' short, effective O Lord, We beseech

Thee; Jane Marshall's big unison and block harmony God's Own People; John Leo Lewis' practical There's a Witness in God's Mercy. Dale Wood's Watchman, Tell Us of the Night uses combined choirs with optional handbells; parts for brass, harp, flute and oboe are available. W. Glen Darst's SA Thee We Adore is highly singable. Carol arrangements are Mary E. Caldwell's pleasant Up and Wake Thee, Peter Lad; Jean Pasquet's SA or SAB Away in a Manger to a Norwegian melody; and Carl McKinley's SSA As Joseph was a-Walking, with solos for soprano and alto.

Marks sends a single carol: Richard Felciano's SSA of O Come, O Come Emmanuel.

Mercury has a big Shofar Service by Herman Berlinski, with English text, tenor and baritone solos and trumpets. This might be impressive for use in other faiths also. Mr. Berlinski's Sing Joyfully, with solo trumpet and division of voices, could also be useful wherever an experienced choir is available.

From Sacred Songs, Waco, Tex. comes a whole series of easy SATB arrangements by Walter Ehret from various sources. From Schubert comes God for Man Is Born; from Praetorius, and also for Christmas, A Shepherd Band; a simple chorale from Crueger, O Lord, I Sing with Lips and Heart; from Gounod, We Praise Thee, Lord, and Bless Thy Name, from Mendelssohn, Now Be my Heart Inspired to Sing; a simple arrangement of the tune Ellacombe, I Sing the Mighty Power of God; and a combined choir hymn anthem on Welcome Happy Morning. Fred Bock has an arrangement of Hyfrydol as I Will Sing of My Redeemer and an original entitled Sing Forth His Praise, He Reigneth. David Ayres uses a little imitative counterpoint in Anthem to the King. Jan Sanborn has easy settings, largely unison and block harmony, of The Lord and My Spirit Longs for Thee; and Dale Wood has set Jesus Had Not Where to Lay His Head — we wonder how many basses in choirs likely to sing this can span the two-octave range.

John Shepard Press, 1107 Cedar Ave., Boulder, Colo., is a new entry into these pages. Only one work received is sacred, a long Magnificat by Jean Berger, with soprano solo, flute, tambourine and triangle. It has considerable interest; the text is Latin.

Skidmore has material for Christmas: there is a solo narrator in The Little Pine Tree by Robert Maxwell; Three Chorales from Bach's Christmas Oratorio have string parts available. Johannes Smit has an interesting a cappella setting of a Robert Hillyer poem in Christmas Eve and of a Robert Bridges poem in No Joy but His.

In special categories are Oxford University Press' new Carols of Today, 17 original SATB settings. This is a worthy volume to add to Oxford's impressive carol library and no director will want to be without it. Marie Pooler's Children's Choir Book of nine seasonal songs for Augsburg does not duplicate other material and should be studied by multiple choir people. The Westminster Press Anthems for the Junior Choir, Book 5, includes handbells on many of the arrangements — a natural for extensive organizations who will have a grateful welcome also for H. W. Gray's Ring Praise: Christmas, a second set by Doris Watson. Ruth Bampton's Rejoicing with Music (Lorenz) is for the very littlest people, with songs, games, etc.; a demonstration record is available.

A series of Christmas anthems, published by Gordon V. Thompson, some listed here in past seasons are included on a recording discussed in the New Records column. — FC

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FORGOTTEN SERVANTS

Radio address by the REV. HAROLD W. WESTOVER,
rector of St. Paul's Episcopal Church,
Bloomsburg, Pa.

I should like to say a word of appreciation for one of the frequently forgotten servants of God — the Church Musician.

Did it ever occur to you how much of the beauty and grandeur and inspiration in the services of worship of your church are provided by the music? Of course, meaningful church worship can sometimes be entirely without music. A simple said service can be quite lovely. But most of you would think it strange if the choir and organist of your church didn't show up some Sunday morning. There would be no organ prelude or postlude, no hymns of praise, no offertory anthem, no quiet music to set the heart in readiness for prayer and praise.

Most of what the church musician does is never heard by you. It takes many years to train a church organist. The pipe organ is the most complex and most demanding of all the instruments of music. It may have literally thousands of pipes in dozens of ranks. The console may have from two to four full keyboards plus a pedal keyboard of 32 bass notes, played with the feet. The sheet music has three separate staves, instead of the one for a violin or trumpet, or the two for a piano. And dozens of stop tabs, draw knobs, piston buttons, and other controls call into force the different ranks of pipes. There may be from one to four expression pedals. Before this complex mechanism, most of us could not even find the master switch that turns on the blower to start the organ.

For years of expensive and arduous training, the organist is seldom adequately compensated. What does your church pay your organist? Is it as much as the janitor gets? Probably not. But then, perhaps you think that, having learned the complex art and craft of organ technique and the subtle art of organ registration, your organist just works an hour on Sunday morning in the pleasant assignment of following a well-loved hobby! In general, I would say that for every hour of playing a Sunday service, there are a dozen hours of practice, of arranging, of setting up the pistons, of selecting the music, of looking after every detail of a well-ordered service.

Probably your organist is also choir-master of your church. Here is quite another art — the ability to draw from amateur singers the best music of which they are capable. It may be all very well to "make a joyful noise unto the Lord", but unless that joyful noise is well disciplined, it is, after all, just a noise. And so the choir-master teaches endlessly. And with a choir of a dozen to three dozen singers, all people with active, busy lives, think of the job of trying to schedule rehearsals, deal with conflicts in schedule, and fill in the gaps left by persons who are absent.

And your church musician must work within a limited budget for sheet music to set up a repertoire of anthems and of organ music that will be appropriate for each occasion, and that will not repeat too often. The church musician must consider the season, the scripture lessons, the sermon topic, the available singers, and the budget in selecting music. Hymns, anthems, and organ music are programmed as carefully as the program for a symphony recital, in order to have unity, variety, and to create a meaningful effect in the whole service.

Choir members are usually volunteers. They sing in the choir because they love it. But it takes at least one evening every week out of their lives. Often baby sitters must be provided at considerable expense. Frequently, there must be extra rehearsals when especially difficult music or special services are coming up. Often a husband and wife must forego the privilege of worshipping together in order that one of them can sing in the choir.

Perhaps I've said enough to make my point, which is that the church musician is a dedicated, hard-working minister in the church of God, who adds a great deal of beauty and meaning to the service of worship and to your own

enjoyment of the worshipping experience.

Do you know what you could do to express your appreciation for all that they have done, are doing, and will continue to do? Firstly, you can listen attentively and appreciatively to their offerings. Secondly, don't forget the church musician when the time comes to make up the budget for the new year at your church. And last, and most important, take the time and the trouble to look them up and to say "Well done. Thank you!" when you have the opportunity.

ORTLIP ON 3-MONTH TRAVEL AND STUDY TOUR OF EUROPE

Stephen J. Ortlip, conductor of the Chattanooga Boys' Choir and for 10 years organist-choirmaster of the Look-out Mountain Presbyterian Church is on a tour of Europe granted as a sabbatical leave, made possible by friends in the church. He joined Lady Jeans' tour of Dutch organs and spent the remainder of September in Denmark, Sweden and Northern Germany, attending the International Organ Festival in Hamburg and studying there with Heinz Wunderlich. He will spend October studying in Vienna with Reinhold Schmid at the Academy of Music and observing the Vienna Boys Choir. Mrs. Ortlip will join her husband to finish the trip in Italy, Switzerland, France and England.

VANITA SMITH APPOINTED ST. PAUL'S COLLEGE ORGANIST

Vanita A. Smith, LTCL, for six years on the music faculty at Stuart Hall, Staunton, Va., has been appointed instructor in music and college organist at St. Paul's College, Lawrenceville, Va. She began teaching piano, organ and theory in September.

She formerly taught at the National Cathedral School in Washington, D.C. and at St. Mary's School, Wantage, Berkshire, England. She has played in churches in New York, New Jersey and Washington and is a past-dean of the Augusta, Va. AGO Chapter.

Mrs. Smith has studied at the Fontainebleau Conservatory, France, at the University of Toronto, at the Royal School of Church Music in England and at the Banff School of Fine Arts in Canada.



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7. Flute 8'
8. Diapason 8'
9. Octave 4'

GENERAL

10. Sustain Flute Reverb
11. Sustain Flute Long
12. Flute F
13. Flute Bass F
14. Flute Treble F
15. Tremolo L
16. Tremolo F
17. Chorus
18. Diapason to English Diapason
19. Diapason to String Diapason
20. Diapason to Horn Diapason

GREAT

21. Diapason 8'
22. Dulciana 8'
23. Gamba 8'
24. Trumpet 8'
25. Octave 4'
26. Super Octave 2'
27. Quint 1 1/2'
28. Cancel Left
29. Flute 8'

30. Flute D'Amour 4'
31. Nazard 2 1/2'
32. Piccolo 2'
33. Chime Preset

SWELL

34. Str. Diapason 8'
35. Echo Salicional 8'
36. Violin 8'
37. Vox Humana 8'
38. Oboe 8'
39. Trompetta 8'
40. Solo to Solo 16'
41. Solo Unison Off
42. Solo to Solo 4'
43. Cancel Left
44. Cancel Right
45. Diapason 8'
46. Bourdon 16'
47. Con. Flute 8'
48. Orch. Flute 4'
49. Nazard 2 1/2'
50. Piccolo 2'
51. Tierce 1-3/5'

LESLIE

52. Leslie Rotor On
53. Leslie—Fast—Slow
54. Leslie—Flute—Diapason

AUXILIARY

55. Console Speaker Off
56. External Speaker On



Books

The big news in books for organists is, of course, the issuance by Dover Publications (Constable in England, General Publications, Toronto, in Canada) of the venerable and irreplaceable classic, *The Art of Organ Building* by George Ashdown Audsley. The 1905 Dodd Mead original edition has been bringing high prices at book auctions for several years but a reprint was such a financial undertaking, many thought it would never happen. But here it is in two volumes, photographed perfectly and reduced to a more manageable size but with even the reduction of the smaller type completely legible. For \$15 we can suggest no more welcome Christmas gift for a really serious organist or for a professional or do-it-yourself builder. What a grateful greeting this is likely to garner in music libraries.

Children's choir directors to whom Buth Krehbiel Jacobs' *The Children's Choir* is something of a bible, a dictionary and a book of laws combined will be quick to latch on to Nancy Poore Tufts' Volume II published by Fortress Press. Dozens of contributors are represented and much pertinent information of all kinds is furnished, including a considerable bibliography.

A pamphlet, *The Changing Voice* by Frederick D. Mayer and Jack Sacher (Augsburg) is a clearly presented article by two experienced men which should be helpful in this difficult area.

Robert Roth's *Why Don't We Ever Sing Any Hymns We Know?* (Forward Movement Publications, 412 Sycamore Street, Cincinnati, Ohio 45202) is an imaginary dialog. We feel it starts out well but loses a bit of its punch by its length.



Marianne Webb has been appointed assistant professor of music at Southern Illinois University in Carbondale. She joins Wesley K. Morgan in the rapidly growing organ department.

A native of Topeka, Kans., Miss Webb received her BMus degree from Washburn University where she was a pupil of Jerald Hamilton. She holds the MM from the University of Michigan where she was a scholarship student of Marilyn Mason, and has done further graduate work with Arthur Poister at Syracuse University. In 1961, she was awarded a Fulbright Grant to study in France with André Marchal.

She has appeared as recitalist at AGO Regional Conventions and for chapters and churches throughout the United States. Previous to her appointment at Southern Illinois, she served on the faculties of Iowa State University, Ames and Madison College, Harrisonburg, Va.

An *Index of Free Accompaniments for Hymn Tunes* of the Service Book and Hymnal is available free from the Commission on Worship, Lutheran Church in America, 231 Madison Ave., New York, N.Y. 10016. It is worth much more on one's reference shelf than the little effort required to acquire it. — FC

CHURCH IN PROVIDENCE INSTALLS AEOLIAN-SKINNER

IN CENTRAL CONGREGATIONAL

Robert Baker Is Design Consultant
for Three-Manual Instrument
in Rhode Island City

Fall of 1965 installation is scheduled for a three-manual Aeolian-Skinner organ in the Central Congregational Church, Providence, R.I. Dr. Robert Baker, Union Seminary, was consultant on the tonal design. Installation is being made by Henry Sieberg and assistants and tonal finishing will be by Bon Smith. Organist of Central Church is Fred MacArthur.



Edmund Shay has been appointed assistant professor in the organ department at Madison College, Harrisonburg, Va. He is a graduate of the Juilliard School of Music and has studied organ with John Ferris, Vernon de Tar and Helmut Walcha. He has taught previously at Teachers College, Columbia University in New York City, and while doing postgraduate work at the University of Chicago last year, joined Mr. Banks, conservator at the Newberry Library, in restoring an early 19th century clock given to the library.

GREAT
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fourniture 2 — 5 ranks 269 pipes
Festival Trumpet 8 ft. 61 pipes
Chimes (prepared)

SWELL
Spitzflöte 16 ft. 12 pipes
Viole Pompose 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Spitzflöte 8 ft. 68 pipes
Spitzflöte Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Chalumeau 4 ft. 68 pipes
Tremulant

CHOIR
Spitzprinzipal 8 ft. 68 pipes
Cor de Nuit 8 ft. 68 pipes
Dolcan 8 ft. 68 pipes
Dolcan Celeste 8 ft. 56 pipes
Spitzoktave 4 ft. 68 pipes
Spillflöte 4 ft. 68 pipes
Rohrnasat 2½ ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes

Zimbel 3 ranks 183 pipes
English Horn 16 ft. 68 pipes
Cromorne 8 ft. 68 pipes
Tremulant
Festival Trumpet 8 ft.

PEDAL
Bourdon 32 ft. 7 pipes (lower 5 resultant)
Kontrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Spitzflöte 16 ft.
Quintade 16 ft.
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Spitzflöte 8 ft.
Principal 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Rauschquinte 4 ranks 128 pipes
Contra Fagotto 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Cromorne 4 ft.
Chimes (prepared)



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Gerard Faber, AAGO, has been appointed associate professor at California Baptist College, Riverside, Cal. He will teach organ, piano and counterpoint and will become organist-choirmaster of the First Congregational Church, Riverside, in charge of adult, girls' and boys' choirs.

Mr. Faber was born in Holland and received his basic training at the Amsterdam Conservatory. He took graduate study with Dr. Walter Eichinger, University of Washington, Seattle, and with Dr. Leslie P. Spelman, University of Redlands.

Previous churches served include Kloppe-singel Kerk, Haarlem, the Netherlands, First Presbyterian Church, Tacoma, Wash., and First Baptist Church, Alhambra, Cal. He has taught at Azusa College for seven years.

THIRD BERRYMAN BROTHER GETS DOCTORATE, NEW POST

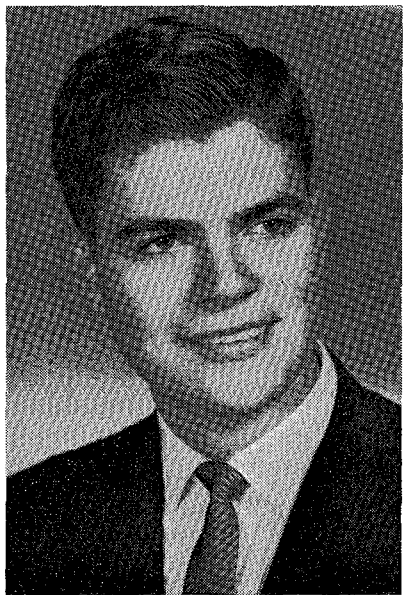
Rudolph Berryman has been appointed minister of music at the Judson Memorial Baptist Church, Minneapolis, Minn. He received his PhD in August from the University of Minnesota. Third son of Mrs. Cecil Berryman and her late husband, both long prominent Omaha, Neb. teachers, he joins his two brothers in the profession — Edward at Westminster Presbyterian Church, Minneapolis, and Warren at Baldwin-Wallace College, Berea, Ohio.

THE 77TH SEASON of free organ recitals at Carnegie Hall, Pittsburgh, begins Oct. 3; Paul Koch begins his 13th season as City Organist.

ST. OLAF COLLEGE 4TH SUMMER WORKSHOP

More than 175 organists and choir-masters from several states and Canada gathered at St. Olaf College, Northfield, Minn. the week of Aug. 15 for the fourth organ and choral workshop sponsored by the college music department. Dr. Arthur Poister, Syracuse University, conducted two stimulating and enlightening master classes each day, using the 86-rank Schlicker and Boe Memorial Chapel for demonstrations. Several students and professional and amateur organists played a wide range of literature for classes to discuss. Dr. David N. Johnson, college organist and music department head, conducted sessions covering a helpful variety of subjects. Dr. Olaf C. Christiansen, director of the famed St. Olaf Choir, discussed many topics of interest to the choir-master.

Each evening except Thursday a concert or recital was heard. These are listed individually in the recital section.



David L. Smith became organist July 1 for the First Christian Church, Whittier, Cal, said to be the largest congregation within the Disciples of Christ west of the Mississippi. The music program is extensive and active under the direction of Eugene M. Riddle, Whittier College. The four-manual Bieber organ will be dedicated in February 1966. Mr. Smith is 18 and a sophomore at Whittier College. His organ study has been with Ladd Thomas.



Harold Daugherty, Jr., has been awarded a teaching assistantship by the University of Southern California church music department. He will assume duties as director of the university chapel choir and organist-choirmaster of the University Methodist Church in September. He leaves Grandview Presbyterian Church, Glendale, where he has been organist since 1961.

Mr. Daugherty received his AB from Occidental College, studying choral conducting with Howard Swan and organ with Robert Prichard and Clarence Mader. He is completing requirements for the MMus at USC under Charles Hirt and James Vail. He is a member of the Pasadena and Valley Districts AGO Chapter.

GRADY INVITED TO PLAY MASS AT NOTRE DAME; TOUR IN 1966

John R. Grady, Church of the Holy Family near UN headquarters in New York City, was guest organist at Notre Dame Cathedral in Paris on a trip abroad. At the invitation of Pierre Cochereau, he played the organ mass Aug. 1, which consisted of three improvisations and five set pieces.

He was invited to plan a five-week tour of England in the summer of 1966 under the direction of Ibbs and Tillett, Ltd., London.

NEW SACRED MUSIC will share interest with Bach and Schutz, folk songs and opera in the ten concerts and five discussions periods of the Kasseler Musictagen 1965, held Oct. 7-10 at Kassel, Germany.

KING PLAYS, MAKES RECORDS IN ENGLAND & ON CONTINENT

Dr. John R. King, professor at University of Massachusetts and organist of the First Unitarian Church, Worcester, played recitals in Liverpool and Leicester Cathedrals, Birmingham Town Hall and King's College Chapel, Cambridge while on a tour in June and July. Recordings for Nederlandse Christelijke Radio system were made on the famed Schnitger at Zwolle, Holland and for the U.S. Educational Network in St. James the Greater, Leicester.

Dr. King also visited a number of interesting European organs. Music used in his programs appears in the recital section.

THE SUMMER Concert Choir of Columbia University sang Britten's Rejoice in the Lamb, Vaughan Williams' Five Mystical Songs and the Haydn "Lord Nelson" Mass Aug. 11 at St. Paul's Chapel; Ralph Kneerham directed and Kathleen Healy was guest organist.



Marilyn Andersen has joined the music faculty of the Fort Wayne, Ind. Bible College as instructor in music. She will teach organ, piano, appreciation and first year theory. She received her MM from Indiana University in August where she was an organ student of Dr. Robert Rayfield and served as a graduate assistant in piano. Previous organ study was with Gladys Christensen at Wheaton, Ill. College, and with Clarence Mader in Los Angeles.

Miss Andersen has also been appointed organist of the Simpson Methodist Church, Fort Wayne.

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

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Gwen Gould has been appointed as instructor of organ and piano at Stuart Hall, Staunton, Va. She is a 1965 graduate of DePauw University, Greencastle, Ind., majoring in organ with Arthur Carkeek. She has also studied piano extensively, was a winner in the concerto auditions last spring, and performed the Mozart C minor piano concerto with the DePauw Symphony Orchestra. She was a finalist in the 1965 Ft. Wayne organ competition, and has given several recitals at Christ Church Cathedral, Indianapolis. While a student at DePauw, she served as organist at St. Augustine's Episcopal Church, Danville, Ind. for four years.



Roberta Gary has been appointed assistant professor of organ in the conservatory of music, Capital University, Columbus, Ohio. She holds BM and MM degrees from the Cincinnati College-Conservatory of Music and the AMusD from the Eastman School of Music. Her organ study has been with Wayne Fisher and David Craighead.

MARIETTA BACH SOCIETY HAS 43RD ANNUAL MEETING

The 43rd annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society. The program was announced in traditional manner with chorales played by a brass choir, conducted by Mrs. S. W. Stout. To open the program, all present joined in singing Now Thank We All Our God, with brass and organ accompaniment. From the organ music of Bach, presentations included: Toccata in D and Our Father, Who Art in Heaven, played by Sarah H. Buchert; I Call to Thee, Lord Jesus Christ, played by Mary E. Jones; Prelude and Fugue in A minor, by Elizabeth R. Miller, and Prelude and Fugue in E minor (Cathedral), played by William E. Waxler.

Sections of cantatas and oratorios arranged in the sequence of the Christian Church Year by choir and soloists, with instrumental accompaniment, included: Sleepers, Wake!; Come, Redeemer; the Christmas Oratorio; The Sages of Sheba; the Passion According to St. Matthew; the Mass in B minor; the Easter Oratorio; Christ Lay in Death's Dark Prison; the Ascension Oratorio; The Spirit Also Helpeth Us; The Heavens Declare the Glory of God; The Lord is a Sun and Shield, and the Magnificat in D.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody Come, Sweet Death, played on a solo instrument, and his last composition, played by Lillian E. Cislter, Before Thy Throne I Now Appear.



Richard Birney Smith has been appointed organist-choirmaster of the Anglican Cathedral of St. John the Evangelist, Saskatoon, Sask., Canada. He has studied organ with Dr. Thomas Matthews, Edna Scotten Billings, Marcel Languetuit and Clarence Watters. He has played recitals in various parts of the country and in Rouen, France. He was carillon recitalist as the AGO regional at Hartford in 1963.

He has been organist-choirmaster of Holy Trinity Episcopal Church, Southbridge, Mass. since 1963. He is director of the Gregorian Consort and this summer has been organist-lecturer in the Meeting House of Old Sturbridge Village, Mass.

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Emily Erickson has joined the faculty of Waldorf College, Forest City, Iowa, where she will teach organ and piano. She has her MMus from Indiana University where she studied with Robert Rayfield and George Wilson. Her BMus is from Pacific Lutheran University where she was a student of R. Byard Fritts. She has served churches in Portland, Ore. and Tacoma and Fort Lewis, Wash.



John Ray Rodland, minister of music at First Presbyterian Church, Rutherford, N. J., has been granted a full scholarship by the Deutscher Akademischer Austauschdienst to study organ with Helmut Walcha in Frankfurt, Germany this coming year. A graduate of Juniata College in Pennsylvania, he received his S.M.M. degree from Union Seminary School of Sacred Music in 1963; he was a student of Alec Wyton and Vernon deTar.

Mrs. Rodland, the former Joanne Harris, received a similar grant but was unable to accept. She will join her husband in Frankfurt after the arrival of their first child in September. Also a graduate of Union, Mrs. Rodland has served for two years as minister of music at the Pompton Reformed Church, Pompton Lakes, N. J.



Earl E. Eyrich has been appointed organist of St. John's Lutheran Church, Washburn Park, Minneapolis, a parish of more than 3,000 members. He holds BMus from the New England Conservatory, Boston, where he graduated in June. Among his organ teachers have been Marion Hutchinson, Gerald Bales, Donald Willing and John Fesperman.

Mr. Eyrich was counter-tenor soloist at Christ Church (Old North), Boston and has recorded with that choir on Cambridge records. He also was director of music at Central Congregational Church, Jamaica Plain.

Mr. Eyrich will teach harpsichord and theory at the University of Minnesota and organ at McPhail College of Music. His harpsichord training was with Margaret Mason and Daniel Pinkham.



Patricia Mitchell, winner of the first Carson Performance Scholarship in organ at the University of Florida, Gainesville, is shown with Willis Bodine, university organist. She assumed duties in September as organist of the University Lutheran Church.

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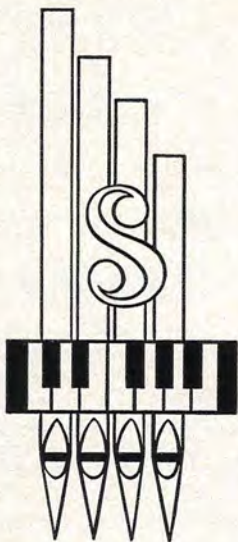
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January Installation Scheduled for Three-Manual Organ — Chancel Installation

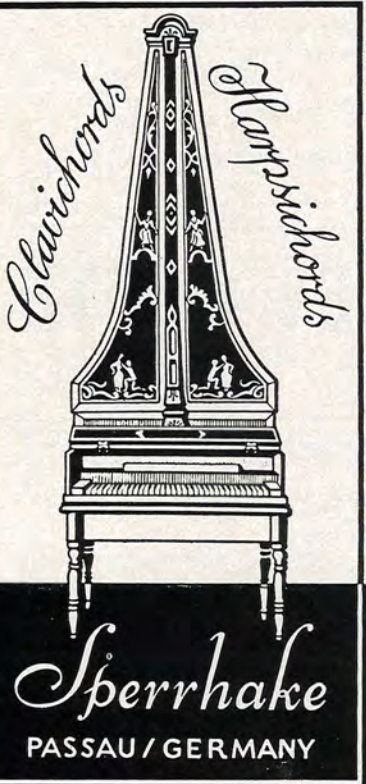
A new 37-rank, three-manual Wicks pipe organ has been selected by Ottawa University, Ottawa, Kans., for the new chapel presently under construction. Some of the existing buildings on the campus of the university, which was founded 100 years ago in 1865, were built from native stone using Indian labor. This new chapel will enhance the campus by being in the center of new dormitories, library and student union buildings.

The instrument will be free-standing behind a decorative screen, across the front of the chancel area. The console will be located in the chancel behind a removable rail, so that the organist may be seen during recitals.

The organ was selected by a committee headed by Edgar D. Kerr, head of the music department. Kerr also conducts the Ottawa University concert choir, which recently concluded its centennial concert tour. The tonal design was by William D. Miller of the Wicks Company in collaboration with Ruth Kerr, Sherwin Snyder, and Barry Cormach of the university. Installation is scheduled for January, 1966.



Phil Baker has been appointed organist and director of music of the Highland Park Methodist Church, Dallas, Tex., the largest church of its denomination with more than 9,000 members. It has an active program of church music for all ages. Mr. Baker has been with this Highland Park Church as organist and associate director since 1959. He received his BA degree in 1957 from Midwestern University, Wichita Falls, Tex. where he studied organ with Nita Akin. Since that time he has served three years in the Army as an officer and has done graduate work at Southern Methodist University and Union Theological Seminary. He has served on the faculty of the organ department of SMU for four years, is on the executive committee of the Dallas AGO Chapter, and is assistant treasurer for the Choristers Guild. He is married and is the father of twins.



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Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft.

SWELL
Fagot 16 ft. 61 pipes
Viol da Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nazat 2 2/3 ft. 61 pipes
Holzprincipal 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

CHOIR
Gemshorn 16 ft. 12 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Chantflute 8 ft. 61 pipes
Geigen Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

POSITIV
Nazon Gedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Bombard 8 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Chimes (prepared)

PEDAL
Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrflöte 16 ft.
Gemshorn 16 ft.
Octave 8 ft. 32 pipes
Bassflöte 8 ft. 12 pipes
Gemshorn 8 ft.
Choral Bass 4 ft. 12 pipes
Hohlflöte 4 ft.
Super Octave 2 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Bombard 8 ft.
Clarion 4 ft.

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Judy Gardner, Organist of Church
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Sunday Afternoon, June 27

The First Presbyterian Church of Horseheads, N. Y., selected a large Advanced Custom Series three manual Allen organ for new contemporary building. This installation replaces a two-manual pipe organ.

Due to a severe space limitation, a specially designed set of speaker panels is used which spreads the organ sound over the entire 50-front wall of the chancel. The various divisions are "doubled-up" in a manner which projects the sound evenly throughout the church. The instrument is powered by Allen's patented Electronic Wind and Random Motion system to provide realism and natural sound effect.

The opening recital June 27 by the church organist, Judy Gardner, is listed in the recital section.

GREAT

- Principal 8 ft.
- Bourdon 8 ft.
- Gemshorn 8 ft.
- Octave 4 ft.
- Rohrflöte 4 ft.
- Spitzflöte 4 ft.
- Super Octave 2 ft.
- Blockflöte 2 ft.
- Mixture 4 ranks
- Chimes

SWELL

- Geigen Principal 8 ft.
- Viole 8 ft.
- Viole Celeste II 8 ft.
- Flute 8 ft.
- Flute Dolce 8 ft.
- Flute Celeste II 8 ft.
- Echo Viole 8 ft.
- Echo Viole Celeste II 8 ft.
- Octave 4 ft.
- Gemshorn 4 ft.
- Nachthorn 4 ft.
- Doublette 2 ft.
- Spillflöte 2 ft.
- Larigot 1½ ft.
- Plein Jeu 3 ranks
- Trompette 8 ft.
- Hautbois 8 ft.
- Krummhorn 8 ft.
- Tremulant

CHOIR

- Viola 8 ft.
- Gedackt 8 ft.
- Lieblichflöte 8 ft.
- Aeoline 8 ft.
- *Principal 4 ft.
- *Koppelflöte 4 ft.
- *Nazard 2¾ ft.
- *Waldflöte 2 ft.
- *Cymbal III
- *Schalmei 8 ft.
- *Harmonic Trumpet 8 ft.
- Tremulant
- *prepared

PEDAL

- Contra Bass 32 ft.
- Principal 16 ft.
- Violone 16 ft.
- Bourdon 16 ft.
- Lieblich Gedeckt 16 ft.
- Octave 8 ft.
- Flute 8 ft.
- Choral Bass 4 ft.
- Flute Dolce 4 ft.
- Bombarde 16 ft.
- Trumpet 8 ft.
- Clarion 4 ft.



Edgar Billups has been appointed organist-choirmaster at Christ Church, Grosse Pointe, Mich., effective Sept. 15, having completed his fifth year in a similar capacity at All Saints' Church, Pontiac, Mich. where organ recitals and choral programs augmented regular services of the church. He was twice director of the Cranbrook Music Conference and served terms on the music commission of the diocese of Michigan and the executive board of the Detroit AGO Chapter.

Mr. Billups holds BMus and MMus degrees from Syracuse University where he studied with Arthur Poister. He was the recipient of a Fulbright grant in 1957 for study with Helmut Walcha in Frankfurt, Germany. He has commenced work toward a doctorate in music with Marilyn Mason at the University of Michigan. This summer he was a member of the charter class of the Meadow Brook School of Music where he studied choral conducting with Robert Shaw.



Carroll Thomas Andrews has been appointed director of church music for the diocese of St. Augustine, Fla. A native of Milwaukee, Wis., he has held several positions in Toledo, Ohio. He is composer of many Latin Masses and motets, organ music, etc.

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ROBERT

NOEHREN

Builders Meet at Hamburg

by BRUCE ANGELL

The biennial Congress of the International Society of Organ Builders was held in Hamburg, Germany, June 14 through June 18. Approximately 60 organ builders attended with representation from England, Germany, Austria, Denmark, Holland, Poland, Switzerland, Italy, Spain, Sweden, Czechoslovakia, and the United States.

The official opening was held in the City Hall with greetings by the mayor, Dr. Biermann Rathjen. The first event was a recital in the Jakobi Kirche by Heinz Wunderlich. The first part was played on the old organ with parts dating from 1569, the second part on a modern organ in the same church. The registrations of these excellent organs, along with the builders and dates of rebuilding, are as follows:

JAKOBIKIRCHE, ALTE ORGEL HAUPTWERK

Prinzipal 16 ft.
Quintadena 16 ft.
Oktave 8 ft.
Spitzflöte 8 ft.
Viola da Gamba 8 ft.
Oktave 4 ft.
Rohrflöte 4 ft.
Superoktav 2 ft.
Flachflöte 2 ft.
Rauschpfeife 2 ranks
Mixture 6-8 ranks
Trompete 16 ft.

RUCKPOSITIV

Prinzipal 8 ft.
Quintadena 8 ft.
Gedackt 8 ft.
Oktave 4 ft.
Blockflöte 4 ft.
Quinte 2 3/4 ft.
Oktave 2 ft.
Siffelöte 1 1/2 ft.
Sesquialtera 2 ranks
Scharff 6-8 ranks
Dulcian 16 ft.
Barpfeife 8 ft.
Schalmey 4 ft.

BRUSTWERK

Holzprinzipal 8 ft.
Oktave 4 ft.
Hohlflöte 4 ft.
Waldflöte 2 ft.
Sesquialtera 2 ranks
Scharff 4-6 ranks
Trechtterregal 8 ft.
Dulcian 8 ft.

OBERWERK

Prinzipal 8 ft.
Rohrflöte 8 ft.
Holzflöte 8 ft.
Oktave 4 ft.
Spitzflöte 4 ft.
Nasat 2 3/4 ft.
Oktave 2 ft.
Gemshorn 2 ft.
Scharff 6 ranks
Cymbel 3 ranks
Trompete 8 ft.
Trompete 4 ft.
Vox humana 8 ft.

PEDAL

Prinzipal 32 ft.
Oktave 16 ft.
Subbas 16 ft.
Oktave 8 ft.
Oktave 4 ft.
Nachthorn 2 ft.
Rauschpfeife 3 ranks
Mixture 6-8 ranks
Posaune 32 ft.
Posaune 16 ft.
Dulcian 16 ft.
Trompete 8 ft.
Trompete 4 ft.
Cornet 2 ft.
Dirk Hoyer 1569, 1576
Hans Scherer 1588-1592
Gottfried Fritsche 1635
Arp Schnitger 1686-1692
E. Kemper & Son 1960

JAKOBIKIRCHE, MODERNE ORGEL HAUPTWERK

Prinzipal 8 ft.
Suaviaflöte 8 ft.
Oktave 4 ft.
Flöte 4 ft.
Nasat 2 3/4 ft.
Oktave 2 ft.
Scharff 4 ranks
Mixture 6-8 ranks
Trompete 16 ft.
Trompete 8 ft.
Tremulant

OBERWERK

Gedackt 8 ft.
Dolce 8 ft.
Prinzipal 4 ft.
Flöte 4 ft.
Oktave 2 ft.
Quinte 1 1/2 ft.
Siffelöte 1 ft.
Scharff 4 ranks
Zwergzimbel 5 ranks
überbl. Oboe 8 ft.
Tremulant

SCHWELLWERK

Gedackt 16 ft.
Salicional 8 ft.
Gedackt 8 ft.
Voix celeste 8 ft.
Prinzipal 4 ft.
Flauto dolce 4 ft.
Blockflöte 2 ft.
Quinte 1 1/2 ft.
None 4/9 ft.
Sesquialtera 3 ranks
Streichmixture 5 ranks
Tromp. harm. 8 ft.
Vox humana 8 ft.
Tremulant

PEDAL

Pommer 16 ft.
Subbas 16 ft.
Gedackt 16 ft.
Quinte 10 3/4 ft.
Gedackt 8 ft.
Oktave 8 ft.
Oktave 4 ft.
Flauto dolce 4 ft.
Nachthorn 2 ft.
Mixture 6 ranks
Posaune 16 ft.
Trompete 8 ft.
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Five-Manual at Michaeliskirche



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The Congress assembled Monday evening at St. Petrikerche to hear the von Beckerath. The Tuesday morning visit to the Kapernaum-Church proved to be one of the highlights of the Congress; the instrument, a recent one built by Alfred Fuher was open for extensive technical inspection with explanations by the builder. Technical drawings were at the disposal of all Congress members, and a two-hour discussion of the organ was held in the afternoon, led by Joseph von Glatter-Gotz, Rieger Organ Company. Mr. Fuher invited critical analysis of the instrument, and received applause from the assembly for his excellent instrument. I was privileged to play the last movement of Trio Sonata 1, Bach on the instrument, and found that the tone was very clear and singing, with no semblance of shrillness. The registration is as follows:

**HAMBURG-HORN,
KIRCHE DER KAPERNAUM-GEMEINDE
HAUPTWERK**

Quintadena 16 ft.
Prinzipal 8 ft.
Rohrflöte 8 ft.
Oktave 4 ft.
Spitzflöte 4 ft.
Oktave 2 ft.
Sesquialtera 2 ranks
Mitur 1½ ft.
Trompete 8 ft.

BRUSTWERK

Gedackt 8 ft.
Blockflöte 4 ft.
Prinzipal 2 ft.
Gemshorn 2 ft.
Quinte 1½ ft.
Scharf 3 ranks
Dulcian 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Oktave 4 ft.
Nachthorn 2 ft.
Mitur 4 ranks
Posaune 16 ft.
Trompete 8 ft.
Trompete 4 ft.

Alfred Fuher, Wilhelmshaven 1964.

Two lectures were given Wednesday, one on the history of organ scaling by Frederick Bihn and the other on wind pressure by Helmut Winter. Professor Bihn's lecture dealt with different methods of scaling in the history of organ building and their practicability for modern organ building. Mr. Winter explained that the wind pressure in the 17 and 18th century were measured by degrees based upon a foot measurement. Each large city had a different length for its foot so that unless this dimension was known, it would be impossible to understand the published wind pressure.

The largest organ which was visited by the Congress was the five manual Steinmeyer in St. Michaelis Kirche, Hamburg. Its voicing was delicate, while its full organ was thrilling. The registration of this organ is:

**MICHAELISKIRCHE,
GROSSE ORGEL
HAUPTWERK I**

Prinzipal 16 ft.
Oktave 8 ft.
Quinte 5½ ft.
Oktave 4 ft.
Quinte 2¾ ft.
Oktave 2 ft.
Mitur 6-8 ranks
Scharff 4 ranks
Cornett 5 ranks
Trompete 16 ft.
Trompete 8 ft.
Trompete 4 ft.

HAUPTWERK II

Quintadena 16 ft.
Prinzipal 8 ft.
Spitzflöte 8 ft.
Oktave 4 ft.
Rohrflöte 4 ft.
Nasat 2¾ ft.
Oktave 2 ft.
Flachflöte 2 ft.
Mitur 6-8 ranks
Cimbel 3 ranks
Fagott 16 ft.
Trompete 8 ft.
Vox humana 8 ft.
Tremulant

BRUSTWERK

Quintadena 8 ft.
Gedackt 8 ft.
Prinzipal 4 ft.
Blockflöte 4 ft.
Oktave 2 ft.
Quinte 1½ ft.
Scharff 5-7 ranks
Cimbel 2 ranks
Sesquialtera 2 ranks
Dulcian 16 ft.
Barpfeife 8 ft.
Schalmey 4 ft.
Tremulant

KRONWERK

Hohlflöte 8 ft.
Spitzgambe 8 ft.
Prinzipal 4 ft.
Spitzflöte 4 ft.
Nasat 2¾ ft.
Oktave 2 ft.
Gemshorn 2 ft.
Oktave 1 ft.
Scharff 6 ranks
Terzian 2 ft.
Regal 16 ft.
Krummhorn 8 ft.
Zinke 4 ft.
Tremulant

BOMBARDWERK

Bourdon 16 ft.
Prinzipal 8 ft.
Viollote 8 ft.
Schwebung 8 ft.
Oktave 4 ft.
Flauto traverso 4 ft.
Quinte 2¾ ft.
Oktave 2 ft.
Terz 1½ ft.
Septime 1-1/7 ft.
Mitur 4-6 ranks
Bombarde 16 ft.
Trompete 8 ft.
Hautbois 8 ft.
Clairon 4 ft.
Tremulant

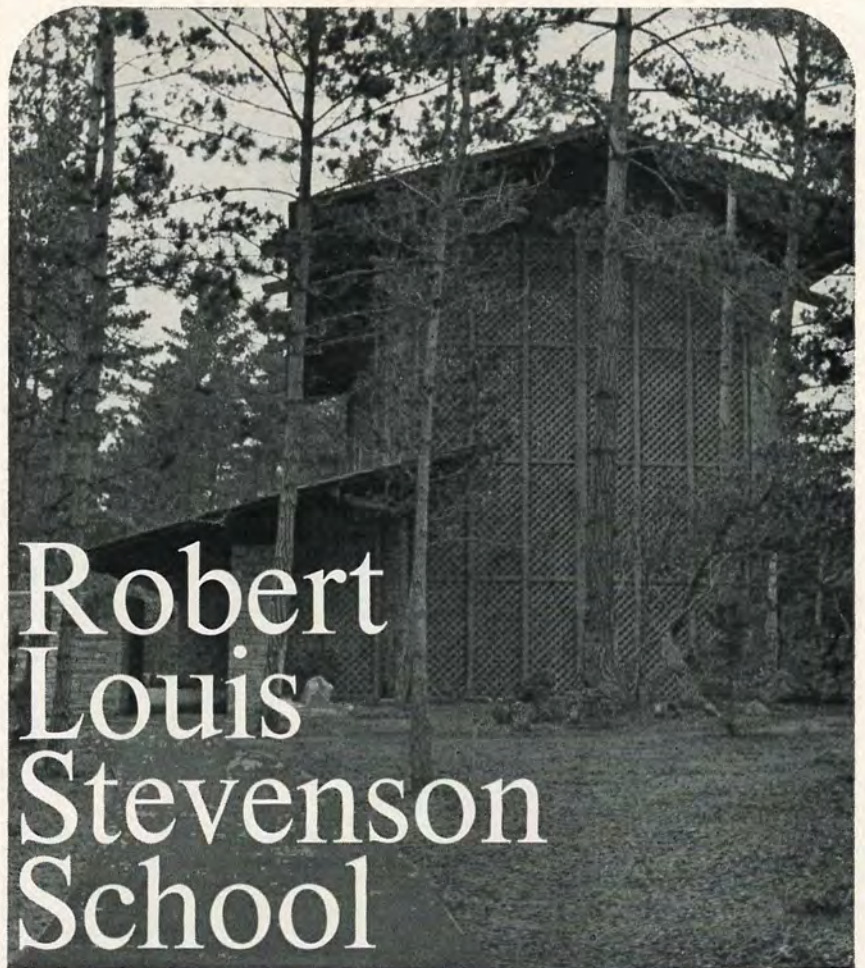
PEDAL

Prinzipal 32 ft.
Oktave 16 ft.
Oktave 8 ft.
Oktave 4 ft.
Mitur 6-8 ranks
Hintersatz 5 ranks
Posaune 32 ft.
Posaune 16 ft.
Trompete 8 ft.
Trompete 4 ft.
Sing. Cornet 2 ft.
Gemshorn 16 ft.
Gedackt 8 ft.
Coppelflöte 4 ft.
Nachthorn 2 ft.
Bauernpfeife 1 ft.
Rauschpfeife 3 ranks
Dulcian 16 ft.
Trechterregal 8 ft.
Vox humana 4 ft.

G. F. Steinmeyer & Co., 1962.
This organ is pictured on the opposite page.

The Congress also visited the famous organs in Steinkirchen and Lübeck, which are well known instruments and have been described in these pages before.

The next Congress will be held in 1967 in Madrid, Spain, where the featured lectures and discussions will be on Spanish reeds.



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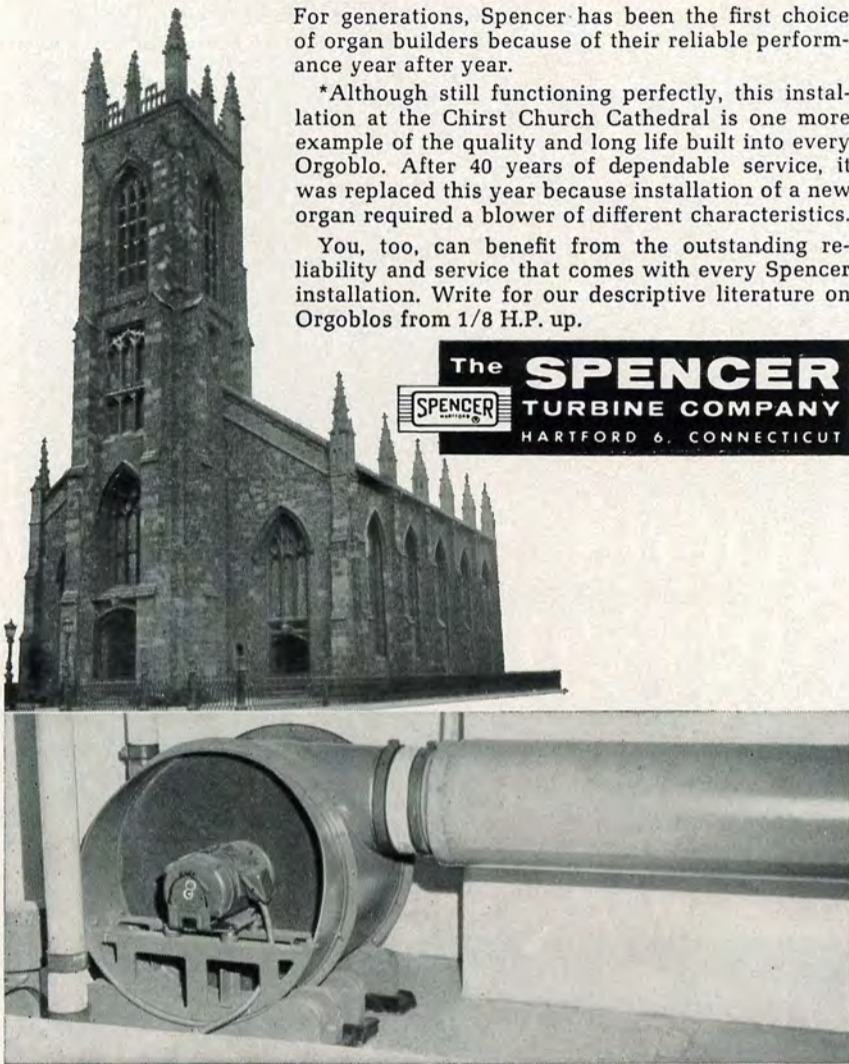
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