

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. 12—Whole No. 672

NOVEMBER, 1965

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OPEN AEOLIAN-SKINNER AT SOUTHERN METHODIST

IN OWENS FINE ARTS CENTER

Auditorium Has Managed Acoustics
 Robert Anderson Is Head
 of Organ Department

The Aeolian-Skinner organ in Caruth Auditorium of the Owen Fine Arts Center is an addition of great importance, another phase in the development of one of the finest collegiate cultural facilities in the nation. The specification was determined by Roy Perry of the Aeolian-Skinner staff in consultation with Dr. Robert Anderson, head of the organ department of the University. The tonal concept was developed by Joseph S. Whiteford, chairman of the board of Aeolian-Skinner, in consultation with Dr. Anderson. The finishing was done by Mr. Perry and Donald Gillette. Installation was by J. C. Williams, New Orleans.

The organ is located centrally, its pipework speaking freely and unobstructed; a reflecting wall of gold-faced brick and the overhead plaster reflector project the sound, providing an ideal acoustical environment. Dr. C. P. Boner, Austin, acoustical consultant to the university, devised a system of electrically-operated shades covering the side walls of the auditorium, which when closed provide an optimum reverberation period for the dispersion of organ tone. The shades may be opened to accommodate other performing media requiring a shorter reverberation period.

The instrument has a total of 3,357 pipes comprising 61 ranks, 53 stops and 45 voices. The following wind pressures were used: great, 2 3/4"; 8-ft. trumpet, 3"; swell, 3 1/4"; positiv, 2 1/2"; 32-ft. bombarde, 3 3/4". The organ follows basically North German ideals of the late 17th and early 18th centuries; certain Romantic voices are incorporated in the swell to increase the versatility of the instrument. The action is electro-pneumatic; the teak and ebony console can be moved at will in the performing area.

GREAT

Quintaten 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gedeckt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Flachflöte 2 ft. 61 pipes
 Mixture 4-6 ranks 305 pipes
 Trompette 8 ft. 61 pipes

SWELL

Contre Viole 16 ft. 12 pipes
 Rohrflöte 8 ft. 68 pipes
 Viole Céleste 8 ft. 68 pipes
 Flute Céleste 2 ranks 124 pipes
 Principal 4 ft. 68 pipes
 Nachthorn 4 ft. 68 pipes
 Octavin 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Plein Jeu 3-4 ranks 226 pipes
 Cymbale 3 ranks 183 pipes
 Bombarde 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Hautbois 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremulant

POSITIV

Principal 8 ft. 61 pipes
 Holzgedeckt 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Nasard 2 3/4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Siffflöte 1 ft. 61 pipes
 Scharf 4 ranks 244 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant



Luigi Tagliavini, organist, harpsichordist, composer, musicologist and one of Italy's most distinguished musicians, will fly to America in December especially for master classes and recitals at the AGO midwinter conclave in Charlotte, N.C.

Still in his 30s Mr. Tagliavini is professor at the University of Bologna and a genuine authority on old Italian organs and their music. He is a regular staff member at Haarlem's summer institute of organ where he, Marie-Claire Alain and Anton Heiller have become a celebrated triumvirate.

See other pages for other details of the conclave.

PEDAL

Grand Bourdon 32 ft. 12 elec.
 Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintaten 16 ft.
 Contre Viole 16 ft.
 Grossquinte 10 3/4 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Gedeckt 8 ft. 32 pipes
 Quintaten 8 ft.
 Viole de Gambe 8 ft.
 Choralbass 4 ft. 32 pipes
 Koppelflöte 4 ft. 32 pipes
 Blockflöte 2 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Contre Bombarde 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Bombarde 16 ft.
 Trompette 8 ft. 32 pipes
 Rohrschalmei 4 ft. 32 pipes
 Tremulant

CCWO GRUENSTEIN CONTEST FOR 1966 IS ANNOUNCED

The Chicago Club of Women Organists opened its 38th year of continuous identity by sponsoring its 1965 Gruenstein winner, Naomi Orth, in recital Sept. 19 on the new Schlicker at the Church of the Ascension (see picture on another page and recital program in October) and then announcing its 1966 contest. As before it will be limited to young women between the ages of 16 and 30.

The 1966 competition piece is the G minor Fugue of Bach Fantasia and Fugue plus a contestant's own choice of a Romantic or contemporary work. Memorization is not required.

For further information and application blank, young women should write to: Hazel Quinney, 1518 E. 59th Street, Chicago, Ill. 60637. Don't put it off until too late!

CITADEL CHAPEL ORGAN COMPLETED BY REUTER

NEW POSITIV AND OTHER RANKS

Four Manuals Now in Famed Military
 School Chapel—Vernon Weston
 Is Organist, Choirmaster

The Reuter Organ Company, Lawrence, Kans. has completed the installation of a number of new additions to the Reuter instrument installed in the General Charles Pelot Summerall Chapel at The Citadel, Charleston, S. C. A completely new positiv section has been incorporated, as well as various other ranks throughout the other divisions of the organ.

The organ was originally installed in 1937 with a new four-manual console added in the spring of 1960. The solo division remains a console preparation at this time, with this pipework to be added at a later date to complete the organ.

Installation of the additions was undertaken by the Manley-Stiner firm, Atlanta, Ga., representatives for Reuter. Tonal finishing was under the direction of Franklin Mitchell, vice president and tonal director of Reuter assisted by H. Proctor Crow, technician for the firm. The tonal finishing was undertaken both on the new pipework just installed and on the original pipework, so that the entire instrument was refinished. Vernon Weston is organist and choirmaster at the chapel.

GREAT

Quintaten 16 ft. 61 pipes
 Diapason 1 8 ft. 61 pipes
 Diapason 2 8 ft. 61 pipes
 Principal Flute 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 notes
 Viole de Gambe 8 ft. 61 pipes
 Salicional 8 ft. 61 notes
 Gemshorn 8 ft. 61 pipes
 Aeoline 8 ft. 61 notes
 Octave 1 4 ft. 61 pipes
 Octave 2 4 ft. 61 pipes
 Hohlflöte 4 ft. 61 pipes
 Flute Triangulaire 4 ft. 61 notes
 Twelfth 2 3/4 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Klein Mixture 2 ranks 122 pipes
 Fourniture 4 ranks 244 pipes
 Tromba 8 ft. 61 pipes
 Clarion 4 ft. 61 pipes
 Chimes

SWELL

Bourdon 16 ft. 73 pipes
 Geigen Principal 8 ft. 73 pipes
 Rohrflöte 8 ft. 73 pipes
 Salicional 8 ft. 73 pipes
 Voix Celeste 8 ft. 61 pipes
 Aeoline 8 ft. 73 pipes
 Flute Triangulaire 4 ft. 73 pipes
 Fifteenth 2 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Fagotto 16 ft. 73 pipes
 Trompette 8 ft. 73 pipes
 French Horn 8 ft. 73 pipes
 Oboe 8 ft. 73 pipes
 Clarion 4 ft. 73 pipes
 Tremulant

CHOIR

Diapason 8 ft. 73 pipes
 Concert Flute 8 ft. 73 pipes
 Dulciana 8 ft. 73 pipes
 Unda Maris 8 ft. 61 pipes
 Flute d'Amour 4 ft. 73 pipes
 Nasard 2 3/4 ft. 61 notes
 Flautino 2 ft. 61 notes
 English Horn 8 ft. 73 pipes
 Clarinet 8 ft. 73 pipes
 Harp 8 ft.
 Celesta 4 ft.
 Tremulant

POSITIV

Singendgedeckt 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes

NOLTE JOINS FACULTY OF NEW SCHOOL OF ARTS

Dr. Ewald V. Nolte will be choral conductor for the new North Carolina School of the Arts. Director of the Moravian Music Foundation at Winston-Salem and conductor of the Singers Guild of Forsyth County, he teaches music history at Salem College.

As choral conductor at the School of the Arts, Dr. Nolte will direct the Oratorio Chorus, which all music majors will be required to join, and the Cantata Singers, 25 to 30 singers chosen by audition.

Dr. Nolte received BMus, MMus and PhD degrees from Northwestern University where he was a faculty member before coming to Winston-Salem. He also did graduate work at Yale where he studied with Paul Hindemith and Leo Schrade.

MAEKELBERGHE HAS BUSY PLANS AFTER SUMMER ABROAD

August Maelberghe in his European tour in the summer conducted the choir and orchestra of the Belgian National Radio and Television and played recitals at the Luxembourg festival and elsewhere. He will conduct his 14th annual music festival at St. John's Episcopal Church, Detroit, to extend throughout the season. The first concert Nov. 7 will be the festival choir singing Franck's Messe Solennele and Milhaud's Cantata of the War. Mr. Maelberghe will play Advent recitals Nov. 28, Dec. 5 and 12.

Quinte 1½ ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremulant

SOLO (Prepared)

Principal Flute 8 ft.
Viola Pomposa 8 ft.
Viola Celeste 8 ft.
Spitzprincipal 4 ft.
Eclat 5 ranks
Harmonic Trumpet 8 ft.
Clarion Militaire 4 ft.
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Violone 16 ft. 32 notes
Spitzflöte 16 ft. 32 pipes
Gedeckt 16 ft. 32 notes
Octave 8 ft. 32 notes
Bourdon 8 t. 32 notes
Still Gedeckt 8 ft. 44 pipes
Choral Bass 4 ft. 32 pipes
Still Gedeckt 4 ft. 32 notes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 44 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 32 notes
Schalmel 4 ft. 32 pipes
Chimes



Dr. Samuel Walter has been appointed to teach organ at Douglass College, Rutgers University, New Brunswick, N. J. and to serve as organist at Voorhees Chapel. He leaves Union Theological Seminary, New York City, where he has taught since 1957. Formerly he was on the faculty at Boston University. He is at present organist and choirmaster of St. Ann's pro-Cathedral, Brooklyn Heights, N. Y.

Dr. Walter is a noted recitalist and lecturer having premiered several works by American composers and programmed contemporary music not often heard in this country. He has taught composition at the Ridgecrest Baptist Assembly, N. C., and choral conducting at the Church Music Institute of Colby College, Waterville, Maine. As a national councillor of the Guild he has lectured for the Metropolitan New Jersey and Portland, Maine Chapters. Last February he played the three Hindemith sonatas for the New York City Chapter.

As a composer and author, Dr. Walter's name is well known. He studied composition with Nadia Boulanger at Fontainebleau, France and has numerous organ and choral works published. He is the author of Basic Principles of Service Playing and Basic Principles of Composition and Arranging.

**PAUL MANZ IS APPOINTED
NEW PRESIDENT OF LSWMA**

Paul O. Manz, head of the music department of Concordia College, St. Paul, Minn., has been named president of the Lutheran Society for Worship, Music and the Arts (LSWMA). Previously vice-president, he succeeds the Rev. J. Stephen Bremer, who resigned when he accepted a position with the Lutheran World Federation in England.

Mr. Manz is also organist and choirmaster at Mount Olive Lutheran Church, Minneapolis. Under his leadership the LSWMA, an international society of over 2,500 members, will hold its ninth annual conference at St. Olaf College, Northfield, Minn., June 14-17, 1966.

THE 4TH Southern Baptist hymn writing competition will be held Nov. 1, 1965 to April 1, 1966. Write: Hymn Writing Competition, Baptist Sunday School Board, 127 Ninth Ave., Nashville, Tenn. 37203.



MUSIC CALENDAR 1966

A most welcome gift combining unusual beauty and usefulness throughout the year, and remaining a permanent record thereafter.

The 29 illustrations for the 1966 Music Calendar (including the cover, title page and each two-week calendar page) are superb reproductions of works of art concerned primarily with composers, musical instruments and manuscripts.

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Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1966 is also included.

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EARLY-BIRD BONUS: All registrations postmarked no later than December 1st will participate in a drawing for a set of the Helmut Walcha "Archive" recordings of Bach's organ works, courtesy of Deutsche Grammophon.

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Frederick Swann, William Whitehead and George Powers are new members of the faculty of the Guilman Organ School, New York City. Mr. Swann, organist of the Riverside Church and the Interchurch Center, New York City, and Mr. Whitehead, organist-choirmaster of the First Presbyterian Church, Bethlehem, Pa., join Dr. George Markey and John Weaver on the organ faculty; Dr. Powers, also of the school of sacred music, Union Seminary, and organist-choirmaster of the Church of St. Mark's-in-the-Bouwerie, joins Viola Lang and Bronson Ragan in the theory department.

**FAMED WASHINGTON CHURCH
CELEBRATES ITS 150TH YEAR**

The sesquicentennial celebration of St. John's Church, Washington, D.C., took place from Sept. 19 to Oct. 3. An especially interesting contrast at the festival anniversary service Sept. 26 was provided by a hymn written by Benjamin Henry Latrobe, the church's first organist, and a Leo Sowerby For We Are Laborers Together with God, commissioned for the occasion and conducted by the composer.

**WILSON SPENDS 2ND SUMMER
ON SPANISH STUDY GRANT**

Gordon Wilson, University of North Carolina at Greensboro, spent the second consecutive summer on a scholarship awarded by the Spanish Cultural Ministry for harpsichord study. He spent a month in Santiago de Compostela, Spain, studying harpsichord with Rafael Puyana and musicology with G. Thibault and Gilbert Rency. Before leaving for France and Spain he completed a series of television programs for the university.

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Editor

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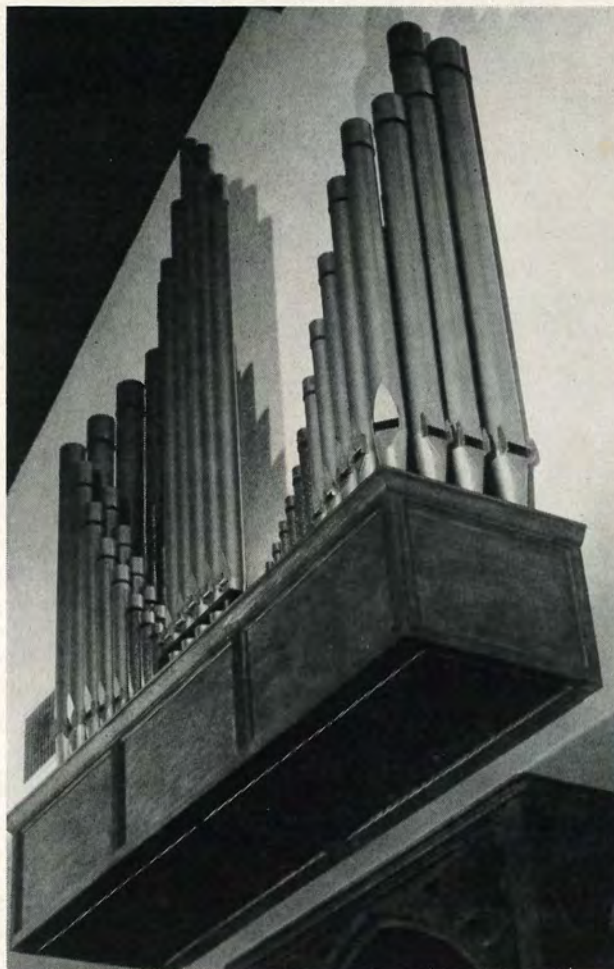
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NEW SCHLICKEK ORGAN GOES TO FAMED EDIFICE

HISTORIC GRACE CHURCH, NYC

Two Consoles Are Notable Feature —
Mason, Wyton and Schneider
in Inaugural Series

A series of three inaugural recitals will follow completion in mid-November of the new Schlicker double organ in New York City's historic Grace Episcopal Church on Broadway at Tenth Street. Marilyn Mason will play the opening recital Nov. 28. Alec Wyton will be heard Jan. 19, when his program will include a piece especially composed for the Trompeta Real division of the gallery organ. Dr. Michael Schneider of Berlin will compete the series with his recital March 20.

The organ was designed by Herman Schlicker in co-operation with Frank Cedric Smith, organist and choirmaster. The New York firm of Moore and Hutchins served as architectural consultants. The Reverend Benjamin Minifie is rector of the parish which was established in 1808. The present Gothic edifice, designed by James Renwick, Jr., was consecrated in 1846.

The 74-voice, 101-rank specification includes duplicate three-manual consoles for gallery and chancel to afford complete control over the total resources of the instrument from either location. Unnicked pipe-work is featured throughout, and slider chests are utilized in the larger west end gallery recital organ. The 25-stop chancel organ will serve to accompany the church's choir of 30 boys and 13 men, as a small antiphonal, and as a continuo instrument for choral and instrumental works.

Previous organs in Grace Church were by Henry Erben (gallery, 1847), Hildbourne L. Roosevelt (chancel, 1878) (echo, 1878), and Ernest M. Skinner (gallery, 1902; chancel, 1914; gallery rebuilt and enlarged, 1928).

CHANCEL ORGAN

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Mixture 3-4 ranks 232 pipes

SWELL
Gedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viol Celeste 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Wald Flöte 2 ft. 61 pipes
Mixture 3 ranks 176 pipes
Trompette 8 ft. 61 pipes

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Dulzian 4 ft. 32 pipes
Octave 2 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Fagott 16 ft. 32 pipes

GALLERY ORGAN

GREAT
Principal 16 ft. 61 pipes
Octave 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Holzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Quint 2½ ft. 61 pipes
Schwegel 2 ft. 61 pipes
Mixture 5-7 ranks 380 pipes
Trumpet 8 ft. 61 pipes
Trompeta Real 16 ft. 49 notes
Trompeta Real 8 ft. 61 pipes
Trompeta Real 4 ft. 12 pipes

SWELL
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Sesquialtera 2 ranks 110 pipes
Mixture 4-5 ranks 292 pipes
Fagott 16 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

POSITIV
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Klein-Nasat 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 3-4 ranks 225 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Principal 32 ft. 32 pipes
Octave 16 ft. 12 pipes
Contrabass 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Gedeckt 4 ft. 12 pipes
Blockflöte 2 ft. 32 pipes
Hintersatz 5 ranks 160 pipes
Contra-Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagott 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Clarion 4 ft. 12 pipes
Cornet 2 ft. 12 pipes

THE THIRD ANNUAL Philadelphia Bach Festival will be held Nov. 5 and 6. Frederick Royce will conduct the performances at the Church of the Holy Trinity. A program of Bach cantatas will be sung Nov. 5; Saturday morning Agi Jambor will play a Bach piano recital; The B minor Mass will receive a complete performance in the afternoon.

The Boston Symphony Orchestra and The Boston Chapter of the American Guild of Organists join to sponsor the 5th Annual YOUNG ARTISTS' COMPETITION Spring, 1966

Any organist between the ages of 25 and 35 as of March 31, 1966, whose residential or professional address is in the New England states, New York, New Jersey, or Pennsylvania is eligible to compete.

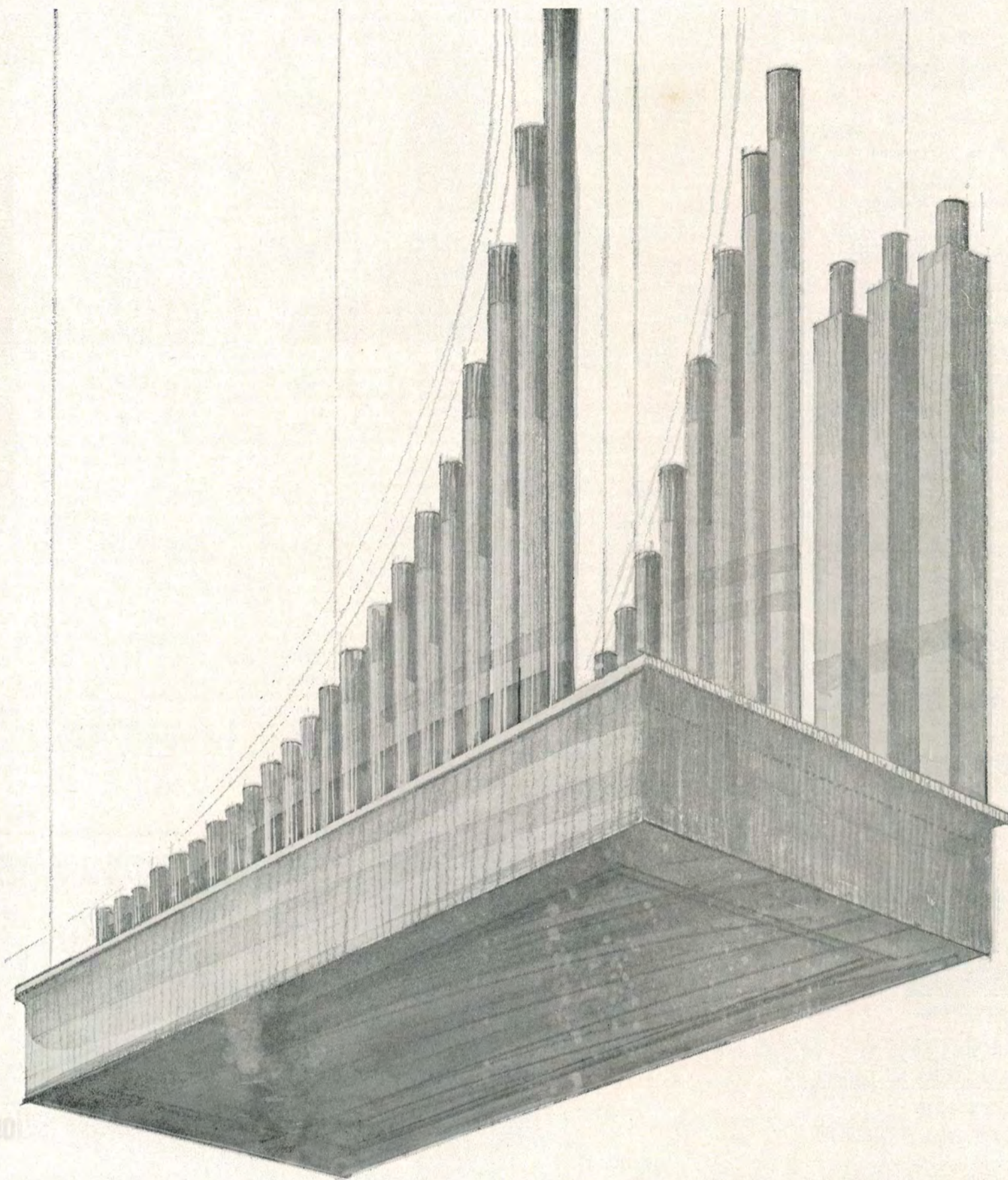
A tape recording of the applicant's playing, accompanied by an application fee of \$5.00, must be submitted to the Competition Committee by March 31, 1966. The recording must be made on high quality tape of 7½ inches per second. The music performed should include a major prelude and fugue of J. S. Bach and at least one work from a later period. The total running time of the tape must not exceed 25 minutes.

The players chosen on the basis of their tape recordings will appear in Boston on April 23, 1966, for further adjudication. The winners of this competition will be presented in a concert at Symphony Hall on May 1, 1966, as part of the Annual Meeting of the Boston Chapter.

The final winner selected by a Committee of three judges will be presented on the 1966-1967 Boston Symphony Organ Series, for which he will receive a \$500 cash award. The Committee reserves the right to withhold the award in the event that no applicant is sufficiently qualified.

All applications and inquiries should be addressed to the Chairman of the Competition Committee, Donald Willing, 426 Grove Street, Needham, Mass. 02192.

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| Introduction and Toccata | Girolamo Frescobaldi | .75 |
| A Sequence in Miniature | Eric Thiman | 2.00 |
| Fugue for Advent | Anthony Milner | 1.00 |
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Haskell and Mabel Boyter, who have served Druid Hills Presbyterian Church, Atlanta, Ga., for 25 years, have been appointed minister of music, organist and director of children's choirs at the Peachtree Presbyterian Church, Atlanta, where they plan to develop an extensive music program. They were honored at a Family Night Dinner at the Druid Hills Church and were presented a handsome silver gift from the congregation as an expression of appreciation of their long years of service.

In the summer of 1962-63 the Boyters were directors of the Montreat Music Conference. Both are busily engaged in church music workshops, festivals and seminary engagements as church music consultants.

Mr. Boyer has the BM from Furman University, BA from the University of Chattanooga, and MM from the Eastman School of Music. He has been identified for 32 years with educational and church music in Atlanta. He was founder and director of the Choral Guild of Atlanta from 1939 to 1962. For 30 years he has appeared as conductor or baritone soloist in oratorio engagements throughout the southeast.

Mrs. Boyter is a graduate of Converse College with post-graduate study in New York, Chicago and at the Eastman School. She founded and directed the Childrens School of Music for some 25 years and is a specialist in music education for young children. She has many published works in this field.

RICHARD BIERNACKI NAMED TO NEW POST IN NEW YORK

Richard T. Biernacki has been appointed organist-choirmaster of the Holy Trinity Episcopal Church, New York City. His organ study is with Gordon Jones. Mr. Biernacki held a similar post at St. James Episcopal Church, Elmhurst, L.I. The choral program at Holy Trinity will involve all ages.

BALLARD RETIRES, TAKES UP RESIDENCE IN HAWAII

B. Ernest Ballard has left his post as organist and director of the Wilshire Boulevard Temple, Los Angeles, after 27 years and has taken up permanent residence in Honolulu, Hawaii. At a reception given by the Temple staff he was awarded a gold medalion and a substantial check by the board of directors of the Temple.

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Organ Music

This month's organ music ranges as always from the old to the new, from the simple to the difficult, from the serious to the light.

The new editing by Flor Peeters of Three Chorale Variations by Sweelinck comes from C. F. Peeters. These are naive, transparent works which many will wish to play and to teach. Alexander Tcherepnin's Processional and Recessional are fairly conservative, readily playable by average good players and yet have a strong individuality.

Three Christmas Preludes by the late T. Frederick H. Candlyn (Abingdon) treat Adeste Fidelis, Irby and God Rest You Merry; these are suitable for Yuletide voluntaries but need some learning and practice. Lloyd Pfautsch's Three Preludes on Hymn Tunes treat early American melodies Garden Hymn, The Converted Thief and Warrenton skillfully and with flavor. Robert J. Powell's Two Christmas Preludes achieve considerable charm and are easy enough for the near-beginner. Ray Davidson's arrangement of Lo, How a Rose is not our cup of tea; we don't feel his devices suit this simple tune very comfortably; others will disagree. All these have pipe and Hammond indications.

Jean-Jacques Werner's Chorale Preludes in Transatlantiques Edition available from Theodore Presser are quite a different breed — some brilliant improvisation in the modern French manner on familiar German Chorales. They provide an interesting contrast of approach and might make useful recital pieces.

Gerhard Krapf's Partita on Mit Freuden zart (Concordia) has a more German flavor of a rather conservative sort. It might be fun to play.

Karl Kohn's Day Is Done, the Sun Is Setting starts in an accompanied aria style, builds to a climax and finally ebbs (Carl Fischer).

Jack Goode's Preludes on Hymn Tunes provide a considerable variety of moods in the treatment of 10 familiar hymn tunes (Hope Publishing). Some of Margrethe Hokanson's Organ Brevities are based on a single stanza of a familiar hymn; others are small originals designed to fill gaps in the service.

Flute and Trumpet Tunes from the Works of John Stanley are edited by Alec Wyton (R. D. Row, available from Carl Fischer). There may be some disagreement with his doubling and filling out harmonies but many will find all eight excerpts useful, especially if they have a big reed to exploit.

Number 27 in *The California Organist* series is Lamenti by Henri Lazarof, which will appeal to a more specialized group than others in this series; it is essentially a recital piece. Number 28 is a set of three small, open-textured Meditations on the Nunc Dimittis by Donald Johns; these will have wide usefulness. — FC

Sacred Songs

We have a few new sacred songs on hand. From C. F. Peeters is a set of six songs by Flor Peeters which he calls Ivory Tower. These English versions are by Hugh Ross from Flemish poems by Albe. These songs should lie well for medium high voices and should be vocally grateful and effective.

Jerome Hines has set The Lord's Prayer for Carl Fischer. Like a more familiar setting, this seems to us to exploit the dramatic and the exciting rather than the prayerful.

Winston Cassler's Laudate Nomen (O Praise the Lord) uses much recitative, some speech and a busy organ part to achieve its effect. It is for medium voice. (Augsburg) — FC



Wallace M. Dunn, AAGO, has been appointed associate professor of organ and church music at the University of Texas. His duties began in September. He holds bachelor and master of music degrees from the American Conservatory of Music, Chicago where he studied organ with the late Frank W. Van Dusen. While there, he won the Society of American Musicians' young artist award in organ playing.

Mr. Dunn taught organ and related subjects at the University of Wichita, Kans., from 1952 to 1962. Within that time he studied organ privately with Mildred Andrews at the University of Oklahoma.

In the fall of 1962, he began work toward the DMA degree at the University of Southern California, Los Angeles, where he studied with Irene Robertson. He appeared as soloist with the university symphony orchestra and the Los Angeles Brass Society and played recitals for various southern California AGO chapters. He served as assistant to Dr. Robertson at USC, teaching two summers during her leaves of absence.



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Improvisation — Means of Expression

by MARIE-CLAIRE ALAIN
(fourth in a series)

It is often said to me after a recital in the course of which I have improvised: "... And naturally, you are a composer!" ... I regularly answer: "No, I have never written a single piece." And the dialog continues: "But haven't you ever wanted to put your ideas on paper?" "I have never had even the slightest desire." Improvising is not the same thing as composing and improvisation completely satisfies me as a means of expression.

My purpose is not to speak of the *technique*; my teacher, Marcel Dupré, has already done that in these pages before me. My plan is rather to tell, as an improvisator, how much joy and enrichment an organist gains from the ability to improvise, once the technical problems have been surmounted.

To improvise is *not* to compose. The essential character of improvisation lies, for me, in its ephemeral aspect — "free-of-charge", one might say. One doesn't improvise for posterity but for the present moment. And an improvisation is only finished off, in my opinion, when it is lost. To improvise in front of a microphone is the worst thing I know of; nothing else so cuts short all inspiration. I would need cite only the recordings of the great improvisators of 30 years ago. Contemporaries who heard them on the spot tell us of sublime music ... magical ... And yet we must confess that their work, once recorded or written down, lives up to these descriptions only imperfectly. Does this mean that the contemporaries exaggerated? Not at all! It is rather to say that, for these masters, the fact of being before a microphone caused them to tighten up and prevented them from giving the best of themselves.

That brings us back to talk about "état d'esprit" as we call it, or "inspiration". Technique alone isn't enough; one needs to adjust the *music* to it. The theme given to the interpreter is much less significant, really, than the "general atmosphere." That is why I like, above all — and many organists agree with me — to improvise for the church service. Whatever musical form one chooses (for this is not a matter of *extravasating*, of letting the music flow along in an aimless chatter), the religious service creates a climate where the improvisator discovers the most precisely right style without effort.

I am not unaware that the Catholic liturgy, with its short versets of varying length, is perhaps more favorable for improvisation than the Protestant service. It is certainly for this reason (the Catholic liturgy) that France has always maintained the tradition since earliest times. This custom of improvisa-

tion is extended to the writing of pieces which are often only sketches: all the *Plein-Jeux* and many of the *Grands-Jeux* of the 17th and 18th centuries are justified only by the rich ornamentation improvised by the player.

Improvisation is thus the most beautiful religious commentary there is: when the organist participates with his whole being in the rites and the collective prayer. Here is religious sentiment which provides stimulus to creative inspiration!

But this is not at all to reject *concert* improvisation. There it is the public itself, the communication with the audience, which gives the organist his *lift*. A phenomenon of interaction, perhaps! I rarely find pleasure in improvising when I am alone.

And it is upon this word *pleasure* that I would insist. America is now becoming more and more interested in improvisation. New schools are being formed. I wish that young Americans would realize how much they are missing when they are only "interpreters." They are missing a powerful means of expression. A chorale by Bach is the most beautiful prayer there is, it is true, but a personal prayer can be substituted for it which doubtless will not have equal musical value (what if it doesn't?) but which will perhaps conform even more closely to the occasion and to the spiritual state of the organist. A concert can close with a beautiful toccata, but it ends even more effectively with the personal gift to the audience of artistic creation *on the spot* — music which no one will ever hear again.

So we grant improvisation its transient character; that is what provides so much of its worth. Let young organists surmount courageously the difficulties of apprenticeship in order honestly to restore this great tradition of the improvisator, without which one was not, in former times, a complete artist. From the time of Bach and Couperin, all instrumentalists were able to improvise; otherwise, cadenzas of concertos would all have been written out.

We musicians of today are people of another age. What is more refreshing, in a century devoted to the technical and mechanical, than a quest for a completely free personal mode of expression? We live like the Old Masters, but with our language always modern, and we find that spirit of inventiveness which enabled them to express their emotions without complexes. As it was for them, harmony and counterpoint are our daily bread and we will be given our daily wage when music comes to life under our fingers. Believe me, that is worth all the trouble!

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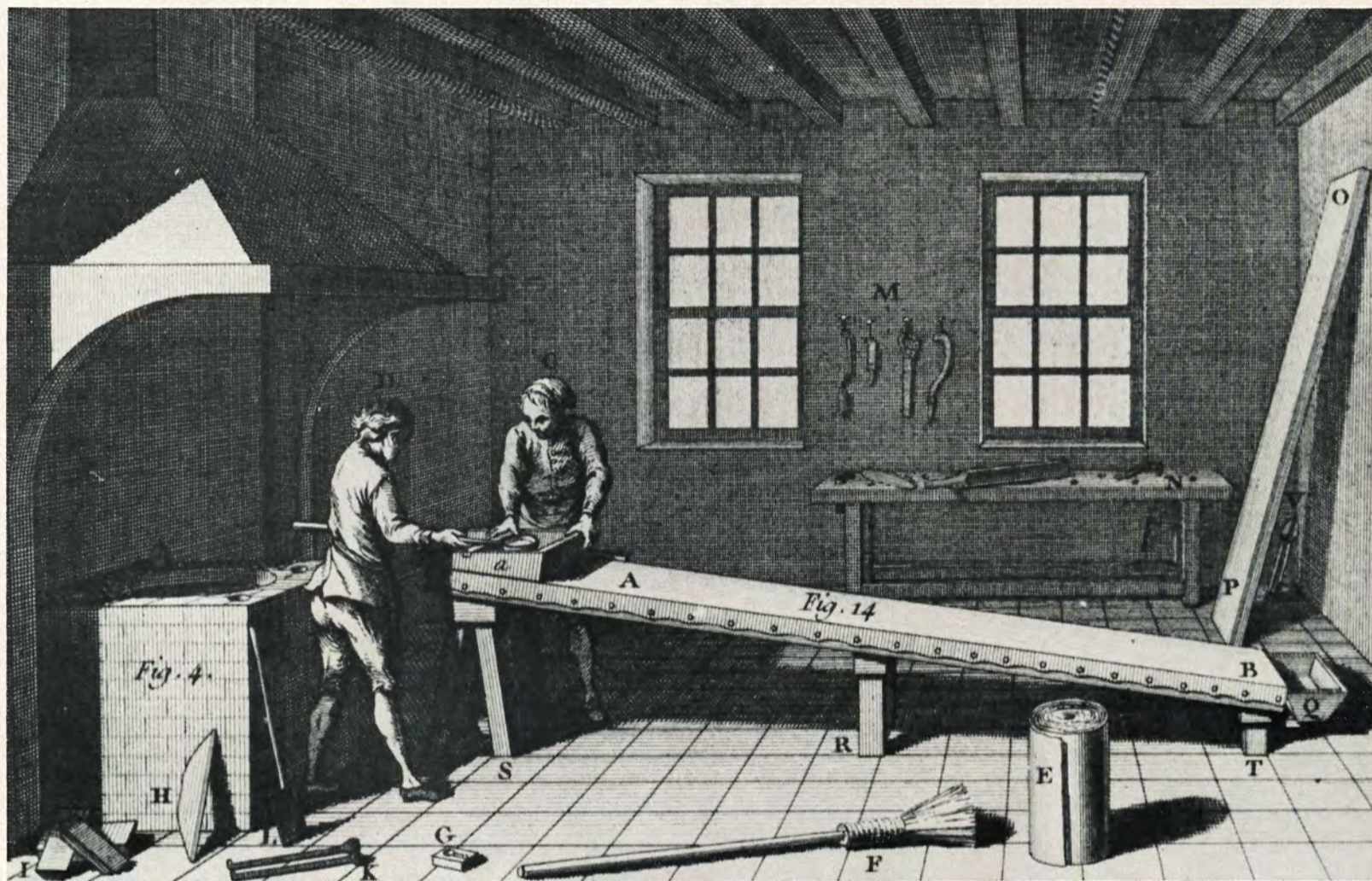
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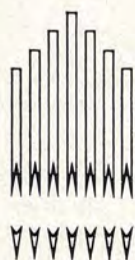
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President's Column

From time to time I come across something which is so utterly first rate that I want to share it with everybody immediately. Such an experience is a letter which the Dean of the Syracuse Chapter wrote to the clergy in the area of that Chapter at the beginning of the present season. I am having it reproduced now, following this message. It speaks for itself and it is exactly the sort of thing that our Guild ought to be doing all over the country.

ALEC WYTON

Dear Clergyman:

Within the past year I have talked with three different area clergymen who did not know about the American Guild of Organists. Because of this, I, as the Dean of the Syracuse Chapter feel that a communication to all of you, containing some information about this professional group is in order.

Our Syracuse Chapter includes about one hundred and twenty-five members. They represent churches of all faiths and creeds. We meet once a month and you are all cordially invited to attend the first get-together of our season which will be held at 8 p.m. on September 21, at St. Michael's Lutheran Church at Hinsdale and West Genesee Streets in Camillus. The organist, Morton Davis, a member of A.G.O. and the Pastor, The Rev. Kenneth Heurman, Chaplain of our chapter, will be our hosts. The choir will participate in a service honoring the feast of St. Matthew. I hope that you may feel as many organists do, that it is a rare privilege to worship in another church periodically. You are also invited to join us after the service for our business meeting that you may become aware of how the organization functions.

Enclosed is a brief sketch of the Guild and a copy of our Code of Ethics. You may wish to share this with the chairman of your music committee (if you have one), and invite that person along with your organist and/or choir director to also attend this September 21 meeting. All are welcome!

Just as you, as clergymen, believe that you find the best Christians working in the church of their choice, the Guild believes that the best church musicians will be found working in the Guild, for this is a valuable source of inspiration and learning for all who wish to advance the cause of worthy religious music . . ."

Sincerely yours,

Helen M. Jenks
(Mrs. Donald Jenks),
Dean

Syracuse Chapter of the AGO

PLAN NOW
for
National AGO Sunday
May 1, 1966

Kodaly and Schuller to Write Choral Works for 1966 National Convention

Two 20-minute choral works, practical for church use, have been commissioned by the Atlanta Chapter for first performance at the Guild Service of the National Convention next summer. Zoltan Kodaly and Gunther Schuller are the composers chosen to write these new church works. Hugh Ross will conduct them Thursday night, June 30 at official Guild service.

Schuller, who headed the composition department at Tanglewood this last summer, is the gifted young American composer and French horn player whose works have been gaining much attention. Most of his compositions have been for various small instrumental ensembles, but as a former St. Thomas choir boy, he is very much interested in his new assignment. At the moment he is writing an opera for use in Berlin.

Kodaly, one of the world's foremost composers who, along with his close friend Bartok, has used his native Hungary as the source for his musical material, accepted the commission while visiting in the United States last summer. His writing this work gives him a chance to utilize a text which he has long wanted to set.

The basic idea of these commissions is to provide some fine new choral music of practical scope for good church choirs. The funds have been provided by an Atlanta Foundation and by the Atlanta Chapter.

Convention goers will be privileged to attend the first performance.

Hawaii

The Hawaii Chapter opened its season with a recital by John McCreary as an invitational meeting Sept. 19 at St. Andrew's Cathedral. Mr. McCreary gave brief and interesting discussions on each piece he played. His program is listed in the recital section. Following the recital, refreshments were served in Davies Hall and all were invited to meet Mr. McCreary. There was no general business meeting of the chapter for the month of September. However, the executive board met briefly before the recital.

SYBIL AHANA

Staten Island

The Staten Island Chapter opened its fall season with a get-acquainted supper followed by a Guild service. The Sept. 18 meeting was held at Calvary Presbyterian Church with organists and clergymen of various faiths participating. Principal speaker was Fr. Wm. Smith, St. Mary Episcopal Church, chaplain of the Chapter. The choir of Trinity Lutheran Church, under the direction of George Hall sang three anthems.

RALPH A. CLAUSEN

New York City

The New York City Chapter held its opening meeting Oct. 4. Dinner was served at the Rathskeller where, since they are not normally open Mondays, the Chapter had the restaurant to itself. Alec Wyton, National President, awarded certificates to the 1965 successful candidates of the AGO exams. The event of the evening was a brilliant recital at St. George's Church by Simon Preston.

ANNE CONROW HAZARD



Mirielle Lagacé, young Canadian organist who has been achieving a reputation as a recitalist, will be a bright star of the AGO midwinter conclave next month in Charlotte, N. C. Mme. Lagacé first came to public notice when she won the prize of Les Amis de l'Arts in the annual competition sponsored by the Montreal RCO Centre. In 1962 she was designated laureate with medal at the International Competition of Geneva and also won the organ prize at the International Competition at Munich. She returned to Europe last September for recitals and radio performances in Switzerland. She has been heard frequently on Canadian radio programs in both organ and harpsichord.

The conclave in Charlotte Dec. 28-30 will also feature Luigi Tagliavini, coming from Italy especially for his two conclave appearances, and Americans Robert Anderson, Phillip Steinhaus, Rudolph Kremer and George and Jerrie Lucktenberg. Conclave-goers will also hear a performance of Handel's Solomon by the Oratorio Singers of Charlotte with full orchestra, directed by Donald Platt. President Alec Wyton will head a panel discussion on Why the Low Status of Church Music? Gertrude Neidlinger, concert comedienne, will entertain at the closing banquet.

As announced last month, all paid registrations in the hands of Mary Lou Beaman, P O Box 6006, Charlotte, N. C. 28207 before Dec. 1 will participate in a drawing for a set of Walcha's Archive recordings of the Bach organ works, courtesy of Deutsche Grammophon.

THE CONSTITUTION AND BY-LAWS OF THE GUILD WILL SOON BE REPRINTED TO INCLUDE AMENDMENTS MADE SINCE 1954. IF DEANS OF CHAPTERS HAVE RELEVANT SUGGESTIONS IN THIS REGARD THEY ARE REQUESTED TO COMMUNICATE IMMEDIATELY WITH THE EXECUTIVE SECRETARY.

Important News on Improvisation Contest at Atlanta Convention

Eligibility: Contestants will be chosen from a "tape contest" which begins now and runs until Feb. 15, 1966. Tapes submitted will be screened by a committee of members from Georgia, Alabama, and/or Florida. As many as ten contestants may be selected to appear in Semi-finals held early in the convention week in Atlanta in 1966 with competent national judges choosing no more than four finalists who will then play later in the week in open session in the National Convention Improvisation Contest, exact time and place to be announced. Age limit: 40.

General Rules: The form of the improvisation is to be a theme and variations. Contestants are to use this form on their tape. Finalists will be allowed adequate practice time (two or three hours) and will be permitted only a specified length of time for study of the theme prior to playing the Finals. Playing time including registration will be limited to fifteen minutes.

Application: A monophonic tape at 7 1/2 ips of an improvisation theme and variation form (no longer than ten minutes) along with contestant's name, address, organ position, and Chapter membership certified by the Dean must be submitted by Feb. 15, 1966 to: Kathleen K. Quillen, FAGO, ChM, All Saints' Church, 634 West Peachtree St., Atlanta, Ga. 30308

Prizes: \$500 first place; \$200 second place.

Rockland County

A Spanish dinner preceded the Sept. 13 meeting of the Rockland County Chapter at Christ Episcopal Church, Suffern, N.Y. Following the dinner Paul Crews, accompanied by his wife, Donna, sang a short program of Spanish music. Dean J. Buchanan MacMillan stated that the coming year should be profitable and enjoyable if we pool our knowledge and share our enthusiasm. The following officers were installed by Chaplain Douglas Herbert: Mr. MacMillan, dean; Harlowe Hawthorne, sub-dean; Helen Schimpf, registrar; Donna Crews, corresponding secretary; Gunnar Jaerne, treasurer. Richard McCoy played the organ for the installation ceremonies.

HELEN SCHIMPF

Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its opening meeting of the season Sept. 13 at the Glen Ridge Congregational Church. Dinner was enjoyed by a large group. Dean Muriel P. Robinson, organist-choirmaster of the host church, conducted a business meeting. William Simon was in charge of the evening's program, a choral reading session.

ELSIE B. BROOKS

Northern Valley

The Northern Valley Chapter made a tour of five old churches in Hoboken, N.J. The Sept. 18 tour was planned and conducted by Past-dean Robert C. O'Neill from whose church the tour started and later ended with refreshments. At each church the organist gave a brief summary of the organ and played several demonstration pieces.

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News of the American Guild of Organists—Continued

Oct. 4 Council Meeting

A meeting of the National Council of the American Guild of Organists was held on Monday afternoon, October 4, 1965 at 2:00 p.m. in The Cathedral House, Cathedral of St. John the Divine, New York City. The President, Alec Wyton, was in the chair.

The following other members of the Council were present: Dr. George Mead, Miss Ruth Milliken, Mr. John Holler, Mr. Charles Dodsley Walker, Dr. S. Lewis Elmer, Dr. Leo Sowerby, Dr. Claire Coci, Dr. Robert Baker, Mrs. Ruth Barrett Phelps, Mr. Claude Means, Mr. George W. Volk, Anne Versteeg McKittrick, Dr. Seth Bingham, Mr. Gerre Hancock, Dr. Thomas Matthews, Mr. Frederick Swann, Dr. Lee H. Bristol, Jr., Mr. Roy Anderson, Mr. Grover J. Oberle, Mr. Gene Driskill, Mr. William Whitehead, Mr. Samuel Walter and Mr. Jack Ossewaarde.

ALSO PRESENT WERE Esther N. Ellison, Connecticut State Chairman; Marion Boron, National Co-ordinator; Dr. Dean Thomas, Virginia State Chairman; Dorothy Kelly, Dean of La Jolla Chapter; Everett Jay Hilty, Regional Chairman; Donald Ingram, Dean of Buffalo Chapter; Robert Arnold, Chairman of Radio and T.V. Committee; Mrs. Helen Mills Jenks, Dean of Syracuse Chapter; Barbara F. Mount, Dean of Monmouth Chapter; George Huddleston, Regional Chairman; The Rev. Jack O. Bird, Dean of Williamsport Chapter; Dr. Douglas Johnson, Treasurer 1966 National Atlanta Convention; David A. Porkola, Dean of Southern New Jersey Chapter; Marvin Beinema, Dean of Lehigh Valley Chapter; J. Hjalmar Kober, Sub-Dean of Nassau Chapter; James Bryan, Executive Secretary; and Mary Louise Wright, Chairman of National Choral and Composition Committee.

Mr. Wyton asked the Council to pause for a moment in tribute to Dr. Albert Schweitzer (an honorary member of A.G.O. since November 23, 1953).

Minutes of the May 17, 1965 Council Meeting were accepted as published in THE DIAPASON.

Minutes of the Executive Committee Meeting of September 17, 1965 were approved as read and the proceedings ratified.

Mr. Holler, Treasurer, reported \$8,625.61 as the Council's Bank Balance as of September 30, 1965.

210 members were elected and 57 reinstated.

Mr. Bryan, Executive Secretary, informed the Council that by 1967 all mail must carry zip code numbers. He also proposed to the Council that a postage meter be purchased for the Council office. He enumerated a number of ways in which it would save both time and money (and that it is possible to use an advertising slogan for conventions, etc., when using meter). Figures were quoted for both manual and electric machines, and for rental and for purchase. Following discussion, the Council authorized the purchase of an electric postage meter.

Mr. Wyton asked the Council to consider the bids of two cities, Buffalo and Denver, for the 1968 A.G.O. Convention.

Mr. Ingram presented the Buffalo invitation, pointing out the advantages of holding the Convention in upstate New York, and particularly in Buffalo where there are excellent instruments and adequate seating capacity in many of the large churches and auditoriums.

Professor Hilty presented the Denver invitation, pointing out the advantages of holding the Convention in Denver, a city quite centrally located between East and West. He told the Council of the excellent instruments in churches and auditoriums seating many hundreds of listeners. He also advised that adequate hotel space was available for the Convention. In fact, he extolled the virtues of holding a Convention

in Denver to the point that the vote of the Council was unanimous for holding the 1968 Convention in Denver, Colorado.

Mr. Wyton announced the resignations due to removal to California of both the Dean and Sub-Dean (husband and wife) of the Canton, Ohio Chapter. Council ratified the appointment of James Chidester and Jane B. Moss as the new Dean and Sub-Dean respectively, of the Canton, Ohio Chapter.

Mr. Wyton asked the Council for formal action recognizing the achievements of members who earned FAGO, AAGO, and CHM certificates in 1964 and 1965. This action was taken.

Mr. Wyton then asked the Council to consider the proposals of the Public Relations Committee (copies were circulated to Council prior to this meeting). He said that he had at one time felt the proposals might necessitate a national referendum. However, in the last 12 months Mr. Wyton said that he had been in 28 states, met members from about 150 chapters, and he has been asking many questions of each group concerning the issues proposed by the Public Relations Committee. In addition Mr. Wyton said he had just received a letter from Dr. Harry Wilkinson regarding some of the matters. Mr. Walker read Dr. Wilkinson's letter.

Church of St. Martin in the Fields, Philadelphia, Pa. Sept. 17, 1965 —

President Alec Wyton
American Guild of Organists
630 Fifth Avenue
New York 10020

Dear Alec:

I am sorry I will be unable to attend the pre-council meeting luncheon, especially in view of the important things to be discussed.

Your request in the September DIAPASON for comments on the examination committee's report is noted, and will refrain from the temptation of replying at length. It is too easy to criticize and I am certain that many things were discussed in committee with good reasons for the actions finally taken. An example or two of my own thinking: I do not believe that reducing an orchestral score for organ requires much knowledge of orchestration. Surely some member of the committee has the skill and pedagogical background to put together an orchestration problem which could probe for the requisite knowledge without the answering being so time consuming. There is a question as to whether it really is time consuming for anybody who knows how to score, even as the test presently stands. Also I object seriously to any marking system which would permit an item to be taken with a "zero", if each of these items is as important to the well-rounded church musician as we claim them to be. A better substitute proposal would have been the requirement that those items in which 50% of total possible points was not achieved could be taken over again without repeating an entire section. I could go on at length, but this will do for a "starter"; perhaps I may write again on this subject. Certainly the choirmaster exam requires revision to an extent apparently not thought necessary by the committee, which has done a thoughtful job.

The main object of this letter is to express deep concern over the activities and statements of the chairman of the Public Relations Committee, and the editorial policy of THE DIAPASON, which can be considered together. As one who has served on numerous college faculty committees, I know from experience that an articulate, noisy minority can effect changes not desired by a less organized majority. I wonder whether we are not now seeing this in Guild policy-making. The functions of the Public Relations committee and the Members Interests Committee should be re-examined, for I fear that the former has taken over some of the functions of the latter, perhaps by default. The chairman of the Public Relations committee, as I understand it, is supposed to present the Guild "image" in its best light in cultural and ecclesiastical circles; to make its name and works better known. My impression is that the committee and particularly the chairman have been so highly critical of the Guild as to be destructive, and indeed have ventured out of their area of responsibility. I am particularly unhappy about the poor taste exhibited in a speech delivered at a Western regional convention, and the equally poor judgment of THE DIAPASON editor in finding it worthy of being printed. It would be possible to refute this speech almost point

by point by somebody desirous of doing so, which I am not. To pick at random one point, the salary of the executive secretary was mentioned, perhaps with the implication that it is too large, or undoubtedly it would not have been mentioned at all. Let us consider another expense — I have heard on not very good authority that it costs more than \$1500 a year to bring the Councilor from California to meetings. If this is so, he is a luxury the Guild can ill afford, in the light of his negative contributions.

DIAPASON editorials have concerned themselves with Guild policy-making, especially regarding matters of changing Headquarters locale, academic makeup of Council, and recently, name-calling of those who disagree with its stand. A correspondent who had written critically of an editorial (Monmouth Chapter) was termed a member of the "establishment," whatever that is. It seems to be the object of both THE DIAPASON editor and Public Relations chairman to picture the Guild in the hands of a narrow, selfish group presumably located in the Eastern United States who are unwilling to share their ill-gotten power with the poor downtrodden Westerners. I, for one, am tired of it, and I know that my feeling is shared by many others who will not take the trouble to write long letters about it.

The editorial page of THE DIAPASON carries a statement that editorial and AGO viewpoints on problems are not necessarily the same; nevertheless, I ask how much longer the editor of the so-called "official organ" of the AGO can and should be permitted to use his powerful position to influence officers and council on policy. It is high time the relationship of the AGO and THE DIAPASON should be re-examined to discover whether editorial opinion should not be restricted to neutrality on sensitive Guild issues. Perhaps Guild recognition should be withdrawn from this paper, and chapter and headquarters news printed elsewhere, and that it should not be included in the subscription of \$10 a year.

May I close by saying that many of the changes now taking place or advocated have been warmly seconded by the undersigned, and I congratulate you on your ability to bring them about through a process of evolution, not the apparent revolution being suggested elsewhere.

Sincerely yours,

HARRY WILKINSON

Following the reading of this letter, Mr. Wyton said that this is not an isolated response, but one of many expressions of opinion on these issues. He quoted a Resolution of The Columbia, South Carolina Chapter: "We should keep the name of the Guild as it is. We also see no reason to move out of New York City or to obtain a Congressional Charter."

Mr. Wyton said that a recent visit to Vermont had brought him the same reaction — the members do not want headquarters moved, nor the Guild's name changed, and see no reason for a Congressional Charter.

Regarding the A.G.O. Quarterly, Mr. Wyton said that he has come to regard the magazine as a fine publication. He finds a very large percentage of our membership in favor of *The Quarterly*, and they hope for continued growth, particularly referring to strength gained in the last few months. Mr. Wyton did find many members critical of THE DIAPASON and astonished to learn that the A.G.O. does not own this magazine. He did find satisfaction with improved communication — printing of council Minutes, Committee Reports, and the Examination Committee's recommendations. Also, the Public Relations Committee's detailed recommendations which are now under discussion have been published in THE DIAPASON. He found keen interest in the examinations, and of course we hope that the present work of the Examination Committee will result in much better preparation of candidates for all the examinations, both inside and outside the heavily populated areas. Mr. Wyton found little concern for the type of Charter held by the A.G.O. He found people strongly in favor of Headquarters remaining in New York City. Actually, Mr. Wyton said, the population center of the Guild is somewhere in Ohio! But, he said that it seems logical to have headquarters where crowds of visitors are constantly coming and going. (There will now be

a guest book in the national office to record the large number of people who constantly are visiting.)

Mr. Wyton then asked the Council if his experience constituted a national referendum or should we go to the great expense of canvassing the Guild members? Or, should we take over the January issue of *The Quarterly* for handling the issues raised by the Public Relations Committee? This second suggestion does not seem logical in the light of the many articles already committed for publication in the January 1966 Quarterly. Mr. Wyton said that it might cost the Guild over \$5,000 to prepare, mail and summarize a national referendum. He wondered if we would get a better expression of opinion in that way, noting that a large number of members never take time to vote or fill out a questionnaire.

Several suggestions came from the Council, such as asking Deans to discuss these issues with chapter members at their mid-winter meetings. Mrs. Phelps pointed out that the Council was elected by vote of the members — as such, an expression of their confidence in the people that are elected. She felt that the Council should make decisions, not refer back to membership who had elected it. She said she also felt it would not be wise to change the manner in which the Council members were elected. She pointed out that if Regional Chairmen were the Council members, the membership would not actually have voted for the Council members and thus would not have confidence in their actions. To the suggestion that Regional Chairmen could be elected at Regional Conventions, she replied that only a small percentage of the membership attends such meetings, and usually most are from the city where the convention is being held. Mrs. Phelps said that she was in favor of having a 50/50 representation on the Council of members who are FAGO and AAGO and those who are not. She suggested that it might be possible to evaluate degrees held by those who are not FAGO and AAGO and award these certificates to those holding certain degrees from accredited institutions. She said this might be in the hands of the Nominating Committee. She then reiterated her opinion that she was not in favor of a referendum — rather that the Council should decide the issues brought forth by the Public Relations Committee; but, in fact, at this point she was not really certain there were issues to be decided!

Mr. Ossewaarde asked regarding the permissible number of Council members.

Dr. Mead read from a 1963 New York State Manual: "The number of Trustees is to be not less than five nor more than 25." We will not be legal until our Council is cut down to 16 Councilors plus 9 officers.

Professor Hilty wondered if such problems as this could be shared with Deans and get their reaction. Mrs. Wright said that many Chapters know nothing about the national organization — there is a need to drum up interest in national problems . . . good for chapter education and interest. This should encourage discussion, whether they vote on the issue or not.

Mr. Walker said he believed Council should make decisions. He mentioned that for years Dr. Elmer has sent out questionnaires to Chapters — offered suggestions to Regional Chairmen. Dr. Elmer said he had received an amazingly small reaction to his questionnaires. Mr. Walker asked if the issues could be boiled down to one or two questions to be placed on a ballot?

Dr. Baker posed the question: Is a Councilor elected to cast his vote as his conscience dictates, or as he thinks people whom he represents would wish him to vote?

Mr. Wyton said that immediate action would have to be taken on one

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News of the American Guild of Organists—Continued

matter: that we should amend the Constitution so that Council holds not less than two meetings a year . . . too expensive to hold four a year and pay expenses of all traveling more than 50 miles. He suggested that the Council empower the Executive Committee to handle business of the Council between meetings. He said we should take steps immediately to bring down the total number of Councillors to 15 plus 9 officers, total of 24.

The change in the number of yearly meetings requires an amendment to the Charter and this will appear on the notice of the December meeting of the Council (1965). Otherwise, we must raise the dues, and this Mr. Wyton does not want to do! He proposes that we reduce the Council by electing only 5 for the next three years, at which time we will have reached the legal limit.

Dr. Mead discussed his findings on possibility of securing a Federal Charter for the A.G.O. He has obtained three legal opinions and at this time he has grave doubts if a Federal Charter would be good for the A.G.O. He feels the State Charter is more important. He read an opinion from Mr. Wattenberg (lawyer for National Music Council who did secure a Federal Charter). Dr. Mead said a number of limitations were revealed when he sought information about securing a Federal Charter. Would politics enter in? There also was a question on the "academic aspects" of a Federal Charter.

Mr. Wyton said that on the notice for the December meeting he wanted to propose to remove the word "Christian" from The Declaration of Religious Principles (page 10, paragraph 2) and substitute the words "Divine Worship". The Guild has a number of distinguished Jewish members. It was also recommended that on Page 17, Article IV, Section I (Constitution and By-Laws) the words "or more" be deleted. Also it was recommended that on page 18, Article IV, Section 2, the number of the meetings of the Council should read "at least two meetings each year" instead of the present four.

Mr. Wyton discussed the matter of examinations for FAGO, AAGO and CHM. He said that on occasion the FAGO should be conferred honoris causa. He also discussed recognition of members' achievements in one country being recognized and given like standing in another — FRCO's should become FAGO ad eundem.

At this point Mr. Wyton mentioned a phrase used during the Regional Convention in Tulsa, "Reverence for the past, a vital interest in the present, and a keen concern for the future" as characterizing his approach to the work of the Guild.

Mr. Ossewaarde moved that we keep the Charter of the State of New York. The Council vote on this proposal was UNANIMOUS.

Mr. Ossewaarde moved that national headquarters remain in New York City. We have discussed other locations . . . but we realize more people come to New York City than probably any other city in the country. The Council vote

was UNANIMOUS to keep headquarters in New York City.

Mr. Walker moved that the Council approve the President's method to reduce it to its legal size, namely by electing 5 Councillors each year until Council is reduced to 15 members and 9 officers, "continuing the present system of election". The Council voted UNANIMOUSLY for this proposal.

Mr. Wyton proposed that the National Council meet in Atlanta during the National Convention — on Monday, a luncheon meeting attended by all representatives at the Convention. All may have voice, but only the Council may vote.

Mr. Wyton mentioned Dr. Philip James' suggestion that members of the A.G.O. who reach the age of 70 should retain membership by paying half of regular dues. Also, a suggestion was made that they might become honorary members after the age 65, letting the national office pay for THE DIAPASON subscription.

Dr. Baker suggested that once a member of the Guild has reached the age of 65 he becomes an honorary member, dues to be waived and subscription to THE DIAPASON carried at his own expense. Should the dues be waived? Mattered referred to Executive Committee for further study.

The report of the National Examination Committee was accepted by the Council as published in THE DIAPASON.

A report from Mr. Dixon on A.G.O. Sunday stated that a new pamphlet on A.G.O. Sunday is being prepared, but that the Committee suggests observing Sunday, May 1, 1966 as in past, as A.G.O. Sunday and instituting changes thereafter.

Miss Boron of the Syllabus Committee reported that the Committee planned to publish four different reports at the same time (probably next summer).

Mr. Walker asked if we should see one text before all are published. Must consider expenses involved. Mrs. Phelps said she felt this would help members become more interested. Never before, she said, have we offered anything of this sort to the members; and she felt that this was one way we could help to strengthen the Guild. Mr. Wyton said that he wanted a chance to examine the report, "A Syllabus for Choir Master Preparation". He wanted to see the results of this one before going on to the others. He said that, of course, we do see some of the results now of the classes conducted by Boston for the last certificates, and they were gratifying results.

Dr. Bristol said he felt that this was one place where we should "make haste slowly".

Mrs. Wright shortened her report and told us of letters to Deans and answers she had received on Choral Committee activities. Now they have prepared some written materials on festivals and seminars and are asking for criticism. They include indications of how to organize seminars and festivals, suggested programs complete with notes on the music and copies of the music.

They are now planning for another festival devoted to preparation of hymns, including teaching of contemporary music. Will have a laboratory situation where five directors will teach groups, and hope to evaluate ways to persuade people to "like" contemporary music. Her committee's problem is money and she asked if it would be possible for this Committee to have a budget to work on. They need secretarial help, tape recordings, etc., and she wondered if the National Council would pay half of the expenses of the recent choir festival, which expenses were born by the Pittsburgh Chapter . . . including building rental, working with unions. She said the Pittsburgh Chapter gains a great deal from these efforts but they might not want every year to spend money on choir festivals. They need a writer to help with materials and musicology . . . she asked for \$1,500.00.

Dr. Bristol asked if we should pay for things which are already past. It was mentioned that this was a National Committee operating in the Pittsburgh area. The matter was referred to Executive Committee to approve budget of the Choral Committee when it is presented.

Miss Boron reported on certification and compensation. Mr. Wyton suggested that the matters presented be discussed by the Members' Interest Committee. Miss Boron indicated that of course all were waiting to see results in Boston where this is being tried. The Council approved distribution of the materials on a national scale, pending approval of the Members' Interest Committee.

Mr. Ossewaarde asked if Committee reports could reach the Council Members prior to Council meetings.

Mr. Driskill made a report of recommendations regarding Student Groups. There followed a discussion of the merits of student groups which the Council has definitely encouraged. The main purpose of student groups is to interest young students who will naturally carry on as adult members of chapters after leaving college. Must keep the dues minimal . . . students cannot pay levy of \$8 or \$10. Mr. Wyton suggested that we would be wise to strengthen what we have rather than make too radical changes!

Dr. Bristol asked if an existing committee might be asked to examine the problems of student groups. This was referred to Executive Committee.

Mr. Driskill presented an invitation from the Pasadena Valley Chapter inviting the Guild to hold its 1967 Mid-winter Conclave in Pasadena. Accepted with enthusiasm.

Mr. Wyton mentioned that the Guild had received recognition in a nationally read magazine — referring to page 92 of *The Readers Digest*, October issue.

Mrs. Phelps wondered if THE DIAPASON could publish an announcement that the Charter and By-Laws were being reprinted, embracing amendments made since 1954 and that the national office would appreciate comments and suggestions from deans and regional chairmen.

Professor Hilty expressed his gratitude to the Council for its unanimous selection of Denver as the site of the 1968 Convention.

Meeting adjourned at 5:00 p.m.

R. MILLIKEN, Registrar

Projection to Strengthen GSG Activities

It is recommended that

1. Each chapter show a greater interest in the students and offer students more opportunities to participate in AGO activities.
 - a. A student committee in each chapter.
 - b. Student representative on each chapter committee.
 - c. Page in chapter newsletters for students, edited by students.
 - d. Space in THE DIAPASON for students.
 - e. Students to arrange at least one concert each year.
 - f. Students to usher at all concerts.
 - g. Master classes held each year, free to students.
2. All GSG members become regular members of the sponsoring chapter, or new chapter be formed when distance from chapter is too great. Student dues to be \$8.00 per year with no initiation fee.

Advantages of this recommendation:

1. Increase in membership
2. Chapter activities stimulated by many new members participating.
3. Better activities and concerts planned by chapter with the students.

National Publicity Committee
GENE DRISKILL, Chairman

Hudson-Catskill

The Hudson-Catskill Chapter met Oct. 11 at the First Reformed Church, Hudson, N. Y. Ross King continued his lecture and demonstration on the organ entitled *The King of Instruments, Its Glory and Strength*. Committees for 1965-66 are: executive, Bessie Moore, Ross King; program, the Rev. E. Werner Weinreich, Helen Allers, David Clapper, Wilhelmina Ihlenburg, Ross King; membership, Rita Gleason, Florence Schneider; social, Mildred Belknap, Evelyn Estok; publicity, David Clapper, Clayton Waltermire; chaplain, the Rev. E. Werner Weinreich; librarian, Mildred Belknap.

CLAYTON WALTERMIRE

Nassau County

The Oct. 3 meeting of the Nassau County Chapter was called to order by Dean Dr. Sally Tobin Dietrich at the Lutheran Church of Our Saviour, Manhasset. Host was Ralph Chouinard. Three talented young members, Susan Bender, Grace Combes, and Robert Zeman played the program listed in the recital section.

MARGELLA M. POPPEN

Central Hudson

The Central Hudson Valley Chapter started the season with a picnic and meeting Sept. 20 at St. James Episcopal Church, Hyde Park, N. Y. Mary Garrison was the hostess. Kay Pearson, newly elected dean, presided. Guest organist was Gordon Bush, Kingston. The program is in the recital pages.

CONSTANCE R. LACEY

Westchester

The Westchester Chapter held its first meeting of the season Sept. 21 at the West Center Congregational Church, Bronxville, N. Y. A dinner was followed by a short business meeting and installation of officers. To conclude the evening a program was given by folk stylists H. J. and Helen Mae Streiff.

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News of the American Guild of Organists—Continued

Monmouth

The Monmouth Chapter (N. J.) held its annual organist-clergy banquet at Christ Church Unity, Asbury Park. Charles Hill and the Rev. John Manola were hosts. The Rev. D. Stewart Alexy pronounced the opening prayer. Following a delicious chicken dinner Dean Barbara F. Mount announced plans for the coming year. She then introduced the speaker for the evening: Charles Dodsley Walker, MA, FAGO, National Secretary, AGO. Mr. Walker opened his talk by commenting very favorably on Dean Mount's letter that appeared in the September issue of *THE DIAPASON*. Following Mr. Walker a quartet from the Asbury Park Chapter of Barbershop Singers entertained. The dinner committee was comprised of Ida Berney, Virginia Kirk and Jeanette Furguson.

JOAN COVERT MILLERING

Central New Jersey

The season of the Central New Jersey Chapter got underway with a roast beef dinner prepared and served Oct. 4, by the ladies of the Pearson Memorial Methodist Church, Trenton. After the dinner a formal installation services was held in the sanctuary of the church. Officers listed in the July issue were installed by James Bryant, Guild executive secretary, who spoke on the functions of the Guild, its purposes, and its goals for the future. The organist for the service was Lois Sortor.

West Jersey

The Oct. 2 meeting of the West Jersey Chapter was held at the Central Baptist Church, Woodbury, N. J. Dan Hermany, Allentown, Pa., spoke on the use of handbells and organization of handbell choirs. Chapter members had an opportunity to ring several numbers, using the set of 52 Whitechapel bells. A display of handbell choir music was also available. A brief business meeting was followed by refreshments.

GEORGIA D. WILLIAMS

Bridgeport

The Bridgeport, Conn. Chapter held the first meeting of the current season Sept. 19 at the home of Dr. and Mrs. Allen Fanslow, Stratford. An executive board meeting preceded the potluck supper, after which an informal meeting was held. The program for the coming year was discussed. Members told of their summer vacations and conventions visited.

CAROLE FANSLAW



For the first meeting of the Fall season, thirty-five members of the Oklahoma City Chapter travelled to Norman Oct. 4 to attend an open house at the beautiful new home of Mildred Andrews, head of the Organ Department and David Ross Boyd Professor of Music at the University of Oklahoma.

After a brief social hour which included refreshments and a tour of the premises, Dean Gladys Alder conducted a lengthy business meeting with an agenda including the routine items, a resumé of the regional convention held in Tulsa in June, announcements of the forthcoming Guild activities, and the appointment of an advisory committee to assist in the organization of a placement bureau for local organists.

The program was a brief recital by our hostess to demonstrate her new hausörgel of five ranks built by the Schlicker Organ Company, Buffalo, N.Y. After Miss Andrews' deft performance of works by Walther and Scarlatti, the evening closed informally with many of the members exploring the considerable color possibilities of the remarkable little instrument.

Stamford

The Stamford, Conn., Chapter held a potluck supper Sept. 13 at the Gilbert T. Gledhill home. As the opening event of the season, the membership exchanged vacation experiences and were treated to an impromptu performance of light music by several guests. The annual pastor-organist dinner was held at

Manero's restaurant. These officers were elected: Claude Means, dean; Donald Golden, sub-dean; Mrs. John A. Kelk, Jr., secretary; Gilbert T. Gledhill, treasurer; the Rev. Donald W. Crawford, chaplain. The Rev. Bernard Johnson, St. John's Lutheran Church, gave the annual address.

ANN LOMBARD KELK

Springfield

Approximately 100 attended the opening recital of the Springfield, Mass. Chapter's 1965-66 season. Ann Staniski Flentje played a recital on the three-manual Austin organ at Christ Church Cathedral, Springfield. Her program is listed in the recital pages. Robert Knox Chapman, organist-choirmaster at the Cathedral acted as host, with reception committee details handled by Emily Bangs, Holyoke. Pouring were Mrs. Chapman and Mrs. Lewis Martin, wife of the chapter dean.

The First Church of Christ, Longmeadow, hosted the traditional pastor-organist banquet Oct. 5, and welcomed a record 106 members, their clergy, and friends. Ruth A. Perry and Virginia N. Ring of the host church served as co-chairmen, assisted by Christine Metcalf, Mrs. Elroy Norton, Carroll Richardson, and Mrs. W. Douglas Spingler. Dean Lewis G. Martin introduced Dr. Evan J. Shearman, chaplain of the chapter, who offered grace, and the Rev. Daniel Leavitt, of the host church. Morrill Stone Ring introduced the Rev. Robert Byran, chaplain of the Choate School, Wallingford, Conn. who spoke of the Summer Volunteer Program of the Grenfell Mission in Labrador, and showed colored slides of the country, which he traverses in his own float plane, as he serves as "flying parson" for the Anglican Church there. He issued a request for any old organs ready for discard better than the ones now in infrequent use in Labrador.

VIRGINIA N. RING

Rhode Island

The Rhode Island Chapter opened its season with a choral conducting workshop under the leadership of Alec Wyton. About 70 were present at the all-day workshop Sept. 11 at the Barrington Congregational Church. The morning session was devoted to rehearsal and singing techniques; most of the afternoon was spent at the organ, discussing primarily the accompaniment of hymns. Luncheon was provided by the women of the senior choir of the host church. Host organist and choir director was Anna Fiore. At the close of the workshop Mr. Wyton "donned his mantle" as national president and discussed several Guild items. Members voted unanimously in approval of the present of the country as are many of the committees which establish and influence national policy. format of the *AGO Quarterly* and against removal of national headquarters from New York City. It was noted that many of the newly-elected officers are from different parts of the country.

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in Hartford

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News of the American Guild of Organists — Continued

Worcester

The opening fall meeting of the Worcester, Mass. Chapter was a pastor-organist banquet Sept. 27 at First Congregational Church, Shrewsbury. More than half of the 70 present were pastors and guests. A lecture program by Raymond Morin, music critic of the Worcester Telegram delighted the audience.

BEATRICE L. HERMES

Vermont

The Vermont Chapter was host to 90 church musicians Sept. 12 in the Rutland Congregational Church, where Alec Wyton, armed with hymnal, anthems and a sharp sense of humor concentrated on the need for all to work at upgrading the quality of music and performance in the local church, where the layman is apt to have his one confrontation with serious music. Members looked at choral problems, making all the mistakes in our singing to prove Mr. Wyton's points. Moving from piano to joke to organ console (for the benefit of the director-organist), Mr. Wyton led a workshop of utmost relevance to the musician in even the smallest church. Horace Hollister, director of music at the host church saw to it that all were well fed.

PAUL J. ANDERSON

Monadnock

The Monadnock Chapter sponsored a members recital Sept. 26 at St. James' Episcopal Church, Keene, N.H. to honor Allan Carman, Peterborough, upon his retirement from active service as a church musician. Mr. Carman served churches in New Jersey and New Hampshire, most recently the Unitarian-Universalist Church at Keene. The program is listed in the recital pages.

Charleston

The annual organist-clergy dinner of the Charleston, S. C. Chapter was held Oct. 4 at the Fort Sumpter Hotel. A large group of organists, choir directors and their ministers were in attendance. The Rev. Canon Samuel T. Cobb, new rector of historic St. Philip's Episcopal Church, spoke on the qualities that ministers look for in their organists. The coming programs and recitals were briefly reviewed, and the new officers introduced.

RUTH ROGERS

Danville

The Danville, Va., Chapter had its first fall meeting Sept. 24 at the West Main Baptist Church. Following the business session, Dean Richard Ford showed the film by the Reuter Company entitled Making a Sound Decision, showing the company's steps in the construction of organs.

RONALD COCKRILL

District of Columbia

The Oct. 4 meeting of the District of Columbia Chapter was held in St. Thomas Episcopal Church, Washington, with Dean William Tufts presiding. An outline of programs for the coming meetings was given which included a recital by Flor Peeters Nov. 19; a University Night, featuring students of faculty members; a program of Jewish music, and several dinner meetings. It was decided to continue the regional scholarship award and the fund for that purpose. Following the business meeting, the Rev. Henry Bruel addressed the meeting on The Ministry of Music and the Liturgy.

W. LASH GWYNN

Roanoke

The Roanoke Chapter opened the new season with a covered dish dinner at Raleigh Court Methodist Church, on Sept. 20. Echoes of Norfolk Regional was the title of the report from those who attended the convention in June. Ed Wright used slides and tape recordings to create an entertaining skit. Then an armchair tour of Europe was led by Jane Rasmussen, Ron Montgomery and Dean James Ware, who took recent trips abroad. Members were joined at the meeting by husbands, wives and prospective members.

LOIS B. AYERS

Western North Carolina

The Western North Carolina Chapter met at the Unitarian Church Sept. 26 for a covered dish supper, business meeting and program. Paul H. Bates, dean, presided. A memorial gift to the Heart Fund, honoring the late F. L. Garton, AAGO, valued member of the chapter, was voted. The following program was performed: A Lesson Selby; Pastorale on The Morning Star, Pinkham — Dr. James A. Pait organist; Pie Jesu, Requiem, Fauré — Mrs. Rex Feitcher; Adoration, Borowsky; Serenade Espangold, Chaminade-Kreisler — Hal Strain, violinist, Mrs. John W. Kendrick organist; Fanfare, Lemmens — Mrs. Kendrick.

MRS. FRANK RATZELL

Augusta

Members of the Augusta, Ga. Chapter met at the Lake Park Baptist Church and heard a scientist explain what makes music. Dr. Robert C. Milham illustrated with drawings the structure of sound waves. Then an oscilloscope and tape recording were used for visual demonstrations of musical sounds. Using organ pipes, Dr. Milham showed how differently constructed pipes produce their sound and how the pipe is tuned to specific pitches. Dean Albert Booth welcomed new members and guests.

EVELYN TURNER

Norfolk

Thomas Robertson, competition winner at the high school level, and Jack Levick, college winner, both members of the Norfolk, Va. Chapter played a recital for the first meeting of the season Oct. 12 at historic old Trinity Episcopal Church, Portsmouth. Mr. Levick is a student of Dr. Charles Vogan, Old Dominion College. Mr. Robertson is a freshman at the University of Richmond where he is continuing his organ studies with Suzanne Kidd.

NELSON LINABURG

Kanawha

The Kanawha Chapter held its annual member-clergy dinner Sept. 27 at Bream Presbyterian Church, Charleston, W. Va. The speaker for the evening was the Rev. Robert J. Kintner, Lexington, Ky., who spoke of methods used in teaching hymns. He gave many practical suggestions in overcoming many of the obstacles met by both minister and choir director. Dean Guy Baker presided over a short business meeting.

NANCY W. SLAUGHTER

Greenwood

The Greenwood, S. C. Chapter met Sept. 27 at the First Presbyterian Church. The church choir sang a program of contemporary anthems appropriate for the church service with Bill Bowie directing and accompanying. Dean Jean Wood presided over the business session. The first vesper program of the year Oct. 24 was to feature Gordon Myers, baritone in recital. Plans and programs for the coming year were discussed. Mrs. James Mickey and Mrs. W. H. Stone were hostesses for the social hour.

LAURA JO. S. TERRY

Central North Carolina

The Central North Carolina Chapter began its season with a dinner meeting Sept. 20 at Balentine's Restaurant, Raleigh. Mrs. Charles Greene, dean, presided at a short business meeting, after which the group moved to Pallen Memorial Baptist Church. Several members took part in a musical program and new officers were installed. Officers for the year are: Mrs. Charles R. Greene, dean; Geraldine Cate, sub-dean; Norma Grauer, secretary; Kenneth Kerr, treasurer; Nancy Jane Burroughs, registrar.

The chapter was the guest of the Durham Chapter Oct. 12 in a joint meeting in Chapel Hill. Members were invited to gather at the Carolina Inn for a dutch treat supper. The

program was held at the Community Christian Church, with Dr. William Klentz, Duke University, leading the group in singing Gregorian chant, and discussing its use in the Protestant service. Also taking part on the program was Louise Basbas, who demonstrated pre-Bach music on an electronic.

NANCY JANE BURROUGHS

Richmond

The Richmond, Va. Chapter held its first meeting of the 1965-66 season Sept. 14 at St. Stephen's Episcopal Church. Officers were installed for the coming year by Rev. John C. Owen, chaplain: Mrs. William P. Spencer, dean; Beverly Ann Jesse, sub-dean; Mabel Davis, secretary; Martha van de Poncele, treasurer; Ronald W. Davis, registrar; Bruce Keith, librarian-historian; Mrs. Charles R. China, Reginald Slaughter, auditors; Suzanne Kidd, Dr. James R. Sydnor, Mrs. R. Westwood Winfree, executive committee. After the completion of the evening's business, several of the officers shared a program of organ music including: Partita on Was Gott tut, Pachelbel (Dean Spencer); Prelude and Fugue in B Minor, Bach (Sub-dean Jesse); Madrigal and Cortege, Louis Vierne (Dr. Sydnor); Thanksgiving, Salvador (Miss van de Poncele); Processional March, Cashmore (Mr. Keith). A reception followed in the social hall of the parish house.

RONALD W. DAVIS

Columbia

The Columbia S. C. Chapter opened the season auspiciously Sept. 13 in the Shandon Methodist Church choir room with a large attendance which included a gratifying number of new members. New officers are dean, Isabell H. Mauterer; subdean, Hubert W. Tucker; secretary, Dorothy Gilham; treasurer, L. Gregory Pearce; chaplain, the Rev. John M. Barr; board members, James F. Ellsworth, Mrs. David C. Embler, Ralph R. Rozier, and Lee Williams. Members voted to invite Mildred Andrews to hold a master class in Columbia in the spring of 1966. The business meeting was followed by a youth choir festival workshop conducted by Allyn W. Moore, with Gordon Beaver playing the accompaniments. The festival will be held Dec. 12 at Ebenezer Lutheran Church. At the close of the meeting a social hour was enjoyed. Hostesses were Mary Elizabeth Avinger, Lee Williams, and Mrs. Alvin Kelly.

DOROTHY GILHAM

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News of the American Guild of Organists—Continued

Greenville

The Greenville, S.C. Chapter met Sept. 13 at Westminster Presbyterian Church. Dean Freeman Orr presided at the business meeting. Programs for the year were outlined by the sub-dean, Mrs. Donald Meagley. Reports from the Pittsburgh and Birmingham regional conventions were given by Mrs. Meagley and Henry von Hasseln. Following the reading of the Declaration of Religious Principles the meeting was adjourned and refreshments were served.

ROSALIE BRYAN

Spartanburg

The Spartanburg, S.C. Chapter held its Sept. 28 meeting at the First Presbyterian Church. Dean John M. Bullard presented highlights of the 1965-66 program. John Williams, host-organist-choir director presented the evening's program, The Purchase of an Organ. An hour of refreshments and fellowship followed.

ANNA MACGREGOR

Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held Sept. 27 at the home of Dean Robert Wilson. The program for the coming season was planned. How to improve our AGO public image through different mediums of publicity was discussed. Refreshments and a social hour followed.

EARLE C. NORSE

Miami

The Miami, Fla. Chapter had a console party for its regular meeting Sept. 28. We met at First Christian Church where Ronald Beaver, Mrs. George Deedmeyer and Harold Franz were feature organists. The meeting continued at First Presbyterian Church with organists Mrs. Fred Rice Jr., Flo Clarke and Morse Haitwaite. All the music was suitable service music and was displayed for examination. Past-dean Charles Richard and Jeffrey Schleifer of the Little Orchestra Society reported on their European study. New officers are: dean, Kathleen Deedmeyer; sub-dean, Mrs. William Dinning; secretary, Bernice Anner Schmidt; financial secretary, Delores Foden; registrar, Ruth McCook; auditor, David Smith; historian librarian, Mrs. Alva Grafflin; parliamentary, Patricia Simpson.

RUTH MCCOOK

Lakeland

The fall program of the Lakeland Chapter opened Sept. 14 at the College Heights Methodist Church, Lakeland, Fla. A business session was held, at which the goals and activities of the ensuing year were discussed.

DAVID PHILLIPS

St. Petersburg

A dinner meeting for the members of the St. Petersburg, Fla. Chapter was held Sept. 20 at the Suwannee Hotel. Reports of officers were given and installation of the new officers for this new season took place. Mrs. H. L. Dickson, immediate past-dean conducted the installation service. The officers: dean, Sabra Davis; sub-dean, Genevieve Grossman; registrar, Dorothy Berry Kirk; secretary, Elleetta Conlan; treasurer, Evelyn Mae Cherry; librarian, Florence Anderson; the Rev. Donald F. Kockomoor, chaplain. Two \$200 scholarships were awarded to Barry Stevens and Jerry Stanski for organ study. Following the dinner and business meeting the members adjourned to Christ Methodist Church where an organ program Service Music for the Church Year was played by James Biggers and Norma Dobson.

DOROTHY BERRY KIRK

Tampa

The Tampa Chapter held its annual covered-dish picnic Sept. 18 at the home of Henry and Esther Bradley on Lake Calm. An evening of fun and fellowship was enjoyed by the members. The period of devotion was led by Rev. R. M. Standish, who spoke on Music in the Bible. The meeting ended with an informal get-together around the organ and piano in the Bradley home. The chapter sponsored Malcolm K. Wesley, University of Tampa, in recital Oct. 4, at the Seminole Heights Methodist Church. Following the recital, a short business meeting was held. Mrs. Doyle Taylor, dean, read a short history of the Guild, its goal and purposes.

ALYCE LANIER

Louisville

The Louisville, Ky. Chapter met Sept. 14 at the G. F. Gleason home for a picnic supper. Following the business meeting the group went to nearby St. James Episcopal Church where Phares Steiner, Louisville organ builder, spoke on the design of the St. James organ. A demonstration by James Good, Southern Baptist Theological Seminary, included music by Bach, Buxtehude and Powell.

BETTY ANNE STAFFORD

Huntsville

Members of the Huntsville-Decatur, Ala. Chapter sponsored Kenneth V. Turvey of First Methodist Church in its first organ recital Sept. 26. Mr. Turvey is a past-dean of the chapter. New officers included Merlin E. Johnson, dean; Mrs. Errington Brown, sub-dean; Mrs. R. W. Carrel, secretary-treasurer.

ERRINGTON BROWN

Mobile

The Mobile, Ala. chapter met at Mobile College on Sept. 13. The Rev. Daniel A. Creagan, chaplain, installed the following officers: David H. Witt, dean; Robert B. Sawyer, Jr., sub-dean; Douglas K. Morgan, secretary; Rose Adair Brown, treasurer; Esther Knudsen, registrar. Curtis L. Check, head of the college music department gave a lecture-demonstration on early American psalm and hymn-tunes, assisted by the college Madrigal Singers and Mr. Sawyer, theory teacher at the college. Refreshments were served following the meeting.

ESTHER KNUDSEN

Muscle Shoals

The Muscle Shoals Chapter held a luncheon meeting for the season opener Sept. 21 at the Southland Restaurant, Sheffield, Ala. Mrs. O. H. Dodson, dean, presided at the meeting at which plans for the year were announced. These included a recital by Sam Batt Owens and a choral reading workshop by Allen Flowers. Three of the members gave interesting reports on the regional convention in Birmingham, Ala. Officers for the new year are as follows: dean, Mrs. O. H. Dodson; sub-dean, Walter Urben; secretary, Mrs. J. M. Campbell; treasurer, Mrs. Glen Osborne; registrar, Mrs. John Martin; auditor, Mrs. Troy Ragland; chaplain, the Rev. Martin Coleman.

MRS. J. M. CAMPBELL

Chattanooga

The Chattanooga, Tenn. Chapter met Sept. 2 at the Second Presbyterian Church. The program consisted of choral and organ service music played and directed by members Johnny Johnson, Hal Sweitzer, Mrs. James R. Mitchell, Mrs. Stanley E. Rowland, Isa McIlwraith and Joseph Running. Bill Gray, program chairman, announced that Virgil Fox will be the speaker in October, Ronald Tillman, local scholarship winner, will give a recital in November and Pierre Cochereau will be recitalist in April.

Nashville

The Nashville Chapter met Sept. 21 at First Baptist Church. Sharron Lyon was hostess. After dinner in Fellowship Hall Dean Gregory Colson presided over a brief business session and reviewed the 1965-66 year book. Members then assembled in the chapel for a program of tape recordings, with appropriate commentary by Dean Colson, and the Rev. V. Earle Copes, chaplain. The recordings featured highlights of the recent regional convention in Birmingham, Alabama.

ELEANOR DUBUISSON FOSSICK

Memphis

The Oct. 4 meeting of the Memphis, Tenn. Chapter combined ministers' night and the annual Guild service for an exceptionally interesting and successful evening. Dinner was served to 84 members, ministers and other guests at First Presbyterian Church, famous locally for its good food. Dean Idabelle (Mrs. Darrell) Henning, organist-choirmaster, and the Rev. Henry E. Acklen, minister of the host church extended a gracious welcome to the assembled guests. After dinner was served, Mrs. Henning conducted a brief business session. She made special mention of the net results of the membership drive launched in September — six new members, one new subscriber, and four re-instatements. Following adjournment, the group moved next door to the First Methodist Church for the Guild service. The sanctuary choirs of First and Trinity Methodist Churches sang John Wesley's Service of Evening Prayer with Albert Johnson directing from the organ. Paul T. Kicks directed the choirs in the narthex for the Call to Worship and the Benedictory Choral Response. Dr. Roy Williams read the Service. Dr. Comer Hastings delivered the sermon. The presentation drew the largest congregation for a Memphis Guild service. All participated enthusiastically in the service that most of them were hearing for the first time. It was a memorable experience for choristers, ministers, organists and the followers of many faiths who made up the congregation.

EUGENE EASON

Central Louisiana

A buffet dinner, business and a musical program were successfully combined for the Sept. 28 meeting of the Central Louisiana Chapter, held on the Louisiana College campus, Pineville, La. Max Pugh, new dean, introduced nine new members, distributed yearbooks, called attention to the recital of Robert Anderson in October, and asked about summer musical activities of members. A program was given by Mrs. Leslie Davis, contralto and Jon Barker, baritone.

VIRGINIA M. HOWARD

New Orleans

The New Orleans Chapter held a minister-organist dinner at the Munholland Memorial Methodist Church, Metairie, La. on Oct. 4. Members of a panel who discussed congregational singing were the Rev. Donald George, the Rev. Dr. Avrey Lee and the Rev. A. W. Townsend. A year of outstanding events is planned under the leadership of Dean Lorraine Alfaro and Sub-dean Richard S. Ruck.

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News of the American Guild of Organists — Continued

Baton Rouge

Observing the recent passing of the late Dr. Albert Schweitzer, a service was held in the First Methodist Church, Baton Rouge, La., Sept. 19. Dr. Dana Dawson, Jr., host-pastor showed slides he made in 1961 when he and his father, the late Bishop Dana Dawson, visited Dr. Schweitzer at Lambarene, Co-operating in arranging the musical portion of the program were the Rev. Warren Blake-man, Dr. Earl Redding, host director, and Chapter Dean Elizabeth Thames Pierce, FAGO, organist. The prelude consisted of the playing over the sound system one of Dr. Schweitzer's recordings of Bach works, News accounts of the Schweitzer funeral reported that members of the hospital staff sang the German Chorale, Ach bleib mit deiner Gnade. The setting of this for organ by Reger was used at the offertory. Dr. Dawson's lecture and the showing of his slides provided an insight into the intimate life and work of Dr. Schweitzer.

ELIZABETH THAMES PIERCE

South Arkansas

A meeting of the South Arkansas Chapter was held Sept. 21 at the First Presbyterian Church, El Dorado, with Dean Susan Baker presiding. Plans for ensuing meetings were outlined. Mrs. Baker introduced William Risinger, Casavant representative, who lectured on Modern Trends in Organ Building. Various tonal qualities were demonstrated with tape recordings.

VIOLET GILLER

Tulsa

Dean-emeritus Marie M. Hinc, AAGO, conducted the installation of incoming officers of the Tulsa Chapter Oct. 5 at Trinity Episcopal Church for the first fall dinner meeting. Following a brief business session, all adjourned to attend a recital played by Dr. Richard Enright, Northwestern University. His program appears in the recital section.

MRS. JAMES E. WATKINS, JR.

Central Arkansas

The Central Arkansas Chapter met Sept. 14 at the first seasonal meeting in Christ Episcopal Church, Little Rock. The meeting started with a social hour followed by a dinner at which two electronics were played by Georgene Steele and Dr. Burt O. Miller. The invocation was given by the Rev. Ronald W. Spangenberg, Jacksonville, Ark. Mrs. Morris Jessup and Mrs. Conrad Farrel were hostesses. At the business meeting the following new officers were introduced: Herman Hess, dean; Mrs. Maynard Hall, sub-dean; Eugene Locklar, registrar; Helen Martin, corresponding secretary. The program consisted of members' resumés of summer workshops and trips abroad. Reports were given about the Birmingham convention. Mrs. Steele played popular style selections. A panel discussion on problems which confront the church musician enlisted H. Merlin Kelsey, J. Glenn Metcalf, Jack B. Jones, with John Summers as moderator.

HELEN MARTIN

Lexington

The Lexington, Ky. Chapter met Sept. 14 at the country home of Mrs. William Lloyd Mahan for a buffet supper. Program plans for the year were announced and include: organ recital and lecture by Arnold Blackburn, University of Kentucky; clavichord recital by Eugene Maupin, Bristol, Va.; organ improvisation discussion and demonstration by Robert Quade; Music for the Roman Catholic Church; student competitive program; concert and choral group at Georgetown College; Church Service Music from Many Lands; lecture by Alec Wyton, national president. Era Wilder Peniston, Asbury College, Wilmore, Ky., reviewed the Ohio Valley regional convention.

MARTHA OPHELIA WHALEN

North Louisiana

The North Louisiana Chapter opened the season with a choral conducting and new choral music workshop on Aug. 27-28 at First Baptist Church. Dr. Lloyd Pfautsch, Southern Methodist University, Dallas, conducted the classes. All area choral directors were invited to take part in the demonstrations, which was a rewarding experience for everyone. William Teague also led a two-hour discussion of new organ music. The first regular meeting of the season was held Sept. 13 at the home of Dean Lucille Bond. After a short business meeting study was resumed of canticles and chants led by Norman Fisher and Mr. Teague. The new program for the year was announced, with many interesting events on the calendar.

CORRIE S. SHAMP

Corpus Christi

The Corpus Christi Chapter met at Oak Park Methodist Church Sept. 14 for a covered dish dinner and report on programs for the coming year. Mrs. Tom J. LeBleu was host organist. Dean Les Peart explained the newly organized Corpus Christi organ series which will sponsor four concerts during the next nine months. A monetary contribution will be made to the series, and the Chapter will be listed as a patron on the programs. They will also provide hosts and hostesses at the receptions following each concert. The first concert will be played by William Teague at First Methodist Church, Oct. 11.

MARCIA CARAVANTES

Lubbock

Approximately 40 members and guests attended the first meeting of the season Sept. 13 at St. John's Methodist Church. A sumptuous dinner was followed by a business meeting at which Kent Hill outlined the programs for the year. New officers are: Harold Dutton, dean; Kent Hill, sub-dean; Mrs. H. W. Wylie, recording secretary; Betty Jones, corresponding secretary; Cecil Bolton, reporter. The program following the dinner and business meeting was a discussion led by Dortha Barrett on New Materials for Organ.

CECIL BOLTON

Houston

The Houston Chapter opened what promises to be a busy and exciting year Sept. 21, with a covered dish dinner at Bethany Methodist Church, hosted by Sue and Paul Ofield, host organist and choir director. The new dean, Lorene K. Whitley brought greetings to the group and advised of forthcoming musical events including Robert C. Bennett's organ recital Sept. 22 at St. Luke's Methodist Church; a choir and organ clinic at Bethany Methodist Church, Sept. 25; a program of music for organ, recorder, harpsichord and guitar at St. Ambrose Catholic Church under the direction of George Shultz, Sept. 26; and the Oct. 12 recital of Gerre Hancock, Mr. Bennett, state chairman and past-dean of the chapter, reported on latest changes and requirements in Guild examinations and made available literature for those planning to take the examinations. Dr. Robert J. Jones, FAGO, new organ department head at the University of Houston, was introduced and welcomed along with other new members, subscribing members and guests. Sub-dean Lewis Zailer, Houston Baptist College organ departmental head, introduced the master of ceremonies for the evening, Dr. Walter Purdy, University of Houston, who diverted the group with instructions and demonstrations of the Hawaiian "Puili" sticks. The group substituted knives and forks for puili sticks and rhythmically joined in several Hawaiian songs, followed by the singing of some rousing Czech folk rounds, after which Bill Knight demonstrated the new Allen Theatre Model with a lively group of ballades and show tunes. Bob Bennett presented his "Baker's Dozen," a group of strikingly costumed men and women drawn from his St. Luke's choir, who brought two groups of crisp, fresh arrangements of tunes that ran the gamut from sea-chanteys to current Broadway hit tunes. They were accompanied at the piano by Mrs. Walt Christensen, Mr. and Mrs. George A. Wilcox, Jr., sang a nostalgic group of love duets in the Nelson Eddy-Jeanette McDonald style, with Rob Landis at the piano. Following a final song-fest, members lingered around to try the Allen and to become better acquainted with one another.

ARLINE M. HASKELL



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Diapason 16'
Bourdon 16'
Dulciana 16'
Principal 8'
Flute 8'
Octave 4'
Gedeckt 4'
Mixture 11'
Posaune 16'

SOLO (SWELL)

String Diapason 8'
Salicional 8'
Vox Humana 8'
Oboe 8'
Solo to Swell 16'
Solo to Swell 8'
Solo to Swell 4'

SWELL

Bourdon 16'
Dulciana 16'
Hohlfloete 8'
Geigen Principal 8'
Geigen Octave 4'
Flute 4'
Nazard 2 1/2'
Flautina 2'
Sifflote 1'
Chimes
Harp
Dulcimer

CHOIR

Diapason 8'
Melodia 8'
Dulciana 8'
Gemshorn 8'
Octave 4'

Flute Traverso 4'

Dulcet 4'
Nasat 2 1/2'
Blockflote 2'
Seventeenth 1 1/2'
Nineteenth 1 1/2'
Clarinet 8'
Krumhorn 8'
Solo to Choir 8'
Solo to Choir 4'

GENERAL

Contra Virole 16'
Open Diapason 8'
Bourdon 8'
Dolcan 8'
Gamba 8'
Octave 4'
Gedeckt 4'
Geigen 4'

Super Octave 2'

Doublet 1'
Mixture 11'
Fagott 16'
Trumpet 8'
Clarion 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'

GENERAL

Main Tremolo
Swell Flute Tremolo
Chorus Off
Swell Flute P
Great Choir Flute P
Gt. Choir Fl. Treb. P
Swell Fl. Rotor Off
Gt. Choir Fl. Rotor Off
Diap. to English Diap.

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Three Great Pistons
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News of the American Guild of Organists—Continued

Dallas

The Dallas, Tex. Chapter met Sept. 21 for its first fall meeting in the Kessler Park Methodist Church with Dean Robert Anderson presiding. The season's recital series was announced to include Clyde Holloway Nov. 16, U. of Texas Madrigal Singers, Jan. 11, Clarence Ledbetter March 8 and Pierre Cochereau April 19. Following dinner and a business meeting a program was performed by Dale Peters, harpsichord, Juanita Teal Peters, contralto, and Mildred Sale, narrator, all from Denton, Tex. The History of Queen Elizabeth's Harpsichord used music of 17th, 18th and 19th centuries with Purcell, Morley, Couperin, Haydn, Stephen Foster and others represented. Costumes of the different periods were worn. The narration, written by Mildred Sale, was based upon historical facts about a harpsichord once owned by Queen Elizabeth.

MARTHA BINION

West Texas

The West Texas Chapter met Sept. 17 in the home of Mrs. H. P. McClintock, Midland. Dean Allison Salley conducted the business session at which Mrs. Arnold Leander was elected historian and librarian, and Mrs. Forrest Baker was elected sub-dean for the remainder of the year, replacing Mr. Gordon King who is moving from the city. Recitals of Ladd Thomas and Kent Hill were announced and George DeHart discussed plans for our junior choir festival in March. Mrs. McClintock demonstrated and discussed harp playing.

MONA RUTH DICKSON

El Paso

The El Paso, Texas Chapter met for a potluck supper Sept. 29 in the home of Dean Roy Wilson. The program consisted of new Christmas music played by David Ottison, Jay Fargason and Roy Wilson. Reports of our regional convention were given by Grace Moore and David Ottison. Plans were completed for the master class and recital of William Teague Oct. 25 in First Presbyterian Church. Several new members were introduced and year books were distributed.

DOROTHY NAYLOR ANDREWS

Los Angeles

The Los Angeles Chapter's first dinner meeting of the year was held on Oct. 4 at the University of Southern California. After-dinner speaker was Dr. Raymond Kendall, dean of the School of Music, USC, music commentator and critic, and director of the new music critics program sponsored by the Ford Foundation at USC. Dr. Kendall spoke on The Organ and Music Criticism. Dr. Irene Robertson, chairman of the USC organ department, was recitalist of the evening in a program of contemporary works noted in the recital pages.

JANICE W. MITCHELL

Contra Costa

The Contra Costa Chapter met Sept. 27 at the home of Past-dean William Stone in Walnut Creek. Dean Donald Hartsell outlined the meetings for the year and announced the engagement of Pierre Cochereau for the annual workshop and recital to be held April 26-27 at St. Mary's College, Moraga. Members were invited to several recitals to be sponsored by the San Francisco Chapter and to a series of recitals to be given by Mr. Stone at St. Mary's College. This year a number of beginning workshops for organists who desire practical instruction in service playing will again be taught by Kenneth Mansfield. After Freda Booth and Donald Hartsell performed the Sonata in D major for two pianos by Mozart, members and their guests enjoyed social activities and refreshments.

LOIS HILL

San Jose

The Sept. 17 meeting of the San Jose Chapter consisted of a concert played by Raymond Boese at the Saratoga Federated Church. Mr. Boese's program is listed on the recital pages. The following day Mr. Boese gave a workshop for local teachers discussing articulation, pedal technique, interpretation of ornaments, and other problems relating to the teaching of organ playing. In addition he showed various teaching pieces useful for specific technical problems; some time was spent on service music.

JOHN F. KRAUS

Long Beach

The year's first meeting of the Long Beach Chapter was held at the Bethany Christian Reformed Church, Bellflower, Cal. After a fine dinner a short business meeting was held. Dr. Paul Stroud, the chapter's new program chairman, announced his committee's plans for the new year. Many exciting programs have been planned. The group then adjourned to the church to hear a recital by John H. Schneider, Riverside.

ROBERT D. HEALY

Helena

The Helena, Mont. Chapter sponsored an invitational tea Sept. 12 at the home of Mrs. Brian O'Connell. All area church musicians and ministers were invited. A varied musical program included music of Handel, Mozart, Bach and Grieg. The first regular meeting of the current season was held Sept. 21 at Carroll College. A short business meeting preceded the program for the evening in which Joseph Munzenrider, AAGO, discussed hymnology and hymn playing.

MRS. STEPHEN C. GROSE

Tacoma

The Tacoma, Wash. Chapter held its first meeting of the season at Central Lutheran Church, Sept. 13. Opening with a short business session the following officers were announced for the current season: Mrs. E. D. Schumacher, dean; Elma Rosenberger, sub-dean; Mrs. Karl A. Lukens, treasurer; Donald F. Lewis, corresponding secretary; Reginald Heafield, recording secretary. After the business meeting Orpha Moser played a short program of service music on the rebuilt Balcolm and Vaughan organ: Variations on Blessed Jesu, Walthers; Prelude on an Ancient Welsh Tune, Noble; Overture to Reformation Cantata, Christiansen. Eva Neuman, Mrs. Ted Baker and Rodney Trostad gave resumés of the regional convention at Portland, Ore., which were entertaining and informative. Refreshments and fellowship concluded the evening.

REGINALD HEAFIELD

Walla Walla Valley

The Walla Walla Valley Chapter met Sept. 21 at the First Baptist Church, Walla Walla, Wash., Dean Marcia K. Wilke, officiating. Reports on the Northwestern regional convention in Portland in June were given by Clara M. Cousins and Stanley R. Plummer. Mrs. Cousins gave a detailed account of the masterclass by Mildred Andrews, and Mr. Plummer added to his remarks on the various programs, a report of trip to the East Coast, with time spent at Tanglewood, Boston, New York City, and a visit to the Casavant Organ factory at St. Hyacinthe, Quebec.

LOIS H. JACOBSEN

Ozark

The Ozark Chapter opened its fall season with a dinner Sept. 7 in the studio of Mrs. Lloyd Clinton, Carthage, Mo. Dean M. Raymond Payne conducted a brief business meeting at which programs for the year were discussed. The group then participated in a mixer and humorous program led by Jerry Byrd depicting the numerous problems of a choir director.

CELESTE S. RICHARDSON

Portland

The Portland, Ore. Chapter met Sept. 28 at First Presbyterian Church. Dean Florence Abel opened the business meeting. Host James Welty extended greetings. Problems of removing, rebuilding and replacing the multi-purpose Aeolian-Skinner organ in Portland's Civic Auditorium were outlined by representative Dr. D. Deane Hutchinson. A period of discussion followed. Mr. Welty and Ronald Wellander conducted a refreshing approach to choosing Preludes, Offertories and Postludes. Because of the late hour, only a portion of their following program was played. Mr. Welty's program: Plaint on Psalm V 1:2, Whitlock; Prelude in A minor, Titcomb; The Last Supper, Weinberger; Schönster Herr Jesu, Schroeder; Passacaglia, Walton; Improvisation, Willan. Mr. Wellander's program: Fughetta, Frescobaldi; Statement in Contemporary Style, Bender; Doxology, Crane; Christ ist erstanden, Graven; Easter Hymn, Walton. Refreshments were served in the Whitman Room by Mrs. Welty and Mrs. A. K. Gaylord.

REBA M. PAYNE

Lincoln

The Lincoln, Neb. Chapter met Oct. 4 at Bishops Cafeteria for dinner. Later the group toured the new First Baptist Church. Dean Ernest Bedell presided at the business meeting. The remainder of the evening was spent preparing the publicity for the recital by Gertrude Hancock, Oct. 26, at Holy Trinity Church.

MRS. WALTER E. WITT

Clinton

The Clinton, Iowa, Chapter met Sept. 12 at St. Paul's Evangelical Lutheran Church, Dixon, Ill., with Mr. and Mrs. Crawford Thomas as hosts. The meeting was opened by Dean Frances Munson. Mr. Thomas discussed pitfalls encountered in the selection of offertory music. Arline Boerema and Mrs. Thomas then played a variety of suitable offertory selections, giving opportunity for a discussion of each. After the business meeting refreshments were served by the hosts.

NAOMI HOWELL

Southeastern Minnesota

The season of activities for the Southeastern Minnesota Chapter was opened with the annual organist-choir-director-minister smörgåsbord dinner Sept. 27 at the Holiday Inn, Rochester. A panel consisting of Jan Furlow, Fern McKnight, the Rev. John Serkland, and Dr. Wesley Ewert, with Dean Robert Scoggin moderator, led an enthusiastic and lively discussion on the subject Developing and Improving the Church Music Program. Members of the executive committee were introduced to the group by Dean Scoggin.

MARIAN TREDER

Wichita

The Wichita, Kans. Chapter met at St. James Episcopal Church Sept. 7 for a study of the requirements of the Service Playing, Associateship and Choirmaster examinations. The Rev. Benjamin Harrison, host organist and choirmaster, lectured on chant and the liturgical portions of the service. Why Qualify? was the program title. Members playing were: Ella Franz, Carolyn Longstaff, Carolyn Howell and Alvie Loewen. Dean Janet Wittmer presided.

Dorothy Addy opened the Chapter's season with the recital at First Methodist Church Sept. 26 listed in the recital section. Dorothy Sandquist, timpanist, assisted.

MRS. ALVA McNEW

Mason City

The Mason City, Iowa Chapter met Sept. 21 in the New Zion Lutheran Church in Clear Lake for a potluck dinner for its opening meeting of the season. There were 40 members and guests for the dinner and program which followed. Mrs. Loren Sadler sang. A French horn, organ and vocal trio followed, with Ludvig Wangberg on French horn; Mrs. Sadler; and Mrs. A. E. Folkmann, organist. Mrs. R. E. Patton, dean, conducted the business meeting following the program. A tour of the new church and its facilities and acoustics was conducted by the pastor and Mrs. Folkmann.

MRS. W. F. SELENE

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News of the American Guild of Organists—Continued

Arrowhead

The Sept. 21 meeting of Arrowhead Chapter at St. Paul's Episcopal Church, Duluth, Minn. was the annual meeting at which the organists were hosts to their ministers and their wives. After dinner arranged by Mrs. Arthur Tengquist, Mrs. H. L. Granquist and Mrs. L. C. Coffin talks were given by the Rev. Thomas G. Phillips, St. Edward's Episcopal Church, and Rev. Roger M. Kunkel, Lakeside Presbyterian Church on the relationship between organist, minister and church. Following the talks an informal period of questions and general discussion took place. Ruth Alta Rogers was presented a corsage in honor of her many years of help to the chapter within her years of service at Pilgrim Congregational Church. Dr. Addison M. Alspach was awarded his past-dean pin by Donald H. Andrews, dean.

ISABELLE B. JOHNSON

Wisconsin River

The first meeting of the Wisconsin River Chapter was held Sept. 26 at Wisconsin Rapids. A prelude by Wanda Langton, organist of the host church, demonstrated the resources of the instrument. Dean Sterling Anderson, Wausau, explained the principals and goals of the AGO for visitors present. The program, in charge of sub-dean Richard Schumacher, also of Wausau, included the singing of 20 assorted anthems by those present, with an opportunity to evaluate the anthems as possible additions to the repertoire of the various choirs represented.

MRS. A. S. ERICKSON

Milwaukee

Members of the Milwaukee Chapter met Sept. 26 at the Summerfield Methodist Church to hear a program by members. The offering received at this event is used for the scholarship fund. The recently installed Schantz organ was used. A string trio composed of Robert Plack, Mrs. Robert Mennicke and Walter Mennicke with Edward Wise at the organ played two sonatas by Mozart. John Schuller played the Bach Prelude and Fugue in G major. Robert Erdman, works of Sweelinck and Pachelbel. The choir of the North Shore Presbyterian Church, Eric Jensen, director, and Raymond Nott, organist sang selections by Palestrina, Mozart and Bach. The program concluded with sub-dean, Phyllis Stringham playing Triptych on Psalm 86, Piet Kee. Following dinner, Dean Wesley Skilton conducted a short business meeting. Discussion centered around two main topics: a contest for church composers to be sponsored by the chapter, and a suggested letter to be sent to national headquarters in which the chapter would express approval and special commendation to National President Alec Wyton for his efforts in behalf of the Guild. The Guild *Quarterly* was praised and several expressed the hope that it would be continued.

WALTER DERTHICK

Blackhawk

Blackhawk Chapter held its first meeting of the season Sept. 15 at First Methodist Church, Moline, Ill. Mary Silliman, choir director and Kenneth Lowenberg, organist, discussed contemporary choral and organ publications. New officers for the year are: Helen VanCamp, dean; Edith Meier, sub-dean; Mrs. Erick Holmer, secretary; James Galley, treasurer; Kenneth Lowenberg, publicity.

KENNETH LOWENBERG

HEILLER CLASS AT EVANSTON

The North Shore Chapter sponsored a recital and master class by Anton Heiller Sept. 26 at Alice Millar Chapel, Evanston, Ill. A near-capacity audience heard the afternoon recital listed in the usual section. After an informal sit-down dinner at nearby First Methodist Church, a crowded choir gallery back at the chapel attended the master class. Playing for Mr. Heiller's comment and criticism were: Lynda Copeland, representing the host chapter and playing the Distler *Wachet auf Partita*; James Leland, Northwestern University playing two *Clavierübung* chorales; Lillian Robinson, Moody Bible Institute and dean of the Chicago Chapter playing four *Orgelbüchlein* chorales, and John Walker, American Conservatory, playing the Bach *Fantasia and Fugue in G minor*. Mr. Heiller made many suggestions as to phrasing, tempo and registration and played often to illustrate his points.

Whitewater

The Whitewater Valley Chapter met Sept. 13 at the First Presbyterian Church, Connersville, Ind. Dean Robert S. Byrd, installed the officers for the coming year. Robert Grove moderated a panel discussion on the place of music in the church service, types of music used in various churches, and standards and restrictions imposed in the churches represented. Panel members participating were: Dean Byrd, Mary Slade, Mrs. Roy Adams, Alta Lewis, Genette Garton and Loretta Heeb. Miss Heeb also discussed recent changes in the music of the Roman Catholic Church. Mrs. Wesley Harrison, Mary Long, and Mr. and Mrs. Harold Baker served refreshments.

RUTH DODDRIDGE

Galesburg

The Galesburg, Ill., Chapter had its first meeting of the fall season Sept. 21 in the Building for the Fine Arts, Knox College. Members and guests assembled in the Round Room where Dr. Charles Farley showed slides of churches and organs in the New England States and Eastern Canada which he had visited in the summer. Later the group proceeded to the rehearsal hall where Dr. David Daniels, director of the Knox-Galesburg Symphony Orchestra gave a preview of his lecture-recital on the Baroque Period which he performed for the public Oct. 3. He played settings of *Our Father Who Art in Heaven* by four different composers, and *Four Variations on an English 17th Century Folk Song*, Sweelinck, first describing distinctive features of each variation. Year books were distributed and it was announced that Elizabeth Hamp, state chairman, would be in charge of the October meeting. Hosts at the coffee hour which followed were Lucille Rochlus and Dr. Farley.

ADELINE ROSINE

Springfield

The Springfield, Ill. Chapter met Sept. 19 for a casserole supper at the Charles Moore home. After a short business meeting led by Dean Virginia Schnepf; a new film produced by the Reuter Organ Co. was shown.

MAXINE NOLAN

East Central Illinois

The first meeting of the season of the East Central Illinois Chapter was held at University Place Christian Church, Champaign, Sept. 26. Dean Betty Matzdorff outlined the proposed activities for the year. Some aspects of the organizational and rehearsal techniques of the Metropolitan Opera National Company group which appears at the University of Illinois in October were discussed by Kenneth Cutler. A tour of Stephen Fisher Chapel was conducted by Paul Pettinga who explained the symbolism in the recently installed windows. Mr. Pettinga then demonstrated the newly installed Rodgers organ also located in the chapel. Refreshments followed in the church parlor.

RONALD A. HOUGH

Evansville

The Evansville Chapter held a get-acquainted meeting at First Baptist Church, Sept. 20. Prior to this meeting members had been assigned a church in the area whose organist and/or choir director was not a Guild member, the purpose being to interest those musicians not in the Guild. Mrs. Harris Erickson, dean, read the aims and purposes of the AGO. Robert Rapp, minister of music at the host church and voice instructor at Evansville College spoke on *Worship and the Arts*. A social hour followed the brief business meeting.

MRS. B. T. FAITH

Muncie

The Muncie Chapter held a buffet dinner meeting Sept. 27 at the First Presbyterian Church. Following a time of fellowship the group held a rededication service in the church chapel. Florence Arnold played organ selections, program booklets were distributed and Ruth Wakeland, program chairman, outlined chapter plans for the year. Dr. Robert Lodine was to hold a church music workshop Oct. 15 and 16.

MRS. JAMES W. MAIDLAW

Indianapolis

The Indianapolis Chapter met Sept. 14 at the Speedway Christian Church. Reports of the regional convention held at Ann Arbor, Mich. were given by Fred Koehn and Clarence Elbert. Installation of officers was led by Chaplain Robert Schilling. A recital was played by Foster Hotchkiss, host minister of music, on the three-manual Holloway organ.

MRS. R. K. INGELS

Flint

The Flint, Mich. Chapter began the season with its annual clergy-musician dinner, Sept. 27, at the Community Presbyterian Church. Speaker of the evening was the Rev. Derwyn Jones of Windsor, Ont. In his stimulating talk, he raised questions for both the clergy and musicians to ponder regarding their relationship to each other and to their work. A past-dean's pin was presented to Richard Harvey. The chapter sponsored a recital by Gale Enger at St. Paul's Episcopal Church, Flint. The next evening Mr. Enger held a workshop for members of the group at the Court Street Methodist Church and several daytime hours were set aside for private lessons. Chapter officers are: Edward Carambula, dean; Mrs. Vasil Karpelenia, sub-dean; Mrs. Verne Rood, secretary; John Ritter, treasurer; Richard Harvey, executive committee member; Mrs. John Ritter, press committee chairman; Walter Berry, membership committee chairman; Corene Domine, hospitality committee chairman; and the Rev. Herbert Crandell, chaplain.

JOANNE RITTER

PAUKERT ON IMPROVISATION

The Chicago Chapter's annual open house was held Sept. 20 in the spacious choir gallery of the First Presbyterian Church, La Grange. James Thomas was host to nearly 90 members and friends. Dean Lillian Robinson presided and introduced the program.

The evening was devoted to a session on improvisation which the young Czech organist, Karel Paukert, came up from Washington University, St. Louis, to conduct. Building upon some of his ideas for developing the skill in less than expert theorists (independent single-line styles, medieval modes, two-part inventions above pedal points etc.) in which he asked for and used volunteers, he went to more advanced types. The session ended with a striking and exciting improvised Alleluia for organ and voice on which Mr. Paukert was joined by soprano Noriko Fujii, Fulbright scholar from Tokyo.

A reception and refreshments followed.

Rockford

The Rockford, Ill. Chapter began a new season of activity with a tour of organs in Belvidere, Ill. Led by Clarence Helsing, the group first visited the tracker organ at First Baptist Church, built by John Brown of Wilmington, Del., and the only remaining one of its kind in the area. Then the group went to Zion Lutheran Church to hear the two-year-old installation of a five-rank Ernest M. Skinner organ, rebuilt and redesigned by the Frazee Organ Co. Future events include a visit to the organ built in his home by Richard Bates, and a recital by Flor Peeters. Mrs. Arthur W. Johnson is dean.

Saginaw Valley

The Saginaw Valley Chapter met Sept. 28 at St. Matthew's Lutheran Church, Bridgeport, Mich. Dean George Davey conducted a business meeting at which plans were made for a guest recitalist to play at the next meeting. Host-organist John Shawhan discussed the recently installed organ in the church after which Dr. F. T. Meisel played *Partita on O God, Thou Faithful God* and *Five Preludes and Intermezzi* of Hermann Schroeder, and Fred Lake played *Presto, Concerto in F, Handel, Rhythmedre, Vaughan-Williams, and Impromptu, Vierne*. Summer workshop reports were given at the refreshment period which closed the evening.

MIRIAM ENSZER

Muskegon

The September 18 meeting of the Muskegon Lakeshore Chapter was in the form of a potluck dinner followed by a service of installation for the officers of the coming year. The Rev. Paul Lindstrom conducted the service in Our Savior's Lutheran church, using its liturgy and also the AGO Declaration of Religious Principles. Mrs. Walter Beyer was organist. The evening's program was provided by three student organists, Paula Christopherson, Mary Milkamp and Jacquelyn Rose. Hostesses were Irene Kolkema and Mrs. Walter Beyer.

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News of the American Guild of Organists—Continued

Pittsburgh

The Pittsburgh Chapter held its first meeting of the season Sept. 13 at St. Bernard's Church, Mt. Lebanon, with Joseph Michaud as host-organist. 105 members attended the dinner. Dean Mary Louise Wright conducted a brief business meeting. A two-hour demonstration-lecture followed by Anton Heiller seated at the Casavant organ, making remarks and suggesting registration for each piece. Then he performed about 40 chorale preludes of the Bach Orgelbüchlein. Recognition was given to Gerald Crawford for making the arrangements for the fine program.

JANET NETTROUR

Cleveland

The Cleveland, Ohio Chapter went on an organ tour arranged and planned by Thomas Shellhammer. A chartered bus and several cars took 92 members and friends to four churches of organ-architectural interest, stopping at First Baptist Church, where F. Broadus Staley gave a short history of the church, explained the stained-glass windows, and played the large Austin organ. The group then visited Gesu Church, where Dr. Louis Balogh explained and demonstrated the Schantz organ. From there, the tour proceeded to the First Unitarian Church, where Robert L. Shepard explained the music program—the instruments for which include a small, unenclosed Holtkamp organ, a harpsichord, a concert grand piano, a resident string quartet—as well as the choir. Robert Shaw is the minister of music. After Dean John Herr gave a short demonstration of the organ the group went to St. Christopher's-by-the-River, Gates Mills, where Thomas Shellhammer directed a choral evensong, including the repetition by all present of the Declaration of the Religious Principles. Following the service, guests strolled around the lovely setting for this church built in 1853, while Frank Griesinger played a recital on the carillon. A box supper followed in the church dining hall.

DOROTHY B. ASTON

Dayton

The Dayton, Ohio Chapter opened the season with a pot-luck dinner Sept. 13 at the home of Evelyn Mann. Dean Burton Weaver outlined the year's program with emphasis on the annual church music workshop Oct. 17 and 18. The faculty was Robert Rayfield, T. Charles Lee and Virginia Cheesman. Lowell Riley, Columbus, lectured on Sights and Sounds of European Organs.

DENISE M. GREINER

Central Ohio

The opening meeting of the Central Ohio Chapter was held Sept. 13 at Gethsemane Lutheran Church, Worthington. Following a covered dish supper, Dean Edward Johe led the business meeting. Programs this year will be centered around two aspects: high standards and artistic goals, and the practical problems of playing and directing in churches. The concert series was announced with particular attention called to two new instruments to be played: a Noehren at the Indianola Presbyterian Church and a Casavant at the Boulevard Presbyterian Church. The chapter suffered a loss with the death in late August of Dr. William Bailey, composer and teacher of composition and organ at Capital University. Dean Johe conducted the group in a reading of several anthems, followed by a quick perusal of contemporary organ music suitable for small organs.

ELEANOR L. CLINGAN

Detroit

The Sept. 20 meeting of the Detroit Chapter was held at the Grinnell Brothers Music Co., Woodward Ave. store. Dean John Andrews introduced Robert Burton, recently appointed organist and choirmaster of All Saints Church, Pontiac. New executive committee members are: John Grain, Ruth McRae, Vernon Smitley and Ray Ferguson. William Giles provided interesting descriptions of instruments, locations and programs he attended at the RCCO Convention at Hamilton, Ont. in August. The main feature of the meeting was a demonstration of the new Hammond G-100 by Eric Knox of the Grinnell staff. His presentation included the accompanying of a mixed octet through a cross-section of church music. At the close of the program, all adjourned to a buffet of light refreshments provided by the management.

DALOS GROBE

Lockport

A corn and weiner roast at the home of Mr. and Mrs. Charles Robertson, Newfane, opened the current season of the Lockport, N.Y. Chapter Sept. 12. The following standing committees were appointed by the dean: festival—Cecil A. Walker; telephone—Mrs. Arthur Kirkpatrick, Grace TenBroeck; publicity—Bessie A. Clifford; membership—Richard Touhey. Programs for the year and new membership lists were distributed. The evening's entertainment was provided by Mr. Walker who showed slides taken on vacation in Vermont.

BESSIE A. CLIFFORD

Canton

The annual Guild vesper service of the Canton, Ohio Chapter was held in Zion Lutheran Church Sept. 27. Organists participating were David C. Bower of the host-church, Nancy Beighley, Heide Garbe, and Mrs. Samuel Kvasnica. The Senior Choir of the church sang under the direction of Gene B. Moss. The Rev. David Brady was the preacher for the service, and The Rev. William Briggs, Chaplain of the Canton Chapter, was liturgist. Following the service a business meeting was held at which James Chidester was elected dean, and Gene B. Moss, sub-dean, to succeed Mr. and Mrs. Roger Koerner who have accepted new positions in California. Refreshments were served following the meeting.

GENE B. MOSS

Johnstown

The Johnstown, Pa. Chapter opened its fall program Sept. 21 with a dinner meeting at the Monte Carlo Restaurant. New officers assumed their roles as follows: dean, Mrs. James B. Antes; sub-dean, William Stahl; secretary, Mrs. Harold Lohr; treasurer, Mrs. Robert Harbaugh; registrar and chaplain, The Rev. Martin D. McCamley. A program of song and wit was performed by Nan C. Neugebauer of the Pittsburgh Chapter. Homer Wickline, also of the Pittsburgh Chapter, provided members with first hand experience from his latest European trip. Several guests from the Central Pennsylvania Chapter (Altoona) added to the attendance.

THE REV. MARTIN D. MCCAMLEY

Rochester

The first fall meeting of the Rochester Chapter was a picnic held at Mary Dann's home, at Henrietta. Dean Richard Lansing presided at the business meeting, at which plans were discussed for the Anton Heiller recital. Mr. Heiller played at the Lutheran Church of the Incarnate Word, Sept. 28. The recital was jointly sponsored by the Eastman School of Music and the chapter. It is listed in the recital pages.

BERNICE R. WATSON

Buffalo

The 1965-1966 program of activities of the Buffalo Chapter started with a dinner meeting Sept. 28 at the Lakeview Hotel, Lakeview, N. Y. The speaker of the evening was the Rev. Herbert Harrison, Asbury Delaware Methodist Church. This was followed by a program of Jewish music sung by Cantor Gerald DeBruin, Temple Beth El. Chairmen of the evening were Mrs. Harlow Davis and Squire Haskin.

V. MABEL GUTHRIE

Akron

The Akron, Ohio Chapter opened its season Sept. 13 at the Westminster Presbyterian Church. Following dinner Dr. Farley Hutchins gave a lecture demonstration on piano technic for organists, using Duprè's *Traité d'Improvisation* as a text book. There were also work sheets containing a table of daily exercises for the members to take home and use. Forty members journeyed to Oberlin Oct. 4 where after dinner at the Oberlin Inn they were given a conducted tour of the new conservatory building. The large organ in the concert hall was demonstrated as well as the two manual organs in the studios and the smaller practice organs. All present considered it a most worthwhile evening.

LOUISE INSKEEP

Northeastern Pennsylvania

The Northeastern Pennsylvania Chapter met Sept. 27 in the parish house of St. Luke's Church, Scranton, with Dean Helen Bright Bryant presiding. Plans were made for a recital by Ray Ferguson Oct. 27 at the Green Ridge Presbyterian Church, Scranton. A choir festival to be held in the spring was discussed. The chapter hopes to make this 50th anniversary year a memorable one.

HELEN FITZE RAWLINGS

Central Pennsylvania

The Central Pennsylvania Chapter held its Sept. 19 meeting in Ashville at the home of Don Gezon with Dean Mildred Taylor presiding. Plans were made for Robert Baker's recital in November. Following the buffet supper organ music was enjoyed in addition to recordings of well-known artists.

MARY E. WERTZ

Huntington

Members of the Huntington, W. Va. Chapter met Sept. 20 at the First Congregational Church for supper. The program for the evening entitled *With Stringed Instruments* included violins, viola, and harpsichord. A business meeting was conducted by Dean Henry McDowell. He announced a recital in November by Dr. George Markey.

MRS. HARRY COHEEN

Western Michigan

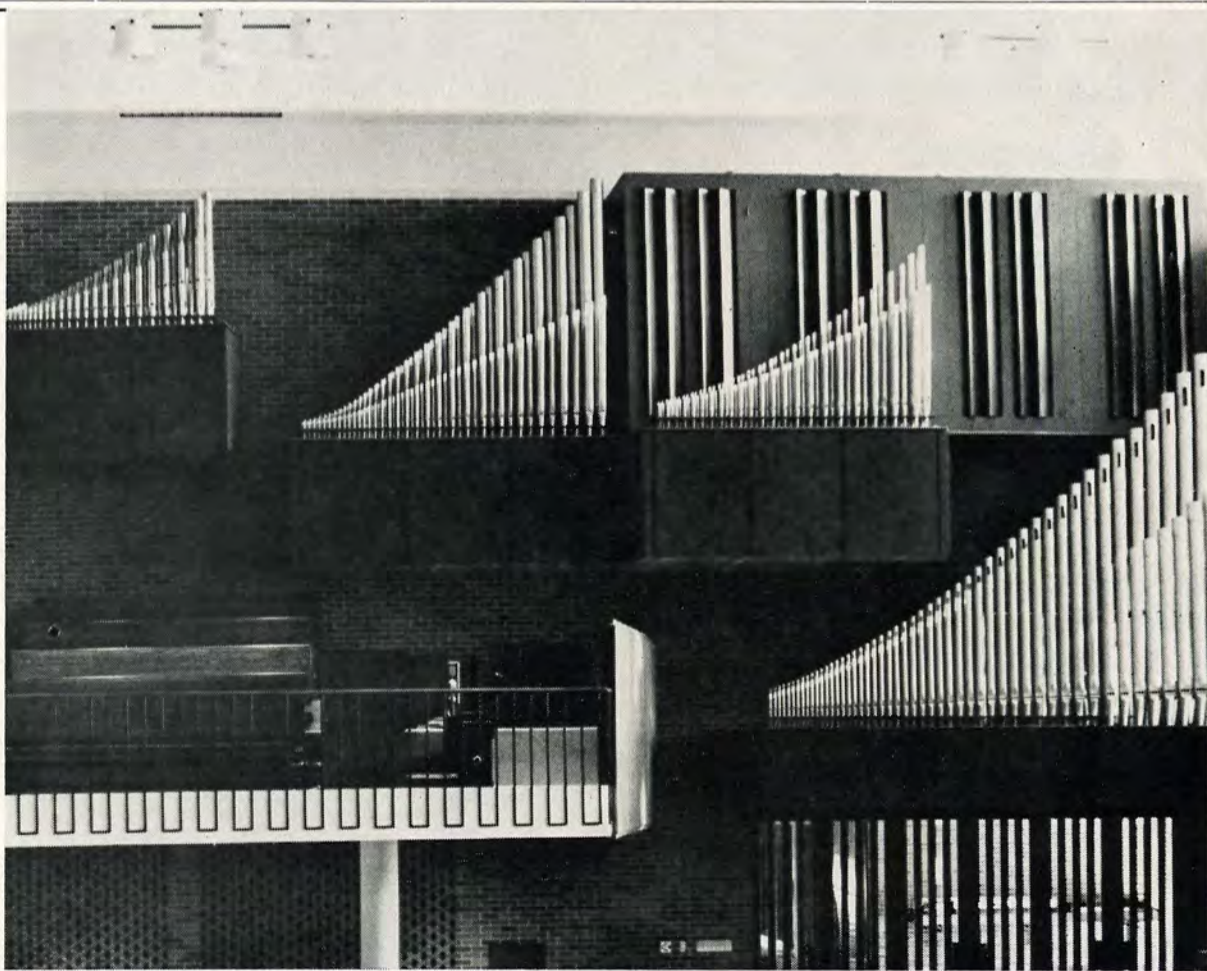
The season's first meeting of the Western Michigan Chapter was held Oct. 5 at the Central Reformed Church. After a delicious dinner, August Maekelberghe played a recital of his own compositions and those of Cesar Franck. A reception in the church parlors afterwards provided opportunity to greet Mr. Maekelberghe.

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Montreal

The first meeting of the season was held Sept. 25 in the Westmount Park United Church hall. Chairman Edna Hawkins opened the meeting with a welcome and announcements. Wayne Riddell reported on the Hamilton convention. The special speaker of the evening was Gerald Wheeler, recently appointed to Christ Church Cathedral, Montreal. He spoke on the recent tour to England by the choir of St. George's Cathedral, Kingston, on which he was accompanist. For the second part of his talk Mr. Wheeler played a tape recording of excerpts by English choirs and groups of contemporary music for hymns, psalms and anthems ranging from "skiffle" accompaniment to Anglican chant. The Rev. Hilary Tardif thanked Mr. Wheeler. Refreshments were served afterwards.

DAVID HUDDLESON

Hamilton

A dinner meeting planned by Dorothy Pettigrew, Mrs. Gordon Morrall and Mrs. Jack Thom started off the new season for the Hamilton Centre Sept. 25. After a word of welcome by Canon Bartlett of the host church, St. John the Evangelist, John Taylor, centre chairman, introduced National President Clifford McAree who commented on the success of the national convention. The evening concluded with the showing of a film on Jamaica by Lloyd Oakes.

HOWARD W. JEROME

Peterborough

The members of the Peterborough Centre gathered at St. John's Anglican Church, Sept. 25 for the first meeting of the year at which the program for the 1965-66 season was presented and accepted. The program for the evening consisted of a panel discussion on how to organize and manage a choir. Panel members were Robert Wight, Dr. Ray Ackerman, and Brian Snell, moderator.

GRACE GILLARD

Stratford

The season's first meeting of the Stratford Centre was held Sept. 25 at the Ernest Harley home in Mitchell. Albert Furtney presided over the business meeting at which minutes were read by Mr. Harley and a treasurer's report by Mrs. Herbert Gastmeier. The Rev. Douglas Sloan was introduced by Mr. Harley and spoke on The Minister, Organist and Choir in Church Worship. He demonstrated by diagram how ritual in worship is similar to form in music, taking various parts of the service and comparing them to the four movements and conclusion of a musical composition. Gordon Scott thanked the speaker. Visitors were present from Goderich and Kincardine representing the Lake Huron Centre.

DOROTHEA EASUN

Winnipeg

The Winnipeg Centre's first meeting of the season was held Sept. 2 and 23 at the First Presbyterian Church. Anton Heiller conducted a master class and played a recital on the Beckerath organ. The subject of his class was the Bach Orgelbüchlein. The school of music of the University of Manitoba and the centre were joint sponsors. Local members who demonstrated were: Barry Anderson — Vom Himmel kam der Engel; Maxine Olfrey — In dulci júbilo; Winnifred Sim — In dir ist Freude; Conrad Grimes — O Mensch, bewein und Christ lag in Todesbanden. Mr. Heiller's recital appears in the recital section. Both occasions proved unforgettablely stimulating, thought-provoking and enjoyable.

JACQUELINE ANDERSON

Saskatoon

The first meeting of the Saskatoon Centre for the season was held Sept. 12. Dr. H. D. Hart reported on the Hamilton convention. An invitation was accepted to attend the regional convention to be held in April 1966 in Calgary. The executive is: Dr. A. R. Kirby, chairman; Russell Green, vice-chairman; Janet Doreen Ross, secretary-treasurer; Mr. Green, programme chairman; and Dr. Hart, membership chairman.

DOREEN ROSS

Calgary

A hymn festival to which choirs and congregations of all Calgary churches were invited marked the beginning of the fall season of the Calgary Centre. The festival was held Sept. 25 in Wesley United Church. Conductors were Lloyd Erickson, Cyril Mossop, Robert Hooper, John Searchfield and Robert Bell. Chairman and organist for the service was Harold Ramsay who played March Pontificale, Widor, and Trumpet Tune, Purcell. Joyce Bucknell sang The Bird's Song, Vaughan-Williams.

JOAN BELL

Victoria

The opening meeting of the 1965-66 season of the Victoria Centre was held Sept. 14 at St. Barnabas' Anglican Church for the opening recital of the new two-manual pipe organ built by Hugo Spilker of Victoria. Following an explanatory talk and demonstration on the organ and building principles by Mr. Spilker, the instrument was heard in recital by David Palmer, assisted by Martin Chambers, baritone. The Bach numbers were dedicated to the memory of Albert Schweitzer. Members were invited to try the organ afterwards.

G. THORNBURN

Vancouver

Members of the Vancouver Centre met for dinner, smörgasbord style, Sept. 24 at the Sports Tea Room, Stanley Park. After dinner the chairman welcomed the assembled company and gave advance notice of meetings. Mr. Neilson of the CPR showed two colour films, Caribbean Cruise and Jackpine Journey.

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However I may wind about for the 22 minutes, you feel sure that there can be but one conclusion. Constant church-goers are used to this business. For instance, a preacher chooses the text:—"They that plough iniquity, and sow wickedness, shall reap the same"—which appears in Saturday's Church-page as "Does sin pay?". Well, he goes into the pulpit and the issue is no more in doubt than when Cassius Clay and Sonny Liston go into the ring, but it will take longer to get a decision. It has occurred to me that when Cassius fights, the theme song should be "Will your anchor-punch hold?"

Do our examinations pay? Not in Canada, since so few of our members sit for them. In Great Britain where you must be an ARCO to play a barrel-organ on the streets, they do pay, and there, wages are pitiful. Odd! Yet examinations in music are here to stay. The RCO has been rapping organists' knuckles for over a century, Cambridge was granting degrees in 1463 and Oxford in 1499. Further back, Adam had a "viva voce" with the Lord, and failed miserably, on which he and Eve donned robes and left Paradise. On the evidence, I am afraid that the Examiner had already made his decision.

My old friend Peter Pumhandle the Poet insists that I read you his doggerel; here goes:—

THE FIR TREE AND THE BOOTS
(or The Boot-tree in the furze)
Lines in a Church Yard.

Oh why do you sigh so, cry so, Henry?
When you entered Grace Church, you were gay
With your boots in your hand, all polished so grand
No pedal-board ever those boots could withstand
Yet now — you have thrown them away.

Alas! neath yon tree I plainly can see
More boots — strange fruit for an evergreen tree!
"Mon Dieu!" Messiaen in the garbage can
I fear, in that Kirk, there are devils at work.
Was't for this, we paid such a fee?

Speak louder, dear Henry, your voice is so low
Transpose it up, will you, an octave or so,
Baroque you must be, your pressure's so weak
Your mouth's "cut up" too, I can't hear you speak.
I see it — your dentist, the wretch, did some nicking
And that is the reason your *chiff* isn't clicking.

Oh Henry! take comfort, my boots lie there too!
The first one this morning — strange things I could do!
I transposed the pieces, I sight-read from memory
For this was my fourth time, and then — O Henney!
My improvisation I did with my feet
And though they out-"Foxed" me, I vow it was sweet:
Each June let us meet neath this evergreen tree
Though bootless for us, they rely on our fee!

For centuries clergymen, doctors and lawyers have taken examinations and received parchments. If they misbehave their licenses may be revoked. We elect to take examinations; I cannot recall any instance of demotion — our diplomas are practically irrevocable. Should we come a cropper in one post (and some posts are difficult) we exchange our gown for the mantle of martyrdom and go somewhere else. Quite right, too.

In these amazing days, men (aye, and women too) lose all weight and circle our planet at incredible speeds. These heroes took many examinations to qualify them for the ether, and so did the learned crews who shot them out of earth's embrace — and brought them back again. We must do likewise if we hope to put our congregations into a celestial orbit. Yet, yet, there are cynics who sneer at examinations. "Look at Smith" they say, "no diploma, no degree, wonders he's doing too." "Look at Jones, half the alphabet after his name, and how many eggs does he lay?" This may

be true, but take twelve men with certified training and twelve without, and *think again*. We've heard some spectacular playing this week. No one imagines that a Fellowship, a Doctorate will guarantee skill like this, but I know, and so do you, that when it comes to reading voice-parts at sight, transposing them down a bit, singing them for illustration, accompanying them colourfully while bringing in the leads, giving the choir some idea of resonance, diction and breath-control — here the examinations of this College are well-designed to help you.

On the other hand, the people in the pew who have paid for an organ have a right to hear some of the great music written for it. Having proved to the examiners that we have some sort of competence, we must *go on* and amass a repertoire. Again, if our orchestration test means anything, we might well consult the full-score when we accompany "O Thou that tellest", "Achievéd is the glorious work" or "How lovely are Thy dwellings fair".

Mark you, a young person may emerge from the College with a prize and still be but a limping assistant-organist at first. A curate knows this, so does a medical interne, so does an articulated law-student. In fact, the real exams come *after* graduation, but graduation is a big step forward. In common with all examinations, these tests make us swat at the things which don't come to us naturally. Here, we all differ! Clarence Watters wrote to me that he'd like to see Improvisation taught right from the start. *Think about it!* For myself, I wish there were some practical help in psychology; those of us who have survived can recall some painful episodes, some unnecessary suffering. Were I doing it all over again, I think I would forget *appeasement*; it didn't work for me. For years I turned the other cheek, my only reward being a pleasing symmetry to the bruises. Let us pray that our schools and universities take note of this important subject — psychology, I mean, not bruises.

At conventions like this, I'd like to see a Confessional set up with older men like me on a panel, and all of us as sympathetic consultants. "Misery loves company" and we might help where our examinations leave off. In fact we might view this meeting as an "Examination for Discovery", if we could inveigle the clergy in. As an extension to this thing, consider Ann Landers. I haven't found it necessary to consult her myself, but thousands do.

At the back of your programmes there's a place for notes. Take your pens and mark yourself on ten questions, ten marks apiece.

1. That alto, that bass, so old and so faithful. The one flattens, the other is still hunting for the anthem when the last hymn begins. What do you do?
2. How do you keep a voluntary choir coming to rehearsals?
3. Is there, should there be, any place for silence in your service?
4. Describe the music at the dedication of Solomon's Temple to Jehovah. Where do you read about it?
5. What is the main difference in playing the organ, and playing the piano?
6. Talk about Uranium in the world today.
7. You hear the new Bank Manager in your town is a tenor and his wife an alto. Write a short letter inviting them into your choir!
8. All your life you've heard clocks striking the hour. In any key, write out the Westminster chime.
9. What help can organists derive from the words of St. Paul?
10. How do you feel when the Lessons are read in a modern version, rather than the King James' translation?

You may feel that these questions are far afield. They were meant to be: one of our reproaches is that we stick too tight to the organ-loft.

Next comes *Tests at the Organ*. Since singers are going to complicate our lives, let's hire a student quartette cheaply! If their rhythm is weak, if they read rather badly, then we are being realistic!

1. A tenor comes to the console with Dvorak's Biblical Songs in the low key. Ask your Fellowship candidate to put God is my Shepherd up a tone for him.
2. On the spot, organist writes a descant to Melcombe; they perform it.
3. A soprano sings 16 bars of With

EXAMINATIONS — BANE or BLESSING?

Address by Dr. Charles Peaker Sept. 2 at the RCCO Convention in Hamilton, Ont.

- verdure clad. Candidate does what he can with the orchestral score. If he's good, forget the score-reading.
4. Retain the present requirement which confronts the candidate with a passage of organ-music to be played at sight, and follow it with another example. This should be simpler and shorter, and ingeniously designed to test the player's ability to register entirely by hand. In short — no pistons at all.
 5. Have eight pipes of diverse sorts on a little wind-chest. The examiner blows, the candidate tunes.
 6. Candidate plays introduction to Bach's Sleepers Wake with quartette across chancel from him. Playing steadily, he brings in each voice and sings with those who falter.
 7. Omit the set themes for improvisation and ask the candidate to go on with an appropriate little coda to the anthem he's just accompanied. The Associateship people to do the same thing after a hymn.

General. Let the examiners study carefully the pieces they require. Avoid long tortuous Passacaille works of an esoteric nature. (Yet I love the Frank Martin.) Choose something more orthodox, less difficult and more rewarding, and demand a higher standard of performance.

Whatever you may think of these suggestions, give them some thought, and let us commend our painstaking examiners for their care — the future of the College is in their hands. History is full of instances where the examiners were incompetent or afraid. Consider their verdicts on Socrates, Jesus Christ, and Joan of Arc, verdicts which were reversed, *too late*. You will probably remember a notorious examination for an organistship. The candidates had to treat a plainsong melody, accompany a chorale, and improvise a fugue on a very ordinary subject.

Bach didn't get the appointment. The music-committee chose a nobody called Heitmann, who then presented the church (St. Jacob's in Hamburg) with 4,000 marks. Pastor Neumeister was so disappointed that in the Christmas sermon which followed hard upon he stated from the pulpit that had an angel from Bethlehem applied — penniless — he would have been rejected. A candidate for the Guild nearly failed because a jealous examiner loved his lady, but in the end Walter became a Master in the Shoe-makers' Guild, married his Eva, and *Meistersinger* ends with a wedding. These guilds — Goldsmiths, Liverymen and so on, kept their apprentices hard at it for seven years. As a result, they had a body of craftsmen with some pride of place. You may have seen their splendid guild-halls in London and Europe, dating, some of them, from the 12th century. The members subscribed regularly, and the money was used for the assistance of infirm brethren, for feasts, and Masses for the Dead. There was stern punishment for lazy incompetents.

Have our trade-unions preserved these lofty ideals? Is it true that the Musicians' Protective Association has little interest in those of us who play for large audiences Sunday after Sunday, unless we co-opt other musicians or wish to broadcast? How could it be otherwise when we are so heterogeneous a company in our education and our economic status? What hope have we of group insurance? What church dare set up a pension-plan for organists who come and go with the seasons?

We have many amateurs in our ranks, though not so many as in Great Britain, I fancy. An amateur, as I see it, is one who plays the organ for love, not money; one who derives the greater part of his income elsewhere. In this considerable group, men like Sir Ernest MacMillan, Sir Malcolm Sargent, Leopold Stokowski, Gordon Jeffery, and Frederick Silvester, are conspicuous. These five are all of them "fellows", all of them amply supplied with brains, and none of them

in any great need of pensions from the Church. How pleasant to know that Edward Heath, the leader of the Opposition in Britain, went to Oxford as an organ-scholar.

How can we change all this? One thing at least! We *must* raise our voices in Montreal in 1967. Our organ-builders, practical men that they are, will surely be there.

Shouldn't we bestir ourselves, consult with those builders and make sure that the millions attending that Exposition, shall see some of those organists — those consoles — largely invisible 52 Sundays in the year? Among all the Slogans, Insignia, Flags and Emblems, should there not be *one* Banner bearing the Arms and Motto of the Royal Canadian College of Organists?

Yet a centennial is not enough, even though we deserve to go on our obscure way unsung, if we neglect it. No, to bear any sort of scrutiny alongside the "Learned Professions" and University graduates generally we have no choice but to make our examinations both popular and rigorous.

"The heck with this", you say. Unlike the clergyman, the lawyer, the doctor, the Walrus and the Carpenter, we are in a subservient position. We have many masters! Each of us fights in the Army of the Lord with the Minister our Superior Officer. Many of us must answer to a Music Committee, edify a congregation, and cajole a choir.

In the examination papers I marked for the University of Toronto, I got many quaint ideas on cajoling choirs, among them, this most interesting one: "The first reaction that a choir has to a new piece, when it is first presented to it, is that it would rather not sing it". Pumphandle loved this; he went on thus:—

"We had rather not sing it" the choristers said
And they wept as they flapped their white robes;
To Gounod and Barnby and Stainer we're wed
We sipper with Caleb, we're well furnish-ed
With Harry Rowe Shelley, e'en old Zingarelli
But Handel and Bach leave us cold in our cassocks,
And here they subsided, their feet on the hassocks.

"They'd rather not sing it" the pale Parson said,
"The old hymns are best, get that through your head".
"No classics" she cried, that beautiful Bride,
"Oh promise me", "Until" the nuptial knot's tied,
Like Mama, to Wagner, I'll come down that aisle",
And here she broke off with a radiant smile.

"You play far too loud" said wealthy Miss Morgan,
Cried General Disaster, "Pray give us full organ" —
"What's wrong with the chimes" said old Periwinkle,
"I give twice as much when I hear their sweet tinkle".
"No fugues as we leave" said the Music-committee,
"Pray give us a March, or something that's *pretty*".

The organist, boiling with hot indignation,
Sat down and composed an ice-cold resignation.
"But Horace, you louse" said his sensible spouse,
"Just how d'ye propose to pay for this house?"
She tore up his letter, she got him a beer, —
And he's popular now at St. Mungo's, I hear.

I recall it so clearly — we were lunching at the Park Plaza about two months

ago when Peter produced this effusion. I read it carefully. "Peter" I said as I poured my tea, "You seem to think an organist's lot is not a happy one". "Well, is it?" "Yes, it is" — I paused to impale a sausage — "It is if a man has the confidence and (ahem) skill that the right diplomas give him". He started to say something — I bore down relentlessly as I swallowed my first egg, — "Take your Horace at St. Mungo's — clearly, he lacked the suavity — the royal touch. Now, a little tactful praise with that choir, a respectful hint to the Parson that the best hymns are the only fitting thing for his sermons (plus a quotation from his last one), and all is well."

"What about the Bride?" said Peter darkly. "Innocent deception and subtle flattery" I answered. "She won't hear a thing anyway till her meal-ticket says 'I do'. I looked at his poem again while spearing a kidney — "Deference for old Miss Morgan; bluff manliness and an anecdote for the General; Westminster chime at 11 a.m. occasionally for old Periwinkle (plus the odd card asking about his rheumatism); and you're sitting pretty if the music's really good".

He looked at me, "You've forgotten the Music-committee"! There was a pregnant hush as I inserted a lump of butter into my roast potato and took a large bite. "Pierre, mon vieux" I said indistinctly, "Music Committees were made to be forgotten, by men with the right credentials."

"But the Marches?" — he seemed to be agitated.

I laid down my knife and fork — "Any FRCCO, Peter, who can't get out of the Great G minor into the War March of the Priests without batting an eye-lash should be disrobed at once." "No, No, No" I said, as I eyed my wine speculatively and picked my dessert, "you agree with everything the Music Committee says, shake hands all round, then "gang yer ain gait" for another year — they won't know! "

Peter stood up. He was rather flushed, I noted. "Why then," he stuttered — "you're nothing but an old wolf in — in — " "In cap and gown" I said equably, "but Peter, you must re-read the Epistle to the Corinthians — you really must," — and with that I closed my eyes and gave tongue:

"I am made all things to all men" — "Even as I please all men in all things." I stopped. Peter was headed for the bar! I finished his dinner for him.

To make an end, I fancy that our best hope lies in those Universities which stud our land in increasing numbers. They have swung to the American tradition in that practical music (performance) is part of the curriculum for those who wish to teach music in public and high schools. Let us hope that organ-playing and relevant studies will grow in popularity since the demand for church musicians so far exceeds the supply. In common with other teachers this last season, I had a number of pupils whose instrumental major was organ. When they graduate, they will have *four* years of study behind them, just as in the Arts courses.

In the meantime, we must follow the lead of Reginald Geen in forming new centres, go on vigorously with our excellent Year Book, strengthen our ties with the Guild, via our mutual journal, THE DIAPASON, and, more remotely, be prepared to grant "ad eundem" standing in the written exams to the University student whose Alma Mater has justified such confidence.

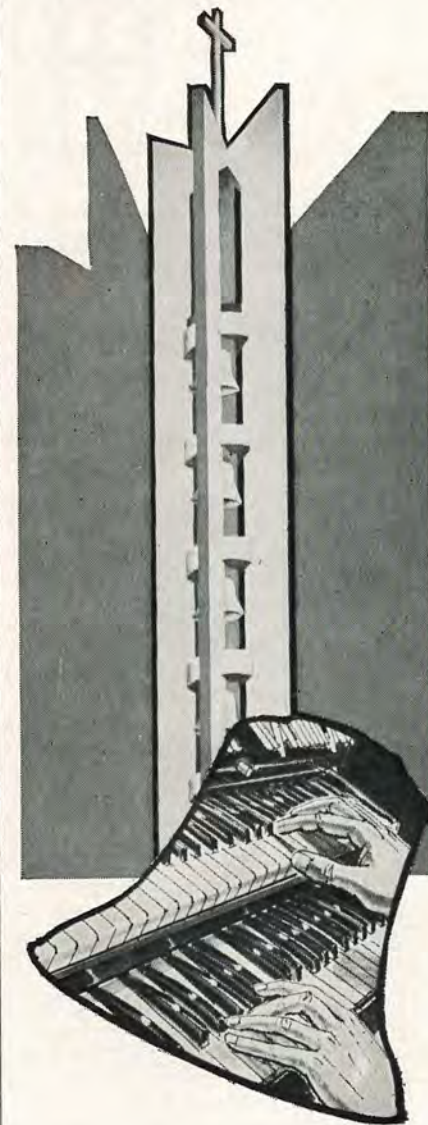
Then, when flocks of youngsters cross the Rubicon of our own blessed examinations, that Headquarters building (the Canaan of our Dreams) will follow as the night the day and, at long last, the College can say to the Church:

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THE DIAPASON

EDITORIALS

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

Advent

Though the Advent season on the church calendar is a period of penitence to prepare for the coming holy day, it is always one of expectancy and restrained joy too. The first Advent Sunday is the very beginning of the new church year.

The church musician has some of his greatest responsibilities in the period just ahead of him, but he also has his major inspirations, challenges and spiritual rewards. The choral music for the Advent and Christmas seasons is probably the most extensive and varied of all church music — music which choirs love most to sing and congregations love most to hear. There is constant stimulus to the choirmaster's skill and ingenuity and imagination.

At the organ, Advent is no less a special season. Our organ literature is replete with works of all periods and forms especially written to heighten the awareness Advent brings. Most of it requires extra practice of a most pleasurable sort.

We never knew a church musician who wearied of his work, physically or spiritually, at the Advent season. Instead he usually finds hidden fountains of energy and goes ahead working twice as long and as hard as usual with no threat at all of collapse.

But once the Nativity services are all over, he will need and deserve a bit of rest and revivification. For this, we highly recommend the midwinter conclave at Charlotte.

Generosity

Perhaps good times are always periods of generosity and perhaps we are living in an unprecedented period of prosperity, but we feel a word needs to be said about the generous amounts of money now being spent to build fine new churches and to install large new organs. Even limited travel about our country reveals an almost unbelievable number of large, imaginatively conceived new places of worship, built at staggering cost and in many cases already paid for or at least subscribed for.

In the towns and small cities of our childhood, rooms within church buildings were too often furnished with the cast-off tables, chairs, pictures, and,

yes, pianos discarded by the congregation's leading families. How Deacon Read's eyes would pop out if he could see the educational and activities buildings of the average new church. His wife would be lost among the shiny appointments of the new kitchen (perhaps just one of several in a large new plant). A gymnasium, a swimming pool, a little arts theater, each beautifully and thoughtfully planned — perhaps the deacon would find these wasteful extravagancies.

In the church itself, instead of the organ for which the deacon and his wife had worked so hard to match the \$2,000 offered by Andrew Carnegie, a magnificent new instrument stands, its \$100,000-plus cost long since hidden away in the "accounts paid" file and its description long since filling a column in THE DIAPASON.

All this strikes us as pretty wonderful. People increasingly feel that only the very best is good enough for their church and they are willing to pay the cost of having it — a far cry, it seems to us, from the old broken-down dining room chairs we used to fidget upon at Sunday School in the old church basement.

Change of Address

Readers will note a little box of type appearing for the first time on this page. Its purpose is to clarify circulation practices of this magazine, which conform to those in nearly universal use by national magazines in this country.

The postoffice department does not forward second class mail — the category in which almost all magazines are mailed — and has not done so for a long time. Thus when a magazine can no longer be delivered to an old address, the old address label is simply clipped or torn from the wrapper and returned to the magazine office at a standard charge of 10¢ per label. Sometimes these labels have the new address scribbled hastily, and rarely legibly, over the old one; more often only the word "moved" is written.

A recent national magazine contained an informative article on the present state of the postal service and the reasons for it, headed by the rapid decline in train service. There is little likelihood of a foreseeable improvement even in first class mail, not to mention the lower classes. Second class rates have increased greatly within the last five years. Magazines can no longer afford to send make-up copies, plus paying a dime for each returned label, when the situation is caused by the subscriber's own neglect or procrastination in sending in his change of address. The postoffice provides cards for this notification; send them directly to THE DIAPASON. Please help our overburdened circulation department continue to do its very best in this period when so many of us are on the move.

Newsletters

One of the pleasantest signs of the new autumn activity which reaches the office of THE DIAPASON has been the arrival of dozens of AGO chapter newsletters. These, mostly monthly, are imaginative, interesting and often very attractive to look at. And they serve the important purpose of keeping chapter members informed of all events of local interest, which some members unable to attend all regular meetings might otherwise miss.

We would guess that the number of such newsletters we receive (and not as substitutes for the more concise chapter reports) have doubled within the last three years. Probably more money, from the increase in dues of a few seasons back, and from increased membership and participation, has had something to do with the more numerous chapter newsletters; but we think it also indicates the vastly increased interest evident from one end of our country to another.

Those Were the Days

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

Edwin H. Lemare was highly praised for his varied improvisations at the Panama Pacific Exposition

AGO examinations for 1915 produced: 11 new FAGOs, including (among others): Channing Lefebvre, Edwin Stanley Seder, Homer P. Whitford and David McK. Williams; 31 new AAGOs including: H. Leroy Baumgartner, E. Harold Geer, Charles Sanford Skilton, Van Denman Thompson, and D'Alton McLaughlin

Seventy applied for the four free scholarships offered for the season by the Guilman Organ School

Edwin Arthur Kraft returned to Trinity Cathedral, Cleveland, after a hitch as Atlanta's municipal organist

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

Mario Salvador was appointed organist and director of music at the St. Louis Cathedral

The American Organ Players Club, Philadelphia, celebrated its 50th anniversary with a dinner, a recital by Charles Heinroth, and an organ and choral festival program

Frederick Kinsley was appointed organist-choirmaster of the Riverside Church, New York City

Joseph Bonnet was on an American tour, his first in 17 years

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

Some 2,000 flocked to a festival at St. Paul's Church, Toronto Oct. 15 to honor Healey Willan on his 75th birthday

Ray Berry was appointed editor of *The American Organist*

Cardinal Stritch of Chicago banned the use of the two familiar wedding marches and eight settings of the Ave Maria; "no deviation can or will be permitted"

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

Letters to the Editor

Another reply to Driskill

New York City, Sept. 8, 1965 —

To the Editor:

I must confess that I was shocked and pained after reading the speech of Gene Driskill at Far-Western Regional as printed in your August issue under the heading AGO News as I See It. I cannot remember ever having seen such a concoction containing examples of most peculiar sense of humor — if humor it can be called — half-truths, impractical suggestions, open sarcasm, indiscretions etc. which more than outweighed the few suggestions of possible merit. It is hard to believe that this should come from the Chairman of the National Public Relations Committee.

It is to be hoped that some of the readers of your magazine, here and abroad, will not gain wrong impressions from the above article. As everybody should know by now, the AGO has grown to its present size and greatness through the untiring and constructive efforts of the people at the top and all others working for the good cause and Mr. Driskill's remarks are certainly not helpful.

Sincerely yours,

OSWALD SATZINGER

Dr. Wilkinson Speaks

Philadelphia, Pa. Oct. 5, 1965

To the Editor:

President Alec Wyton's request in the September DIAPASON for comments on the examination committee's report is noted, and will refrain from the temptation of replying at length. It is too easy to criticize and I am certain that many things were discussed in committee with good reasons for the actions finally taken. An example or two of my own thinking: I do not believe that reducing an orchestral score for organ requires much knowledge of orchestration. Surely some member of the committee has the skill and pedagogical background to put together an orchestration problem which could probe for the requisite knowledge without the answering being so time consuming. There is a question as to whether it really is time consuming for anybody who knows how to score, even as the

test presently stands. Also I object seriously to any marking system which would permit an item to be taken with a "zero", if each of these items is as important to the well-rounded church musician as we claim it to be. A better substitute proposal would have been the requirement that those items in which 50% of total possible points was not achieved could be taken over again without repeating an entire section. I could go on at length, but this will do for a "starter"; perhaps I may write again on this subject. Certainly the Choirmaster exam requires revision to an extent apparently not thought necessary by the committee, which has done a thoughtful job.

The main object of this letter is to express deep concern over the activities and statements of the chairman of the Public Relations Committee, and the editorial policy of THE DIAPASON, which can be considered together. As one who has served on numerous college faculty committees, I know from experience that an articulate, noisy minority can effect changes not desired by a less organized majority. I wonder whether we are not now seeing this in Guild policy-making. The functions of the Public Relations committee and the Members Interests Committee should be re-examined, for I fear that the former has taken over some of the functions of the latter, perhaps by default. The chairman of the Public Relations committee, as I understand it, is supposed to present the Guild "image" in its best light in cultured and ecclesiastical circles; to make its name and works better known. My impression is that the committee and particularly the chairman have been so highly critical of the Guild as to be destructive, and indeed have ventured out of their area of responsibility. I am particularly unhappy about the poor taste exhibited in a speech delivered at a western regional convention, and the equally poor judgment of THE DIAPASON editor in finding it worthy of being printed. It would be possible to refute this speech almost point-by-point by somebody desirous of doing so, which I am not. To pick at random one point, the salary of the executive secretary was mentioned, perhaps with the implication that it is too large, or undoubtedly it would not have been mentioned at all. Let us consider another expense — I have heard on good authority that it costs more than \$1500 a year to bring the Councillor from California to meetings. If this is so, he is a luxury the Guild can ill afford, in the light of his negative contributions.

DIAPASON editorials have concerned themselves with Guild policy-making, especially regarding matters of changing Headquarters locale, academic makeup of Council, and recently, name-calling of those who disagree with its stand. A correspondent who had written critically of an editorial (Monmouth Chapter) was termed a member of the "establishment", whatever that is! It seems to be the object of both THE DIAPASON editor and Public Relations chairman to picture the Guild in the hands of a narrow, selfish group presumably located in the eastern United States who are unwilling to share their ill-gotten power with the poor downtrodden Westerners. I, for one, am tired of it, and I know that my feeling is shared by many others who will not take the trouble to write long letters about it.

The editorial page of THE DIAPASON carries a statement that editorial and AGO viewpoints on problems are not necessarily the same; nevertheless I ask how much longer the editor of the so-called "official organ" of the AGO can and should be permitted to use his powerful position to influence officers and council on policy. It is high time the relationship of the AGO and THE DIAPASON should be re-examined to discover whether editorial opinion should not be restricted to neutrality on sensitive Guild issues. Perhaps Guild recognition should be withdrawn from this paper, and chapter and headquarters news printed elsewhere, and that it should not be included in the subscription of \$10 a year.

May I close by saying that many of the changes now taking place or advocated have been warmly seconded by the undersigned, and I have congratulated Mr. Wyton on his ability to bring them about through a process of evolution, not the apparent revolution being suggested elsewhere.

Sincerely yours,

HARRY WILKINSON

Driskill in Rebuttal

Long Beach, Calif. Oct. 2, 1965 —

To the Editor:

The Letter to the Editor in October's DIAPASON captioned "Reply to Driskill" reveals that clarification of AGO facts is something greatly needed by our members. In my estimation, the salary of our new Executive Secretary is one of these facts; the wisdom of creating this permanent office with financial recognition is a positive step in the right direction. Surely our current non-salaried President Wyton, the first beneficiary of the services of this new office, will concur. In contrast is the wisdom of maintaining a prestigious address "easily accessible" to whom and "well-known" by whom?

Funk & Wagnall's definitions should be applicable to our certificates, as we continue with the University of the State of New York definition.

Accumulation of money, regardless of Federal government limitation, cannot possibly be construed as a worthy Guild purpose.

To make more money available for worthy Guild purposes by making *The Quarterly* profit-making in its present character. It now is, in fact, a non-profit-making commercial publication. See the advertisements?

The statistics given were developed from information available from National Headquarters to any curious Guild member and "totaled up" in the old-fashioned way without computer aids.

As reported on page 11 of *THE DIAPASON* for November, 1964 traveling fees for all Councillors located 50 miles or more from New York City were authorized by the Guild for the fiscal 1964-65 year. Traveling fees were paid by the Guild to bring me to Council meetings during that year, my second, as National Councillor. A comparable amount was paid by the three Chapters of Los Angeles County to bring me to Council meetings during my first year as a National Councillor. Wider representation on the National Council was considered a worthy enough Guild purpose by the Chapters of Long Beach, Los Angeles and Pasadena-Valley Districts for them to assume this expenditure for the full 3 years when I was proposed as a possible nominee. These facts were not news to the members of the Far-Western Region attending the Regional Convention at Riverside; hence, they were omitted from my speech there. My response, when asked to speak of AGO National news to a Regional Convention is far different from that of a public relations representative speaking to other musical organizations (as at the MTAC Fresno Convention) or to the lay public. Items, bitter as well as sweet, were selected for their newsworthiness or information value in preparing the Riverside address. An eligible item, for example, was the only yearly salary ever paid a Guild Officer. This was news in June, 1965 . . . not until May, 1967 can it be reflected in the published yearly financial statement. A published monthly financial statement could keep us more current.

Some of our membership are concerned about Guild membership requirements. As reported on page 10 of the January, 1965 *DIAPASON*: A proposal was made at the Dec. 7, 1964 Council meeting for "the Council to define the qualifications for AGO membership, or give some minimum standard for Guild membership. It was decided . . . this is a local problem and members who propose new people for AGO membership should take it upon themselves to first ascertain if the prospective member is actually qualified . . ." This was the unsatisfactory result of our second attempt to establish some minimum basic music requirement as the criteria for Guild membership.

The world has revolved along since the 1896 founding of AGO under a NY State Charter. A definition of revolution implies orbiting around a central axis to return to the starting point. In this sense I echo the theme of the October 1965 Council Meeting "evolution, not revolution" for our growing 18,000 member, nation-wide, \$180,000 annual-dues-paying organization which has a financial potential capable of supporting our vast cultural potential on the local, regional and national level.

My purpose in the Riverside address was to encourage personal evaluations of Guild purposes by Regional members. I hope the

wider publication requested by the Deans of the Region results in a continued, constructive Guild interest. I submit my own:

- 1) For the selection, election, initiation of regular Guild members, the criteria should be a minimum basic music requirement.
- 2) Financial acknowledgment of accreditation in the dues structure. An example: a) new members and those non-academic members would pay dues of \$15 per year until such time as they are accredited in some program. b) those possessors of the Choirmaster certificate would pay dues of \$12. c) those possessing the Associate accreditation would pay \$10. d) those accredited as a Fellow would pay dues of \$5 per year. Perhaps the policy of assessments for examinations or for initiation could be abolished.
- 3) Enlargement of professional educational Guild program: a month-to-month course offered in the Guild's publication media to stimulate and educate members with varied educational opportunities.
- 4) Students of Chapters should be given more opportunities.
- 5) When the next Charter and accreditation review shall occur, the possibility of accreditation by the six Regional Educational Associations could be investigated.
- 6) As an umbrella to these educational purposes, the National Officers to be elected by Chapter delegates attending biennial Conventions, each of 15 Councillors to be elected from within his respective Region at biennial Conventions.

GENE DRISKILL

A Word from the Editor

To Messrs. Satzinger and Driskill and Dr. Wilkinson
Gentlemen:

Many magazines print regular editorial answers in their Letters to the Editor column; *THE DIAPASON* has not made this a practice.

Since the beginning of this magazine's official association with the Guild, all speeches or papers regularly scheduled at regional or national conventions and sent to our office by the chairmen or other officials of these conventions have been published without question. Mr. Driskill's piece reached us by such channels; we have understood that we were not expected to alter such speeches. Our publishing them had nothing to do with "poor judgment"; we were following the obligation of our gentlemen's agreement of long standing with the Guild.

We were surprised at the violence of the some of the reactions we have published. Many people in our midwest area also disagree with some points Mr. Driskill made, but none of them questioned his right to the expression or the publication of his clearly labelled personal opinions.

THE DIAPASON tries not to express opinions or to mold them. Its aim is not to advocate but to point out alternatives to aid readers in making their own decisions.

We regret that these current disagreements could not have remained friendly, objective, respectful and fruitful. Let's move on at this point to matters which generate less heat and more light.

THE DIAPASON
by FRANK CUNKLE, Editor

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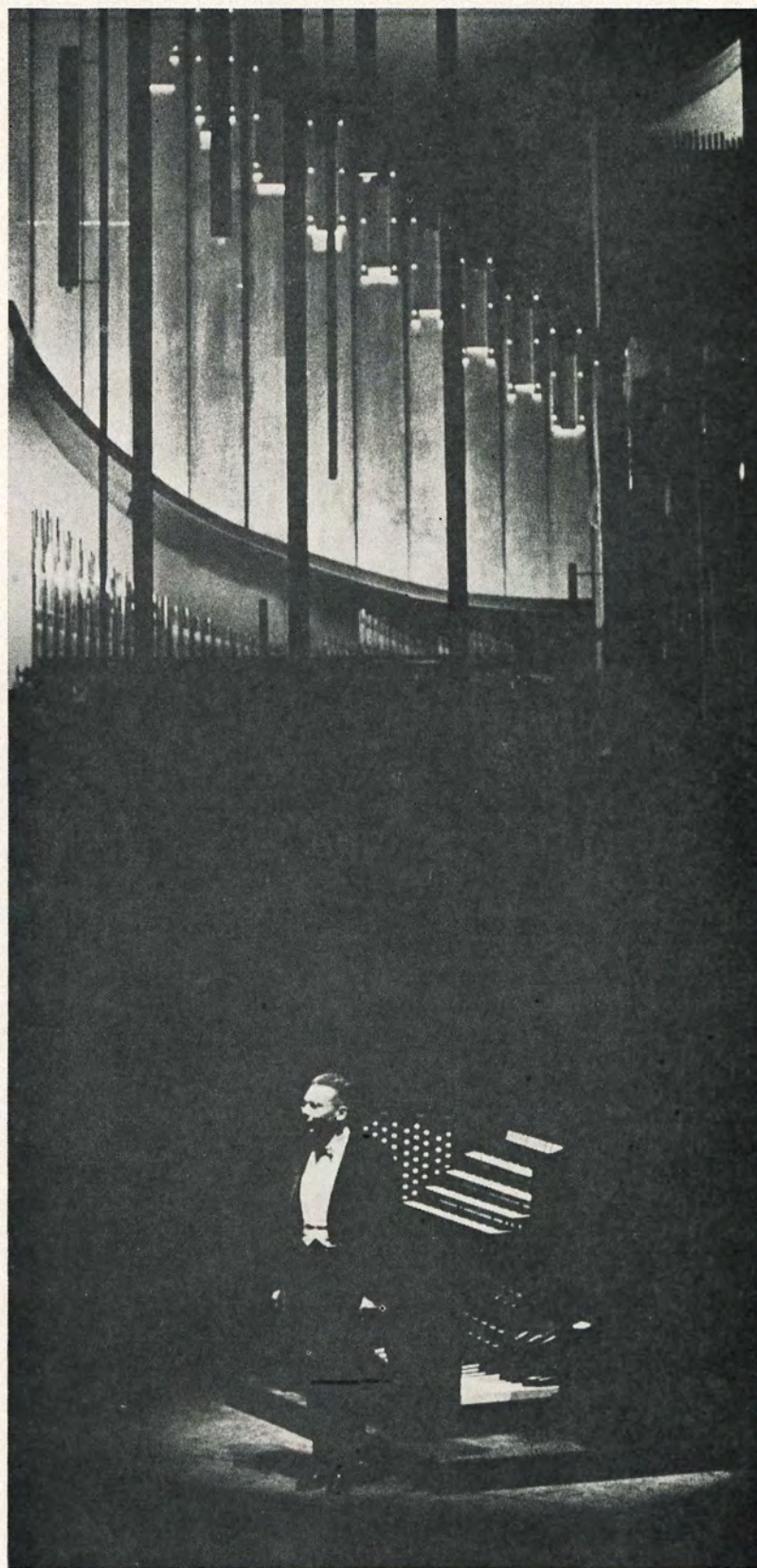
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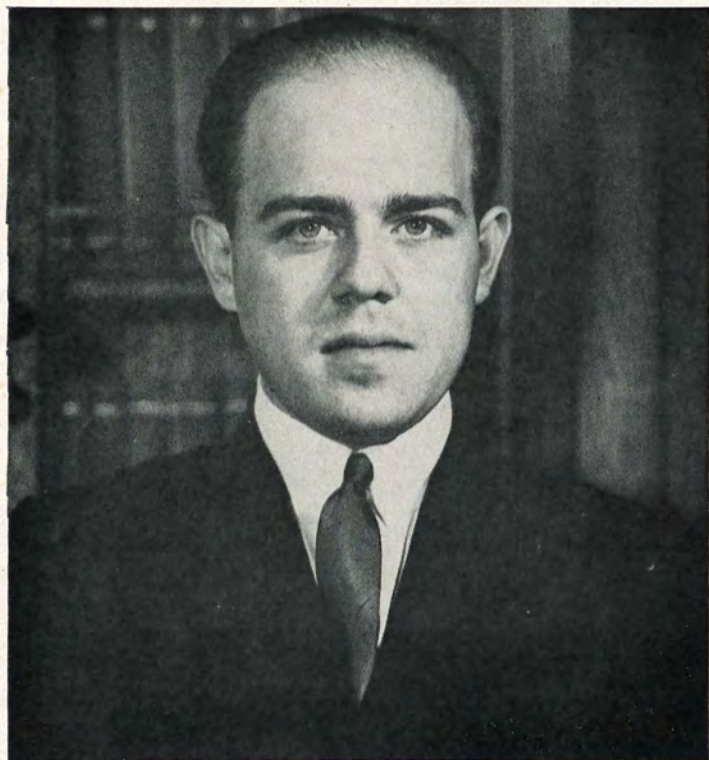


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Nov. 10

Flor Peeters, Second Congregational, Rockford, Ill.
Robert Rayfield, Grace Episcopal, Providence, R. I.

Richard Ellsasser, Danville, Ill.
E. Power Biggs, Royal Festival Hall, London

11
Joyce Jones, Oroville, Cal.
Jon Spong, Gallery of Modern Art, New York City
Ladd Thomas, First Presbyterian, Midland, Tex.

12
Jon Spong, Gallery of Modern Art, New York City
Gerre Hancock, Methodist Conference on Christian Education, Cincinnati
Donald McDonald, First Methodist, Glendale, Cal.

John Weaver, First Reformed, Ridgewood, N.J.
Flor Peeters, Monroe Street Methodist, Toledo, Ohio
William Whitehead, First Presbyterian, Tyler, Tex.

13
William Whitehead class, Tyler, Tex.
Robert Baker, St. Paul's Church, Philadelphia, Pa.
John Weaver, Fairleigh Dickinson U, Teaneck, N.J.

14
Fred Haley, St. Luke's Methodist, Oklahoma City
Joyce Jones, Keith Gunn auditorium, Victorville, Cal.

Thomas Hunter Russell, Kern Co. AGO Chapter, St. Paul's Church, Bakerville, Cal.

Bach God's Time Is Best, St. Bartholomew's, New York City
Ronald A. Hough, Emmanuel Episcopal, Champaign, Ill.

Gale Enger, First Presbyterian, Reading, Pa.

Karel Paukert, Duke U Chapel, Durham, N.C.

Paul Manz, Concordia Senior College, Fort Wayne, Ind.

Jerald Hamilton, Madison Avenue Presbyterian, New York City

Stephen Farrow, Westminster Presbyterian, Greenville, S.C.

Clyde Holloway, Texarkana AGO Chapter
Donald McDonald, Montview Boulevard Presbyterian, Denver, Colo.

Marilyn Mason, Gettysburg, Pa., College
John Weaver, Holy Trinity Lutheran, Rockville Center, L.I.

Flor Peeters, Wittenberg U, Springfield, Ohio
John R. Lively, Wayne, Pa. Presbyterian

15
Barry Cabena, orchestra, Church of Ascension, Chicago
Herbert Burtis, Franck, First Methodist, Red Bank, N.J.

Jerald Hamilton, First Presbyterian, Charlotte, N.C.

George Markey, Johnson Memorial Methodist, Huntington, W. Va.
William Whitehead, South Main Baptist, Houston, Tex.

16
Virgil Fox, West Presbyterian, Binghamton, N.Y.
Clyde Holloway, AGO, Dallas, Tex.

William Whitehead, South Main Baptist, Houston, Tex.

Donald McDonald, Henderson State Teachers College, Arkadelphia, Ark.
Marilyn Mason, First Methodist, Wichita, Kans.

Flor Peeters, St. Joseph's Cathedral, Wheeling, W. Va.

17
Joyce Jones, Gallup, N. M.

18
Virgil Fox, Collier United Church, Barrie, Ont.
Clyde Holloway, First Baptist, Abilene, Tex.

Marilyn Mason, First Presbyterian, Elkhart, Ind.
Donald McDonald, Texas Woman's U., Denton, Tex.

19
Clyde Holloway workshop, Hardin-Simmons U, Abilene, Tex.

NOVEMBER

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| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | | | | |

Gerre Hancock, Fort Street Presbyterian, Detroit, Mich.

Flor Peeters, Shrine of Immaculate Conception, Washington, D.C.

20
Preston Rockholt Workshop, Washington, D.C. Cathedral
Flor Peeters AGO class, Washington, D.C.

21
Vivaldi Gloria, Bach Cantata 61, Union Methodist, Washington, D.C.

David Crawford Stills, Ebenezer Baptist, Atlanta, Ga.
Clyde Holloway, Westminster Presbyterian, Oklahoma City

Brahms Requiem, First Methodist, Evanston, Ill.

Jack Fisher, MIT Chapel, Cambridge, Mass.

Fauré Requiem, St. Bartholomew's, New York City

William Tinker, Bach Clavierübung, Christ Church, Indianapolis

Bach Magnificat, Bingham Concerto, Madison Avenue Presbyterian, New York City

J. Richard Szeremany, Presbyterian Church, East Orange, N.J.

Marilyn Mason, orchestra, Syracuse, N.Y., U.

Robert Baker, First Lutheran, Altoona, Pa.

Flor Peeters, Brick Presbyterian, New York City

William Whitehead, Fifth Avenue Presbyterian, New York City

Choral Evensong, Bach Society, St. Mark's Cathedral, Minneapolis

Conrad Morgan, Westminster Presbyterian, Lincoln, Neb.

22
Ann Rowell, First Methodist, Red Bank, N.J.

Robert F. Wolfersteig, Woman's College of Georgia, Milledgeville

Richard Birney Smith, Cathedral of St. John the Evangelist, Saskatoon, Sask.

23
Walter Eichinger, Alice Millar Chapel, Evanston, Ill.

Flor Peeters, First Presbyterian, Pompano Beach, Fla.

24
E. Power Biggs, Colston Tall, Bristol, England

25
Robert Rayfield, Central Reformed, Grand Rapids, Mich.

Festivals Matins, Redeemer Lutheran, Fort Wayne, Ind.

26
Virgil Fox, Gallery of Modern Art, New York City

27
Flor Peeters AGO class, Independent Presbyterian, Birmingham, Ala.

28
Chorus, Orchestra, St. George's, Nashville, Tenn.

Peggy Kelley Reinburg, Little Falls Presbyterian, Arlington, Va.

Fred Haley, St. Luke's Methodist, Oklahoma City

St. Luke's Hospital Nursing School Choir, St. Mark's Episcopal, St. Louis

Mendelssohn Hymn of Praise, St. Bartholomew's, New York City

Honegger King David, Christ Church, Cincinnati

Flor Peeters, Independent Presbyterian, Birmingham, Ala.

Marilyn Mason, Grace Church, New York City

Robert Baker, Central Congregational, Providence, R.I.

29
Herbert Burtis, Franck, First Methodist, Red Bank, N.J.

Don Vollstedt, instruments, Macky auditorium, Boulder, Colo.

Flor Peeters, First Congregational, Winter Park, Fla.

Marie-Claire Alain, Southern Methodist U, Dallas, Tex.

30
Lee Dettra, Trinity Lutheran, Lancaster, Pa.

Virgil Fox, Rayne Memorial Methodist, New Orleans

Marie-Claire Alain class, recital, SMU, Dallas, Tex.

Gerre Hancock, Park Place Church of God, Anderson, Ind.

Dec. 1
Marie-Claire Alain, two workshops, SMU, Dallas, Tex.

Flor Peeters, Longwood Gardens, Kennett Square, Pa.

3
David Craighead, Houghton, N.Y., College

Flor Peeters, St. Paul Church, Cambridge, Mass.

5
Messiah, First Presbyterian, Birmingham, Mich.

Anthony Newman, MIT Chapel, Cambridge, Mass.

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

Christmas Vesper, First Presbyterian, Royal Oak, Mich.

Bach Christmas Oratorio, Montview Boulevard Presbyterian, Denver, Colo.

August Mackelberghe, St. John's Episcopal, Detroit, Mich.

Flor Peeters, Rutgers State U, New Brunswick, N.J.

6
Virgil Fox, orchestra, St. Peter's Lutheran, Miami, Fla.

Elizabeth Paul, 3rd Bach Great 18, St. Richard's Episcopal, Chicago

Clyde Holloway, AGO New York City

Everett Hilty, instruments, Macky Auditorium, Boulder, Colo.

David Craighead, Oberlin, Ohio, Conservatory

7
Joyce Jones, Municipal auditorium, Temple, Tex.

Gerald Bales, brass, choir, St. Mark's Cathedral, Minneapolis

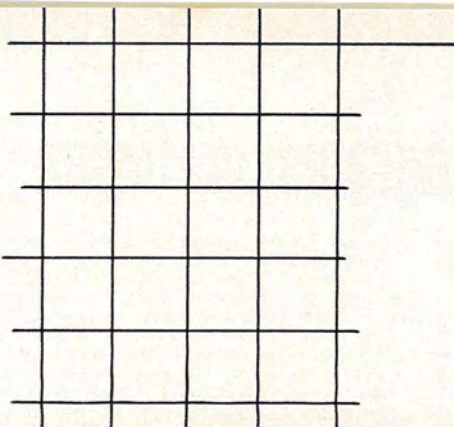
9
Virgil Fox, First Methodist, Paris, Tex.

Valparaiso U Chapel Choir, Redeemer Lutheran, Fort Wayne, Ind.

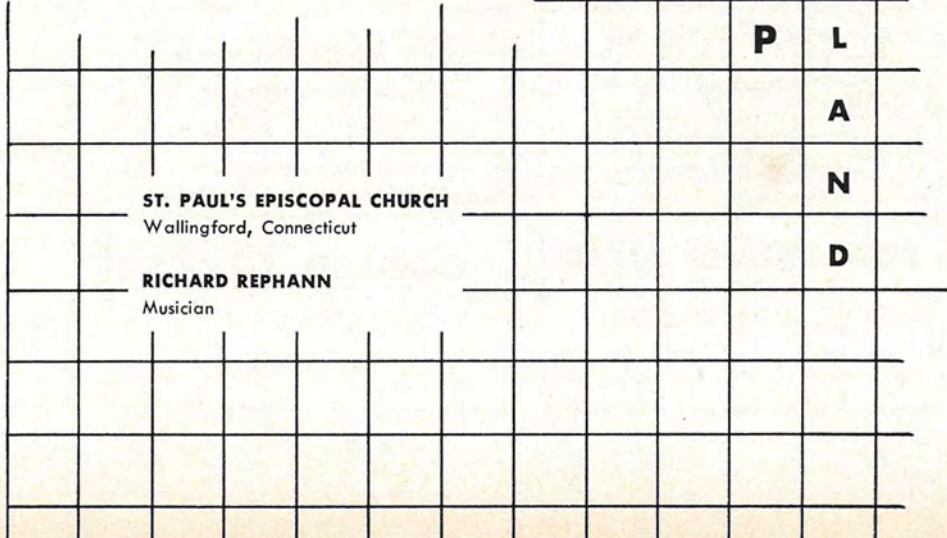
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Musician

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Programs of Organ Recitals of the Month

Anton Heiller, Vienna, Austria — First Presbyterian Church, Winnipeg, Man. Sept. 23; Millar Chapel, Northwestern University, Evanston, Ill. Sept. 26; Lutheran Church of the Incarnate Word, Rochester, N. Y., Sept. 28. Music included the following: Prelude and Fugue in E minor, Bruhns; Passamezzo, Scheidt; Durch Adams Fall, Es ist das Heil uns kommen her, Ach wie flüchtig, Schmücke dich, Fantasie and Fugue in G minor, Prelude and Fugue in B minor, Bach; Toccata duodecima, Muffat; Capriccio in C, Canzona in C, Froberger; Aria Sebalidina, Pachelbel; O Ewigkeit, du Donnerwort, Was mein Gott will, O wie selig seid ihr doch, and Nun danket alle Gott, Schmidt; Sonata 2, Hindemith; Fantasy and Fugue in D minor, Reger; Improvisation.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church, Sept. 12: Fanfare, John Cook; O God, Look Down from Heaven Above, Kauffmann; Partita on Now Let Us Give Thanks to God, Lübeck; Concerto in D minor (Vivaldi), and Fugue in E flat major, Bach; Canon in B minor, Schumann; A Little Christian Year (Excerpts), Wyton; The Nativity, Langlais; Elegy, Peeters; Allegro Symphony 6, Widor. Paul Littley, flute, assisted.

Jon O. Carlson, Butler, Pa. — Covenant United Presbyterian Church, Sept. 12: Chaconne, Couperin; Come Now, Redeemer of Our Race, Buxtehude; Prelude and Fugue in A minor, Bach; Musical Clocks Suite, Haydn; Chorale in B minor, Franck; Prelude 4 and Aria with Variations, Schroeder; Brother James' Air, Wright; Prelude (Suite for Organ), Creston.

Paul F. Stanton, Beverly Farms, Mass. — St. John's Church, Sept. 11: Menuet Gothique, Boëllmann; Adagio, Toccata, Adagio and Fugue, Bach; Aria Concerto 10, Handel; Flute Solo, Arne; Onward ye peoples, Sibelius; Little Pastorale, Read; Jesu, Joy of Man's Desiring, Bach; Air (Water Music Suite), Handel; Trumpet Voluntary, Stanley.

Robert Schuneman, Fort Wayne, Ind. — Christ Church Cathedral, Indianapolis Oct. 1: Four Psalm Preludes, Powell; Master Tallis' Testament, Howells; Sonata 1, Mendelssohn.

Josephine Bailey, Indianapolis, Ind. — Christ Church Cathedral Oct. 22: Grande Pièce Symphonique, Franck.

Simon Preston, London, England — Christ Church Cathedral, Oct. 1: Prelude and Fugue in D major, Buxtehude; Wachet auf! and Kommst du nun, Jesu, Bach; Toccata and Fugue in D minor and major, Reger; Chorale in B minor, Franck; Rhapsody 3 in C sharp minor, Howells; Transports de joie, Messiaen.

Dr. Louis L. Balogh, Cleveland, Ohio — Pre-Service Recitals, Church of the Gesu, University Heights, Ohio: Oct. 3, Chorale in B minor, Franck; Oct. 10, Grand Choeur Dialogue, Gigout; Oct. 17, Concert Variations, Bonnet; Oct. 24, Chorale in A minor, Franck; Oct. 31, Chorale in E major, Franck; Nov. 7, Liebster Jesu and Nun danket Alle, Karg-Elert; Nov. 14, Allegro Moderato and Finale, Fifth Symphony, Widor; Nov. 21, Praeludium and Pange Lingua, Balogh; Nov. 28, Ad nos, ad salutarem, Liszt.

Yvonne Bonneau, Claremont, N.H. — St. Mary's Church, Sept. 12: Largo, Sonata 12, Purcell; Wie schön leuchtet der Morgenstern, Bach; Chorale Prelude, J. C. Bach; Fugue in C major, Buxtehude; Pastorale, D minor Sonata, Guilman; Prelude and Fugue in G minor, Bach; Adagio (D minor Concerto), Vivaldi; Basse et Dessus de Trompette, Clérambault; Nun bitten wir, Buxtehude; Suite Gothique, Boëllmann.

Robert B. King, Burlington, N.C. — Macedonia Lutheran, Sept. 26: A Mighty Fortress, Reger; Concerto 2 in B flat, Handel; I Call to Thee, Bach; Bassus et Dessus de Trompette, Clérambault; Subdue Us with Thy Goodness and Passacaglia and Fugue in C minor, Bach; Lo, How a Rose, Brahms; Chorale in A minor, Franck; Chollas Dance for You, Leach, Choral and Variations on Veni Creator, Durufle.

Frank Herand, Honolulu, Hawaii — Faculty recital, University of Hawaii, St. Andrew's Cathedral, Sept. 29: Partita on Ach wie flüchtig, ach wie nichtig, Böhm; Toccata in F major, Bach; Suite du Premier Ton, Clérambault; Sketch, Study, and Fugue on B-A-C-H, Schumann; Móréré et expressif, Fleury; Fantasie and Fugue on Wie Schön leucht' uns der Morgenstern, Reger.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church, Oct. 5: Allegro Vivace, Hornpipe, Water Music Suite, Handel-McKinley; Three Short Preludes, Frescobaldi; Intermezzo, Sonata in A minor, Rheinberger; Cibavit Eos, Titcomb.

E. Power Biggs, Cambridge, Mass. — St. Mark's Cathedral, Seattle, Wash. Sept. 25: Balletto del Granduca, Sweelinck; Westminster Suite, Purcell; Concerto 3 in G major, Soler; La Romanesca, Valente; Prelude and Fugue in C minor (G 546), Mozart; Seven Chorale Preludes, Pepping; Pièce Héroïque, Franck; Schmücke dich, and Passacaglia and Fugue in C minor, Bach. Sept. 26: Chaconne in F major, Purcell; Partita sopra la Aria della Folia da Spagna, Pasquini; Three Transcriptions, Handel; Sonata 2, Hindemith; Litanies, Alain; Processional Entry for Festive Occasions, Strauss; Behold, A Rose Breaks Into Bloom, Brahms; Variations on America, Ives; Pieces from the Little Notebook of Anna Magdalena Bach, He who will suffer God to guide him, and Toccata and Fugue in D minor, Bach.

Mrs. Farrel M. Scott, Indianapolis, Ind. — St. Matthew Lutheran Church, Sept. 19: Sonatina, Ritter; Air Tendre, Lully; Fuga in G, Bach; Lo, How a Rose, Brahms; Concerto in F major, Handel; Cantabile, Symphony 3, Vierne; Cortège et Litanie, Dupré; Reed Grown Waters, Karg-Elert; Toccata, Gigout.

G. Leland Ralph, Sacramento, Cal. — First Baptist Church, Auburn Sept. 26: Voluntary on Old 100th, Purcell; Aria, Blow; Suite for a Musical Clock, Handel-Purvis; Movement 1, Concerto in A minor, Vivaldi-Bach; Prelude, Vierne; In Paradisum, Dubois; Introduction and Minuet, Gothic Suite, Boëllmann; Improvisation on Hymns; Serenade, Schubert; Elfin Dance, Edmundson; Trumpet Tune, Ouchterlony; Pavane, Elmore; Ton-e-Botel, Purvis.

Alice Petermann, Greencastle, Ind. — Christ Church Cathedral Indianapolis Oct. 8: Concerto 2 in B flat, Handel; Three Chorale Preludes, Bach; Cantabile, Franck; Variations on a Noël, Dupré.

Roy Kehl, Buffalo, N.Y. — St. Paul's Cathedral, Sept. 24: Livre d'Orgue, Du Mage; Premieres Pieces d'Orgue, Dandrieu; Messe de la Pentecôte: Communion, Messiaen; Chorale in A Minor, Franck.

Eugene Hancock, New York City — Cathedral of St. John the Divine, Sept. 12: All Bach: Sinfonia, Cantata 106, Sinfonia, Cantata 29, Toccata and Fugue in D minor, Concerto in C.

Marilyn Mason, Ann Arbor, Mich. — First Congregational Church, November 7: Bach, Clavierübung, Part 3; Fantasie on Ein Feste Burg, Reger; Pastorale, Roger-Ducasse; Prelude on Were You There and Pageant, Sowerby.

Eileen Coggin, Alameda, Calif. — Cathedral of St. John the Divine, New York City, Aug. 29: Fanfare, Wyton, Récit de Nazard, Clérambault; Today Thou Shalt Be with Me, Houston; Sonata 1, Mendelssohn. With Frederick Swann, Music for Two Organs, Interchurch Center, Aug. 31: Concerto 2 in A minor, Soler; Jesu, Joy of Man's Desiring, Bach; Concerto 6 in B-flat, Handel; Grand Chorus in Dialogue, Gigout. First Church of Christ, Scientist, Berkeley, Calif. Sept. 20: Prelude and Fugue in G minor, Brahms; Pastorale, Bach; Allegro Vivace, Finale, Symphony 1, Vierne.

Edward Harper, Snow Hill, N.C. — Calvary Memorial Methodist Church, Sept. 12: Trumpet Voluntary, Purcell; To God Alone on High be Praise and Praise to the Lord, Walther; Sleepers Wake!, All Men are Mortal and Prelude and Fugue in B flat major, Bach; Benediction, Karg-Elert; Antiphon 3, Dupré; Pastoral on Forest Green, Purvis; Prelude on Jewels, Bitgood; Sonata in A minor, Borowski.

Luther T. Spayde, Fayette, Mo. — Methodist Church, Brookfield, Mo. Sept. 26: Sonatina, Ritter; Benedictus, Couperin; Bass and Treble of the Trumpet, Clérambault; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Acclamations, Langlais; Romance sans Paroles, Bonnet; Londonderry Air, arr. Coleman; Toccata, Symphony 5, Widor.

Jack Levick, Norfolk, Va. — For Norfolk Chapter, Trinity Episcopal, Portsmouth, Oct. 12: Prelude in B minor and Nun komm der Heiden Heiland, Bach; Divinum Mysterium, Broughton; Fantasie on Ein feste Burg, Reger; Variations on A Sunday School Hymn, Thomson.

Berj Zamkochian, Dorchester, Mass. — Christian Catholic Church, Zion, Ill. Oct. 17: Concerto in A minor, Vivaldi-Bach; Fantasie and Fugue in C minor, Bach; Sonata on the 94th Psalm, Reubke; Cantabile, Franck; Impromptu, Vierne; Pastel 3, S. Kart-Elert; Toccata, Pelloquin.

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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Texas — Identical dedicatories, Caruth Auditorium, SMU Oct. 15 and 17: Toccata and Fugue in D minor, Wachtel auf, Liebster Jesu and Kommst du nun, Bach; Veni Creator, Dialogue sur les Grands Jeux, Grigny; Fugue in A flat minor, Brahms; Laudation, Dello Joio (commissioned for dedication); Priere, Franck; Preludio, Symphony 2, Dupre; Scherzo, Duruflé; Fantasie in F minor, K 608, Mozart.

Young Artists Recital, Nassau Chapter — Church of Our Savior Lutheran, Manhasset, N. Y., Oct. 3: Toccata in E minor, Pachelbel; Sonata 2, Mendelssohn — Susan Bender; Fantasie in G major, Bach; Contemplation on Tallis' Canon and Pastoral, Purvis; Toccata in D minor, Gigout — Grace Combes; Fugue in C major (Fanfare), Bach; Basse et Dessus de Trompette, Clérambault; Une Vierge Puçelle, LeBegue; Toccata in F major, Bach — Robert Zeman.

John Oliver, Lincolnwood, Ill. — St. John's Lutheran Church, Bloomington, Ill. Sept. 19: Trumpet Tune, Purcell; Prelude in G major, Jesu, Priceless Treasure, Bach; Praise to the Lord, Walther; We Pray Now to the Holy Ghost, Buxtehude; Sonata 2, Hindemith; Greensleeves, Wright; Antiphon, Dupre; Litanies, Alain, Improvisation. Similar recital Sept. 21, Northbrook, Ill. home of Kenneth Snyder.

Ann Labounsky, New Hyde Park, N.Y. — Church of St. Michael and All Angels, Baltimore, Md., Oct. 3: Offertoire sur les Grands Jeux, Dialogue sur la Trompette (Mass of the Convents), Couperin; Recit de Tierce en taille, de Grigny; Concerto 5, Arne; Prelude in C major (9/8), Bach; Grand Piece Symphonique, Franck; Hommage à Rameau, Langlais; Improvisation.

Adelaide Hart Miller, Brevard, N. C. — Brevard College faculty recital Sept. 12: Prelude, Fugue and Chaconne, Buxtehude; Wachtel auf and Prelude and Fugue in D major, Bach, Herzlich tut mich verlangen, Brahms; Musical Clocks, Haydn; Suite Medievale, Langlais.

Jay Lovins, Kokomo, Ind. — First Congregational Church Oct. 13: Allegro Maestoso and Adagio, Sontata 1, Mendelssohn; Prelude and Fugue in G minor, Buxtehude; Prelude, Walter Kaufmann; Cathedrales, Vierne; Toccata, Jongen.

William Teague, Shreveport, La. — RLDS Auditorium, Independence, Mo. Oct. 2: Allegro Vivace, Symphony 5, Widor; Homage to Rameau, Langlais; Sonata 1, Hindemith; Jam Sol Recedit Igneus, Simonds; Passacaglia, Symphony in G, Sowerby.

Charles Woodward, Wilmington, N. C. — White Memorial Presbyterian Church, Raleigh, N. C., Oct. 3: March in D major, Yarnold; Fugue in D major and Jig, Selby; Rejoice, Beloved Christians, and Prelude and Fugue in A minor, Bach; Pavane, Elmore; Speculum Vitae, Peeters; Cortège et Litanie, Dupre. Same Yarnold, Selby, Bach, plus Schönster Herr Jesu, Schroeder; Prelude on St. Michael's, Peek; Christmas Roundelay, Bird; Toccata in B minor, Fleury; for the Charlotte Chapter AGO, Sept. 24.

Monadnock AGO Chapter Members — St. James' Episcopal Sept. 26 honoring Allan Carman: Toccata and Fugue in F, Nun Bitten wir and Fugue in C, Buxtehude — Richard Chorley; Pastoral, Guilman; Suite Gothique, Boëllmann — Yvonne Bonneau; Pastorale, Purvis; Antiphon 3, Dupre; Apparitions de l'Eglise Eternelle, Messiaen — Helen Ellis; Prelude and Fugue in F minor, Bach; Three Interludes, Schroeder; Litanies, Alain — James D. Ingerson.

Craig E. Jaynes, Wichita, Kans. — Student of Dorothy Addy, First Congregational United Church, Great Bend Aug. 29: Prelude and Fugue in C minor and Christ lag in Todesbanden, Bach; Fugue in C (Gigue), Buxtehude; Chorale in A minor, Franck; Pastoral, Benoit; Pastoral, Milhaud; Pastorale on a 12th century Melody, Edmundson; Carillon, Sowerby; Apparition de l'Eglise Eternelle, Messiaen; Litanies, Alain.

Klaus-Christhart Kratzenstein, Houston, Tex. — St. Anne's Church Sept. 29: Toccata and Fugue in F. Buxtehude; Wachtel auf and Prelude and Fugue in A, Bach; Fantasie in F, Mozart; Prelude and Fugue in D minor, Mendelssohn; Prelude au Kyrie, Variations, Langlais; Chorale in A minor, Franck; Improvisation.

William D. Peters, Kokomo, Ind. — First Congregational Church Oct. 20: Chaconne in D minor, L. Couperin; Basse et Dessus de Trompette, Clérambault; Priere à Notre Dame, Boëllmann; Madrigal, Vierne; Toccata, Symphony 5, Widor.

Robert Noehren, Ann Arbor, Mich. — Westminster Presbyterian Church, Lincoln, Neb., Oct. 17: Toccata, Adagio and Fugue and O God be Merciful to Me, Bach; Sonata 3 in A major, Mendelssohn; Fantasia, Noehren; Noël Grand jeu et duo, Daquin; Prelude Fugue and Variation, Franck; Chant Héroïque, Langlais; Homage à Josquin des Pres, Grunenwald; Toccata on a Chorale, Karg-Elert.

Malcolm Westly, Tampa, Fla. — Seminole Heights Methodist, Oct. 4: Nun bitten wir, Buxtehude; Herr Jesu Christ, dich zu uns wend, Walther; Vater unser in Himmereich, Pachelbel; Durch Adams Fall, Homilius; Allegro, Concerto 10, Handel; O wie selig, Brahms; Resurrection, Nies-Berger; By the Waters of Babylon, Karg-Elert; Prelude on B-A-C-H, Liszt; Spiritual, Young; Transfiguration, Benoit; O Lux Beata Trinitas, Peeters.

John Upham, New York City — St. Paul's Chapel, Trinity Parish, Oct. 13: Canzon and Fugue, Gabrieli; Aria Sebaldina, Pachelbel; Capriccio in D major, Böhm; Sonata 3, Hindemith. Oct. 20: All Bach: Concerto in C (Vivaldi), Allein Gott in der Höh' sei Ehr', Passacaglia and Fugue in C minor. Oct. 27: Toccata in F major, Muffat; Sonata 3, C. P. E. Bach; Auf meinen lieben Gott, Tunder; Toccata and Fugue in D minor, Eberlin.

Kenneth V. Turvey, Huntsville, Ala. — First Methodist Church Sept. 28: Toccata on Foundation, Murphree; Greensleeves, Wright; Variations on Come, Thou Fount, Young; Toccata in E minor, Pachelbel; Toccata for the Elevation, Frescobaldi; Prelude in D, Pachelbel; Prelude on a Kyrie, Song of Peace and Fantaisie, Langlais; Four Preludes from the Little Organ Books, Bach; The Bells of St. Anne de Beaupre, Russell; Carillon, Vierne.

Gordon Jones, New York City — St. Paul's Chapel, Trinity Parish, Oct. 6: Echo, Scheidt; Concerto in C minor, Telemann; Suite on Rochelle, Renooij; He is risen, If thou but suffer God to guide thee, My heart awakes with gladness, A mighty fortress is our God, Walcha.

Richard A. Carlson, Fort Wayne, Ind. — First Congregational Church, Kokomo, Oct. 27: Prelude and Fugue in G minor, Buxtehude; Musette, Ibert; Movement 1, Trio Sonata 2, Distler; Pastorale, Vierne; Fantasy on Slane, Leitz.

Irene Robertson, Los Angeles, Calif. — University of Southern California, October 4: Chaconne en rondeau, Reboul; Hymne a la splendeur des clartes, Grunenwald; Preludium, Chorale and Fugue, Thorarinsson; Concerto 3, Micheelsen; Sonata Mistica, McKay; Toccata Piccola and Aria, Wuensch; Phantasy on an American Spiritual, Schmidt.

F. C. J. Swanton, FRCO, Dublin, Ireland — Mariners' Church, August 10: Prelude and Fugue (Little) in E minor, Bach; When I Am Laid in Earth, Purcell; Adagio, Sinfonia in Cantata 156, Jesu, Joy of Man's Desiring, Bach; Chorale in A minor, Franck; Naiades, Vierne; Prelude and Fugue in C major, Dupre; Les Bourgeois de Chartre, Les Cloches, LeBegue; Oboe Concerto in G minor, Handel; Jesus accepte la Souffrance, Dieu parmi nous, Messiaen; Fantasie and Fugue in G minor, Bach. David Lane, Oboist, assisted.

Marvin E. Peterson, AAGO, Columbus, Ohio — Armstrong Chapel, Cincinnati, Ohio, Oct. 3: Prelude, Fugue and Chaconne, Buxtehude; If Thou but Suffer God to Guide Thee, I Cry to Thee, Lord Jesus Christ, and In Thee is Gladness, Bach; Fantaisie for Organ and Piano, Demarest (with Mrs. Dale R. Beittel); Partita on A Mighty Fortress, Cor Kee; In Dulci Jubilo and Schönster Herr Jesu, Schroeder; Chorale in E major, Franck.

Jack Ossewaarde, New York City — St. Bartholomew's Church Oct. 6: Agincourt Hymn, Dunstable; Toccata for the Elevation, Frescobaldi; Suite, Tuma; Communion, Purvis; Improvisation on Old 100th. Oct. 20: Prelude and Fugue in B minor, Bach; Deck Thyself and O God, thou faithful God, Brahms; Chorale in E major, Franck.

Michael Blenski, Jr., Milwaukee, Wis. — Lincoln Park Church dedicatory: Balletto del Granduca, Sweelinck; Liebster Jesu and Prelude in G major, Bach; Suite Gothique, Boëllmann; Andante Cantabile, Symphony 4, Widor; Allegro Vivace, Bonnet; Meditation Religieuse, Mulet; Toccata, Gigout. The senior choir assisted.

Dr. Richard Enright, Evanston, Ill. — Trinity Episcopal Church, Tulsa, Okla., Oct. 5: Chaconne in G minor, Sarabande en Canon, Carillon, Couperin; Clavierübung Part 3, Bach; Fantasie in C, Franck; La Nativité du Seigneur, Messiaen; Incantation pour un Jour saint, Langlais.

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Programs of Organ Recitals of the Month

Mildred Andrews, Norman, Okla. — Community Church, Palm Springs, Cal. Sept. 26: Pastorale: Le Prologue de Jesus, Traditional; Benedictus, F. Couperin; Noël Bearnais, Roques; Prelude and Fugue in E minor, Bach; Toccata in A major, A. Scarlatti; Chorale in A minor, Franck; Sonatina, Violet Archer; Offertoire for the Feast of All Saints and The Angel with the Trumpet, Charpentier.

Kenton W. Stellwagen, Memphis, Tenn. — Christ Methodist Church, Sept. 17: I Call to Thee, Lord Jesus Christ, Deck Theysel, My Soul, with Gladness, Jesu, My Joy, Toccata and Fugue in D minor, In Peace and Joy I now Depart, All Mankind Alike Must Die, Blessed Jesu, At Thy Word and Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Andante Sostenuto, Symphonie Gothique, Widor; Before Thy Throne I Come, Bach.

Ann Staniski Flentje, Springfield, Mass. — Christ Church Cathedral, Sept. 19: Prelude and Fugue in A minor, Pastorale, and Toccata in F major, Bach; Variations sur un Noël, Dupre; Impromptu, Vienne; Prelude and Fugue in B major, Dupré. For University of Dubuque, Iowa, Sept. 22: All Bach: Fugue in E flat major, Schmücke dich, Prelude and Fugue in A minor, Passacaglia and Fugue in C minor, Pastorale, Toccata in F major.

David Rothe, Palo Alto, Cal. — Church of Jesus Christ, LSD, Oakland, Sept. 5: Prelude in E flat major, Bach; Lobt Gott, ihr Christen allzugleich, Nun bitten wir den Heiligen Geist and Prelude and Fugue in A minor, Buxtehude; Echo Fantasia in Dorian Mode, Sweelinck; Sonata 2, Hindemith; Sonata 1 and Fugue in E Flat Major, Bach.

Raymond H. Ocock, New Wilmington, Pa. — Westminster College, Oct. 3: Symphony from Solomon, Handel; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Canon and Fugue, Riegger; Even-song, La-Montaine; Dieu Parmi Nous, Messiaen.

Gale Enger, Princeton, N.J. — St. Matthew Lutheran, Beaverton, Ore. Sept. 22: Toccata and Fugue in D minor, Jesu, Joy of Man's Desiring and We Thank Thee, God, Bach; Rhythmic Suite, Elmore; Ton-y-Botel and Greensleeves, Purvis; Pièce Héroïque, Franck; Antiphon 3, Dupré; Divertissement, Vienne; Thou Art the Rock, Mulet. Summit Avenue United Presbyterian, Bremerton, Wash. Sept. 26: same Elmore, Purvis, Franck, Vienne and last Bach plus Prelude and Fugue in G minor, Buxtehude; Come, Now, Saviour of the Heathen, Bach; Prelude and Fugue in G minor, Dupré; Song of Peace, Langlais; Toccata, Duruffé.

Ronald Arnatt, St. Louis, Mo. — St. Mark's Episcopal Church, Oct. 3: Tiento Llano por B Cuadrado, Cabanilles; Concerto per la Chiesa, Telemann-Walther; Before Thy Throne, Kyrie God the Holy Spirit, O Come, Thou Savior of the Gentiles and Concerto 4 in C major, Bach; Andante in F major, Mozart; Three Preludes on Welsh Hymn Tunes, Vaughan-Williams; Improvisation.

Rainer Lille, Bad Nauheim, Germany — Concordia Senior College, Ft. Wayne, Sept. 26: Partita on Freu dich sehr, o meine Seele, Boehm; Two Preludes on Dies sind die heil'gen zehn Gebot and Toccata and Fugue in F major, Bach; Allegro, Symphony 5, Vienne; Toccata, Symphony 2, Dupré; Fantasy and Fugue on B-A-C-H, Reger.

George Y. Wilson, Bloomington, Ind. — First Congregational, Kokomo Oct. 10: Lobe den Herren, Bach, Walther; Concerto in G major, Ernst-Bach; Partita on Nun lasst uns Gott, Lübeck; Prière, Franck; Toccata and Villancico, Ginastera; Mors et Resurrectio, Langlais; Symphony 5, Vienne; Toccata, Sowerby.

Kaete van Tricht, Bremen, Germany — Capitol Drive Lutheran, Milwaukee, Wis. Sept. 19: Prelude and Fugue in G major, Krebs; Allein Gott in der Höh', Bach; Sonata 2, Opus 19, Distler; O Traurigkeit, O Herzeleid, Reda; Sonata 3, Mendelssohn; Toccata, Hans Gal; Passacaglia and Fugue in C minor, Bach.

Norma L. Dobson, Tampa, Fla. — For the St. Petersburg AGO Chapter, Christ Methodist Church, Sept. 20: Ich ruf zu dir, Bach; Vexilla Regis, Purvis; O Sacred Head Now Wounded, Rohlig; Jesus Makes My Heart Rejoice, Elmore; The Strife Is O'er, Wyton.

August Maelberghe, Detroit, Mich. — Central Reformed Church, Grand Rapids Oct. 5: Chorale in A minor, Prelude, Fugue and Variations and Pièce Héroïque, Franck; Toccata, Blues and Variation, Triptych, Elegy and Impromptu-Etude, Maelberghe.

Carl E. Schroeder, Lancaster, Pa. — First Presbyterian Church, Sept. 12: Tiento a modo de Cancion de quarto tono, de Araujo; Elevation (Tierce en Taille), F. Couperin; Valet will ich dir geben, Wen wir in höchsten Nöten sein, and Toccata and Fugue in D minor, Bach; Give Ear Unto Me, Marcello; Four Chorale Preludes, Karg-Elert; Arioso, McRae; Capriccio on the Notes of the Cuckoo, Purvis; Pièce Héroïque, Franck. Ruth and Robert E. Humphreville assisted on the Marcello.

John T. Burke, Berkeley, Calif. — Church of Jesus Christ, LDS, Oakland, Oct. 3: Variations on an American Hymn Tune, Young; Deck Thyself, My Soul with Gladness, Telemann; From God Will Naught Divide Me, Krebs; Prelude and Fugue in E-flat (St. Anne), Bach; Arioso and Toccata, Sowerby; Lob Gott getrost mit Singen and Ich freu' mich in den Herren, Hoyer; Incantation pour un Jour Saint, Langlais.

Conrad Grimes, Winnipeg, Man. — First Presbyterian Church Sept. 30: A Mighty Fortress, Luther, Scheidt, Hanff, Pachelbel, Buxtehude, Walther, Bach, Reger; Dialogue in F major and Fugue in Five Parts, Grigny; Caprice for full organ, Clérambault; Voluntary in A minor, Boyce; Voluntary in E minor, Stanley; Two Preludes, Schroeder; Litanies, Alain.

Kenneth Osborne, Fayetteville, Ark. — First Lutheran Church, St. Peter, Minn. Sept. 7: Prelude and Fugue in D major, Ach Herr, mich armen Sünder, Lobt Gott and In dulci jubilo, Buxtehude; Partita on Sei gegrüßet, Nun freut euch, Lech ruf zu dir, and In dir ist Freude, Bach; Chorale in A minor, Franck; Partita on Kirken Den er et Gamlelt Hus, Viderø; Transports de joie, Messiaen.

John McCreary, Honolulu, Hawaii — St. Andrew's Cathedral, Sept. 19: Fantasie and Fugue in G minor and Das alte Jahr vergangen ist, Concerto 2 in A minor, Bach; Pièce Héroïque and Prelude, Fugue and Variation, Franck; Aria, Peeters; Sonata on Psalm 94, Reubke.

Rudolph Kremer, Chapel Hill, N. C. — Hill Hall, Oct. 5: 18 Contrapuncti, Art of Fugue, Bach-Kremer; With This I Come before Thy Throne, Bach.

David Pizarro, Cambridge, Mass. — Auferstehungskirche, Bad Oeynhausen, September 13: Voluntary in G minor, Walond; Fantasie and Fugue in C Minor, Schmücke dich, Wachet auf and Concerto in D minor (Vivaldi), Bach; Metamorphosen 3, Van Slyck; Noël, Grand jeu et Duo, Daquin; Adagio for Strings, Barber; Cinq Versets pour le Vesper commun de la Saint Vierge, Dupré. Martin Luther-Kirche Detmold, September 11: same Walond, Bach, Van Slyck, Dupré, plus Reger. Toccata and Fugue in D minor. Similar program played at Grote Kerk, Gorinchem, Holland.

Mabel Zehner, Ashland, Ohio — Bethlehem Lutheran Church, Youngstown, Sept. 19: Concert Prelude in E minor, Dethier; Sarabande and Gigue, Zipoli; O God, Thou Faithful God, Peeters; Seventh Psalm, van Noordt; Rejoice now, Christian Souls, Bach; Theme and Variations, Thiele; Tumult in the Praetorium, de Malingreau; Scherzo in G major, Dunham; Caprice, The Brook, Dethier; Twilight at Fiesole, Bingham; Rondo in G major, Bull.

Marilou De Wall Kratzstein, Houston, Tex. — St. Francis de Sales Church Sept. 12: Offertoire sur les Grands Jeux, Couperin; Andante in F., Mozart; Voluntary in D minor, Stanley; Prelude, Fugue and Variation, Franck; Scherzo, Symphony 2, Vienne; Fugue in G minor, I Call to Thee, Lord Jesus Christ, Lord Christ, God's Only Son, O Sacred Head Surrounded and Prelude and Fugue in G major, Bach.

Albert Zabel, Elmira, N. Y. — Park Church, Sept. 28: Kyrie, Gott heiliger Geist, Dies sind die heiligen zehn Gebot, Wir glauben all' an einen Gott, Bach; Concerto 13 in F major, Handel; Pièce Héroïque, Franck; Cantilene, and Dialogue on the Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

James Hansen, La Mesa, Calif. — LaJolla Presbyterian for the Musical Merit Foundation of San Diego, Oct. 12: Concerto in A minor, Vivaldi-Bach; Andante in F, Mozart; Voluntary in A minor, Stanley; Fugue in G major, Bach; Sonata in D minor, Guilmant. Leonard Johnson, tenor, shared the program.

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Programs of Organ Recitals of the Month

Ernest White, Indianapolis, Ind. — Christ Church Cathedral Oct. 29: Five Chorale Preludes, Brahms; Resonet in Laudibus and Kyrie eleison, Karg-Elert.

Tim Fuller, Bluefield, W. Va. — First Baptist Church, Bluefield, W. Va. Oct. 5: Agincourt Hymn, Dunstable; The Earl of Salisbury, Byrd; Chaconne in G minor, Couperin; Swiss Noël, Daquin; Ciacona in F minor, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Variations on My Young Life, Sweelinck; Christ Jesus Lay in the Bonds of Death, O Thou of God, The Father, Savior of the Nations, Come and Toccata and Fugue in D minor, Bach; Prelude on the Kyrie, Langlais; Litanies, Alain; Fairest Lord Jesus, Schroeder; O Dearest Jesus, What Law Hast Thou Broken, Walcha.

Dorothy Addy, Wichita, Kans. — First Methodist Church Sept. 26: Magnificat on Tone 5, Scheidt; Rondo, Concerto for Flute Stop, Rinck; Sonata on Tone 1, Lidon; Prelude and Fugue in C minor, Bach; Prelude and Trumpetings, Roberts; Cantabile, Jongen; Rondana, Monnikendam; Scherzo and Finale, Symphony 5, Vierne.

Stanley R. Plummer, Walla Walla, Wash. — St. Paul's Parish Church Oct. 3: All Bach: Passacaglia and Fugue in C minor; Have Mercy, O Lord, All Hail This Brightest Day and Now Thank We All Our God; Prelude in C major; Sinfonia: God's Time Is Best; Prelude in B minor.

John Hofmann, Buffalo, N. Y. — Faculty Recital, State University College, Fredonia, Sept. 28: Prelude, Fugue and Chaconne, Pachelbel; Prelude and Fugue in D major, Bach; Concerto 4 in F major, Handel; Apparition de l'Eglise éternelle, Messiaen; Miniature, Langlais; Carillon de Westminster, Vierne.

Catherine Mallatis, Tulsa, Okla. — Boston Avenue Methodist Church, Sept. 11: The Heavens Declare, Marcello; Toccata in E Minor, Pachelbel; From God Shall Naught Divide Me, Bach; Chorale in B minor, Franck; Resurrection, Passion Symphony, Dupré.

Thomas Robertson, Carrsville, Va. — For Norfolk Chapter, Trinity Episcopal, Portsmouth, Oct. 12: Fanfare, Cook; Vision of the Church Eternal, Messiaen; Prelude on St. Anne, Shackelford; Rhumba, Elmore.

Robert Elmore, Wayne, Pa. — The Presbyterian Church, Coatesville, Pa. Sept. 19: In Dulci Jubilo, Rejoice Greatly, Beloved Christians, and Jesu, Joy of Man's Desiring, Bach; Chorale in A minor, Franck; Air, Suite in D, Bach; Chimes of St. Mark's, Russolo; Roulade, Bingham; Prelude on Beneath the Cross of Jesus, Elmore; Prelude and Fugue on B-A-C-H, Liszt.

John Reymes King, Amherst, Mass. — Repertoire used on summer tour of England: Prelude and Fugue 24 in G minor, Buxtehude; Erschienen ist der Herrliche Tag, Walther, Bach; Fugue in G (Gigue), Bach; Concerto 13, Handel; Noël 10, Daquin; Scherzo, Beethoven; Notturmo, Wiedermann; Variations on a Patriotic Air, Wehr; Chorale in A minor, Franck; Bells, Langlais; Joie et Clarté des Corps Glorieux, Messiaen; Scherzo and Veni Creator, Durullé; Variations on Picardy, King.

Eugene Toole, AAGO, Plandome, N.J. — Congregational Church, Manhasset Sept. 26: Toccata, Fugue and Hymn on Ave Maris Stella, Peeters; Three Schübler Chorales and Prelude and Fugue in G major, Bach; Capriccio, Schechtman; Antiphon 3 and Magnificat 5, Dupré; Lied and Carillon in B flat, Vierne.

Fred Haley, Oklahoma City, Okla. — St. Luke's Methodist Nov. 28: Westminster Carillon, Evening Star and Impromptu, Vierne; Chorale in E major, Franck; Partita on Come, Savior of the Gentiles, Distler; Variations on a Noël, Dupré.

Dennis Bryan Fox, Jr., Misenheimer, N. C. — Pfeiffer College, Sept. 30: Noël Grand Jeu et Duo Daquin; Prelude and Fugue in C minor, Bach; Pieces for Musical Clocks, Haydn; Suite Gothique, Boëllmann; Pavane, Elmore; Te Deum, Langlais.

Gerald Brown, Hays, Kans. — Ft. Hays State College, Sept. 21: Offertoire sur les grands jeux, Couperin; Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K594, Mozart; Passacaglia, Symphony in G, Sowerby; Finale, Franck.

David Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Church, Sept. 11: Agincourt Hymn, Dunstable; If Thou but Suffer God to Guide Thee, Sonata 1, Allegro, and Fugue in G minor, Bach; Elegy, Willan; Cortège et Litanie, Dupré.

Phillip Steinhaus, Washington, D. C. — St. John's Church, Sept. 26: Concerto 5, Handel; Kyrie, God, Holy Ghost, Kyrie, God the Father and Toccata and Fugue in D minor, Bach; Pastorale, Roger-Ducasse; Scherzetto, Vierne; Toccata, Symphony 5, Widor.

Lillian Robinson, Chicago, Ill. — For Omaha AGO Chapter, All Saints Episcopal Church Nov. 7: Diferencias sobre el Canto del Caballero, Cabezon; Trumpet Voluntary in D, Stanley; Canzona dopo L'Epistola, Messa della Madonna, Frescobaldi; Mein junges Leben, variations 1, 2, 5, 6, Sweelinck; Sei gregüset variations 5, 7, 11, Bach; Passacaglia in D minor, Reger; Lebhaft, Sonata 2, Hindemith; Dialogue sur les Grands Jeux, Clérambault; Cantabile, Franck; Majesté du Christ, Messiaen; Deus Tuorum Militum, Sowerby.

Warren Berryman, Berea, Ohio — St. Mary's Catholic Church, Sept. 26: Introduction and Toccata, Walond; Noël, Grand Jeu et Duo, Daquin; Toccata for the Elevation, Frescobaldi; Sheep May Safely Graze, Toccata and Fugue in D minor, Bach; Rondo for the Flute stop, Rinck; Chorale in A minor, Franck; Jesus comforts the women of Jerusalem, Stations of the Cross, Dupré; Te Deum, Langlais; Scherzetto, and Carillon, Vierne; Improvisation.

James Christensen, New York City — St. Bartholomew's Church Oct. 13: Grand Jeu, Du Mage; Now Praise we Christ and In Thee Is Joy, Bach; Prelude, Fugue and Variation, Franck; Litanies, Alain. Oct. 27: Canzona, Gabrieli; Now We Implore Thee, Buxtehude; Basse et Dessus de Trompette, Clérambault; Sonata 2, Mendelssohn; Very Slowly, Sonatine, Sowerby; Dialogue for Mixtures, Langlais.

Elizabeth Thames Pierce, Baton Rouge, La. — St. Agnes Catholic Church, Sept. 10: Grand Jeu, Du Mage; Toccata for Flutes, Stanley; Prelude and Fugue in F minor and Have Mercy Upon Me, O Lord, Bach; Andante Risoluto, Symphony 8, Widor; My Heart Is Filled with Longing, Brahms; Toccata, Villancico y Fuga, Ginastera.

Raymond Boese, Redlands, Calif. — Federated Church, Saratoga, Calif. Sept. 17: Concerto in A minor, Vivaldi-Bach; Our Father, Come Redeemer of Our Race, Sonata 6 in G, and Passacaglia and Fugue in C minor, Bach.

William MacGowan, Pasadena, Calif. — Riverside Church, New York City, Sept. 26: Voluntary in D major, Croft; Sonata for Organ, Pergolesi; Prelude for Organ, Beethoven; O Guiltless Lamb of God, From God Shall Naught Divide Me and Prelude and Fugue in F minor, Bach; Pièce Héroïque, Franck; Three Chorale Preludes, Walcha; Suite for Epiphany, Tournemire. Same program substituting Fugue in E flat for Prelude and Fugue in F minor, Bach, at First Presbyterian Church, New York City, September 28.

Robert C. Bennett, Houston, Texas — St. Luke's Methodist Church, Sept. 22; St. Francis Suite, Purvis; Modal Piece, Dialogue sur les Mixtures, Langlais; Prelude and Trumpetings, Roberts; Concerto in G major, Soler; Prelude in B minor, Bach; Invocation, Jongen; Pièce Héroïque, Franck.

Richard Shirey, Akron, Ohio — Trinity Lutheran Church, Sept. 19: Chaconne, Couperin; Ach, was soll ich Sunder machen?, Pachelbel; Fantasie and Fugue in G minor, Bach; Musical Clock Suite, Haydn; Chorale in E Major, Franck; Sonata 2, Hindemith; Litanies, Alain.

Gordon Bush, Kingston, N. Y. — For Hudson Valley AGO Chapter, Sept. 20 and Christ Church, Cooperstown, N. Y., Sept. 26: Chaconne, Couperin; Allegro, Concerto 2, Bach; Adagio, Veracini; Chorale in E major, Franck; Te Deum and Scherzo-Cats, Langlais; Prelude and Fugue in B major, Dupré.

Richard Birney Smith, Saskatoon, Sask. — Holy Trinity Church, Southbridge, Mass., Sept. 10: Carillon de Westminster, Vierne; Concerto 6 in B flat, Handel; Kommst du nun, Jesu, vom Himmel herunter, Bach. A string ensemble shared the program.

William Partridge, Spartanburg, S.C. — Trinity Church, Columbia, S.C. August 19: Introduction and Allegro, Wills; Passacaglia in D minor, Buxtehude; Six Schübler Chorales, Bach; Jubilee, Sowerby; Aria, Scherzo and Final, Symphonie 6, Vierne.

Donald Shelhorn, Cleveland, Ohio — Christ Church Cathedral, Indianapolis Oct. 15: Preludes and Fugue in F minor, Well Tempered Clavier, Bach; O Lamm Gottes (two settings), Shelhorn. Fantaisie in A major, Franck.

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LEXINGTON, KY. ORGANIST
VICTIM OF HEART ATTACK

Hammond W. Porter, 41, music director at the Broadway Christian Church, Lexington, Ky., and organ instructor at Transylvania College, died May 5 from a heart attack, according to late reports received at the office of THE DIAPASON. Mr. Porter also directed the choir at Holy Trinity Episcopal, Georgetown, and was formerly organist at the Central Christian Church, Lexington. He studied at Oberlin Conservatory and the University of Kentucky and was a pupil of Arthur Poister.

Mr. Porter had served as dean and sub-dean of the Lexington, AGO Chapter and had been membership chairman for a number of years. He served in World War II as a pilot. His father, two brothers, a sister and the aunt with whom he lived survive him.

WILLIAM BAILEY, PROMINENT
COLUMBUS ORGANIST, DIES

William S. Bailey, FAGO, for 33 years professor of music at Capital University, Columbus, Ohio, died Sept. 12 at the age of 76. He had served for 37 years as organist at St. James Episcopal Church, Zanesville, and had been a dean of the Central Ohio AGO Chapter.

A 1939 graduate of Capital University, he received the university's Praestantia Award for Distinguished Teaching in 1964. His widow, a son, a sister, a brother and grandchildren survive.

DURST & COMPANY FOUNDER
DIES SUDDENLY AT ERIE

Val P. Durst, president and founder of Durst and Company, large organ supply house at Erie, Pa., died suddenly Oct. 11. Born Feb. 26, 1888 in Pomeroy, Ohio, he served his apprenticeship with the Barkoff Organ Company and later joined the Hinners Company, Pekin, Ill. He became Superintendent of the A. Gottfried Company in Erie.

In 1924 he organized Durst & Company, Inc. and has been its president from the beginning. In 1944 he relinquished active management of the company to his son, R. E. Durst, the present general manager.

HUBERT HALES died July 13 while giving an organ recital in the parish church of Cromer, England. He was 63. He was director of music at Gresham's School, Holt from 1936-1961 and before that at King's School, Canterbury and Liverpool College. Among his compositions is an opera.

WALTER GOSSETT, long-time member of the Chicago AGO Chapter, died Sept. 6.



Vincent H. Percy died Sept. 15 after 46 years as organist and choirmaster of the Euclid Avenue Congregational Church, Cleveland. He was 73 and had retired Sept. 1. A celebration in his honor had been planned for late in the month.

A composer of many anthems, Mr. Percy was often heard in recital. He was organist with the Cleveland Orchestra from 1922 to 1946 and was the director of the Scottish Rite Chorus.

A memorial service was conducted Sept. 19 at the Euclid Avenue Church; Cyril Chinn was organist.

LLOYD MOREY PASSES AT 79
AFTER A VARIED CAREER

Lloyd Morey, the organist who became acting president of a great state university and state auditor, died Sept. 29 of a heart attack at Champaign, Ill. The nationally recognized accounting expert collapsed just after addressing a DAR meeting.

Mr. Morey served for 37 years as controller of the University of Illinois. On the eve of his retirement in 1953 he was asked to serve as acting president when President George D. Stoddard was ousted. In 1956 he was called from retirement to become state auditor and to clean up a fiscal mess.

Mr. Morey served for many years as the director of music at the Trinity Methodist Church, the Wesley Foundation chapel at the University.

HORACE MILLS ASTON, founder and for 20 years conductor of the Beckenham Oratorio Choir which sang often in London, died July 23 at the age of 70. He held several important church appointments in Kent.

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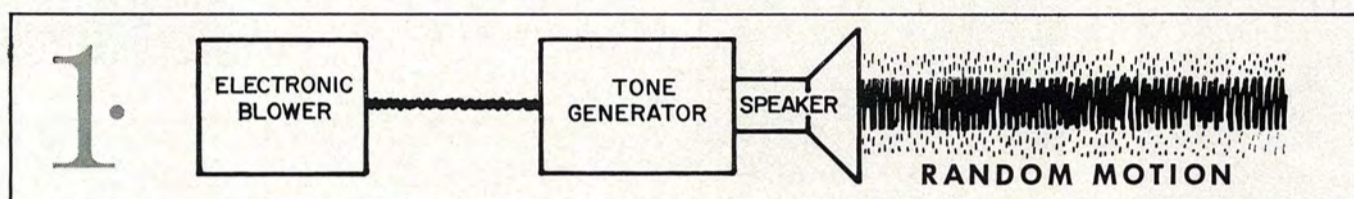
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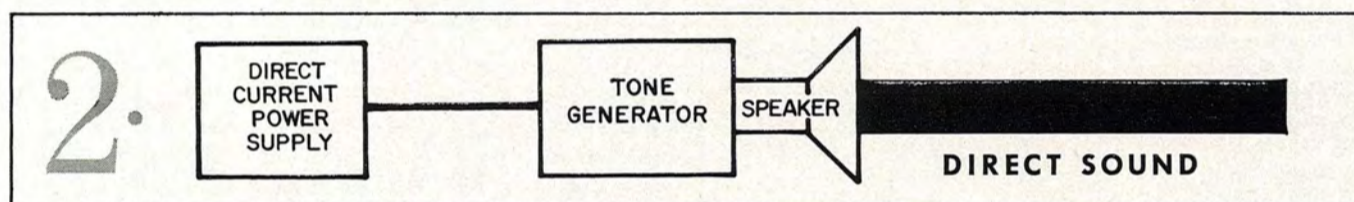
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GREAT

| | |
|------------------|---------------|
| Gedeckt 16' | Tierce 1-3/5' |
| Open Diapason 8' | Sifflöte 1' |
| Melodia 8' | Clarinet 16' |
| Rohr Flute 8' | Trumpet 8' |
| Gamba 8' | Oboe 8' |
| Dulciana 8' | Vox Humana 8' |
| Principal 4' | Clarion 4' |
| Flute 4' | Tremulant |

SWELL

| | |
|----------------------|-------------------|
| Lieblich Gedeckt 16' | Octave 2' |
| Contra Gamba 16' | Mixture IV |
| Stopped Flute 8' | Tromba 8' |
| Salicional 8' | Clarinet 8' |
| Spitz Principal 4' | Clarion 4' |
| Flute 4' | Tremulant |
| Salicet 4' | General Tremulant |
| Nazard 2-2/3' | |
| Piccolo 2' | |

PEDAL

| | |
|-------------------|-------------|
| Open Diapason 16' | Flute 4' |
| Bourdon 16' | Octave 2' |
| Dulciana 16' | Mixture IV |
| Diapason 8' | Bombard 16' |
| Bourdon 8' | Trumpet 8' |
| Salicional 8' | Trumpet 4' |
| Principal 4' | |

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REUTER TO BUILD 3-MANUAL FOR TOWN IN VIRGINIA

ST. MICHAEL'S RC, ANNANDALE

Entire Organ Will Be Free Standing in Balcony Area — Church Is Octagonal in Design

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 39-rank instrument for St. Michael's Catholic Church, Annandale, Va. This church is octagonal in shape with the altar occupying the central location. The organ and choir will be in the segment of the building to the rear and above the altar. The pipework of the great and pedal sections will have an attractive exposed design. Existing grillework will be reused and placed immediately to the rear of the exposed pipework. Behind this will be the expression enclosures for the individually expressive swell and choir divisions. No chambers are involved for these expressive sections, the entire organ including the grillework and swell boxes being completely free standing in the balcony area.

The design was prepared by the Reuter staff in consultation with R. W. Dirksen, area representative for the firm, who handled the negotiations for the sale of the organ.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Singendgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Liturgical Trumpet 8 ft. 61 pipes
Chimes (Prepared)

SWELL

Rohrgedeckt 16 ft. 73 pipes
Rohrflöte 8 ft. 61 notes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagotto Clarion 4 ft. 61 notes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 32 ft. 8 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrflöte 16 ft. 32 notes
Quintaton 16 ft. 32 notes
Octave 8 ft. 32 pipes
Rohrflöte 8 ft. 32 notes
Twelfth 5 1/2 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 notes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 12 pipes
Fagotto 8 ft. 32 notes
Fagotto 4 ft. 32 notes



Dr. John Hamersma, College Organist and Professor of Music, has been appointed chairman of the music department of Calvin College, Grand Rapids, Mich. A member of the Calvin faculty since 1954, he holds the MSM and the SMD degrees from Union Theological Seminary, New York City, where he was organist-choirmaster for the Sunday services. He succeeds Seymour Swets, who held the chairmanship for 40 years. Professor Swets will continue with his work in choral activities and classroom teaching at Calvin.

The College is constructing a 1.7 million dollar Fine Arts Center scheduled for completion in 1966. The building, designed by the architectural firm of Perkins and Will of Chicago, will include music studios, a recital hall named for Professor Swets, offices, classrooms and an auditorium seating 1,000. A 28-stop, mechanical action organ to be built by the Schlicker Organ Company is planned for the auditorium.

Widely known as a recitalist in the mid-West, Dr. Hamersma is the editor of 16th century vocal settings of Genevan Psalter tunes published by the college in 1962. He has lectured throughout the United States on 16th century psalmody.

MID-AMERICA CHORALE WILL SING COMMISSIONED WORKS

The fifth concert of the Mid-America Chorale under the terms of the Ford Foundation grant to John Dexter in 1962 will include two works commissioned especially for the fall concert scheduled for Nov. 28 at Plymouth Congregational-United Church, Des Moines, Iowa. These two works, Praises from the Four Corners of the Earth by Jacob Avshalomov and This Is the Praise of Created Things by Barney Childs will share the program with Krenek's The Lord's Prayer for women's chorus, selections from the Glogauer Gesangbuch, 1450 and Five Varied Psalms by Claude Le Jeune, transcribed by Donald Breshears.

A FIFTH annual church music institute was held Oct. 26-28 at the school of church music, Southern Baptist Theological Seminary, Louisville, Ky. Clinicians were George Faxon, Boston University; Dean Daniel Sternberg, Baylor U., Waco, Tex.; Dr. Newton Strandberg, Howard College, Birmingham, Ala., and Mrs. Charles Fischer and Eugene Bossart, University of Michigan.

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Naomi Orth, 1965 winner of the Gruenstein Memorial Organ Playing Contest sponsored annually by the Chicago Club of Women Organists, played her award recital Sept. 19 at the Church of the Ascension before a fair-sized audience. Her program appeared in October.

A native of Wyoming, Iowa, Miss Orth graduated last June from Valparaiso University where she studied organ with Dr. Philip Gehring and Dr. William Eifrig. She began study this fall at Stanford University, in California where she will work towards an MA in performance practices. She received a graduate fellowship from the university.

CHURCH IN ONEONTA, N. Y. TO HAVE RAYMOND ORGAN

FLOATING POSITIV FEATURED
Instrument in First Presbyterian
Will Have Three Manuals,
Drawknob Console

Chester A. Raymond, Ind., Princeton, N.J., is building a three-manual organ for the First Presbyterian Church, Oneonta, N.Y. The positiv is a floating division playable from great, swell or choir. Blank knobs on each manual and pedal of the detached drawknob console prepare for possible future additions.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Plein Jeu 3-4 ranks 232 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

CHOIR
Holzgedackt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Harmonique Flute 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krumhorn 8 ft. 61 pipes
Harp

POSITIV

(floating)
Metal Gedeckflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes

PEDAL

Resultant 32 ft.
Contre Basse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Spitzoktav 8 ft. 32 pipes
Gedeckt Pommer 8 ft.
Choral Basse 4 ft. 12 pipes
Quintade 4 ft.
Mixture 4 ranks 128 pipes
Basson 16 ft.
Pommer 8 ft.
Schalmei 4 ft.
Chimes



G. Huntington Byles, organist-choirmaster since 1934 of Trinity Church on the Green, New Haven, Conn. was married Sept. 7 to Janet Elizabeth Knapp, chairman of the music history department of Boston University in St. Peter's Episcopal Church, Morristown, N. J.

Mrs. Byles is a graduate of Oberlin College, holds a doctorate in musicology from Yale University and will have a forthcoming book published by Yale University Press.

Mr. Byles is a graduate of the Yale School of Music, studied in Paris with Widor, Vierne and Dupré and studied English boy choir technique with Sir Ernest Bullock of Westminster Abbey. A past-president of the Spring Choral Festival, he is a member of the faculty of the Day Prospect Hill School, New Haven. It is a first marriage for both.

THE 10TH annual diocesan choral festival service at Christ Church Cathedral, Houston, Tex., was under the direction of Vernon de Tar and included choral works by Baird, Dirksen, Tomkins, Louie White, Mendelssohn, Byrd, Schuetz, Beethoven and Ives; 14 churches of the Diocese of Texas participated.

NEW CASAVANT OPENED IN CHAMPAIGN CHURCH

PETTINGA PLAYS DEDICATORY

Mrs. Thomas Frederickson Plays New
Three-Manual in Remodeled
Structure Seating 900

The new Casavant organ in the First Methodist Church, Champaign, Ill. was dedicated at the morning service Oct. 10 with special music for the choir under the direction of Dr. King Kellogg and a short recital by Mrs. Thomas Frederickson, organist.

The organ was formally opened Oct. 17 with a recital by Paul Pettinga, University of Illinois, followed by a reception.

The organ caps the remodeling program of the 80-year-old church, which has been transformed from the Akron plan to a long nave structure seating about 900. The instrument is ideally placed on a ledge across the rear chancel wall, speaking directly forward to the nave. A sheer screen allows the pipe work which has been symmetrically arranged, to be seen in faint outline, complementing the simple and functional architecture of the room.

Mr. Pettinga served as consultant to the church in the tonal design of the instrument, working with Mrs. Frederickson and John F. Shawhan, Illinois-Indiana representative for Casavant Frères, who also installed and did the final finishing of the organ in the church.

GREAT

Gedacktpommer 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes (prepared)

SWELL

Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Gedackt 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. (prepared)
Stille Trompette 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

CHOIR

Erzähler 8 ft. 61 pipes
Erzähler Celeste (prepared)
Holzgedackt 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Spitzquinte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks (prepared)
Zimbel 3 ranks (prepared)
Krumhorn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedacktpommer 16 ft.
Erzähler 16 ft. (prepared)
Oktav 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Choral bass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft. (prepared)
Schalmei 4 ft. 32 pipes



PHOTO COURTESY KLAIS

This and some ninety other organ cases, all built within the last ten years, are illustrated in Joseph E. Blanton's new book

The Revival of the Organ Case

to be published this month. The author's *The Organ in Church Design* is cited in the 1965 edition of *The Encyclopedia Britannica* as a reference for organ cases. Specifications of the new book are: 6" x 9" format, 128 pages, high quality 80-lb. paper, black cloth cover with gold imprint, headbands, price \$7.50 (Texas residents add 15¢ tax). When payment accompanies order, we will mail the book postpaid to addresses in the U.S. and Postal Union countries. As we believe this little volume will be an attractive gift for all those who like to look at organs as well as hear them, we will gift-wrap when specifically requested in prepaid orders received by not later than December 15. It will also be available through bookstores and the Organ Literature Foundation.

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A large three-manual Custom Allen was recently completed for the Presbyterian Church in Coatesville, Pa. It features a sound dispersion speaker system which duplicates the resources of the entire great division underneath a balcony overhang. This large rear area of the church previously suffered with an acoustical handicap that this system has overcome. Congregational singing is improved by producing low level sound reinforcement in a place that was otherwise a musically dead area. In addition to the supplementary sound system under the balcony, there is a swell echo division speaking from the dome of the church 75 feet above the floor and a choir monitor system to reinforce the sound of the instrument for the direct benefit of the choir, located in an alcove. More than 300 specially designed speakers are used in conjunction with Allen's patented Random Motion-Whind system.

The installation was handled by the Allen area representative, N. Stetson Company, with negotiations and final voicing supervised by Frits Wenderhold and H. Dayton Johnson of the Allen staff.

Robert Elmore was featured in the dedicatory recital.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Gemshorn 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Super Octave 2 ft.
Spillflöte 2 ft.
Mixture 4 ranks
Harmonic Trumpet 8 ft.
Carillon Bells

SWELL

Liebllichflöte 16 ft.
Geigen Principal 8 ft.
Gedeckt 8 ft.
Viole 8 ft.
Viole Celeste 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Octavin 2 ft.
Flute 2 ft.
Larigot 1 1/2 ft.
Plein Jeu 3 ranks
Fagott 16 ft.
Trompette 8 ft.
Clarion 4 ft.
Tremolo

CHOIR

Viola 8 ft.
Spitzflöte 8 ft.
Aeoline 8 ft.
Prestant 4 ft.
Koppelflöte 4 ft.
Nazard 2 3/4 ft.
Principal 2 ft.
Blockflöte 2 ft.
Tierce 1 3/4 ft.
Siffelöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Harmonic Trumpet 8 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
Harp Bells
Tremolo

PEDAL

Contre Basse 32 ft.
Principal 16 ft.
Quintaton 16 ft.
Bourdon 16 ft.
Liebllichflöte 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Mixture 3 ranks
Contre Bombarde 32 ft.
Bombarde 16 ft.
Dulzian 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
Krummregal 4 ft.



David J. Askine became director of music Oct. 1 at the Beckley, W. Va., Presbyterian Church. He was for nearly two years director of music and Christian education at the First Presbyterian Church, Horseheads, N.Y. He served as dean of the Elmira AGO Chapter in 1964-65.

Mr. Askine studied at San Francisco State College, has his bachelor degree from Whitworth College, Spokane, Wash. and his master's from the San Francisco Theological Seminary, San Anselmo, Cal. He also studied with Dr. Charles C. Hirt, USC, and Dr. Howard Swan, Occidental College.

ABBOTT AND SIEKER REVISE, ENLARGE ORGAN

RIVERSIDE, CAL. 1ST METHODIST

Frederick Swann Plays Regional
Recital on Instrument — To Be
Dedicated in Fall

The 1957 Aeolian-Skinner organ in the First Methodist Church, Riverside, Cal. has been completed by Abbott and Sieker, Los Angeles, with the addition of a choir division, great quintaton, swell doublette and fagotto, and pedal reeds and mixture. Frederick Swann played a recital on the revoiced instrument as an event of the Far Western regional convention.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Fourniture 4 ranks

SWELL

Spitzflöte 8 ft.
Viole-de-Gambe 8 ft.
Viole Celeste 8 ft.
Prestant 4 ft.
Koppelflöte 4 ft.
Doublette 2 ft.
Plein Jeu 3 ranks
Fagotto 16 ft.
Trompette 8 ft.
Fagotto 8 ft.
Clairon 4 ft.

CHOIR

Gamba 8 ft.
Nason Flute 8 ft.
Dolcan 8 ft.
Dolcan Celeste 8 ft.
Nachthorn 4 ft.
Nazard 2 3/4 ft.
Blockflöte 2 ft.
Tierce 1 3/4 ft.
Cromorne 8 ft.
Cymbal 3 ranks

PEDAL

Resultant 32 ft.
Contre Basse 16 ft.
Bourdon 16 ft.
Quintaton 16 ft.
Gedeckt 16 ft.
Gedeckt 8 ft.
Octave 8 ft.
Cello 8 ft.
Choral Bass 4 ft.
Mixture 3 ranks
Trombone 16 ft.
Fagotto 16 ft.
Tromba 8 ft.
Fagotto 8 ft.
Rohr Schalmei 4 ft.

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BUNJES DESIGNS SCHANTZ FOR FORT WAYNE, IND.

BETHLEHEM LUTHERAN CHURCH

Free-Standing Exposed 3-Manual
Will Be Installed in Newly
Renovated Gallery

The Schantz Organ Company, Orrville, Ohio has been awarded the contract to build a neo-classical free standing three-manual organ for Bethlehem Lutheran Church, Fort Wayne, Ind. The specification and functional design of the organ was drawn up by Paul Bunjes, consultant to the church. A. C. Strahle, district manager for Schantz in the mid-west area handled the sale.

The Church will renovate the balcony so that the new organ can be installed as per Mr. Bunjes's layout design in collaboration with Schantz.

HAUPTWERK

Principal 8 ft. 61 pipes
Metallgedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Quint 2 1/2 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

OBERWERK

Holzgedackt 8 ft. 61 pipes
Spitzgamba 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Schalmey 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

CHORWERK

Rohrpommer 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Klein Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 39 pipes
Rauschzömbel 3 ranks 183 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Labial Dulzian 4 ft. 32 pipes
Italian Principal 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagott 4 ft. 32 pipes

MRS. WAASER CHANGES POSTS IN SANTA BARBARA, CALIF.

Mildred Brockway Waaser has been appointed organist and choir director of the First Congregational Church, Santa Barbara, Calif., beginning Sept. 1. She will direct three choirs. She holds the AAGO and the BM from the college of music, USC. She previously served Grace Lutheran Church in Santa Barbara and St. Mark's Episcopal, Glendale.



Elizabeth Buckshaw retired Oct. 1 as organist of the Bull Street Baptist Church of Savannah, Ga., having served in the church for 41 years. She was organist and choir director from 1924 to 1958, and continued to serve as organist until her retirement.

Miss Buckshaw received her early training in Savannah, later studying in Atlanta and New York in this country and in Fontainebleau, France, under Marcel Dupré. She was an organ teacher for a number of years. Several of her compositions have been sung by Bull Street and other choirs.

In the Savannah AGO Chapter she has served both as dean and registrar and for the past several years has been chairman for the Artist Concerts.

In commemoration of her long and devoted service, the church placed a properly inscribed bronze plaque on the console of the organ. Other gifts of silver and cash were presented by the choir and congregation.



John Seachrist has been appointed organist-choirmaster of the First Presbyterian Church, Succasunna, N. J. He is a student at the Guilman Organ School where his organ studies are with Dr. George Markey.

TELLERS BUILDS SMALL NEW JERSEY 3-MANUAL

NORTH ARLINGTON PRESBYTERIAN

Alan F. Newman Is Organist, Director
of Music, Consultant — Nave
Division Prepared

The Tellers Organ Company, Erie, Pa. will install a small three-manual organ in the Spring of 1966 in the North Arlington, Presbyterian Church, North Arlington, N.J. Howard S. Okie, Jr., Tellers representative, consulted with Alan F. Newman, director of music and organist, on the plan for a divided chancel installation with exposed great. The console has been furnished with controls for a possible future nave division.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL

Gedeckt 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Oboe 4 ft. 68 pipes

CHOIR

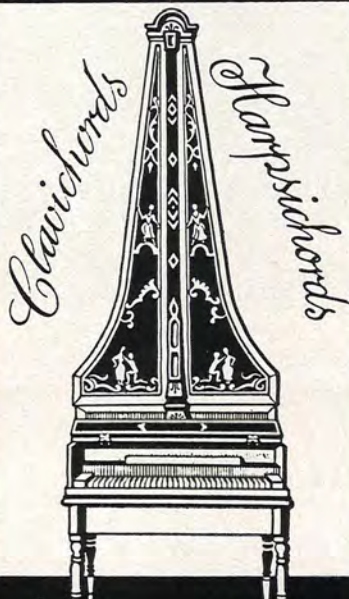
Quintaten 8 ft. 61 pipes
Genshorn 8 ft. 61 pipes
Koppel 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Spitzquinte 1 1/2 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Gedecktbass 16 ft. 12 pipes
Quinte 10 1/2 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 12 pipes
Flautino 4 ft.
Octavin 2 ft. 12 pipes
Trompette 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Trompette 4 ft. 12 pipes

AMONG EARLY SEASON special programs we note: Brahms short choral works Sept. 19 at Covenant Presbyterian Church, Charlotte, N.C.; Bach solo cantatas, arias, duets, at Union Methodist Church, Washington, D.C. Sept. 26; Mendelssohn's Elijah at First Baptist Church, Memphis, Oct. 3.

THE WESTCHESTER BAROQUE Chorus under the direction of D. DeWitt Wasson sang for the first interfaith fellowship supper (Sept. 12) in which 17 churches of seven faiths from five communities participated at the Church of the Immaculate Conception, Irvington-on-Hudson, N.Y.



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**REUTER WILL BUILD
FOR CHURCH IN TULSA**

JOHN KNOX PRESBYTERIAN

James Boles Is Minister of Music,
Carolyn Boles Is Organist —
Plan Spring Completion

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a new three-manual, 28-rank organ for John Knox Presbyterian Church, Tulsa, Okla. The instrument is to be installed in a new church building now under construction. The new building will be octagonal in shape with the organ and choir occupying one wing. Pipework of the instrument will be placed immediately to the rear of the choir.

The great section of the organ will be unenclosed, with the swell and choir being individually expressive. Pipework of the pedal section will be located in both unenclosed and enclosed areas of the organ.

The design of the instrument was prepared by Frank H. Green for the Reuter Organ Company, in consultation with James Stewart Boles, minister of music for the church. Carolyn Boles is organist. McCune & McCune of Tulsa are architects for the church.

Installation for this instrument is scheduled for the spring of 1966.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Salicional 8 ft. 61 pipes
Celeste 8 ft. 54 pipes
Gedackt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremulant

CHOIR

Holzgedackt 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 54 pipes
Prestant 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Bourdon 16 ft. 32 pipes
Lieblich Gedackt 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Lieblich Gedackt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Lieblich Gedackt 4 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes



Klaus-Christhart and Marilou de Woll Kratzenstein have moved to Houston, Tex. where he has become director of music in St. Arne's Church and lecturer at the University of St. Thomas and at Sacred Heart College. Mrs. Kratzenstein has become music director at St. Francis de Sales Church. In the summer, Mr. Kratzenstein was director of a workshop on liturgical music for the Galveston-Houston diocese. He was formerly on the faculty of Aquinas College, Grand Rapids, Mich. His European musical education was at Hochschules für Music in Berlin and Freiburg, Germany; Conservatory, Basel, Switzerland; and Musik Akademie, Vienna, Austria. Mrs. Kratzenstein has an MA from Ohio State University and studied organ and musicology in Paris on a Fulbright grant.

**NEW JERSEY EPISCOPAL
CHOOSES DAVETT ORGAN**

PLANNED FOR CHRIST CHURCH

Edifice in Middletown Scheduled
For Completion In Spring —
Robert Mahns Is Organist

The Davett Pipe Organ Company, Manasquan, N.J., has been awarded the contract to build a new organ for Christ Episcopal Church, Middletown, N.Y. This three-manual, 35-rank instrument features a swell division with a 38-foot tone opening, all flue pipes of burnished tin and provisions for seven additional stops. The remaining divisions are to be functionally exposed in front and above the swell chamber. The Davett company has recently completed its new plant and manufactures and voices all its pipes. The instrument in Christ Church was designed by Donald A. Davett in consultation with Robert Mahns, organist. Installation is scheduled for spring of 1966.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Oktave Quint 2 3/4 ft. 61 pipes
Super Oktave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette-en-Chamade 8 ft. (prepared)



**HOLLOWAY WILL BUILD
ORGAN FOR RICHMOND, IND.**

ST. PAUL'S EPISCOPAL CHURCH

Ernest White Acts as Designer
for Three-Manual Instrument —
Robert Byrd Is Consultant

The E. H. Holloway Corporation, Indianapolis, Ind. is building a new three-manual 30-rank organ for St. Paul's Church, Richmond, Ind. The entire rear gallery has been remodeled to accommodate the organ. Free-standing and exposed, the organ will surround the choir and console to provide a unique blending of voices and tone.

The design was formulated by Ernest White, tonal director of the Holloway firm in consultation with Robert Byrd, Earlham College faculty, also located in Richmond. Electro-pneumatic slider chests will control classic voiced open toe, unnicked pipework. Installation is planned for early 1966.

GREAT

Quintaten 16 ft. 29 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fourniture 2 ranks 122 pipes
Cymbale 2 ranks, 122 pipes

POSITIV

Gemshorn 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Wald Flöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Mixture 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Gemshorn 8 ft. 61 pipes
G-misceleste 8 ft. 54 pipes
Holzgedeckt 8 ft. 61 pipes
Fugara 4 ft. 61 pipes
Scharff 2 ranks 122 pipes
Fagott 16 ft. 61 pipes
Trompet 8 ft. 61 pipes

PEDAL

Sub Basse 16 ft. 32 pipes
Quintarde 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Koppelflöte 4 ft. 32 pipes
Rauschquinte 2 ranks, 64 pipes
Hautboy 4 ft. 32 pipes

SWELL

Flute à Cheminée 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Praestant 4 ft. 61 pipes
Flute à Fuseau 4 ft. 61 pipes
Cor de Nuit 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Bassoon 16 ft. (prepared)
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

POSITIV

Erzähler 8 ft. (prepared)
Erzähler Celeste 8 ft. (prepared)
Nasonflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Trompette-en-Chamade 8 ft. (prepared)
Tremolo

PEDAL

Sub Principal 16 ft. 32 pipes
Sub Basse 16 ft. 32 pipes
Quintaten 16 ft.
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Quintadena 8 ft.
Nachthorn 4 ft. 32 pipes
Blockflöte 2 ft. 12 pipes
Mixture 3 ranks (prepared)
Bombarde 16 ft. 32 pipes
Bassoon 16 ft. (prepared)
Bombarde 8 ft. 12 pipes
Bombarde 4 ft. 12 pipes

**MRS. KINNEY RESUMES POST
AFTER 7 MONTHS IN EUROPE**

Florence Bergan Kinney, Linfield College, McMinnville, Ore., returned to her duties at the college after seven months of study and travel in Europe. Five months were spent in Vienna where she coached with Herbert Tachezi at the Vienna Academy of Music.

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Evaluating Electronic Instruments

by WILLIAM H. BARNES
Author of *The Contemporary American Organ*

Now that electronic instruments are coming of age, and several manufacturers of them are producing larger, more complete, and much more costly models as well as custom designed ones, it seems to be time to set up some standards of evaluating the various models and types offered.

I want first to consider some practices (common to all electronic builders) that I believe the industry would do better to modify. As chairman of the Committee on the Standardization of the Console for the AGO, I resent reading the ads of all the electronic builders who use as a gimmick that their consoles are all built in accordance with AGO standards. Examination reveals that they are no such thing. One large and well-known maker, for example, arranges the stops of his consoles in quite the reverse order to that recommended by the Guild. Another matter is the rough-and-ready use of stop names that bear only the slightest relationship to the sounds produced.

Later I shall list a series of tests that should be made by any good organist for proper evaluation of what is being offered. I am greatly concerned about the way stop names are bandied about with complete abandon by some makers. The same unit stop is called by totally different names on each time it appears.

The practice of unifying stops has been used by pipe organ builders for many years and it is standard practice with theater organs. Theater organs normally have every unit stop available at a variety of different pitches, on each manual and pedals. This practice has been used, and still is to a more limited extent, in the design of church organs. I am familiar with all the arguments for and against.

Pipe organ builders, usually show on their specifications the derivation and uses of the various pitches from a single rank of pipes, so that the buyer can tell what he is getting.

Granted that the electronic manufacturers are not providing precisely the same sound as any given set of organ pipes, although some of them come surprisingly close these days, still the analogy holds between unit stops on both pipe organs and electronics. In each case only one tone quality is possible from a unit stop, no matter what it is called. Yet I have examined literally hundreds of so-called specifications (especially the larger and more costly ones) and I find it impossible to tell how many tone generators the organ actually contains by looking at the stoplists. The only way to know this is to be informed by the salesman, or (more accurately) by actually listening to the sounds produced when the stopkeys are depressed.

To make the confusion more pronounced, the names of the same voices are changed when they appear on more than one manual or pedals. For example, we find a long range unit flute, running from 16 ft. CCC to the top of the Piccolo 2 ft. called by the following names:

On the Great—Majorflöte 8 ft.
On the Choir—Gedeckt 8 ft.
On the Pedal—Flötenbass 8 ft.
Similarly the derivation at 4 ft. pitch of this same unit flute is called:

On the Great—Spitz flöte 4 ft.
On the Swell—Flute 4 ft.
On the Choir—Koppel flöte 4 ft.
On the Pedal—Spitz flöte 4 ft.

This is all very confusing until one realizes that these fanciful and imaginative names are given to the same ubiquitous and overworked unit flute, and no matter what name has been dug out of some dictionary of organ stops to engrave on the stop tablets or knobs, the same old unit flute is the sound one obtains. One may well ask "What's in a name?"

Obviously only one of the names used is the correct one for the one set of tone generators, that are producing only one kind of flute quality. Especially to inexperienced players, as for example some nuns I have talked with, this practice causes confusion and frustration. Such organists are not just sure of what a Major Flute should sound like, and if what they are playing is a Major Flute on the great, why should the same sound come out of a stop called Gedeckt on the choir. Why indeed?

Certainly in pipe organ terminology, the various flutes named above mean very different sounds as well as totally different kinds of pipe construction. Two flutes can hardly be more unlike than a Gedeckt and a Spitzflöte, one a stopped wooden pipe, the other an open, tapered metal pipe.

This would all be quite absurd, except for the fact that the specifications for good-sized electronics are offered this way for the serious consideration of confused church organ committees — committees trying hard to make an intelligent choice. Such irresponsible flinging about of fancy names certainly doesn't make it easier for them.

There is no purpose in this except to confuse the buyer who may be impressed by the number and particularly the German stop names, who may judge an electronic by the number of manuals or even the number of tremolos, percussions, wind noise, chuff, and other extraneous gadgets of no more real importance than the hair on the end of the dog's tail.

I don't want to be misunderstood in this criticism of the sales practices of electronic organ salesmen. Pipe organ salesmen have not all been lily-pure themselves. I have known a few who could teach electronic salesmen a few tricks. And I have come to admire the product of the better electronic builders, and can honestly recommend their product to many churches. Because I do, I want to try to make it clear to buyers of electronics some of the things to look for, and some bad features to avoid when buying one.

I have no objection whatever to the introduction of some unit stops in an electronic instrument. For some reason, they seem to sound better than they do in pipe organs. The highest cost in a large electronic is for the tone generators, which are what create a good ensemble. The more of them the better, in any electronic, the same as the more pipes in an organ the better. Naturally, if the same set of tone generators can be used to form stops on all manuals and pedals at a half-dozen pitches merely by the use of relatively cheap diode switches, this is an economical way to build an electronic. But let's be honest enough to show on the specifications just what the various stops are derived from, as organ builders have done for years.

Now we come to the main point of this article: the best ways properly to evaluate electronic instruments — points to check and test. There are perhaps other tests but these are the most important.

Instruments costing less than \$7,500

Try out and listen for:

1. Number of stops is not a reliable guide as to tonal variety and ensemble. Some manufacturers omit the top octave or even the top two octaves
2. Differentiation of stops as to tone quality
3. Voices should vary in loudness, timbre, pitch or all three
4. Try a rapid passage. Response should be instantaneous, yet devoid of pops, burps, thumps, clicks or scratchy sounds
5. Try "full organ," without vibrant. The tone should ideally be rich, full, complex and satisfying, not metallic, piercing, dull or shrill. This is a very severe test, particularly in a non-reverberant, carpeted room
6. Try playing two adjacent notes simultaneously in different ranges of the keyboard. You should be able to hear both notes. If not the instrument may have undesirable generator sharing circuits and should be avoided.
7. Try playing with all stops on, and the swell pedal wide open. The tone should be clean, with no unpleasant distortion. The sound should not be that of a cheap radio, with the volume turned up too far.
8. Turn off all stops, with power still on. Play the keys. The organ should be silent, without trace of hum, hiss, buzz or frying sounds.

9. Remember that a good organist demonstrator can make a poor instrument sound well. The acid test is to listen to the instrument for a considerable period of time. Does the sound retain the listeners' interest over a relatively long period of time or does it become monotonous?

10. Any pipe or electronic instrument should have broad tonal color. Too many small ones (both pipe and electronic) depend upon pitch variations through couplers, to provide color, whereas a truly fine organ has not only these pitch variations available, but many basic tone colors as well. These tone colors should be truly contrasting and differentiated in the entire range of the keyboards.

For electronics costing more than \$7500 plus amplifiers and loudspeaker equipment, (especially those that are custom built) more severe tests are in order. Before listing these tests one very important item should be borne in mind. In comparing prices of the larger electronics, ordinarily placed in churches of various sizes, the cost of additional amplifiers and loudspeakers will increase as the church into which the instrument is placed becomes larger. Normally the cost of this equipment should vary in direct proportion to the size of the church.

Thus to the cost of an instrument with minimum amplifier and speaker equipment listed at \$7500, \$10,000 or any larger amount, must be added a very substantial additional amount to provide additional amplifiers and speakers to produce a proper and adequate musical effect, if the church be a large one. The better electronic manufacturers insist on putting in this additional equipment; it is absolutely necessary for proper results. Here are some further tests:

1. Determine the number of tone generators. If the salesman doesn't know or won't say, play the various stops and at different pitches on both manuals and pedals. A single expression pedal clearly indicates complete unification. The number of tone generators is in the last analysis the fairest and most revealing way of judging any of the higher priced electronics. Good ensemble is dependent on the number of tone generators, and good ensemble is the most valuable thing a church organ can have.

Any good sized electronic costing \$10,000 or more should have at least 8 ft., 4 ft. and 2 2/3 ft. sets of generators for both the swell and the great and a minimum of 16 ft. and 8 ft. generators on the pedal. This permits of two expression pedals, one for the swell and one for the great and pedal stops. To gain this independence of dynamic control of the resources of each manual is of great importance. With the wide range of dynamic levels produced on any electronic by the expression pedals, one must be able to control the dynamic level of each manual separately and independently: (1) The dynamic range is much greater than the best swell chamber in any pipe organ. (2) The use of two swell shoes is highly desirable for the most effective and artistic use of the tonal resources — much more so than in pipe organs. Two expression pedals and an adequate number of tone generators are a must for a truly first class electronic. See that you get both, when spending \$10,000 or more for one.

2. Try any single stop, first in the middle of the compass, then at the extreme bottom and top octaves. The tone quality should be consistent, and not change drastically at the ends of the keyboard from that in the middle range.

3. Try the attack and release of each note, from top to bottom of keyboard. The attack should be very rapid in the two top octaves and gradually become slower, as one goes to the bottom of the keyboard. This emulates the normal speech of organ pipes, and is quite important to a successful imitation of their speech.



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Grace Combes has been appointed organist-choirmaster at Our Redeemer Lutheran Church, Glendale, L. I. She is a student at the Guilman Organ School where her organ studies are with John Weaver.



Duane H. Werner has been appointed organist-director of music of Grace Methodist Church, Decatur, Ill. While a graduate assistant in the school of music, University of Illinois, he was organist of Grace Evangelical Lutheran Church, Champaign. His personal and professional background was summarized in the December 1964 issue. He will be director of five choirs and hopes to organize a bell choir.



Paul-Martin Maki has been awarded a grant under the Fulbright-Hays Act for study at the Conservatoire National and at Ecole Normale de Musique in Paris for the academic year 1965-1966. He will study organ with André Marchal.

Mr. Maki holds the degree Bachelor of Music and the Performer's Certificate in Organ from the Eastman School of Music. He has completed one year of graduate study at Syracuse University. His organ study has been with Edwin Lewis, Raymond Ocock, David Craighead, Fenner Douglas, and Arthur Poister.

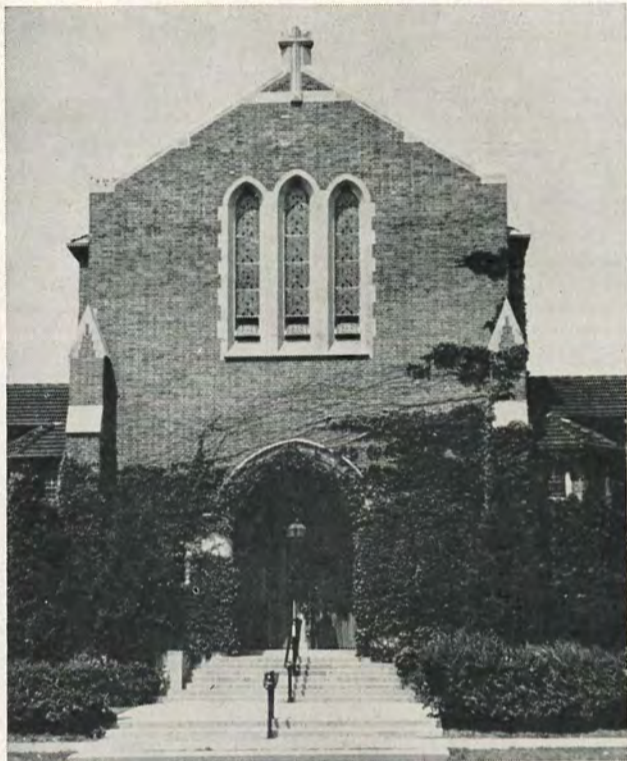


George E. Klump has been appointed assistant professor of organ in the new school of arts at Southern Methodist University, Dallas, Tex. He will devote full time to organ teaching in the department which includes both bachelor and master programs. He has studied with Robert L. Tusler, Clarence Mader, Arthur Poister and David Craighead. In 1962-63 he was awarded a Fulbright grant for study with Anton Heiller in Vienna. He comes to SMU from Winthrop College, Rock Hill, S.C.

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| 8' Bourdon | 8' Salicional | 8' Quintade (w/chiff) | 16' Lieblich Gedeckt |
| 4' Octave | 8' Voix Celeste II | 8' Dulciana | 16' Dulciana |
| 4' Flute | 8' Flute Celeste II | 4' Flute | 8' Octave |
| 2-2/3' Twelfth | 4' Geigen Octave | 2-2/3' Nazard | 8' Flute |
| 2' Super Octave | 4' Nachthorn | 2' Piccolo | 8' Gemshorn |
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| | 4' Clarion | | |
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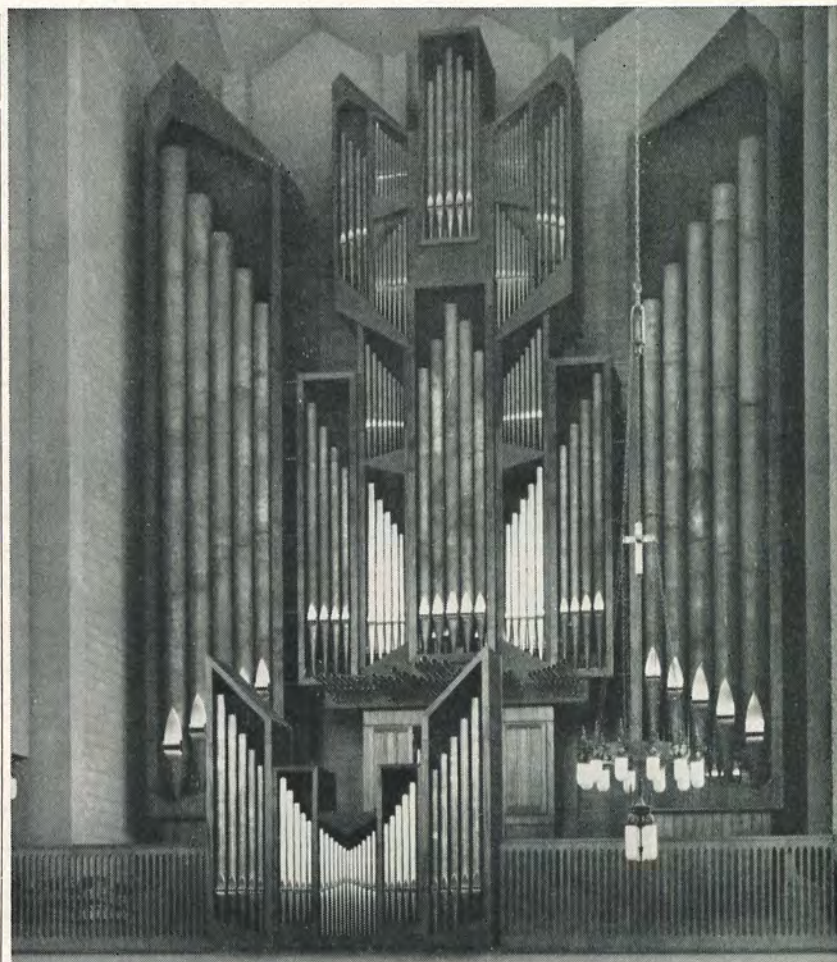
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Peter Hallock Organist

The large Flentrop tracker-action organ in St. Mark's Cathedral, Seattle, Wash., was dedicated at a service Sept. 19 at which the cathedral organist, Peter R. Hallock, played. Dedicatory recitals Sept. 25 and 26 by E. Power Biggs appear in the recital pages.

The instrument is one of the largest modern tracker-action organs in the United States. It has four manuals, 55 stops, 75 ranks and 3744 pipes. The wooden pipes and the case are of African mahogany. The stop-action is electric with six combination pistons for each manual.

HOOFDWERK

Prestant 16 ft. 56 pipes
Prestant 8 ft. 56 pipes
Roerfluit 8 ft. 56 pipes
Octaaf 4 ft. 56 pipes
Speelfluit 4 ft. 56 pipes
Quint 2 3/4 ft. 56 pipes
Octaaf 2 ft. 56 pipes
Terts 1 3/4 ft. 56 pipes
Mixtuur 4 ranks 224 pipes
Scherp 3 ranks 168 pipes
Trompet 16 ft. 56 pipes
Trompet 8 ft. 56 pipes

RUGWERK

Prestant 8 ft. 56 pipes
Gedekt 8 ft. 56 pipes
Quintadeen 8 ft. 56 pipes
Octaaf 4 ft. 56 pipes
Roerfluit 4 ft. 56 pipes
Octaaf 2 ft. 56 pipes
Sesquialter 2 ranks 112 pipes
Mixtuur 3 ranks 168 pipes
Scherp 3 ranks 168 pipes
Dulciaan 16 ft. 56 pipes
Schalmei 8 ft. 56 pipes
Trmementant

BOVENWERK

Prestant 8 ft. 56 pipes
Fluit 8 ft. 56 pipes
Gemshoorn 8 ft. 56 pipes
Zweving 8 ft. 44 pipes
Octaaf 4 ft. 56 pipes
Koppelfluit 4 ft. 56 pipes
Nasard 2 3/4 ft. 56 pipes
Flageolet 2 ft. 56 pipes
Octaaf 1 ft. 56 pipes
Mixtuur 4 ranks 224 pipes
Trompet 8 ft. 56 pipes
Kromhoorn 8 ft. 56 pipes
Tremulant

BORSTWERK

Gedekt 8 ft. 56 pipes
Prestant 4 ft. 56 pipes
Fluit 4 ft. 56 pipes
Gemshoorn 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Cymbel 2 ranks 112 pipes
Regaal 8 ft. 56 pipes
Tremulant

PEDAAL

Prestant 32 ft. 12 pipes
Prestant 16 ft. 32 pipes
Subbas 16 ft. 32 pipes
Octaaf 8 ft. 32 pipes
Gedekt 8 ft. 32 pipes
Octaaf 4 ft. 32 pipes
Spitsgedeckt 4 ft. 32 pipes
Nachthoorn 2 ranks 64 pipes
Mixtuur 7 ranks 224 pipes
Bazuin 16 ft. 32 pipes
Trompet 8 ft. 32 pipes
Trompet 4 ft. 32 pipes
Cornet 2 ft. 32 pipes

JOHN COOK, composer, organist of the Church of the Advent, Boston, and faculty member of the Longy School has become organist of the Massachusetts Institute of Technology (MIT) and a lecturer in music there.



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RECITALS AND LECTURES IN THE WEST

Church Acoustics and Congregational Singing

by STEPHEN J. ORTLIP, Director
The Chattanooga Boys Choir

Choirs and organs are frequently given their due consideration in determining what the acoustical properties of a church shall be. Of equal or even greater importance, however, is congregational singing, and the direct relation of building acoustics to its success or failure.

A high degree of widespread concern with this subject is indicated by a two-thirds return of one-hundred-and-fifty questionnaires recently sent to church musicians across the country. Object of said questionnaire was the gathering of convincing evidence in favor of reducing absorptive properties of our nave ceiling at Lookout Mountain Presbyterian Church, which ceiling consists of highly absorptive plaster. All other surfaces in the room are stone, slate, wood and glass. The state of congregational singing is notably poor, even on familiar hymns in which most of the congregation is singing.

Ironically enough, the ceiling was constructed ten years ago according to the specifications of one of the most frequently employed consulting church architects in the nation. A member of that particular building committee in this church recently quoted the information which had been given him, that "music and speech are at acoustical odds. If acoustics are good for preaching, they cannot be good for music too. One or the other has to suffer." Many of us know too well the error of this concept. What tragedy it is that many architects too know no better!

Sometimes by our anxiety we organists are responsible for killing the very projects which need to be accomplished. I tried to avoid this by making the problem a subject for Music Committee study. Getting committee action in the face of such misinformation as the above was one of our biggest problems. A highly perceptive Music Committee chairman, in this case, was a key figure in getting ultimate action. Authorization has now been granted to proceed with the painting of the nave ceiling. We plan to apply three coats of the Borden Company product Polyco 522, mentioned in the article "Hardening Sound" in May, 1965 DIAPASON. Although the result will not prove to be as reverberant as fine, hard plaster would make it, we are sure there will be a considerable increase in the amount of reflected sound from above.

Step-by-step, here is the procedure we followed in order to get action:

1. Collected many statements and comments re congregational singing in this church, especially from visitors and members of the congregation. The unprompted comments were basically the same: "like singing a solo," "everybody

turns around and stares at you if you sing out," "can't hear anyone else singing," "it gets discouraging," "couldn't feel any help from the choir or organ," etc.

2. Caused discussion on the subject in as many groups throughout the church as possible, making people conscious of the existing problem.
3. Enlisted the enthusiastic support of the minister in trying every means possible to improve congregational singing. It helps for a minister to appreciate the value of a resonant building to the forcefulness of his speech, as does our minister, as well as its importance to music.
4. Presented a word-for-word mimeographed report of a discussion between a visiting salesman of acoustical materials and the minister and choirmaster. This proved to be of great value. By chance this gentleman attended church on Easter Sunday. His comment was "this church is dead! You need to harden your ceiling." Coming from a salesman of absorptive substances, this was strong evidence.
5. Collected numerous articles, along with the material mentioned in the questionnaire-survey.
6. Played a tape-recording of a lecture on church acoustics made by Dr. Robert Newman (taped with his permission for personal use), of the firm Bolt, Beranek and Newman, Inc.
7. Presented a report of the Final Director of the organ company whose organ is in use in the church, with his recommendations for improving the acoustics. This person was John Hose, of M. P. Möller.
8. Submitted to the building chairman, with the endorsement of the Music Committee a letter summarizing the overwhelming evidence in favor of hardening the ceiling.

Returning to the survey made on the correlation between the state of congregational singing and church acoustics, it must be admitted that wherever opinions are involved, there is room for error. However, it is reasonably safe to attribute a measure of validity to a majority of opinions based upon physical facts and intelligent observation. For this reason, we have refrained from minute tabulation of physical details in the hundred-or-so situations reported. Instead, we have based our conclusions upon more general significant information.

Our study showed overwhelming evidence in favor of non-absorptive materials for successful congregational singing.

For reasons of building comparisons, we singled out 40 reports with buildings comparable to Lookout Mt. Presbyterian. In nearly every case where congregational singing was reported to be good to excellent, the ceiling was of hard, non-absorptive material.

An amusing but pertinent slant came from someone who went on record for proper "acoustics of the heart." After stating that he was very pleased with the building's high reverberation time, fine organ, etc., he gravely warned that "the best acoustics in the world are no guarantee of good congregational singing. The acoustics of the heart must be right." Not a bad idea, but oh how good building acoustics help!

Too much absorption results in these conditions:

1. No reinforcement of individual voices by other voices. Tendency to feel as if one is singing alone. Discouraging to singing.
2. Limited transmission and dispersion of organ and choir, which would be an aid to struggling amateur voices in the congregation.
3. Localization of all sounds, due to absence of reflecting surfaces. Reflection is crucial to group singing.

The questionnaire consisted of two pages, requesting the following information:

Page One

Shape and size of building
Shape and height of ceiling
Total cubic volume of building
Materials used on:

Nave floor and walls
Nave ceiling
Seats

Organ: Electronic or pipe
Location

Choir: Location and seating arr.
Ceiling over choir
Carpeting?

Seating Capacity of Church
Number of people usually present
Sunday a.m.
Estimated reverberation time.

Page Two
(your evaluation of conditions)

Is your cong'l singing (excellent, good, average, poor, very poor?)
In another room in church, less absorbent, is it improved?

Is minister's speech understandable? (excellent, good, average, poor)
Is there wide variance of speech understandability in different locations?

What is dominant reaction of congregation to ease or difficulty in singing?

What is significance of organ relative to congregational singing?
What is significance of choir relative to congregational singing?
Location of organ, choir, etc.

Space here does not permit detailed manner in which above questions could be answered by multiple choice.

Meaningful conclusions drawn from the above information gained, correlated with the evaluation of congregational singing in each case, point to these conclusions:

1. 20 churches out of 40 reported good to excellent congregational singing where the nave and chancel ceilings were hard. Only one church reported good congregational singing when both ceilings were absorptive. Hard ceilings in both chancel and nave are overwhelmingly preferable.
2. Total volume of building is important. Most churches, except very large ones, may have all hard surfaces without danger of echoes. Very few instances of successful singing combining problems in understandability of speech were reported. Good acoustics for music can also be good for speech.
3. Reflective floors, especially center aisles, front of nave, and in the chancel are preferable. Floors under the pews are not of equal importance.
4. Seat cushions serve to approach conditions of a church full of people. Each individual accounts for the same absorption as approximately four square feet of open window. Therefore, depending upon expected attendance, little absorption may be attributed to seat cushions.
5. Hard ceilings serve to equalize the sound throughout the building, in that they reflect and mix sounds of the organ, choir, and congregational singing. This is of most significant assistance to congregational singing.
6. Distribution of organ and choir sound is most efficient from a high, center-axis location. Rear is usually preferable because of its appropriateness to worship conditions.

We organists must recognize that there is far more to good acoustics than high reverberation time. How we delight in the glorifying roll of a three to five second delay! And we cannot deny what this does for our choirs, too. But are these factors of real and convincing importance to the layman whose money will be spent in making building alterations? Well and good if they are, but a much stronger sales-pitch on behalf of a hardened ceiling is which it might do for congregational singing.

The science of acoustics, exacting as the technicians may set out to be, is not a cut-and-dried matter. Specific calculations can and should be made in advance. Reputable acoustical consultants should be engaged for their counsel, especially in the interest of avoiding acoustical traps. But only in the final result lies the ultimate answer to the question "are the acoustics successful?" And that church building whose acoustics do little to encourage its congregation to sing, let no man call it a success.

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Lewis W. Lyons' 25th anniversary as organist was observed Sept. 19 with an organ recital in his honor by Mrs. Farrel M. Scott played at St. Matthew Lutheran Church, Indianapolis. Mrs. Scott's program appears in the recital section.

In addition to his work at St. Matthew's, Mr. Lyons has held numerous offices in the Indianapolis AGO Chapter and is beginning his third year as chairman of the weekly Indianapolis AGO Radio Recital Series over WFMS and WGIM fm stations. His professional training was at Indiana and Butler Universities. He holds the MMus.



Robert L. Kendall, formerly organist-director of the Church of the Good Shepherd, Rocky Mount, N. C., has been appointed assistant professor of music at St. Olaf College, Northfield, Minn. He has studied with Arthur Poister and David N. Johnson and has been a church musician, teacher and recitalist for 12 years. He and Mrs. Kendall have two sons.



Susan Bender has become organist-choirmaster at the First Presbyterian Church, New Hyde Park, L. I. She is a student at the Guilmant Organ School where her organ studies are with John Weaver.



Robert Turner has been appointed organist-choirmaster of All Saints Episcopal Church, Leonia, New Jersey. He is a student at the Guilmant Organ School where his organ studies are with William Whitehead.



John Van Sant has become assistant organist at the Church of the Heavenly Rest, New York City to assist Charles Dodsley Walker. Mr. Van Sant is a student at the Guilmant Organ School where his organ studies are with Frederick L. Swann.

ERNEST (CHICK) FAUDEL has become sales manager for Carl Fischer, Inc., music publisher.



Gilbert C. Pirovano, Mississippi State College for Women, has been appointed organist-choirmaster of St. Paul's Episcopal Church, Columbus, Miss. after three years at the First Baptist Church. He is sub-dean of the North-Mississippi AGO Chapter and state chairman for Mississippi.

On the occasion of his appointment to the college THE DIAPASON published a resumé of Mr. Pirovano's educational and professional background in the September, 1962 issue.



Choral Music

Publishers were generous in their offerings this month. Included are many holiday items for which there is still preparation time in many schedules.

It is true that Lloyd Pfautsch's A Canticle of Thanksgiving (Abingdon) is late for use on that holiday this year; it uses choir, organ, horn or trumpet, congregation and minister, and would be effective in a festival service. His Litany for combined choirs, based on an Irish melody, is very simple; his small a cappella setting of I Will Lift Up Mine Eyes exploits several simple canonic devices. Two festival items are Jane Marshall's Lord Most High, with brass choir and with choral parts very simple; and Dorothy Radde Emery's So Dark the Night, with trumpets, whose big ending suggests a Christmas festival service.

Other Abingdon SATBs are: John Leo Lewis' unaccompanied Christmas anthem, My Little Lamb; Merwyn Horder's Bread of the World for communion; and Joseph Roff's My Soul, Wait Thou only upon God, with a soprano solo. John Burke's Come, Heavenly Child, designed for candlelight services, combines children and SATB; Cecil Lapo's setting of Joseph, Dearest also adds a handbell choir. Handbells are included along with SAB choir in Philip R. Dietterich's To Us Is Born.

For treble voices from Abingdon is Robert Graham's unison cantata, The Christmas Story, which tells the story in eight short, easy sections. Franklin Kinsman's SA To Greet the Babe So Holy is based on a German carol. Robert Powell's Three Christmas Anthems for SA voices are useful, pleasant things for well-trained children. A big SSATTB Christmas anthem, Glory to God by Walter Ehret, rounds out Abingdon.

G. Schirmer sends a sort of cantata with readings, Herbert Grieb's The Prince of Peace Is Come. The eight scenes enlist soloists from each section; the choral parts make few demands. Most of the music is original and many of the words are also by the composer. Stanley Glarum has two anthems for unaccompanied singing: Sing Aloud unto God comes SAB, SATB and SSA; Blessed Is the Man is SATB or SAB. Richard Keel's Hear Now Our Cry, Alleluia also seems naturally adapted to a cappella, for its organ part, even under solos, essentially doubles voices. Two not difficult a cappella settings by Virgil T. Ford are Almighty and Everlasting God and This is the Day Which the Lord Hath Made. Richard Monaco's All Flesh Is Grass is a small, gentle setting of a text which has inspired others to fiery settings. Eric Thiman follows his usual style of much unison and block harmony in his Christ Whose Glory Fills the Skies.

Schirmer editings from the past are Jerry Harris' of a Bruckner Sanctus and an Anerio Cantate Domine edited by Norris Stephens; both have Latin and English text. James R. Wilson has arranged William Billings' David's Lamentation. A small French carol has been arranged SA by Walter Ehret as Although You Are So Tiny; this is in Lawson-Gould edition available from Schirmer.

From Novello come a number of Christmas carol arrangements: a very curious Silent Night arrangement by Alan Ridout; Good King Wenceslas by Malcolm Williamson with independent organ part and "casting" of voices (each sings a part); God Rest You Merry by John Joubert with solos on inner stanzas; Robert Ashfield's processional on Of the Father's Love Begotten; and Desmond Ratcliffe's added descant to Hark! the Herald Angels Sing. Original tunes are provided in Eric Thiman's Ye That Are to Mirth Inclined and John McCabe's unaccompanied Mary Laid Her Child.

Few of the new issues received from B. F. Wood are for SATB; Jean Pas-

quet's good block harmony Thy Law Is an Evergreen is. An arrangement from Campra by Conan Castle is SATBB In Omnia Terram, with Latin and English text. For unison are J. Stanley Sheppard's To Serve Thee, Lord and Mary E. Caldwell's A Time for Singing, with optional descant. L. Stanley Glarum's SSAA They that Know Thy Name is to be sung unaccompanied; it has few problems. George Brandon has set the familiar A Ballad of Trees and the Master to the tune Woodman.

For use at the Christmas season from Wood are Jean Pasquet's Sleep, Thou Holy Child (SA or SAB) and George Brandon's A Carol for the Epiphany Season (SA or unison).

Most of the material from Boosey and Hawkes is for Christmas; three are excerpted from large works: Carlyle Floyd's Down in Galilee; Ron Nelson's SSA Slumber Now Beloved Child (celesta accompaniment suggested!) and Mary E. Caldwell's Shine, Lovely Christmas Star for SA or unison with descant. Michael Head's The Little Road to Bethlehem appears SAB with optional free accompaniment; Peter Warlock's The First Mercy is arranged SATB by Geoffrey Russell-Smith. Andrzej Panufnik's Song to the Virgin Mary is a long unaccompanied piece with Latin text which divides into eight voices. Unusually attractive are Ron Nelson's Four Anthems for Young Choirs; they assume in children the taste and ability to meet challenge which are apparently denied by so many other writers in this category of sacred music.

Only a couple of the new Carl Fischer numbers are especially for Christmas: a Ukrainian carol, Christ Is Born, arranged by Robert M. Boberg and available a cappella SATB or SSA; and Ronald Lo Presti's Alleluia! Christus Natus Est, with a big organ part in several different tempos.

Much of the Carl Fischer stack is occupied by a new series of 15 a cappella choruses from several centuries of the past edited by Gerald Knight. Many college directors, especially, will want to look at this list: Adoremus Te, Handl; Agnus Dei, Tye; Angelus ad Pastores Ait, Sweelinck; Ave Maria, Byrd; Crucifixus, Lotti; From Out My Heart's Deep Longing, Lassus; God's Blessed Son Today is Born, Praetorius; How Long, O Lord, Gumpeltzhaimer; Jesu, Thy Blessings Give to Me, M. Franck; Kyrie Eleison, Dufay; My God, My God, Look upon Me, Blow; My Soul Doth Magnify the Lord, Purcell; Praise the Lord, O My Soul, Child; Sanctus and Hosanna, Suriano; and Tu Pauperum Refugium, desPres. Kenneth Walton has arranged five a cappellas from Bortniansky: Hear My Prayer; The Lord's Prayer; O Give Thanks unto the Lord; O God, How Excellent Is Thy Name, and O God, Thou Art My God. Carl F. Mueller has a set of 24 a cappella Antiphons for Minister and Choir which follow the Christian year; these should be very useful.

The publishers who specialize in music for the Roman Catholic service are at what must be a rather difficult period. Not a great deal of today's new music for this service will be very durable and some is frankly discouraging. Certainly the Benediction Service Card included in this month's mailing from McLaughlin and Reilly is no cause for optimism. On the other hand when as knowing a hand as C. Alexander Pelouquin writes (as in his My Soul Glorifies the Lord for two equal voices and congregation, his five settings of the Triple Amen or his SATB Alleluia on a Byzantine Hymn) the result is creditable and this is no less true of Gerhard Track's TTBB Rejoice, O Blest Creation or Anthony Newman's SATB Lord Have Mercy, despite the latter's merciless high Bs for soprano. This publisher also sends very ordinary bits of arranging by J. Robert Sheehan (God Give Us Strength and Great Is the Priest Who Enters), a three-stanza hymn-anthem, God Father Praise and Glory by Raymond Keldermans, and a two-voice proper for the first mass of Christmas by Sister M. Florentine.

The Lorenz Sacred Music Press series has enlisted a number of familiar names. What these people have produced for the series are on the whole bland, unoriginal and probably useful in many situations. They include: All Hail the Power of Jesus' Name and Alleluia, Sing to Jesus by W. Glen Darst; The Grace

of Thy Consolation and Given, not Lent by Joseph Roff; Forth in Thy Name and Recessional by Gordon Young; We Give Thee But Thine Own by Robert Elmore; Sing unto God by John Leo Lewis; We Would Offer Thee This Day by Jane M. Marshall; Psalm 98 by Philip Warner; As Long as My Saviour Shall Reign by Eloise Koelling; and an arrangement of Jacob's Ladder by Charles Black. In the Young Chorister series are: Our Daily Bread by John Leo Lewis and Jesus, Lead Us by W. Glen Darst. In Lorenz Cathedral series is a most peculiar setting of Nearer My God to Thee by David A. Wehr.

Most of Elkan-Vogel's new numbers are for unaccompanied singing: Two by R. K. Winslow, Consider the Lilies and I Call Heaven and Earth; Psalm 121 by Paul des Marias; There Was a Voice by Joseph Ott; and In Paradisum by Claudio Spies. The organ accompanies Walter Ehret's Calvary's Mountain and Jean Pasquet's SA Of the Father's Love Begotten.

For Christmas from Hope Publishing are: Eugene Butler's anthem, A Great and Mighty Wonder, a Macauley-Whitman SA Christmas Vision and a Carlton Young SA arrangement of Bring a Torch, Jeanette. Mr. Young also edited for combined choirs a J. Michael Bach I Know that My Redeemer Lives. Wesley Hanson has made a hymn anthem with brass of the tune we know as Integer Vitae; its title is Praise Ye the Triune God. Frederick Shulze's The Lord Is My Shepherd has awkward prosody in spots and displays a fondness for passing tones and chromatic organ interludes. A set of SAB arrangements by Anna Mae Nichols is entitled Sing Praise to God. It borrows from such varied sources as Handel and Negro spirituals. The accompaniments are largely thick and not very imaginative.

Two from Marks are an extended Gloria in Excelsis Deo by Leo Kreter and a small Walter Ehret arrangement of the spiritual O Mary, Where Is Your Baby?

A single from Art Masters Studio is a pleasing three-stanza Advent Carol by Dale Wood.

Three large size volumes are listed here for convenience, though they have little in common: Make a Joyful Noise by Max Drischner (Concordia), is 25 hymns and carols for unison voices, treble instrument and organ; a number of suggestions for use are included in the foreward. Peter Maxwell Davies' Veni Sancte Spiritus (Boosey and Hawkes) is a concert work for chorus, orchestra and three soloists requiring considerable resources; possessors of these should certainly see it. Another of those beautiful editions of 12th century music drama which Noah Greenberg and William L. Smoldon have prepared after New York Pro Musica performances comes from Oxford University Press, The Play of Herod should excite the same kind of interest as the Play of Daniel and Noye's Fludde; the edition may have gift possibilities for certain people on your list. — FC.

SOME OF THE 850 students from 20 universities in 15 counties who have been in the United States to participate in choral festivals have sung at Lincoln Center, at the New York World's Fair, at the United Nations, at the Washington Cathedral and on the choral festival series at Symphony Hall, Boston observing the 150th anniversary of the Handel and Haydn Society.

THE NON-DENOMINATIONAL Cantata Choir, directed by Clarence Snyder, will sing Britten's Cantata Misericordium and works of Hanson, Pachelbel, Holst, Bridge and Nancy Faxon Nov. 9 in Christ Church, Greenwich, Del.

MILDRED ANDREWS was guest artist-clinician Sept. 25-26 at a church music course and conference sponsored by the department of music of the College of the Desert, Palm Desert, Cal.



A. Robert Chapman has been appointed minister of music at the Temple Baptist Church and vocal instructor at Wilmington, N.C. College. He graduated in June 1965 from the Westminster Choir College; while there he was organist-director at the Baptist Church in the Great Valley, Wayne, Pa., and a member of the touring Westminster Choir.

Mr. Chapman studied organ with John Davis, cadet chapel organist at USMA, West Point, N.Y., with Richard Bouchett and Dr. Alexander McCurdy; conducting with Dr. Elaine Brown and Dr. George Lynn and voice with Robert Simpson and Herbert Pate. At Temple Baptist Mr. Chapman will direct six choirs; a new Casavant will be installed in September 1966.



James M. Johnson has become minister of music for the Gordon Street Christian Church, Kinston, N. C. He received his BA degree from Wofford College, Spartanburg, S. C. and the BD in church music from the Lexington Theological Seminary (formerly College of the Bible). He has done graduate work at Furman University, the University of Florida and Butler University. His organ teachers have included John Williams, Vergene Blondell Colloms and Dr. Arnold Blackburn.

Mr. Johnson is a charter member of the Association of Disciples Musicians and is listed in Who's Who in the South and Southeast. In Kinston he will direct a full program and co-ordinate the church music program.

He has served churches in Florida, Kentucky, Arkansas and Virginia. Prior to devoting full time to church music Mr. Johnson was a public school music teacher in South Carolina.

THE MILWAUKEE AGO CHAPTER is sponsoring another student organ contest for residents of Wisconsin below the age of 25. Write: Phyllis Stringham, 425 Mountain Ave., Waukesha, Wis.

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Dr. Robert W. Larson, organist and director of music at the First Presbyterian Church, Santa Ana, Cal. since 1958, has joined the faculty of Modesto Junior College where he will teach organ, piano, harmony and theory. He was awarded the DMA degree by the University of Southern California in July. He earned the BMus from Michigan State U, the MMus from Boston U and has held positions in Michigan, Boston, North Carolina and Kansas. Dr. Larson attended an International Conference on Liturgy and Church Music at Uppsala University, Sweden in the summer of 1964 and photographed and recorded many organs throughout Sweden in preparation for his doctoral dissertation.



Bryon L. Blackmore has been appointed organist and director of music at Our Savior's Lutheran Church, La Crosse, Wis. He leaves a similar position at the Grace Methodist Church, Decatur, Ill. where he served five years.

He has BM and MM degrees from Michigan State University and has done additional graduate work in music at Syracuse University and the University of Illinois. His organ teachers include Clark Angel, James Autenrith, Jerald Hamilton, Paul Pettinga and Arthur Poister. In La Crosse he will direct a full choir program and co-ordinate the church's music program.

Religion is poetry much more than it is prose; it is a melody of life far more than a code of rules; it is a TeDeum of praise and adoration rather than a set of doctrines and beliefs. It lives in the realm of faith and hope and love, in the same realm where all good music is born.

It is only natural, then, that the great experiences of the soul should find expression in song and sound. The same God who hid eternity in the heart of man hung in his soul a harp of gold that vibrates with delicate sensitivity when the winds of the Spirit blow upon it. The ancient poet who talked of morning stars singing together at the creation of the universe was expressing the elemental truth that music is a cosmic thing; whenever there are creative forces abroad in human life there will most certainly be an accompaniment of melody and song.

May I here attempt a definition of the province of music? Music is the eldest sister in the family of fine arts. The litterateur crystallizes thought and emotion in silence; the sculptor petrifies life; the painter makes space and relation the handmaids of beauty; the actor holds the litterateur's crystals up to the light; the architect trades, or wars, or revels, or worships, in stone. But the musician melts the litterateur's crystals into a rippling brook; gives voice to the statue; fills the painter's spaces with singing angels; dissolves the actor's flashing crystals into goblets of wine; fills the architect's temple with devotion; and employs sound to express what, in other arts, would be an unutterably beautiful soul.

The story of religion from time immemorial is an illuminating study—outline of the history of music, all the way from the most primitive cries and shoutings accompanied by crude pipes and strings and exotic dances that followed the sacred processions, right down to a Palestrina, a Bach, and a Beethoven, with their great Christian artistry. A vast scale of values lies between these extremes but the truth is that always, when men have prayed and worshipped and believed, they have instinctively chanted and made melodious song.

Such a union of the musician's art and the worshipper's soul, then is no accident or artificial tradition. It is not that religion has commanded genius to set her thrilling words to music. Great art is never commanded or bought into being. The great poems of literature have not been produced at so much per line, neither have the masterpieces of sculpture or the glories of painting or the triumphs of architecture been created at so much per square foot. Instead, they have grown up out of souls that loved, out of spirits that were aware of deep realities, out of imaginations aflame with visions of high horizons. The art of sacred music is no exception. Its origin is in the outpourings of the human soul in touch with the Eternal and enkindled with devotion to Truth.

Why, ladies and gentlemen, can we not do without music in the life of religion? Is it not because music far better even than words expresses the very nature of things spiritual and unseen? It is the function of religion to make real that which cannot be adequately expressed in words. That man had a deep understanding of pure religion and undefiled who wrote: "Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him." We say sometimes that speech is the most immediate form of expression, but there are

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secret areas in the labyrinthine chambers of the soul where only words set to music and even songs without words can possibly reach. Down in those recesses sometimes our best selves lie concealed, the selves that respond to the call of the Spirit of God and issue forth in radiant, victorious living.

I have a growing feeling that we who are of the Protestant tradition particularly have believed too earnestly in the omnipotence of human speech. We have been listening to God. We have been informing our minds when we ought to have been wooing our souls. And, as a consequence, so much of our religion is perfectly logical and correct but formal and cold and academic. It is rigid and unsatisfying when it ought to be thrilling and dynamic and alive with a throbbing sensitivity to the presence of God and an eagerness to do his bidding.

It is exactly here that music in the service of worship becomes the handmaid, or perhaps rather, the fellow worker, together with God, in the lifting of life to its highest levels. Martin Luther, who was in his own right both preacher and musician, had this in mind when he wrote these pungent words: "Music is greater than the most eloquent man's most eloquent eloquence. Next to the Word of God she is the only thing that can produce what the Word can, namely, a calm and glad spirit. The devil is very much angered by our songs — but he rejoices when we are sad and complain. The devil cannot tolerate good music. Do you wish to lift up those who are sad, or sober, those who are gay, enliven the despondent, threaten the proud, calm those who live, or soften those who hate? Is there anything more potent than music to command all these human emotions."

It is for reasons such as these which Luther gives that every church ought to aspire to make its music as rich and worshipful as possible. It is because of what an organ prelude or a choir anthem can do to attune the soul to the presence of Heaven upon Earth that no church musician, chorister nor organist, can go to his task with less than the consecration of the Holy Spirit of God. It is what a hymn can do in teaching the living truth and lifting the earth-weighted spirit as on wings into the celestial places that every hymn must be chosen with care to fit the mood and sense of the worship. The earliest Church had psalms and hymns and spiritual songs to enrich its life in God and to utter its praise and prayer. Ours today, too, is a Church rich with inestimable treasures that make it unnecessary for any group of Christians to have to resort to the cheap and trivial music that one too often, all too often, hears in religion, on the plea and under the guise of its being "familiar" or "old." In many such cases the music in question ought never to have been allowed to become familiar, and in nine cases out of ten, it is anything but "old" when one considers the centuries of the Church's life and worship. Certainly a Christian to whom all the artistic treasures of our culture are a gift of God and minister to the enrichment of life dare not neglect the cultivation of art and the appreciation of all good music.

But all good music ministers to the creative living of a true life. The di-

visions between the sacred and the secular in great music are exceedingly vague and not easily determined. It is, for example, very difficult to say concerning the works of the master, Johann Sebastian Bach, which of the works are sacred and which are secular. The great preludes and fugues and concertos breathe the atmosphere of the spiritual quite as much as do the Passions, the Cantatas, the Chorales, or the Mass in B Minor. Who shall say that the great symphonies of Beethoven and Brahms, or the creations of Chopin and Handel are not like ministering angels sent forth to cheer the pilgrim way of those who seek the better land?

An age like ours desperately needs the art of the musician. The confusion and despair, the sense of bewilderment and frustration, the easy and cheap loyalties by which men live — these things that characterize our contemporary scene, in high places and low, cry out for the mighty affirmations and inspirations that great music alone can give. Amid the whirring and blatant buzzing of factory wheels, above the raucous cacophonies of the night club and the swing orchestra, beyond the noise and scheming of the market place, the soul needs to be quiet and listen to the still, small voice that speaks out of the dreams of men whose spirits were pure and attuned to the harmonies of Heaven. For these things minister to peace and integration, they offer calm and a haven of rest amid all the din and discord of our modern world.

It was for a time like this that music was born. Those who know the bird world tell us this very interesting fact about the life of the nightingale. Amid the burdens and toils of the making of the nest and the rearing of a family there is always the voice of melody. There is a real division of labour. It is the male nightingale who contributes his full-throated song. During the period of the hatching of the young the male bird takes his place alongside the nest and sings his finest music. That music is not a luxury — it is a necessity. If some calamity happens, if the nest is destroyed and must be rebuilt, the song is restored to accompany and make light the toil.

That is a parable of life. We must not think of music as a mere luxury. It is a necessity. God pity those who have not been born again into this marvelous world of beauty. In the midst of the toil and burden of the world we need the lift of song and melody to cheer and encourage the labourer. And when things are breaking and being destroyed about us, when the comfortable nests in which men have lived are being shattered, more than ever do we need a restoration of the gift of song. When nations rise up against nations and divide their loves in strong but narrow and unworthy nationalisms, how much we need the curative and unifying balance of the rhythm of song which melts the whole of humankind into a common brotherhood. How necessary is the song of faith that they alone can sing to us who are sure of the everlasting realities of the spiritual world. Robert Browning put it in undying poetry in the oft-quoted phrase from Abt Vogler:

Sorrow is hard to bear, and doubt is slow to clear

Each sufferer says his say, his scheme of weal and woe;

But God has a few of us to whom

He whispers in the ear;
The rest may reason and welcome;
'tis we musicians know.

Well, you and I are not here forever, brethren. Earth is not nearly enough for any of us. Man has eternity within him. We are on journey to a larger and fuller life. We are but pilgrims and strangers seeking some better place of abode. Our real home is one not made with hands, eternal, reserved in the heavens for us. Into our earth-bound and too easily satisfied human lives there must needs steal the distant triumph song. That country is alive with the symphony of perfected praise and celestial harmony. It is the assurance of the reality of the eternal joys that we most covet. Of the fulfilment of life the sacred writer has spoken: "And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder; and I heard the voice of many harpers harping with their harps; and they sung as it were a new song before the throne. 'Amen, Blessing, and glory, and wisdom, and thanksgiving, and honour and power, and might be unto our God for ever and ever. Amen.'"

Shall we not thank Him who is the source of all goodness and beauty for those who have made it possible for us to quiet and renew our souls and have awakened in us the hunger, the desire for the music of life eternal? Their music is to us but an echo of the celestial song. Their souls have been but the instruments on which the Spirit plays; the creative and comforting Spirit of beauty who is the same as the Spirit of love and truth — the Holy Spirit of God. Henry Van Dyke's lines urge us on to a happy, holy, singing pilgrimage:

Mortals, join the mighty chorus
Which the morning stars began.
Father love is reigning o'er us,
Brother love binds man to man.
Ever singing, march we onward,
Victors in the midst of strife,
Joyful music leads us sunward
In the triumph song of life.

God is the incomparable theme of all melody, and He leads the great choir of human and angelic voices: He plays the organ of many manuals and unnumbered combinations: the "great organ" with notes of trees and flowers, of birds and brooks, of mountain and plain, of land and sea, and its matchless human diapason; and the "swell organ" of suns and systems — of brilliant stars and circling planets; the "choir organ" of all the constellations; the "echo organ" of invisible worlds; He plays the deep-toned "pedal organ" of dark clouds, and reverberating thunder, and rolling billows, "when He maketh the clouds His chariot, and walketh upon the wings of the wind," when "His way is in the sea and His path is in the great waters, and His footsteps are not known"; this organ of numberless combinations, this choir of innumerable voices, God Himself plays and leads in rendering in faultless oratorio of praise.

And while every stop in the grand organ of creation peals forth its tribute, and worlds untouched by grace because unspoiled by transgression, and spirits unwashed by blood because unstained by sin, unite to swell the chorus of praise; in the great auditory, "in the midst of the Church," shall rise the song of songs, the Saviour's masterpiece, the highest hallelujah, the chorus obligato, rising, ringing, loud and clear above the universal music; "Unto Him that loved us and washed us from our sins in His own blood, and hath made us kings and priests unto God and His Father: to Him be glory and dominion, for ever and ever. Amen."

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