

# THE DIAPASON

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

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## OPEN AEOLIAN-SKINNER REBUILD AT NOV. 14 SERVICE

REPLACES 1929 E. M. SKINNER

Dorothy Ballinger Plays Opener  
at Emmanuel United Church  
of Christ, Hanover, Pa.

The Aeolian-Skinner Company has completed installation of a rebuilt and modernized organ at Emmanuel United Church of Christ, Hanover, Pa., replacing the 1929 E. M. Skinner. The specifications, retaining some of the Skinner ranks, were prepared by Dorothy Ballinger, organist and choir director of the church, with Donald Gillette of the Aeolian-Skinner staff. Tonal finishing was by Allen Kinzey and Craig Doyle under the supervision of Arthur Birchall.

The new instrument will be dedicated Nov. 14 at the morning service of the church. Miss Ballinger will be heard in an opening recital that evening.

### GREAT

Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Clara-bella 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Mixture 3-4 ranks 232 pipes  
English Trumpet 8 ft. 61 pipes  
Rohr Schalmel 4 ft. 61 pipes  
Reed tremulant  
Chimes

### SWELL

Viola Pomposa 8 ft. 73 pipes  
Voix Celeste 8 ft. 73 pipes  
Spitz Gedeckt 8 ft. 73 pipes  
Flute Celeste 8 ft. 134 pipes  
Prestant 4 ft. 73 pipes  
Koppel Flöte 4 ft. 73 pipes  
Octavin 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Contre Hautbois 16 ft. 73 pipes  
Hautbois 8 ft. 12 pipes  
Trompette 8 ft. 73 pipes  
Tremulant  
Chimes

### CHOIR

Rohr Flöte 8 ft. 73 pipes  
Dulciana 8 ft. 73 pipes  
Gemshorn 4 ft. 73 pipes  
Nasat 2 1/2 ft. 61 pipes  
Block Flöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Clarinete 8 ft. 73 pipes  
Tremulant  
Chimes

### ECHO

Diapason 8 ft. 73 pipes  
Chimney Flute 8 ft. 73 pipes  
Cor de Nuit 8 ft. 73 pipes  
Octave 4 ft. 73 pipes  
Mixture 3 ranks 183 pipes  
Trompette 8 ft. 73 pipes  
Vox Humana 8 ft. 73 pipes  
Tremulant  
Chimes

### PEDAL

Resultant 32 ft.  
Quintade 16 ft.  
Contre Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft. 12 pipes  
Choral Bass 4 ft. 32 pipes  
Contre Hautbois 16 ft.  
Trombone 16 ft. 32 pipes  
Tromba 8 ft. 12 pipes  
Chimes

## FORT WAYNE CHURCH LISTS 7TH NATIONAL COMPETITION

Feb. 3 is the final day for receipt of applications, fees and taped performances made before Jan. 1 for consideration in the seventh annual national organ competition sponsored by the music series of the First Presbyterian Church, Fort Wayne, Ind. Printed rules and application blanks may be requested from: National Organ Competition, First Presbyterian Church, 300 W. Wayne St., Fort Wayne, Ind.

Finals will be held March 5 and the winner will play his award recital April 19 as part of the music series.



The Charlotte, N.C. AGO Chapter, not content with merely staging the 1965 national midwinter conclave, sponsored a series of "concerts in the park" using an organ belonging to Catawba College. See story in News of the AGO.

## REBUILD GRAND CHOEUR OF ORGAN AT ST. THOMAS CHURCH

The rebuilding of the Grand Choeur division of the organ in St. Thomas Church, New York City, has been completed. Three slider chests were installed, several stops were revoiced and several new stops added. Many of the pipes in the organ case are now speaking as part of the Grand Choeur.

The use of slider chests is the result of an intense search to escape the problem and expense of re-leathering, a problem which plagues the churches of New York City as a result of air pollution. Almost no leather was used in the present slider chests. The work has proven entirely successful and plans have been completed to rebuild the entire swell division of the organ in the summer of 1966 using slider chests, and to add a similar chest to the great for the addition of a set of three reeds. The chests installed in 1966 will not use any leather.

The new chests, introducing many new devices and eliminating many old problems, were designed and built by Gilbert F. Adams who also designed and completed the tonal revisions and additions.

The completed Grand Choeur is as follows:

Quintaton 32 ft.  
Montre 16 ft.  
Montre 8 ft.  
Quinte 5 1/2 ft.  
Prestant 4 ft.  
Tierce 3 1/2 ft.  
Septième 2-2/7 ft.  
Quinte 2 1/2 ft.  
Doublette 2 ft.  
Plein Jeu 5 ranks  
Carillon 5 ranks  
Bombarde 16 ft.  
Trompette Harmonique 8 ft.  
Clairon Harmonique 4 ft.

## PAY HONOR TO LEO SOWERBY WITH PROGRAM OF HIS WORKS

Leo Sowerby was honored Oct. 17 with a program of his works. Ronald Arnatt directed the St. Louis Chamber Chorus at Christ Church Cathedral in O'Praise the Lord All Ye Nations; Communion Service in C, and Come Holy Ghost. Carolee Coombs sang Songs of Faith and Penitence, and Mr. Arnatt played Arioso, Whimsical Variations, Toccata, and his own Variations on a Theme by Sowerby.

## SETH BINGHAM IS SPEAKER AS AOPC CELEBRATES 75TH

Dr. Seth Bingham was the principal speaker Oct. 30 at the 75th anniversary dinner of the American Organ Players' Club of Philadelphia. Club President Frank W. Harvey hosted the dinner at the Church of the New Jerusalem, Philadelphia, where the club was founded. In addition to Dr. Bingham other speakers were Dr. Harry C. Banks and Dr. Robert H. Elmore, both members of the club.

Dr. Bingham gave an interesting account of the development of his career, including some amusing anecdotes pertaining to his various choirs. Following the dinner, Dr. Elmore played a recital in the church featuring Dr. Bingham's music, making it a thrilling and invigorating experience.

## TEXAS SEMINARY TO HOST CHURCH MUSIC WORKSHOP

The school of church music at the Southwestern Baptist Theological Seminary, Fort Worth, Tex., will host its 14th annual church music workshop Jan. 31-Feb. 4. Daniel Moe, State U of Iowa, will offer sessions in choral techniques. Austin C. Lovelance, Denver, will teach organ, youth choir techniques, and will be featured as daily chapel speaker. Dorothy Addy, Friends U, Wichita, Kans., will appear as guest organ recitalist. Ernestine Ferrell, state music supervisor of Mississippi, will instruct in children's choirs.

Mendelssohn choral works will be sung by the seminary choral department, Robert Burton, director. For information write: Dean, School of Church Music, Southwestern Baptist Seminary, Fort Worth, Tex. 76122.

## CARL MUELLERS HONORED ON GOLDEN ANNIVERSARY

Dr. and Mrs. Carl F. Mueller were honored Aug. 21 on their 50th wedding anniversary. Widely known as a choral composer, Dr. Mueller served New Jersey churches for many years, including Central Presbyterian, Montclair, and First Presbyterian, Red Bank. He was also choral director for a number of years at Montclair State College.

## FINAL PROGRAM DETAILS LISTED FOR CONCLAVE

CHARLOTTE ALL READY TO HOST

Recitals, Lectures, Workshop, Food  
and Plenty of Good Southern  
Hospitality Planned

A busy three days await those attending the 1965 AGO mid-winter conclave at Charlotte, N.C., this month. Opening with an "organ crawl" to visit a number of new instruments that couldn't be fitted into the program, and closing with an eagerly-awaited recital by Italy's Luigi Tagliavini, the program offers all AGO members a chance to "recharge their batteries" in a post-Christmas break.

In addition to Tagliavini, who will be heard twice, the schedule includes the first USA appearance of Canada's Mirielle Lagacé, and recitals by such notables as Robert Anderson, Rudolph Kremer and Phillip Steinhaus, as well as a program by George and Jerrie Lucktenberg, harpsichordist and violinist.

Another feature of the program will be a performance of Handel's "Solomon" by the Oratorio Singers of Charlotte, directed by Donald Plott. This 150-voice chorus and orchestra has appeared several times on national radio networks, and on television, and will be singing at the annual Christmas-tree lighting ceremony at the White House earlier this month, at the request of President Johnson.

What may prove to be the most provocative part of the program for many will be a "knock-down and drag-out" panel discussion on "Why the Low Status of Church Music?" led by President Wyton, with the assistance of several articulate and knowledgeable panelists.

And a real treat will be provided at the Thursday evening banquet with the appearance of Gertrude Neidlinger, concert comedienne, accompanied by Herbert Curtis. If good laughter aids the digestion, this conclave banquet should go down in history as one of the best-digested meals of all times.

### SCHEDULE OF EVENTS

Tuesday, Dec. 28  
Organ Crawl.  
Luncheon, Covenant Presbyterian Church.  
Phillip Steinhaus recital.  
Luigi Tagliavini lecture recital.  
Handel's Solomon  
Reception.

Wednesday, Dec. 29  
Rudolph Kremer recital.  
Refreshments at displays at hotel.  
Luncheon, First Presbyterian Church, Gastonia.  
Mireille Lagacé recital.  
Vespers at Belmont Abbey Cathedral.  
Robert Anderson recital.  
Reception.

Thursday, Dec. 30  
Deans' and Regents' breakfast.  
Choral workshop.  
Luncheon, Myers Park Methodist Church.  
Panel on status of church music.  
Lucktenberg Duo.  
Banquet. Gertrude Neidlinger.  
Luigi Tagliavini recital.  
Reception.

### RICHARD VAN SCIVER

A THREE-DAY FESTIVAL of Music of the Bach Family was celebrated Nov. 10, 11, and 12 in Sprague Memorial Hall, Yale University. Three concerts were devoted to music by Johann Sebastian and his sons, Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christian.

THE CATHEDRAL CHURCH of St. Paul, Los Angeles celebrated its 100th anniversary in solemn services Oct. 22 and 24 whose music was under the direction of Frank K. Owen; the service music was composed by Alec Wyton.

**SCHANTZ COMPLETES ORGAN  
IN SALISBURY, CONN.**

REAR GALLERY INSTALLATION

Renovation Gives United Church  
Improved Acoustical Climate —  
Mrs. L. M. Stone Is Organist

The Schantz Organ Company has installed a new three-manual organ in the United Church of Christ, Salisbury, Conn. The installation is in the rear gallery with elements of the great and pedal divisions exposed. Recent renovations in the church have resulted in considerably more resonance than before.

The negotiations were handled by D. R. Salisbury, and the stop-list was written by the Schantz staff. Mrs. Lawrence Milford Stone, wife of the pastor, is the organist.



Marie Joy Curtiss, EdD, has become an associate professor of music education and music history at Syracuse University. For a number of years a teacher and director of choral activities in public schools in the Detroit area, she has directed choirs in several prominent churches as well. She has been a staff member of church music workshops at Michigan State, Capital and Wayne State Universities and at Potsdam State University College and Calvin College. She has conducted clinics and workshops for several AGO chapters and has served as regional AGO chairman.

Miss Curtiss is perhaps most widely known among readers for what might be termed "logistics vice-chairman" of the AGO national convention in Detroit in 1960. She has been active in other organizations, serving as vice-president of the American Choral Directors, the National Association of Teachers of Singing, and the Fine Arts Society of Detroit.

Quinte 5 1/4 ft. 32 pipes  
Choralbass 4 ft. 12 pipes  
Quintaton 4 ft. 12 pipes  
Quinte 2 3/4 ft. 12 pipes  
Octavin 2 ft.  
Contre-Trompette 12 pipes  
Trompette 8 ft.  
Clairon 4 ft.

**GREAT**

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes

**SWELL**

Bordun 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Bordun 4 ft. 12 pipes  
Octavin 2 ft. 12 pipes  
Plein Jeu 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 12 pipes

**CHOIR-POSITIV**

Quintaton 8 ft. 61 pipes  
Flute Conique 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Spitzflöte 4 ft. 61 pipes  
Quinte 2 3/4 ft. 61 pipes  
Gemshorn Principal 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Chimes 25 bells  
Tremolo

**PEDAL**

Subbass 16 ft. 32 pipes  
Quintaton 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Quintaton 8 ft.

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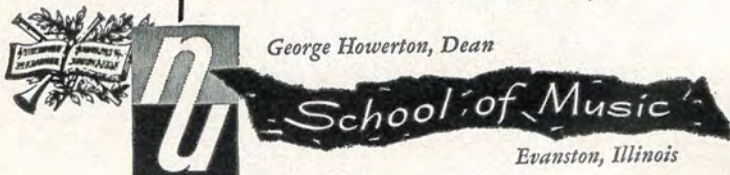
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Leonard F. Raver, AAGO, SMD, has been appointed director of music at the General Theological Seminary, New York City, to fill the vacancy caused by the death of Dr. Ray F. Brown. He will assume his duties at the second term in February.

Dr. Raver received his BMus in 1951 from the University of Puget Sound, his MMus from Syracuse in 1952 and his SMD from Union Seminary in 1957. He served as assistant to Dr. Brown in 1955-56.

After completing his doctoral work at Union, Dr. Raver remained there as instructor until May 1958 when he was granted a Fulbright scholarship to study baroque music in the Netherlands. On the continent he played many recitals, radio broadcasts and concerts of chamber music. He also translated and announced 26 programs of contemporary Dutch music for Radio Nederland which have since been distributed to radio stations in the United States.

On his return to this country Dr. Raver became visiting professor of music at Bates College, Lewiston, Maine and in the summer of 1961 was visiting lecturer at Union. He was named to the Pennsylvania State University in 1961. Recently he completed a five-week tour as director of the Penn State Chapel Choir which sang in Amsterdam, Berlin, Copenhagen, Oslo and Edinburgh.

Such composers as Daniel Pinkham, Gardner Read, Seth Bingham, Louie White, Joseph Goodman, Charles Wuorinen and James Case have dedicated works to him and he has been soloist for their premiere per-

### 11TH ANNUAL CHURCH MUSIC CLINIC IN MINNEAPOLIS

The 11th annual church music clinic sponsored by the Augsburg Publishing House will be held Jan. 7 and 8 at the Central Lutheran Church, Minneapolis, Minn. Choirmasters, organists and those interested in church music may attend without charge. New anthems and organ music for Lent, Easter, Pentecost and for general use will be shown. An impressive list of musicians will discuss voice production, interpretation and other problems. Paul O. Manz will highlight Friday's organ clinic and Saturday's choral clinic will include lectures and demonstrations by Daniel Moe, Dr. Leland Sateren, Edith Byquist Norberg and Ronald A. Nelson. Composers who will direct their own compositions include: David N. Johnson, Walter Pelz, Carolyn Bliss, Robert Wetzler and Paul Fetler.

### PIET KEE PLAYS TELEVISED RECITAL ON FAMED ORGAN

Piet Kee has recorded a television recital on the organs at Alkmaar, Holland. The purpose of the broadcast, in which Mr. Kee plays works of Bach and an improvisation, was to show the beautiful casework of the two famous organs.

The improvisation in old style was played on the small choir organ built in 1511 by Johannes von Koblenz, which hangs on the north wall of the chancel. The large Schnitger was photographed with its 17th century doors closed as well as opened.

The television recording will be shown in a number of countries, possibly eventually in the United States.

performances. Recent recitals have included a tour of the far west; an all-concerto program with the Pittsburgh Symphony for the 1965 AGO regional convention; a program at Union Seminary honoring Seth Bingham, and the inauguration of a recital series of the Church of the Incarnation, New York City which Dr. Raver will serve as organist.

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## FROM THE PRESS

ST. LOUIS: "As for the programming this reviewer found the Reger *Fantasy* to be the outstanding work on the list — certainly anyone that can tackle Reger and come out triumphantly deserves my wholehearted cheers and congratulations . . . Dr. Ryan is not easily dismayed and the black pages of the score seemed to be just his cup of tea. The resources of the organ were exploited to the fullest, and quite magnificently, I might add. The placing of the Dupré—*Résurrection*, from the *Symphonie-Passion*, before the Reger was a happy one, since there is a similarity between the Sleepers Wake Chorale and the Gregorian theme of the Easter Matins that Dupré used as his cantus. Dr. Ryan handled all of the French styles quite well, as he seems to have a natural affinity for this music . . ."

Franklin E. Perkins, *The American Organist*, August 1965

LANSING: "Dr. Ryan reached his concert peak with Marcel Dupré's *Résurrection* from *Symphonie-Passion*. He made the organ virtually roar with triumphal power, giving the audience an almost overwhelming feeling of exultation . . . high artistic quality."

Dick Murray, *The State Journal*, July 16, 1965

Faculty — Music Department  
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## SALEM COLLEGE DEDICATES A PAIR OF NEW INSTRUMENTS

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Flentrop in Recital Hall — John  
Mueller Heads Department

Salem College, Winston-Salem, N.C. joins the ever-increasing number of schools installing interesting new organs in rapidly expanding organ departments. John S. Mueller is department head.

The opening recital on the 50-rank Holtkamp in Hanes Auditorium was played earlier by Mr. Mueller but the official dedicatory recital was played Oct. 7 by Anton Heiller.

The 34-rank mechanical action Flentrop was installed in Shirley Recital Hall this summer and was dedicated Oct. 24 in a recital by Fenner Douglass. Both programs appear in the recital columns.

The two organs in the Fine Arts Center climax 10 years of planning by Salem College school of music. In 1957 a two-manual 22-rank Flentrop, the first of its kind in the United States, was installed temporarily in the Old Chapel. It has now been moved to Mr. Mueller's studio. The school also owns a Holtkamp studio organ purchased in 1959 and has space for two practice organs.

The Holtkamp in Hanes auditorium:

**GREAT**  
Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes

**POSITIV**  
Copula 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes

Nazard 2 2/3 ft. 56 pipes  
Octave 2 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Tierce 1 3/4 ft. 56 pipes  
Cymbal 3 ranks 168 pipes  
Cromorne 8 ft. 56 pipes

### SWELL

Gamba 8 ft. 61 pipes  
Celeste 8 ft. 56 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Fagott 16 ft. 61 pipes  
Oboe 8 ft. 61 pipes

### PEDAL

Principal 16 ft. 32 pipes  
Quintadena 16 ft.  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Gedackt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Rauschbass 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Fagott 16 ft.  
Trumpet 8 ft. 32 pipes  
Schalmey 4 ft. 32 pipes

The Flentrop in Shirley Recital Hall:

### HOOFDWERK

Prestant 8 ft. 56 pipes  
Roerfluit 8 ft. 56 pipes  
Octaaf 4 ft. 56 pipes  
Fluit 4 ft. 56 pipes  
Octaaf 2 ft. 56 pipes  
Cornet 4 ranks 128 pipes  
Mixtuur 3 ranks 168 pipes  
Trumpet 8 ft. 56 pipes

### BOVENWERK

Gedekt 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes  
Fluit 4 ft. 56 pipes  
Gemshorn 2 ft. 56 pipes  
Ruisquint 2 ranks 112 pipes  
Sesquialtera 2 ranks 112 pipes

### BORSTWERK

Gedekt 8 ft. 56 pipes  
Fluit 4 ranks 56 pipes  
Prestant 2 ft. 56 pipes  
Flageolet 1 ft. 56 pipes  
Regal 8 ft. 56 pipes

### PEDAAL

Quintadena 16 ft. 32 pipes  
Prestant 8 ft. 32 pipes  
Bourdon 8 ft. 32 pipes  
Fluit 4 ft. 32 pipes  
Mixtuur 3 ranks 96 pipes  
Schalmey 4 ft. 32 pipes  
Fagott 16 ft. (prepared)



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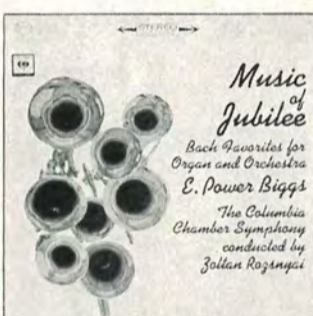
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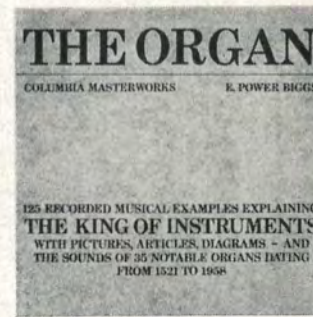
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Beneath the Glory of the Skies	Lloyd Webber	.30

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### CLASSIC CASAVANT GOES TO STATE COLLEGE, PA.

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The new Casavant organ for Grace Lutheran Church and Student Center of State College, Pa. was dedicated Oct. 3. Edward Mondello played the dedication recital which appears on the recital pages.

The building was dedicated in May, with the organ incomplete at the time. Of unique contemporary design, the chapel has a seating capacity of 800; Harold E. Wagoner was the architect. The altar is free-standing, with a wrought iron communion rail encircling it. The front wall of the nave is curved, and the ceiling is curved drastically upward toward the front. The organ is at the front right, with the four divisions side by side. It is behind a sound-transparent screen held by a cast stone grill consisting of an array of large oval openings, the pipes being faintly visible. Hard, smooth plaster and a flag-stone floor counteract the rather small volume and curved surfaces of the nave to give fairly live acoustics.

The organ is classically voiced, somewhat in the Scandinavian tradition, on 2 to 2½ inches wind pressure. There are no borrowings or extensions and no octave couplers. The swell division is enclosed.

Negotiations were made between the company's area representative, Joseph Michaud, and the chairman of the organ committee, Samuel B. Guss. Ralph F. Nielsen is the church organist. Robert Clippinger, Gettysburg Seminary, was advisor for the committee. The specification was drawn up by Lawrence I. Phelps.

**GREAT**  
Principal 8 ft. 56 pipes  
Bourdon 8 ft. 56 pipes  
Octave 4 ft. 56 pipes



Koppelflöte 4 ft. 56 pipes  
Superoctave 2 ft. 56 pipes  
Mixture 4 ranks 244 pipes

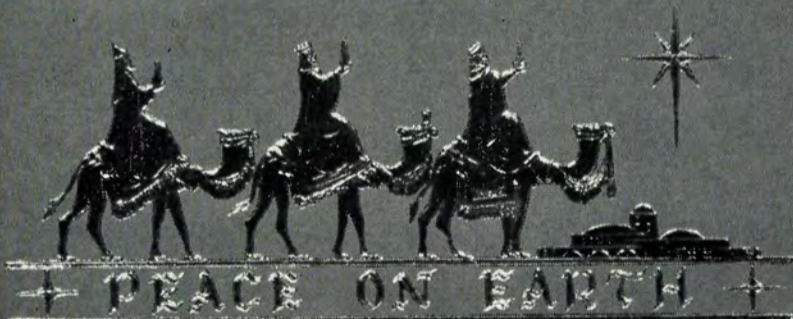
**SWELL**  
Viola 8 ft. 56 pipes  
Viola Celeste 8 ft. 48 pipes  
Rohrflöte 8 ft. 56 pipes  
Spitzprincipal 4 ft. 56 pipes  
Waldflöte 2 ft. 56 pipes  
Scharff 4 ranks 244 pipes  
Trompette 8 ft. 56 pipes  
Fagott 16 ft. 56 pipes  
Tremulant

**POSITIV**  
Gedackt 8 ft. 56 pipes  
Nachthorn 4 ft. 56 pipes  
Gemshorn 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Quintflöte 1½ ft. 56 pipes  
Krummhorn 8 ft. 56 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Pommer 8 ft. 32 pipes  
Superoctave 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes

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Complete Installation of 3-Manual  
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Gustafson Directs Music

Casavant Frères Limitée has just completed the installation of a new three-manual organ in First Baptist Church, Van Nuys, Calif. The instrument is located at the front of the church and is partly exposed with "en chamade" reeds at 16, 8 and 4 foot pitches. Lawrence I. Phelps, tonal director of Casavant Frères, designed the organ in consultation with John Gustafson, minister of music of the church.

**GREAT**

- Quintade 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Rohrgedackt 4 ft. 61 pipes
- Quinte 2 2/3 ft. 61 pipes
- Superoctave 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Scharf 4 ranks 244 pipes
- Trompète (en chamade) 16 ft. 61 pipes
- Trompète (en chamade) 8 ft. 61 pipes
- Klarine (en chamade) 4 ft. 61 pipes
- Chimes (prepared)

**SWELL**

- Lieblichgedackt 16 ft. 68 pipes
- Geigenprincipal 8 ft. 68 pipes
- Rohrflöte 8 ft. 68 pipes
- Viole de Gambe 8 ft. 68 pipes
- Viole Céleste 8 ft. 68 pipes
- Octave Geigen 4 ft. 68 pipes
- Nachthorn 4 ft. 68 pipes
- Waldflöte 2 ft., 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Mixture 6 ranks 366 pipes
- Bombarde 16 ft. 68 pipes
- Trompète 8 ft. 68 pipes
- Oboe 8 ft. 68 pipes
- Klarine 4 ft. 68 pipes
- Tremulant

**CHOIR**

- Salicional 8 ft. 68 pipes
- Salicional Céleste 8 ft. 68 pipes
- Gedackt 8 ft. 68 pipes
- Erzähler 8 ft. 68 pipes
- Erzähler Céleste 8 ft. 68 pipes
- Principal 4 ft. 68 pipes

- Koppelflöte 4 ft. 68 pipes
- Nasat 2/3 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terz 1 3/5 ft. 61 pipes
- Quintflöte 1 1/3 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Scharf 4 ranks 244 pipes
- Zimbel 3 ranks 183 pipes
- Fagott 16 ft. 68 pipes
- Krummhorn 8 ft. 68 pipes
- Rohrschalmei 4 ft. 68 pipes
- Tremulant
- Chimes (prepared)

**PEDAL**

- Untersatz 32 ft. 12 pipes
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Violon 16 ft. 32 pipes
- Gemshorn 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Gedacktpommer 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Rohrpfeife 4 ft. 32 pipes
- Mixture 5 ranks 160 pipes
- Kontraposune 32 ft. 32 pipes
- Posaune 16 ft. 32 pipes
- Fagott 16 ft. 32 pipes
- Trompète 8 ft. 32 pipes
- Klarine 4 ft. 32 pipes
- Chimes

**AUSTIN MAKES 3 CONSOLES  
FOR PHILADELPHIA CHURCHES**

Austin Organs, Inc. has contracted for delivery of three large consoles to be connected to existing organs in Philadelphia churches. The largest, a four-manual drawknob having about 100 stops, will be installed in St. Mark's Church where Wesley A. Day is organist and choirmaster.

The three-manual console for St. Peter's Church is already being installed. Albert F. Robinson is organist and choirmaster and is associated with the famed St. Peter's Choir School. The console will be used with the present E. M. Skinner organ.

Congregation Rodeph Shalom where a four-manual Austin was installed in 1920 will have a new four-manual console designed to permit future additions and modernization of the organ later. Kenneth Simmons is director of music at the temple.



Beverly A. Ward became organist and choirmaster of the Cathedral Church of St. James, Chicago Sept. 12. He served in this capacity at St. Paul's Church, Kenwood, for the last two years.

A native of Charleston, S. C. he received his BA, cum laude, in music from Furman University, Greenville, S.C. in 1957 and his MM from Eastman School of Music in 1960. He is a Fellow of the College of Church Musicians.

While serving as a first lieutenant in the USA Air Defense Command in 1958-59, he organized and directed the USARADCOM Choral Group which made two trans-continental tours.

In 1962, Mr. Ward was sub-conductor for the world premiere of Richard Dirksen's The Fiery Furnace at Washington Cathedral. In 1963 he was assistant conductor to Paul Callaway for a White House performance of Mozart's Magic Flute. He has a long list of performed original compositions to his credit.

THE ORGAN LITERATURE Foundation, Nashua, N.H., has just issued a new addenda list of books about the organ; it is available for a self-addressed stamped envelope.



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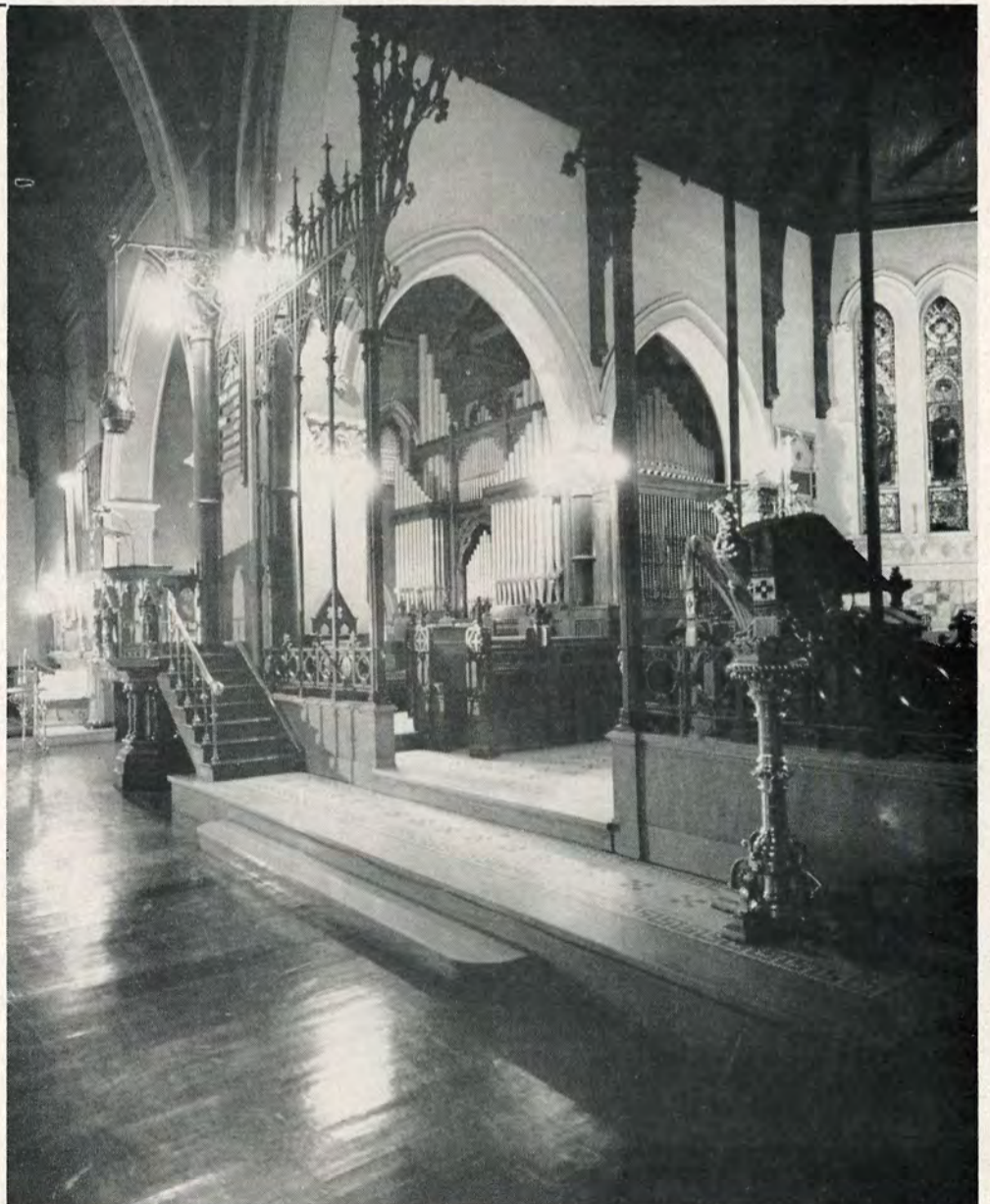
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From the Introduction



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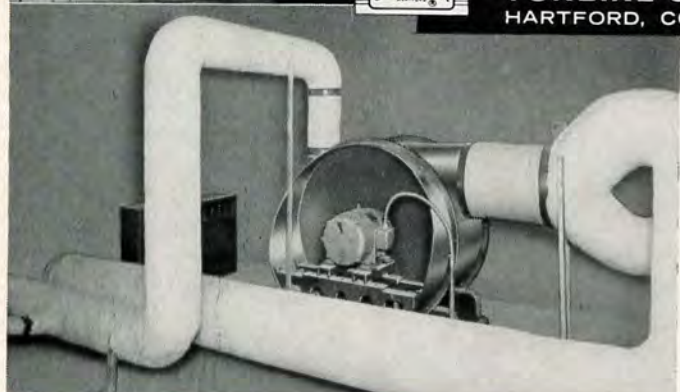
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**WILLIAM WALOND**

and the Art of Being Careful

by DON E. KERR, St. Peter's Church, Albany, N.Y.

"The better part of valour is discretion" is a loaded expression it would seem, for if you use it, someone is bound to counter with, "Discretion is the better part of valour". My advice is to let the whole thing drop right here, because if you correct the person who corrected you, he is sure to demand proof, and, if he does this, you will turn out to be right and he will probably be angry; in fact, you can be certain that he will be very angry. He really has no business being angry, since he started the whole thing, but perhaps after all you started it—you, knowing that this whole messy business would get started, should have said something like, "one ought to be careful".

People do not like being corrected, or perhaps it would be more fair to say, people are apt to react more violently to certain kinds of criticism, and especially under certain circumstances, as the above ought to illustrate. There are some criticisms that people cannot abide, and I, not heeding my own advice, am going to make a few criticisms that, alas, fall into this category.

A friend of mine and a rather prominent organist once suggested to me that the three most slaughtered pieces in the organ literature were: The Bach Toccata and Fugue in D minor, the Widor Toccata, Symphony 5 and the Alain Litanies. He had a point, of course: these are pieces that just *everyone* plays, so all of us feel that we have to do something "individual" or "distinctive" to them, even if this means going beyond the bounds of good taste where we might otherwise not go. The result is unfortunate for us, for the audience, and for the composer, and we should have been better off to have played something else.

Having had time to think about all of this, I realize that there are more ways than one to slaughter a piece of music and that there are whole groups of pieces in the literature which are considerably worse off. To my mind the most slaughtered piece in the literature is the William Walond Introduction and Allegro, as we sometimes see it called. A close second is the John Stanley "Trumpet Tune in D" (Vol. II, No. 5), and after that it does not matter, for it is what these pieces are a symbol of that counts—that great body of the organ literature, especially of the earlier times, that suffers so badly from thoughtless, and just plain *bad*, editing.

Did you know that the Walond piece is a "Cornet Voluntary", and that the Allegro section is in two, and only two, parts? Did you know that the instruments of the period were of a relatively small dimension? Whence came the indications in your edition for the big chords, the pedal part, and all the noise that your instrument can muster? Not from William Walond, but he was, after all, only the composer.

What about the Stanley Voluntary? Did you know that it is a tune for a light, bright, Trumpet and not the biggest battery of Tubas-against-Diapasons that you can assemble? (Again, the louder, the better.) We do not, of course, need to confine ourselves to English organ music: for example, look at the well-known anthology of early organ music that has Cabezón's *Variations on a Cavallero Song* done up with a double pedal, and so on. But I should not go on, for you must already think that this is yet another plea for dull, precious, uninteresting, but "correct", musicological performances.

There are those who would accuse me of this anyway, because I have "knocked" their favorite recital piece, and this is

the easiest defense, to cry "musicologist", in much the same way as politicians cry "communist". But I am not asking for dull, musicological performances; I am simply asking that we consider the composer just a little bit when we go to do these things, and if we are not willing to do that, we ought at least to have the decency to list the editor as the *arranger* so that unsuspecting people do not leave the recital thinking that they have really heard William Walond, or whomever.

It is not my intention to prove here how one ought to play these early English pieces, for this is ground already well covered by others: the introductions in the volumes of the "Tallis to Wesley" series (Hinrichsen) ought to do for a starter, and Clutton and Niland's *The British Organ*. Sidney S. Campbell's introduction to his little edition of "Three Eighteenth Century Voluntaries" (Oxford) contains wise words, among them, these:

Played with the right touch, thoughtful registration and an enlightened approach to ornamentation, this music is well able to speak for itself . . . .

This is my plea: give the composer a chance, give his music a chance, on its own terms, on its own ground, before you try doctoring up the quaint old stuff to make it bearable. You may even find yourself better for the experience. If you want to be *really* impressive with the Walond piece, rattle it off smoothly and flawlessly with a Gedackt in the left hand and a Cornet in the right hand. It may not be so loud as the other way, but it will be much more musical. If you want to play a good transcription of a good piece of music that was written for another instrument, all well and fine, but do *not* waste time with "transcriptions" that are in actuality third-rate renderings of first-rate originals and have the nerve to be called "editions".

When the person who stands corrected on the Shakespeare line has time to think about it, he may get over his anger and may even realize that the word-order *is* better in the original, the Bard having been right all along. He may decide to use the line in the correct form, or he may want to avoid all of these sticky situations by not using it at all. The spirit in which he was corrected will have a lot to do with it.

I would be happier if we dropped the Stanley, the Walond, the Cabezón, and a good many more pieces from the repertoires if we are to continue with the present abuses, not for musicology's sake, but for music's sake. If we put more thought and time into our performances along these lines, especially with the earlier music, if we give this music a chance to stand on its own feet and in its own right, we can give the composer a fairer shake, and (who cares if the musicologist is happy) performer and audience can share in a newer and a better musical experience.

**BACH SOCIETY ORGANIZED  
 FOR SACRAMENTO SEASON**

The newly formed Bach Society of the Greater Sacramento area met Oct. 19 to elect officers for the year, draft and adopt a constitution and make plans for four concerts for the season. Harpsichordist Adolph Teichert was to play the first program assisted by a string quartet. G. Leland Ralph, organist, and Frank Pursell, bass, were to be heard Nov. 30 and in early spring Frederic Errett and the San Francisco Bach Choir will be featured.

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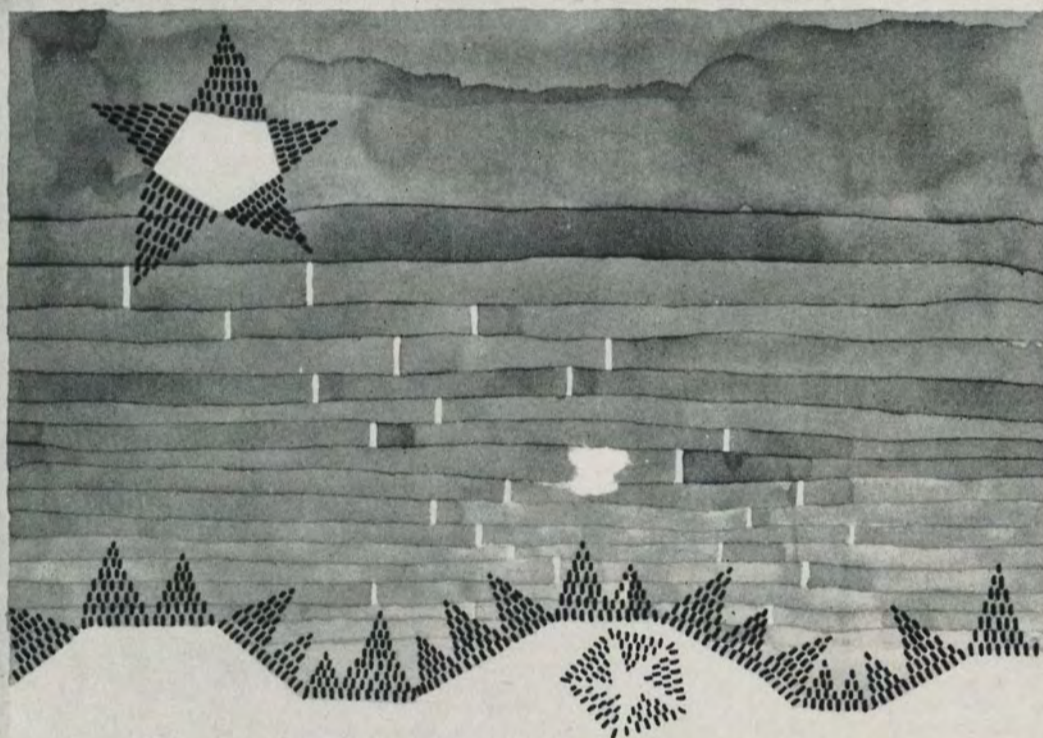


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## An Educational Program for an AGO Chapter

Our nation is now flooded with a tremendous flow of music practitioners, lecturers, performers, and summer seminars which present to the church musician a vast store of new and old publications for the choir. While many of these seminars present selections of a high musical quality, there appear to be many choir directors who still have not solved the problem of putting into practice the new knowledge and repertoire available. Further, the majority of the church music magazines and workshops are denominationally oriented. By their very nature, they present to the public a splintered, incomplete view of our rich heritage. Yet how can a church congregation have a full appreciation of the metrical psalm without knowing and experiencing the plainsong from which it developed?

The solution to the problem often rests in the hands of the minister and the congregation, who can foster musical growth by developing an attitude of tolerant co-operation in even a partial acceptance of the new or the old compositions which they have not heard before. The musician's problem therefore is not completely solved just by improving his own educational level; he must be helped to devise techniques to put into practice new repertoire without losing communication with his congregation.

The AGO is peculiarly fitted to work on an answer to these problems. It is committed to the ecumenical spirit, giving honor and acceptance to all modes of worship. Its ranks comprise not only professional musicians, but amateur, part-time performers as well, with a percentage of "music lovers" welcomed to membership. It is therefore an organization devoted to ecumenicity not only in the area of religion and philosophy, but also in the practice of the arts — where all levels of musical performance are recognized and where human beings representing many different walks of life may gather together to promote a common interest: the welfare of church music.

On the premise that all people are governed in appreciation by their own musical horizons, it is suggested by the choral committee that each chapter present annually one program and/or festival which will cover some aspect of musical history concerning the development of our liturgies, our styles of composition etc. The purposes would include the following:

1. to build acceptance of the new through knowledge of the old.
2. to present factual material which could enlarge the appreciation and knowledge of choir singers themselves, and stress the common interests of theology and music throughout the history of the church.
3. to present to the public (the congregation) the conception that musi-



How to begin to tell you about the fabulous plans Atlanta has for the 1966 National AGO Convention? The most logical place to start is to tell you about the brand new Marriott Hotel which will be headquarters. This convention-oriented and beautifully appointed 12-story structure is the finest. The guest rooms are elegant, and the lay of the land is such that there are actually three lobbies, stacked one on another. The top is the restaurant level with both fancy and modest (24-hour-a-day) restaurant facilities; the middle level is the registration desk and lobby for the hotel; and the lower level is the convention lobby. This will make the convention meetings and exhibits completely accessible to all our people with a minimum of effort. The exhibition hall can accommodate 240 booths if we can scare up that many exhibitors! The grand ballroom is a handsome place with walnut paneling and rich red carpet. Everything is totally air-conditioned. And there is a large pool.

Atlanta is a bustling metropolis of well over a million, growing in leaps and bounds yearly. Its location in the southern foothills of the Appalachians, at 1000-foot elevation, assures us of comfortable days and delightfully cool nights. Atlanta has enough trees that 60% of the city technically qualifies as forest. The number of new skyscrapers will surprise you, whether you fly over the city into our new airport, or drive into Atlanta. We shall meet at churches all over the area, most of which have post-1955 organs. We can promise you a fine program and the hospitality of Atlanta, the capital of Georgia and the new South.

WILLIAM WEAVER

cal art must be allowed to grow if it is to enjoy a healthy existence within the church.

The choral committee has now concluded four annual seminars each including 5 to 7 weekly sessions. As a result of this experience, the following general conclusions are offered:

1. Long lists of recommended repertoire are confusing by their very size, and frequently end up in the file. A very small list accompanied by sheet music, notes of explanation and best of all an aural presentation, are far more effective.
2. New music presented once "in a vacuum" or in a long program is often not appreciated. Its acceptance can be reinforced through singing, hearing, and teaching.
3. Lists or programs prepared by one person rather than by a group tend to reflect the taste of the individual, and are thereby limited in effectiveness for wide usage.
4. There is a transitional period of learning notes when the beauty of the composition may be obscured. Familiarity alone often creates appreciation, so persistence on the part of the director can pay handsome

dividends. Interest can be enhanced when historical, religious or stylistic information is supplied.

5. It is beneficial to have the theory of workshop leaders co-ordinated with practice or performance, with illustrations by or for the group, using the selections particularly emphasized throughout the course.
6. It is rewarding for the AGO to cooperate fully with existing organizations in the community: The Ministerium, the Council of Churches, the Diocesan Music Commissions, or any other group interested in church music. This widens the sponsorship of an educational activity, reaches a wider public, and gives visible demonstration of the common interests of AGO, clergy, and other church and community music leaders.

## SEMINAR ORGANIZATION

### 1. Sponsorship

It is suggested that several organizations sharing a common objective of better church music can provide a greater community impact than the AGO alone. They can pool their experiences and resources, thus avoiding much of the "trial-and-error" system. For example, in Pittsburgh the Coun-

cil of Churches already had a flourishing "School of Religion." They already had a mailing service, bookkeeping facilities and a printer. The Pittsburgh Seminary had classrooms equipped with pianos. The three organizations pooled mailing lists, and all shared in the general philosophy of the program.

### 2. Basic Structure

When the structure is based upon community experience, it is better able to succeed. It is suggested that 6 or 7 weekly consecutive classes be held on a night of the week determined through consultation with AGO members. A one-hour talk or demonstration followed by one-half hour for questions and open discussions is better than a straight lecture. Music displays by local firms are helpful. The subjects to be discussed can be determined by questionnaire or open "jam-session" of the AGO Chapter. Those we recommend were chosen by AGO members divided into interest groups (volunteer adults, youth etc.) which turned in a written report of all the ideas they considered practical.

Registration blanks were provided on the initial brochure, and advance registration recommended. The three sponsoring organizations divided the responsibilities: one provided classrooms; a second, office facilities to manage bookkeeping and finances; the AGO made all contacts with students and faculty, as well as the prepared agenda.

### 3. Finance

The seminars were completely self-supporting. Following the structure of the Council of Churches School of Religion, a tuition was charged: \$12 per person or \$20 per married couple for a series of 6 or 7 meetings. Of this amount, \$5 advance registration was due two weeks before the starting date. It was suggested that churches pay for their choir director.

All teachers were paid, local leaders \$50 each, out of town leaders the same plus travel expense; an occasional one required \$100.

No cash was spent on advertising, other than postage for brochures sent through the mail.

A small amount was required for building maintenance — lights, custodian, etc., or rent for a public building such as a school.

### 4. Advertising

The initial brochure was sent to mailing lists of the three sponsoring organizations; articles of explanation were printed in the three newsletters; newspapers, radio stations, churches and music teachers were invited to attend. Other church music organization, NAFOMM, Catholic Church Musicians etc. were included, as well as Catholic school teachers who might be interested in special subjects. It proved practical to offer one or two "open meetings" in the series, on subjects of interest to a wider group than church people — for a flat fee of \$2 a session.

pierre  
**COCHEREAU**  
Cathedral of Notre Dame  
April and May 1966

richard  
**WESTENBURG**  
Central Presbyterian, New York  
Throughout the season

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

Concert Mgt. Roberta Bailey

# News of the American Guild of Organists—Continued

## 5. Place

The first seminars were held in a denominational seminary, one of the sponsoring groups. We soon learned that this apparent affiliation with a denominational group made it difficult for certain prospective students to attend. Ultimately we discontinued this partnership, moving the classes to a public school where all religiously oriented musicians would be equally at home. In some communities this move would obviously be unnecessary; in others it is most beneficial.

## 6. Faculty

Educationally oriented seminar leaders are extremely important to ensure the success of such a project; if the first session is not worthwhile, students may not make the effort to come for the rest of the course. There may be some local musicians in churches, schools and colleges who are known to have not only technical facility and good education, but also an ability to impart information to others. Some highly qualified people from nearby areas may be willing to come for a small fee or expenses because of their intense interest in the subject. Others, dependent upon professional income, may charge a fee. It is the role of the AGO state chairman to refer and advise in the matter of personnel, if such help be needed by a chapter. The choral committee would be glad to indicate upon request those leaders whom they have found to be particularly competent.

## 7. Open Meetings

There are occasional subjects of value and interest to non-church as well as church musicians (diction for the singer, creation of good choral tone, study of musical style in choral music), and one method of enlarging the contacts and influence of the AGO would be to make such a subject an "open meeting" to which voice teachers, school musicians and community choral conductors could be included, for a flat fee of \$2 or whatever sum is appropriate in line with the total registration cost for the series.

## 8. Programs

### SERIES ONE — A SEMINAR IN CHURCH MUSIC & WORSHIP (7 weekly consecutive sessions)

- The Role of Music in the Church.**  
How to set up and maintain the music program; relationship of music to Christian education; cooperation with minister; educational programs for congregation; hymn playing.
- Choir Rehearsal Techniques**  
How to plan for and maintain attendance; how to manage music distribution and other mechanical details; how to use vocal exercises; how to produce good quality tonal effects; how to introduce new music; how to seat the singers for maximum result; suggested discipline.
- The Cornerstone of Repertoire: THE HYMNAL**  
The use of the hymnal for service music and anthems; for teaching music reading, harmonization, church history, poetry, musical form. The choice of hymns to enhance the sermon and the service; good hymns and their attributes.
- The Church Choir and its Repertoire**  
Selected anthems in unison, SA, SATB, TTBB, in a reading session. How to use descants, interludes, antiphonal effects, canons, to employ more than one choir, achieving maximum interest from simple materials. Anthems for seasonal use, special occasions, every Sunday. A basic repertoire for the church library.
- Junior & Youth Choirs & Materials**  
Organization and management of children's and/or young people's groups; what can be expected of them; how to use them; what to sing.

## 6. Liturgical Materials

A resumé of liturgical history, relationship of Hebrew, Roman Catholic, Episcopal, Lutheran and Methodist orders of worship; canticle settings and communion services adaptable at least in part, for other churches as well. Value of church year observance for "non-liturgical" church.

### 7. A Panel Discussion of Pertinent Questions Submitted by Students

All the local leaders could be present to answer questions in their field; omissions could be rectified, problems raised, solutions pondered, and the students given an opportunity to come forward with their own special insights.

### SERIES TWO — SERVICE PLAYING & ORGAN TECHNIQUE, FOUNDATION FOR CHORAL EFFECTS.

- Basic organ technique**  
Fingering, pedaling, phrasing, touch, registration.
- Effective hymn playing.**  
Use of harmony, distribution of voices on manuals and/or pedals; tempo, phrasing, volume, alternative harmonizations etc.
- Anthem accompaniment**  
Improvisation from piano score, registration, introductions, supplementation of voice parts.
- Conducting from the console**  
Use of one hand on keyboard, fingerings, type of beat, methods of choir management other than use of arm or hand.
- Repertoire**  
A consideration of different schools of composition, historical periods, modern works, basic classics.
- Service Playing**  
With emphasis upon requirements for the service playing certificate; an opportunity for all to play, to various skills needed to pass this examination.

### SERIES THREE — THE CHORAL ASPECTS OF CHURCH MUSIC

- Good Materials**  
About 10 carefully chosen anthems, to be explained, played, sung and analyzed.
- What Makes a Good Hymn?**  
Poetry involved, musical idioms used, theology portrayed; historical place and use, distinguished hymn writers.
- Development of Good Tone**  
Rehearsal techniques, posture, breathing, ear training, vocalises, "color matching" of voices.
- Junior Choir Training and Materials**  
Capacities of different age groups, practical length and management of rehearsal, uses in the church service, repertoire for juniors alone and in combination with adults.
- Better Diction**  
How to pronounce consonants, vowels, diphthongs; how to drill choirs in special exercises; how to notate choral scores as reminders to singers.
- Open Forum**  
Free discussion between leaders and students to share knowledge and insights in reference to particular problems raised by students.

### SERIES FOUR — CHORAL WORK WITH CHILDREN AND ADOLESCENTS

- Tone Quality and its Cultivation**  
Pure tone of the boy choir, the teaching of vowel sounds, vocalises to secure good intonation; application of boy-choir techniques to singing of all children.
- Teaching the Language of Music to Children**  
Through Gregorian chant, metrical psalms, chorales and hymns; devices for rote learning; consciousness of rhythm, harmony, form, melody, major, minor, modal scales, time values.
- Understanding the Young Choir Singer and His World**

Discussion by a psychologist on the nature of the school child and adolescent; their interests, capabilities, distractions, limitations, potentialities. What to teach, and when.

### 4. Working with the Changing Voice of the Adolescent

To sing or not to sing during adolescence; how to train the voice without causing harm; how to organize his capabilities for use in the church choir.

### 5. The Unchanged Voice in the Boy & Girl Choir

Use of boys and girls separately and in combination; use of girls to supplement diminishing boy supply; tone quality, part singing, potentials and limitations.

### 6. Teaching Music to the Young Child (3 sessions, all day Saturday)

Demonstration groups used to present one model rehearsal for juniors, one for primary age (grades 1, 2, 3) and one class for the uncertain singer and how to help him. Use of rhythmic games, rote teaching, pitches, melodies, form patterns, etc.

### MEASUREMENTS AND GUIDELINES

1. Letter of explanation and introduction to accompany application blank & advertising leaflet of seminar:

### IS YOUR CHURCH MUSIC AS GOOD AS IT MIGHT BE?

If you are a Pastor, Choir Director, or Music Committee Member

Please read this carefully

The (Tuesday) evening course in church music described in the enclosed leaflet is designed to help in various practical ways, those churches desiring to make the music a more meaningful part of their worship and activity. Special attention will be given to the needs of churches with limited resources.

It is our conviction that in almost any situation even with the handicaps usually encountered, that church music can be made a much more significant force in the areas of worship and of Christian Education than it usually is. To accomplish this we must have vision and imagination to see what might be done, a knowledge of techniques for getting it done, and lists of good, practical music which will sustain the interest of choirs, inspire and uplift the congregation and lead us all through effective worship into the Presence of God.

All of this we aim to provide in the course.

We have assembled an outstanding faculty to lead discussions and conduct demonstrations in areas in which they are especially qualified. These people are not theoreticians; they have all done successfully what they will be telling us about.

The cost is reasonable and we suggest that churches pay the tuition for their choir directors. We are sure that both the directors and the churches will profit greatly. The tuition charged is only for the purpose of meeting the cost of the course.

If you are interested, we suggest that you return the enclosed application blank immediately. Attendance is limited to (65).

Detach and mail with check to:

Registrar,  
Address \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
Official Position \_\_\_\_\_  
Name of Church \_\_\_\_\_  
Number and type of choirs \_\_\_\_\_  
Advance registration fee enclosed  
(\$5.00 per person \$12.00 total fee)  
(\$7.50 married couple \$20.00 total fee)

2. Information Sheet for Students at Beginning of Seminar  
Name \_\_\_\_\_  
Church \_\_\_\_\_

1. Vocational Information

a. Position in church: Organist \_\_\_\_\_  
Director \_\_\_\_\_ Both \_\_\_\_\_

b. Denomination \_\_\_\_\_

c. Number of Choirs:

Adult \_\_\_\_\_ High \_\_\_\_\_

Jr. High \_\_\_\_\_ Junior \_\_\_\_\_

Primary \_\_\_\_\_ Other \_\_\_\_\_

d. Working relationship

1. Do you help with Sunday School music? \_\_\_\_\_

2. Do you attempt actively to educate the congregation in music matters? \_\_\_\_\_ How???

conferences \_\_\_\_\_  
bulletin articles \_\_\_\_\_  
congregational hymn practices \_\_\_\_\_  
other \_\_\_\_\_

3. Do you help plan over-all program of church? \_\_\_\_\_

4. Do you coordinate music with sermons and special services? \_\_\_\_\_

### 2. Educational Background

a. Academic degrees in music \_\_\_\_\_  
other \_\_\_\_\_

b. Private instrumental study in \_\_\_\_\_  
how much \_\_\_\_\_

c. Private voice study \_\_\_\_\_  
how much \_\_\_\_\_

d. Teaching experience, no. of years \_\_\_\_\_  
in church \_\_\_\_\_

e. Performing experience no. of years \_\_\_\_\_  
in church \_\_\_\_\_

3. What particular help do you wish to get in this course? \_\_\_\_\_  
What are your major problems? \_\_\_\_\_

### 3. Seminar Experience Report (to be used at conclusion)

As a participant in the \_\_\_\_\_

Seminar in Church Music given at \_\_\_\_\_ (dates) under the joint auspices of \_\_\_\_\_ and \_\_\_\_\_ you probably gained much that was helpful to you. Please share it with the Steering Committee for this Seminar.

Kindly complete this report using as much space as you wish. Sign your name if you desire. Your signature is NOT obligatory.

1. Has the Seminar helped you do a better job as organist or choir director? Yes \_\_\_\_\_ No \_\_\_\_\_

2. Have you put into practice any of the ideas or suggestions that were presented at the Seminar? Yes \_\_\_\_\_ No \_\_\_\_\_

3. Have you used any techniques concerning hymn arrangements? (as taught in course) If so, check: \_\_\_\_\_  
Hymn of the month \_\_\_\_\_  
Hymn anthems \_\_\_\_\_  
Prelude based on hymn tunes to be sung later in service \_\_\_\_\_  
Other \_\_\_\_\_

4. Have you performed any of the anthems covered in the Seminar? Yes \_\_\_\_\_ No \_\_\_\_\_  
Which ones \_\_\_\_\_

5. What favorable reactions did you have to it or them? From minister? Yes \_\_\_\_\_ No \_\_\_\_\_

From choir . . . Yes \_\_\_\_\_ No \_\_\_\_\_  
From congregation . . . Yes \_\_\_\_\_ No \_\_\_\_\_

6. What anthems were too difficult for your choir?  
1. \_\_\_\_\_ 2. \_\_\_\_\_

7. Please name two of the choral techniques learned in this seminar which you have found useful in choir rehearsals.  
1. \_\_\_\_\_ 2. \_\_\_\_\_

8. Which session did you enjoy most? \_\_\_\_\_

9. Which subject did NOT help you in your present situation? \_\_\_\_\_  
why? \_\_\_\_\_

10. Did you feel your participation in another similar seminar would be personally helpful? Yes \_\_\_\_\_ No \_\_\_\_\_

11. What subjects would you like to see presented in a future seminar?  
1. \_\_\_\_\_  
2. \_\_\_\_\_  
3. \_\_\_\_\_

karl  
**RICHTER**  
Munich, Germany

40 Monadnock Rd., Worcester, Mass. 01609

roger  
**NYQUIST**  
"U" of California  
Throughout season

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

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

# News of the American Guild of Organists — Continued

12. If you believe it worthwhile to try to raise your congregation's musical understanding, would you depend on seminar courses for "ammunition" and assistance?  
 Yes \_\_\_\_\_ No \_\_\_\_\_ Why? \_\_\_\_\_

13. If you were asked to guide a neophyte organist, would you counsel him to serve a "quiet" or a "critical" congregation?  
 Quiet \_\_\_\_\_  
 Critical \_\_\_\_\_  
 Why? \_\_\_\_\_

14. Please rank by numerals (1, 2, 3, 4) your opinion of the most fruitful teaching method in a seminar?:  
 Lectures ( )  
 Floor discussion ( )  
 Small group study ( )  
 Personal contacts ( )

15. Should course teachers from outside the city comprise 10% \_\_\_\_\_ 25% \_\_\_\_\_ 50% \_\_\_\_\_ of the seminar faculty? (check one)

Sign here if you desire \_\_\_\_\_  
 Please return this seminar experience report in the enclosed envelope by \_\_\_\_\_ (date); include address to which it is sent.

### 3. EXPERIENCE REPORT FOR SEMINAR ON SERVICE PLAYING

You were a participant in the (1961) seminar on service playing and organ technique sponsored by the \_\_\_\_\_ and \_\_\_\_\_. The purpose of this seminar was to aid you to be a better church organist. We would like your help in evaluating the effectiveness of the seminar so that in the future, improved programs of this nature can be offered. Please complete this report using as much space as you wish. Sign your name only if you want to; it is not necessary to identify yourself.

#### 1. CHECK ANY OF THE FOLLOWING STATEMENTS WHICH DESCRIBE YOUR ATTITUDE TOWARD THE SEMINAR:

- \_\_\_\_\_ I learned a lot which should make me a better organist.
- \_\_\_\_\_ It was not quite what I had hoped for.
- \_\_\_\_\_ The repertoire covered in the list was interesting and helpful.
- \_\_\_\_\_ There was more theoretical information than practical.
- \_\_\_\_\_ I would recommend the course to my organist friends.
- \_\_\_\_\_ The size of the class should be smaller even if the fee had to be increased.
- \_\_\_\_\_ I wish I could have asked more questions and played more frequently.
- \_\_\_\_\_ The discussions were pitched just right — not too elementary and not too difficult.

#### 2. WHAT WAS YOUR REACTION TO THE ORGAN AT THE LOCATION WHERE YOUR CLASS WAS HELD? CHECK ANY OF THE STATEMENTS WHICH APPLY.

- \_\_\_\_\_ It was a fine instrument.
- \_\_\_\_\_ What I learned about that organ did not help me much in handling the organ where I play regularly.
- \_\_\_\_\_ I would trade my organ for that one.
- \_\_\_\_\_ The class should have used a very small pipe organ or an electronic instrument.



The Lucktenberg Duo (Dr. George Lucktenberg, harpsichordist, and Jerrie Lucktenberg, violinist) will play Thursday afternoon Dec. 30 as a major event of the midwinter conclave in Charlotte, N.C.

#### 3. EFFECTIVE HYMN PLAYING WAS ONE OF THE TOPICS TO BE COVERED IN THE COURSE. CHECK ANY OF THESE STATEMENTS WHICH APPLY TO YOUR FEELINGS ABOUT THE PLAYING OF HYMNS.

- \_\_\_\_\_ I never have any difficulty in playing hymns.
- \_\_\_\_\_ My congregation does *not* sing in a very hearty manner.
- \_\_\_\_\_ The minister is responsible for choosing hymns at my church.
- \_\_\_\_\_ He usually picks hymns which I enjoy playing.
- \_\_\_\_\_ I learned some things about hymn playing at the seminar which I put into practice with good results.
- \_\_\_\_\_ I sometimes have problems with the tempo, phrasing, or registration of a hymn.

#### 4. FOUR ANTHEMS WERE DISTRIBUTED TO EACH PARTICIPANT IN THE SEMINAR. IN THE SPACE BEFORE EACH ANTHEM WILL

YOU PLEASE RATE IT 1, 2, 3, OR 4 IN ORDER OF YOUR PREFERENCE. ALSO PLACE AFTERWARD LETTERS WHICH APPLY.

- A. Too hard for my choir
- B. Would not please choir
- C. I'm going to use it
- D. I have used it before
- \_\_\_\_\_ O How Amiable, Vaughan Williams \_\_\_\_\_
- \_\_\_\_\_ Now Thank We All, J. S. Bach \_\_\_\_\_
- \_\_\_\_\_ O Lord Support Us, Elmore \_\_\_\_\_
- \_\_\_\_\_ I Sing as I Arise, Clokey \_\_\_\_\_

#### 5. TWELVE SUGGESTIONS FOR PIPE ORGAN PIECES TO BE PLAYED IN THE CLASS SESSIONS WERE MADE IN THE BROCHURE. PLEASE GIVE US YOUR REACTION TO THIS MUSIC. CHECK (S) THOSE WHICH YOU CONSIDER SUITABLE FOR YOUR OWN USE. (X) THOSE WHICH ARE NOT SUITABLE IN YOUR OPINION. LEAVE BLANK THOSE WHICH WERE NOT COVERED IN THE CLASS OR ARE UN-

#### FAMILIAR TO YOU.

- \_\_\_\_\_ Liturgical Year, Bach
- \_\_\_\_\_ 80 Chorale Preludes, ed. Keller
- \_\_\_\_\_ Early French Music, ed. Bonnet
- \_\_\_\_\_ Chorale Preludes, Brahms
- \_\_\_\_\_ Organ Book, Langlais
- \_\_\_\_\_ Interlude, Sowerby
- \_\_\_\_\_ Moravian Hymns, Elmore
- \_\_\_\_\_ 6 Chorale Preludes, Willan
- \_\_\_\_\_ Benedictions, McKay
- \_\_\_\_\_ 30 Short Chorales, Reger
- \_\_\_\_\_ Deux Chorales, Alain
- \_\_\_\_\_ Golden Treasury 1, 2, 3

6. ALMOST EIGHT HOURS WAS DEVOTED TO THE SEMINAR. WE ARE INTERESTED IN HOW THE TIME WAS SPENT IN YOUR GROUP AND HOW YOU THINK MIGHT BEST BE SPENT.

Hours actually spent	Hours you recommend
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

#### 7. IT IS HOPED THAT AS A RESULT OF THE SEMINAR MORE CHURCH ORGANISTS WOULD BECOME INTERESTED IN THE AGO AND THE AGO SERVICE PLAYING EXAMINATION. CHECK ANY OF THE FOLLOWING WHICH APPLY.

- \_\_\_\_\_ I am already a member of the AGO.
- \_\_\_\_\_ Please send me information about joining the Guild.
- \_\_\_\_\_ We did not have much time to discuss the service playing exam in the seminar.
- \_\_\_\_\_ I would be interested in attending a series of classes on the Service Playing Exam to be held next season.
- \_\_\_\_\_ If another series of classes on service playing were held next \_\_\_\_\_, I would be interested in attending.

Sign here if you wish \_\_\_\_\_  
 Please return this seminar experience report in the enclosed envelope by (date) to: \_\_\_\_\_ (address).

#### National Choral Music and Composition Committee

- MARY LOUISE WRIGHT, AAGO, Chairman
- DR. DAVID H. ARCHER
- REUEL LAHMER
- JOSEPH MICHAUD
- MRS. GENE ROTH
- NORRIS STEPHENS
- WILLIAM WAGNER

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.

## SEASON'S GREETINGS!

Our entire staff wishes you a most joyous Christmas and a prosperous New Year.

*Hillgreen, Lane and Co.*  
 ALLIANCE, OHIO

AN OLD and EXPERIENCED firm with YOUNG and PROGRESSIVE ideas . . .

. . . write us for some of them!

Place your confidence in an APOBA member.

Est. 1898

# News of the American Guild of Organists—Continued

## AGO Examination Pieces for 1966: Supplementary Information

**SCHEIDT:** Da Jesus an dem Kreuze stund  
(Peters 4393b, pp 28-35)

**PACHELBEL:** Vom Himmel hoch  
in Pachelbel: Ausgewählte Orgelwerke, Vol. II (Bärenreiter BA-239, or Kalmus), pages 18-23.  
in Church Organist's Golden Treasury, Vol. III, ed. Pfatteicher & Davison (Oliver Ditson), pages 91-95.

**COUPERIN:** Fugue sur les Anches  
in François Couperin; Pièces d'Orgue (Editions de l'Oiseau-Lyre), p. 12.

**BACH:** Little Fugue in G minor  
published separately (G. Schirmer, ed. Widor-Schweitzer).  
in Bach Organ Works, Vol. II (G. Schirmer, ed. Widor-Schweitzer), p. 104.  
in Bach Organ Works, Vol. IV (Peters #241, or Kalmus), p. 21.  
in Bach Organ Works, Vol. V (Bornemann, ed. Dupré), p. 63.

**BACH:** In dir ist Freude  
in The Liturgical Year (Oliver Ditson, ed. Riemenschneider), p. 48.  
in Orgelbüchlein (Peters #3946), p. 21.  
in Bach Organ Works, Vol. V (Peters #244, or Kalmus), p. 36.  
in Bach Organ Works, Vol. VII (Bornemann, ed. Dupré), p. 25.  
published separately (H. W. Gray Standard Series #20).

**BACH:** Fantasie in G  
in Bach Organ Works, Vol. I (G. Schirmer, ed. Widor-Schweitzer), p. 46.  
in Bach Organ Works, Vol. IV (Peters #243, or Kalmus), p. 62.  
in Bach Organ Works, Vol. V (Bornemann, ed. Dupré), p. 76.

**MENDELSSOHN:** Prelude & Fugue in G  
in Mendelssohn, Complete Organ Works (Peters #1744), p. 14.  
in Mendelssohn, Complete Organ Works (G. Schirmer Library #976), p. 108.  
in Mendelssohn, Complete Organ Works (Bornemann, ed. Dupré), p. 11.

**FRANCK:** Prelude, Fugue & Variation  
published separately (Durand — original edition).  
in Franck, Complete Organ Works, Vol. I (Peters #3744a), p. 38.  
in Franck, Selected Works (G. S. Library #1491), p. 80.

**BRAHMS:** Herzlich tut mich erfreuen  
in Brahms, Sämtliche Orgelwerke (Complete Organ Works) (Breitkopf #6062, or Kalmus), p. 38. Occasional C-clefs.  
in Brahms, Eleven Chorale Preludes (Mercury A-260, ed. Biggs), p. 17.

**BUXTEHUDE:** Prelude & Fugue in G minor  
in Buxtehude, Complete Organ Works, Vol. I (Breitkopf & Härtel or Kalmus), p. 75.  
in Buxtehude, Organ Works, Vol. I (Peters #4449), p. 44.  
in Buxtehude, Sämtliche Orgelwerke, Vol. II (Hansen Edition #3922 ed. Hedar), p. 134.  
in Buxtehude, Passacaille, Chaconnes, Preludes & Fugues, etc. (Salabert, #5272, ed. Tournemire), p. 75.

**SWEELINCK:** Mein junges Leben hat ein End'  
in Sweelinck, Complete Keyboard Works (Peters #AL-2, pub. in Holland), p. 219.  
in Alter Meister des Orgelspiels, Neue Folge, Teil II (Peters #4301b), p. 77.  
published separately (Peters #4301c).

**BACH:** Prelude & Fugue in F minor  
in Bach, Complete Organ Works, Vol. IV (G. Schirmer, ed. Widor-Schweitzer), p. 20.  
in Bach, Complete Organ Works, Vol. II (Peters #241 or Kalmus), p. 29.  
in Bach, Complete Organ Works, Vol. II (Bornemann, ed. Dupré), p. 1.

**BACH:** Trio Sonatas  
Bach, Complete Organ Works Vol. V (G. Schirmer, ed. Widor-Schweitzer).  
Bach, Complete Organ Works, Vol. I (Peters #240, or Kalmus).  
Bach, Complete Organ Works, Vol. IV (Bornemann, ed. Dupré).

**BACH:** Schübler Chorales  
Bach, Six Organ Chorales (Oliver Ditson Co., ed. Riemenschneider).  
Bach, Six Chorales & Eighteen Chorales (Peters #3947). C-clefs used.  
Bach, Complete Organ Works, Vol. X (Bornemann, ed. Dupré).

**MENDELSSOHN:** Sonata No. 6  
see above editions under MENDELSSOHN: Prelude & Fugue in G.

**MOZART:** Fantasie in F minor, K. 594  
in Mozart, Drei Stücke für die Orgel (Bärenreiter #1868, or Kalmus).

**FRANCK:** Chorale in A minor  
published separately (Durand) (original edition).  
in Trois Chorals (Durand) (original edition).

**ALAIN:** Litanies

in Alain, Trois Pièces (Leduc).  
in Alain: L'Oeuvre d'Orgue de Jehan Alain, Tome II (Leduc).  
**PEPPING:** Grosses Orgelbuch, Vol. I published by Schott #3729

## JERSEY ECUMENICAL HYMN SING

The Southern New Jersey Chapter sponsored a Hymn Festival Oct. 10 in the Memorial Junior High School Auditorium, Vineland. Participating were choirs from eight Protestant and Catholic churches, making up 110 adult voices and 180 children's voices. David Porkola is dean of the chapter and was director of the adult voices; Mildred N. Loux directed the children's choir.

MILDRED N. LOUX

## Northern New Jersey

The Northern New Jersey Chapter together with the music department of Fairleigh Dickinson University jointly sponsored two November meetings. John Weaver was heard Nov. 7 in a recital at the First Reformed Church in Ridgewood. An all-day workshop in church music was held Nov. 13 on the Teaneck campus of the University. The workshop included a choral session with John Bullough, director of the University Choir; an organ session with John Weaver; a lecture by the Rev. John Gensel, now engaged in a full-time ministry to jazz musicians in the New York area; a lecture by the Rev. Edward N. West, Canon Sacrist of Cathedral of St. John the Divine in New York City in fields of architecture, liturgy and music; a panel discussion moderated by Horace Fishback, Fairleigh Dickinson University; and a performance by the University Choir featuring A Little Advent Music, Distler and the Gelineau Psalms. Mr. Fishback served as chairman and host with Mr. John Hawkins and Dr. H. Wells Near, committee for the chapter.

MRS. PETER L. PONTIER

## Central New Jersey

The Central New Jersey Chapter held its Nov. ? meeting at the First Methodist Church, Trenton. Guest speaker was David Stanley York, Westminster Choir College, who spoke on Improvisation and Modulation for the Average Organist. After an interesting and educational session refreshments were served.

JOHN O. SCHROEDER

## Staten Island

The Staten Island Chapter sponsored an evening vesper at Trinity Lutheran Church, Oct. 31, featuring a recital by Gordon Bush, Kingston, N.Y. His program appears in the recital section.

RALPH CLAUSON

## Corrections

The Morris-Ferguson book (on recommended reading list for AAGO-FAGO) contains C-clefs throughout, and therefore is impractical for AAGO candidates to use for practice in playing from score, as F- & G-clefs only will be given in the exam. The C. S. Lang book is ideal for this (AAGO — A3), and SHOULD HAVE BEEN LISTED. The Morris-Ferguson book was intended as study for FAGO — F3, as stated on the reverse of the requirements sheet. There may be some confusion about this among AAGO candidates!

## GROUT History of Western Music:

The "shorter" or "text" version should be recommended rather than the complete, in order to save reading time. (ChM, AAGO, FAGO lists).

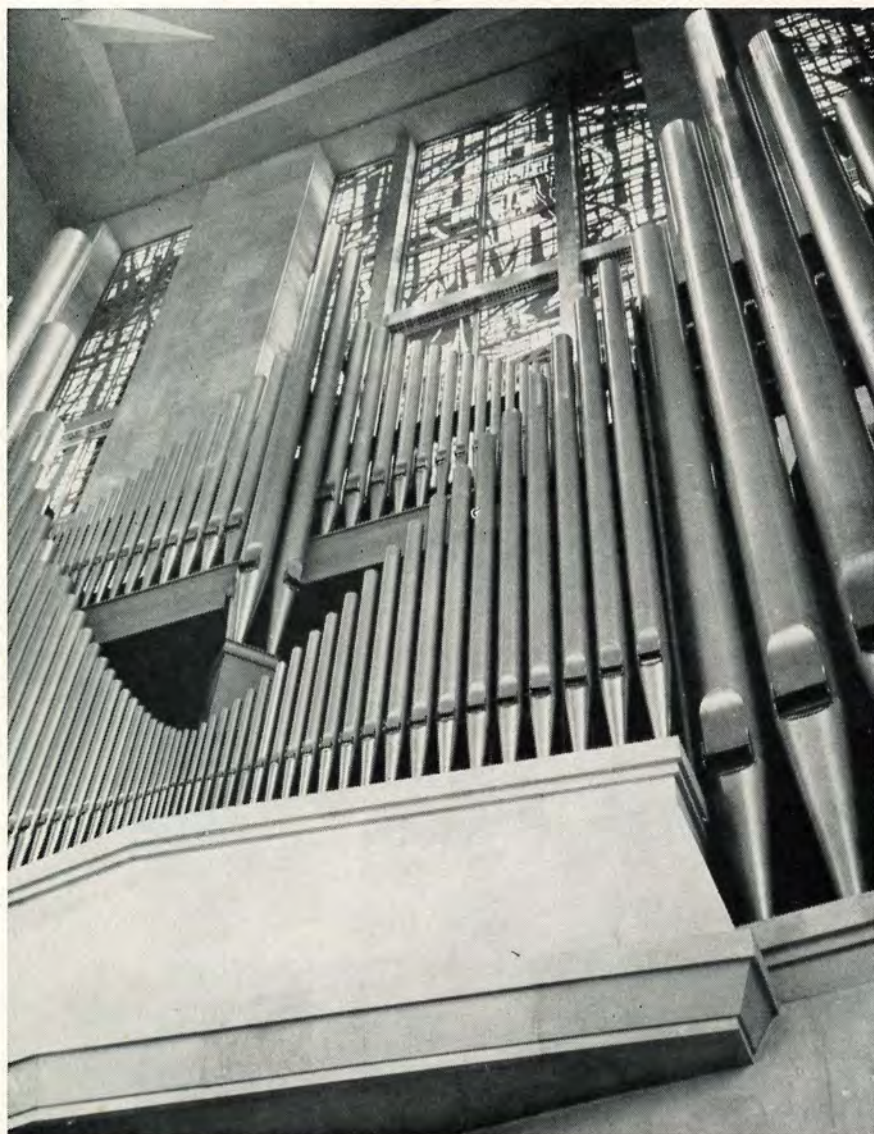
*The Liber Usualis with Gregorian Notation* is published by Desclee. The J. Fischer edition should not have been recommended, as it is printed in modern notation. (ChM list).

**HINDEMITH Traditional Harmony:** Book I only should be specified, at least for ChM list.

**BRAGERS Harmonization of the Kyrie** is published by McLaughlin & Reilly (Medium key — #1000; low key is #2093), and not by J. Fischer, as stated on the ChM list. The J. Fischer catalog of Masses & Motets lists a Manzetti and a Rossini harmonization, but not Bragers.

Examination Committee  
JACK FISHER, Chairman

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# News of the American Guild of Organists—Continued

## Eastern New York

The Eastern New York Chapter opened its fall program Sept. 25 at the Niskayuna Reformed Church with a workshop-dinner meeting for area ministers and church musicians. Vernon deTar spoke on Pastor-Musician Relationships. The chapter was served a buffet supper Oct. 17 at St. John's Lutheran Church, Troy, at which time Dr. Ernest Livingston, musicologist, gave a structural and symbolical analysis of Bach's Art of the Fugue.

The chapter sponsored an adult choir festival at the Cathedral of All Saints, Albany, with Dean Judson Rand conducting. Some 40 church choirs participated in this event.

DAVID TATE

## Hudson-Catskill

Hudson-Catskill Chapter members attended the organ recital by Flor Peeters Oct. 11 at the Catholic Cathedral of the Immaculate Conception, Albany, N.Y. Members also attended the dedication of the enlarged and rebuilt organ at the First Reformed Church, Hudson, N.Y. in an organ recital Nov. 7 by R. Ross King, organist and choir-master of Christ Episcopal Church, Hudson. Mr. King was builder of the organ.

CLAYTON J. WALTERMIRE

## Westchester

The Westchester County Chapter sponsored Edgar Hilliar in an organ recital Oct. 17 at St. Mark's Episcopal Church in Mt. Kisco, N. Y. His program is listed in the recital pages. After the recital a reception was held in the Parish house.

FLORENCE W. HYDE

## Chautauqua

The Chautauqua, N.Y. Chapter sponsored a recital Oct. 17 at St. Luke's Episcopal Church, Jamestown, given by John Hofmann, sub-dean of the Buffalo Chapter, choir-master of Trinity Episcopal Church, Buffalo, and organ instructor at Fredonia College. Mr. Hofmann's program is listed in the recital section. A public coffee hour was held in the undercroft following the recital.

MARY ANNA ADAMS

## Allegheny

The Allegheny Chapter met Oct. 19 at the home of James Thomas, Olean, N.Y. A short business meeting opened the session, which included program plans for the coming year. Dr. E. J. Bebko, formerly of Radio City Music Hall, was the featured artist of the evening, the theme of which was A Night at the Mighty Wurlitzer. Mr. Thomas has a Wurlitzer theater organ installed in his home. The host invited members to inspect the chambers in which the organ is housed. Following the meeting refreshments were served.

PHILIP F. SMITH

## Rockland County

The Rockland County, N.Y. Chapter met Oct. 11 at the Music Building of Nyack Missionary College. After a brief business meeting, a recording demonstrating different types of organs was played with narration by E. Power Biggs. Richard McCoy, Suffern, summed up its contents. Lawrence Jamison, Nyack, told of his experiences in purchasing a new pipe organ and explained the differences between various types of organs. J. B. MacMillan, dean, invited members and guests to examine the chamber organ now under construction in the music building, and listed its specifications. Members were also invited to play the Möller organ in the same building. Refreshments were served.

The Nov. 8 meeting was held at St. John's Episcopal Church, New City. A folksong mass, accompanied by guitars and under the direction of Inez Roberts, was performed by the St. John's choir and those in attendance.

A change from traditional church music was heard Nov. 8 when An American Folksong Mass by Ian Douglas Mitchell was sung at St. John's Episcopal Church, New City, by the Rockland County Chapter, led by the St. John's Choir under the direction of Inez Roberts. Janet Schlenker, Havestraw was the guitar accompanist, and Raymond Roberts, New City, was soloist. A short business meeting and refreshments followed.

Members and friends of the chapter will go Dec. 3 to the Church of St. Paul the Apostle in New York City to hear John Weaver play the new organ. Dr. Frank Campbell-Watson, organist of that church was the founder and first dean of the Rockland County Chapter.

HELEN SCHIMPF

## Pittsburgh

The Pittsburgh Chapter met Oct. 25 at the Ben Avon Presbyterian Church with Thomas J. Jackson as host-organist. A catered dinner was served to 109 members. After a brief business meeting, Dean Mary Louise Wright introduced special guests, including Frank L. Cummings, host director, who will direct the Youth Choir Festival May 1 in Carnegie Music Hall. A highlight of the meeting was the installation service, written for this occasion by Dr. Jay Wright, for the induction of the officers listed in the July issue. Chaplain Carlton McKita conducted the ceremony. An exciting recital was played by Carl Weinrich on the new Casavant organ. His program listed numbers by Mendelssohn, Persichetti, C. P. E. Bach, Sweelinck, Daquin and J. S. Bach.

JANET H. NETTROUR



The Hartford, Conn. Chapter and Hartt College of Music of the University of Hartford co-sponsored Anton Heiller Oct. 30 in a one-day organ workshop in Millard auditorium. Mr. Heiller is shown with (left to right): Albert Russell, chairman of the Hartt organ and church music department; John Holtz and David Harper, subdean and dean of the Hartford Chapter. Nearly 100 attended the workshop which dealt with the Bach Orgelbüchlein, the Music of Johann Nepomuk David and the Contemporary European Musical Scene.

## Reading

The Reading, Pa. Chapter opened the new season with a dinner meeting Oct. 9 at the Abraham Lincoln Hotel. All the organists and clergy of the city had been invited to attend. Mayor Eugene Shirk was featured speaker. He praised our devotion to our art, but also reminded us of our duty to foster good government in the community. Features of the new season were outlined by Dean Robert A. Arnold. Jane Marshall, in Reading for a workshop the next day, was a guest of the chapter. Invocation and closing prayer were given by the newly-appointed chaplain, the Rev. James D. Miller.

JOHN L. FREDERICK

## Auburn

The Auburn N.Y. Chapter met at First Methodist Church for the October meeting. The program consisted of slides showing the interior and exterior of the growing National Cathedral, Washington, D.C. Della Hancock Black, Skaneateles, accompanied the pictures with a commentary, telling of the many activities of the cathedral groups.

HARRIET V. BRYANT

## Lockport

St. Andrew's Episcopal Church, Burt, was host to the Lockport, N. Y. Chapter for their Oct. 10 meeting. The youth choir festival scheduled for March was discussed. Following the business meeting Dean Dorothy Robertson turned the program over to Roy W. Clare who spoke and gave demonstrations on the examinations for the Service Playing Certificates. Refreshments were served by Mrs. Norbert Fritton and Richard Tuohey.

BESSIE A. CLIFFORD

## Binghamton

The Oct. 18 meeting of the Binghamton, N. Y. Chapter was held at Christ Episcopal Church. Members enjoyed a browsing evening looking over old and new music. On display were organ specifications, photographs of organs and churches, books and brochures regarding organs. Music was also available for purchase. Refreshments were served at the close of the evening.

MRS. JOS. T. McMAHON

## Rochester

The Oct. 19 meeting of the Rochester, N. Y. Chapter took place in the Parish House of Christ Episcopal Cathedral. Members were addressed by Canon Cyril Roberts who has recently been appointed director of music at the newly named cathedral, and musical consultant to the Episcopal Diocese of Rochester. Canon Roberts discussed works of Elgar, Parry and Stanford, and played recordings of their music.

BERNICE R. WATSON

## Johnstown

The Johnstown, Pa. Chapter held its Oct. 26 meeting at the Westmont United Presbyterian Church, for the rededication of the organ and the opening recital by William Stahl, sub-dean. Following the meeting attended by more than 200, a reception was held in the church recreation rooms.

MARTIN D. McCAMLEY

## Lehigh Valley

The Lehigh Valley Chapter held its first meeting Oct. 9 at St. John's United Church of Christ, Allentown, Pa. Dr. Ludwig Lenel, Muhlenberg College, gave an address on the late Albert Schweitzer. Dr. Lenel's observations were those of a former student of Dr. Schweitzer's and also a family friend.

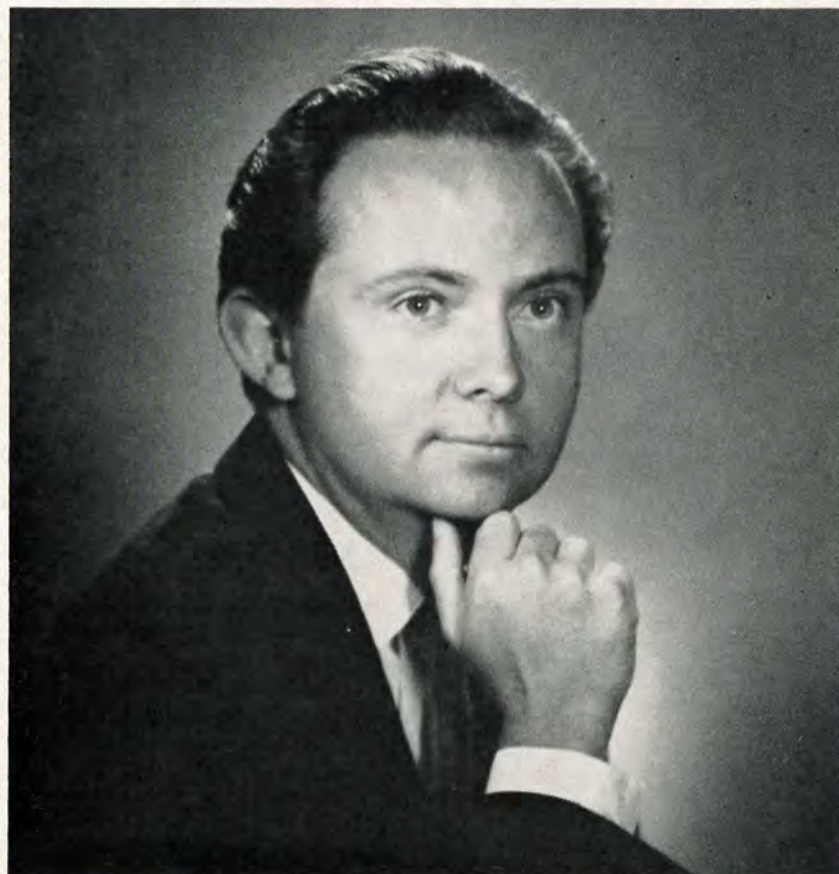
The chapter, the Allentown Musical Club and the Bethlehem Friends of Music sponsored William Whitehead Sept. 19 in a Bach recital in memory of Albert Schweitzer. Dr. Raymond Hauptert, president of Moravian College delivered a tribute.

Robert Baker played the first in the 1965-66 recital series Oct. 24 in the First Presbyterian Church.

WILLIAM

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# News of the American Guild of Organists—Continued

## New York City

The New York City Chapter sponsored a stimulating choral workshop Nov. 3 at the Guild Hall of St. Thomas Church. Abraham Kaplan, director of choral music at the Juilliard School, discussed a number of compositions, ably sung by the choir of Calvary Church, Calvin Hampton, director. The following compositions were rehearsed and commented on with some participation by members: *If ye love me*, Tallis; *Veni Creator*, Gibbons; *Vexilla regis*, Pergolesi; *Sing to the Lord*, Schütz; *Ariel*, Starer. A social hour followed the program.

ANNE CONROW HAZARD

## West Jersey

The Nov. 1 meeting of the West Jersey Chapter was held at St. Michael's Lutheran Church, Cherry Hill. The speaker for the evening was A. Leonard Lilyers, vice-president of the Choristers' Guild and sub-dean of the chapter, who spoke on *Children's Choirs in the Total Life of the Church*. A question and answer period followed.

GEORGIA D. WILLIAMS

## Metropolitan New Jersey

A meeting of the Metropolitan New Jersey Chapter was held Oct. 11 at the Presbyterian Church in Westfield. Dr. George William Volkel, organist-choir director of the church, played a program listed in the recital section. After a brief business meeting, refreshments and a social hour were enjoyed.

ELSIE B. BROOKS

## Suffolk

The Suffolk Chapter held its first meeting of the new season at Christ Church (Episcopal), Oyster Bay, N.Y. Dean E. S. Belknap awarded a past-dean's pin to Donald Studholme, last year's dean. An honorary life subscribing membership was presented to Mrs. Ernest Andrews, widow of one of our founders and past-deans, in recognition of her service to the Guild. Following the business meeting, we adjourned to the church for a recital by Margaret Hayward. After the program, which is listed in the recital section, a reception was held in the parish hall.

WALLACE M. MONSELL

## Waterbury

The Waterbury, Conn. Chapter held its first meeting of the 1956-66 season Oct. 10 in St. Margaret's Church. Father Spodnick discussed and demonstrated the new English masses with members participating in the singing. Mrs. Robert Birt accompanied at the piano. Recordings of masses sung by local Waterbury churches were heard.

ELIZABETH WHITESIDE

## Hartford Chapter Sponsors Anthem Contest

The Hartford, Conn. Chapter is sponsoring an anthem competition for a two and a half to five minute anthem with sacred English text, with or without organ accompaniment. With deadline for manuscripts Feb. 15, composers interested in the \$200 cash prize, publication by H. W. Gray and performance at a regional convention should write immediately for details to: Albert Russell, Chairman, 814 Asylum Ave., Hartford, Conn. 06105.

## Northern Valley

The Northern Valley Chapter met on Oct. 16 at the Presbyterian Church, Teaneck, N.J. for an anthem-reading session and panel discussion. Representatives of two music publishers demonstrated their new publications as well as anthems for Christmas and Advent. The panel discussion was aimed toward the relationship of publishers to organists and directors. Donald Griffith, director of music at the host church, conducted the meeting.

DORIS BECHBERGER

## Bridgeport

The Bridgeport, Conn. Chapter held its Oct. 11 meeting at the Trinity Episcopal Church, Southport, Conn. Fred DeHaven, host organist and choirmaster led a seminar on carols including a brief history, carol arrangements and demonstrating various carols with a chamber choir. Refreshments were served following the meeting. An executive board meeting was held at which time plans were made to engage Marilyn Mason in a seminar-recital in March, 1966, and the Oberlin College Choir in April of 1966.

CAROLE FANSLAW

## New London

The New London County, Conn. Chapter met Oct. 11 at the First Church of Christ, Congregational, Groton, with Dean and Mrs. Sydney J. H. Kennedy as hosts. Following dinner, L. Cameron Johnson, organist at the U.S. Coast Guard Academy chapel, and Ingeborg Scholz, soprano were heard in a recital entitled *The Exuberant Bach*.

RICHARD W. HYDE

## New Haven

The New Haven, Conn. Chapter sponsored an organ recital Oct. 18 by Carl Weinrich. It is listed in the recital section.

LAWRENCE J. LANDINO

## Stamford

The Stamford, Conn. Chapter and the First Presbyterian Church jointly sponsored a recital by Dr. Robert Baker at the church. The program is listed in the recital section. A buffet supper was served Nov. 8 at the home of the Rev. Paul DuBois. Following dinner, Mrs. George Mims played a short piano recital. Later Mrs. George Felding and Eugene Sabo played a program for duo pianos.

ANN LOMBARD KELK

## Merrimack Valley

The Merrimack Valley, Mass. Chapter opened the current season by co-sponsoring a memorial service Sept. 20 for Albert Schweitzer at Christ Church, Andover. Playing an organ-harpichord recital was guest artist Kaete Van Tricht, organist at the cathedral in Bremen, Germany.

The annual Guild service was held Oct. 10 at St. Anne's Church, Lowell, when an evensong was sung by the choir of that church under the direction of John Ken Ogasapian. The program included contemporary organ music and Schubert's Mass in F.

ALBERTA MATHIESON

## Westerly Branch

The Westerly Branch, R. I. Chapter opened the season Oct. 24 by sponsoring Donald E. Brown, organist and director of music at Barrington College, and the Barrington College concert choir under the direction of E. Earle Edwards, in a joint recital at Pawcatuck Seventh Day Baptist Church. Organ numbers included works of Roberts, Davis, Heinrich, Johnson, Noehren, Hancock, Young and an original composition by Mr. Brown. The choir sang music of Bach, Bourgeois, Van Halsema, York, Vaughan Williams and Hassler. A reception followed.

The Oct. 18 meeting was held in the newly renovated Pleasant St. Baptist Church, where members were given the privilege of playing the new Baldwin instrument.

ALBERT M. WEBSTER

## Portland

The Portland, Me. Chapter held its Oct. 18 meeting in the choir room of Woodfords Congregational Church. Dean Stewart Shuster presided at the business session at which Malcolm Cass, program chairman, outlined the programs for the coming year. The program for the evening was a choral reading session conducted by Nina Bailey and Dean Shuster, with members and guests in attendance serving as the choir. A supply of choir music was on display for the members' perusal.

GRACE P. ENDICOTT

## Vermont

Harriette Richardson, state chairman, conducted a master class in organ playing Oct. 16 at the First Congregational Church, Burlington. Taking part in the class were Carolyn Carpenter and Errol Slack, Burlington; Norma Auchter, Colchester; Elizabeth Bolton, Northfield; James Chapman, Middlebury; Andrea Mori, Essex Junction; James Stearns, Brattleboro. Each member played a selection; Mrs. Richardson commented on the player's interpretation, tempo and registration. About 25 members sat in as observers. Following the class, Mrs. Richardson played a recital on the three-manual Estey.

The annual state choir festival was held Oct. 24 in the Bradford Congregational Church. Sponsored by the chapter, 125 choir members assembled from all parts of the state to sing a program of classic and contemporary music to an appreciative audience. As part of the program, all members of the chapter read the Declaration of Religious Principles. The festival choir was directed by Paul Anderson, Montpelier. Accompanist for the service was Romaine Farnham, Morrisville. Mrs. George Day, Springfield, played the prelude, Arthur Quimby, Plainfield, N.H., the offertory and Andrea Mori, the postlude. Festival arrangements were handled by Dean Katrina Munn.

## Monadnock

The Monadnock Chapter held its monthly meeting Oct. 12 at the Winchester South Federated Church, Winchester, N.H. James Ingerson, Meriden, N.H. instructor at Kimball Union Academy directed a review of organ music and anthems for senior and junior choirs appropriate for the Christmas season. Members took music from their individual churches.

MRS. H. CLAUDE MOWRY

## Central Hudson Valley

The Central Hudson Valley Chapter met at First Presbyterian Church, Poughkeepsie, N.Y., Oct. 18 and had as guest speaker, Madeline Marshall, Juilliard School and Union Theological Seminary. Her topic was *English Diction for Choirs*. Plans were announced for the November meeting when architect Jeh Johnson will speak on *Church Architecture and Acoustics*. New members were introduced, and Dean Kathleen Pearson announced the mid-winter conclave in Charlotte, N.C. Refreshments were served by Mr. and Mrs. Edward Green.

CONNIE LACEY

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# News of the American Guild of Organists — Continued

## Danville

The Danville, Va. Chapter met for dinner Oct. 18 at the Moffett Memorial Baptist Church with C. David Miller as host. Following a short business session, members went to the West Main Baptist Church for a demonstration by Richard Ford of the newly-installed Möller organ. He played several selections and explained the layout of the organ, after which he invited the members to play.

RONALD COCKRILL

## Huntington

The Huntington, W. Va. Chapter met Oct. 18 at the First Methodist Church with David Dean, host organist. Mr. Dean played Chorale in B minor, Franck; Toccata and Fugue in F major, Bach; My Soul Longeth to Depart in Peace, Fête, and Song of Peace, Langlais; and Prelude, Adagio and Choral on Veni Creator, Duruflé. Refreshments were served in the church parlor after a business meeting conducted by Dean Henry McDowell.

MRS. HARRY GOHEEN

## Montgomery County

Sub-dean Ruth Herzog was hostess to a meeting of the Montgomery County Chapter Oct. 19 at Colesville Methodist Church, Silver Spring, Md. Following the business meeting, Dale Cornor, host organist and a designer for the Schantz Organ Co. lectured with demonstrations on how to achieve greater variety and effectiveness in pipe organ registration, especially on smaller instruments.

SARAH B. RICE

## Roanoke

Members of the Roanoke, Va. Chapter met for dinner Oct. 18. After a short business meeting, the group attended a recital on the Holtkamp organ in the chapel of Hollins College by Marilyn Mason. The chapter sponsors the Roanoke Valley Chorus, which gave its fall concert Nov. 8 at St. John's Episcopal Church performing two major works: Glory, Praise, and Power by Mozart, and Laud to the Nativity by Respighi. Frank Williams directed and Alan Bostwick was accompanist.

LOIS B. AYERS

## Patapsco

The Patapsco Chapter met Oct. 2 at Douglas Memorial Church, Baltimore, Md. Hosts were Dean James Spencer Hammond and James Williams. Dean Hammond presided over the business meeting after which Josephine Turner gave an interesting report of the regional convention in Norfolk, Va. last June. Guest speaker for the evening was Dr. Dean Thomas, regional AGO chairman, who installed the officers listed in the August issue. Following the installation refreshments were served.

FRANCES CHAMBERS WATKINS

## Cumberland

The Cumberland Valley Chapter began its new season with an informal meeting Oct. 16 at the home of the new dean, Clair A. Johannsen, Hagerstown, Md. The group listened to recordings of various organists and new members were given opportunity to get better acquainted.

DOLORES MCKENZIE

## Chapter Joins In Festival in the Park

The Charlotte, N.C. Chapter participated in a Charlotte Arts Festival — the Festival in the Park — Sept. 21-26. A 23-rank three-division organ belonging to Catawba College, Salisbury, N.C. was installed in the park by W. Zimmer and Sons who had rebuilt it. The organ was housed in a huge tent which consisted of a wooden frame covered with Polyethylene. Completing the exhibit was a display of organ pictures from these organ companies showing representative installations: Aeolian-Skinner, Austin, Casavant, Hillgreen-Lane, Keates, Möller, Reuter, Schantz, Schlicker, Tellers and Wicks.

A series of recitals was given Tuesday through Sunday evening and Saturday and Sunday afternoons by chapter members from the city and surrounding towns and colleges. Brief lectures by Franz Zimmer or Gayle Monette preceded most programs. The programs were as follows:

Robert Stigall: Prelude and Fugue in G minor, Buxtehude; Come now, Saviour of Mankind and Prelude and Fugue in D, Bach.

Aritta Kay Wiggs, Drexel, N.C.: Ah, Jesus, Dear, Blessed Ye Who Live in Faith and Deck Thyself, Brahms; Allegretto, Sonata 4, Mendelssohn, and James R. Anderson: Passacaglia and Fugue, Bach.

Mary Lou Beaman, with brass: Providebam Dominum, Lassus; Chaconne, Couperin; Sleepers Wake, Krebs; Praise to the Lord, All Glory Be to God, How Brightly Shines the Morning Star, Bach; Intradas and Chorales, Rohlig; Christ the Lord Has Risen, Peeters.

Henry Bridges: All People that on Earth Do Dwell, Purcell; Now Praise We God Almighty, Lübeck; Though the Morn May Be Serene, Read; Leoni, Bingham; Greensleeves, Wright; O Come, Emmanuel, Wyton; A Mighty Fortress, Buxtehude, Bach.

Ruth Barrett: Soeur Monique, Couperin; Melodies lorraines, Daquin; Three Pieces, Boëly; Andante cantabile, Symphony 4, Widor; Ave Maris Stella 3 and 4, Dupré.

Charles Woodward, Wilmington, N.C.: March, Yarnold; Fugue in D major, Jig, Selby; Rejoice Christians, Bach; Prelude and Fugue in A minor, Bach; Schönster Herr Jesu, Schroeder; Prelude on St. Michael's, Peek; Christmas Roundelay, Bird; Toccata in B minor, Fleury.

Richard Van Sciver: Chaconne, Couperin; Flute Solo, Arne; Introduction and Toccata, Walond; Dialogue, Clérambault; Jig Fugue in C, Buxtehude; The Fifers, Dandrieu; Pavane, Elmore; The Primitive Organ, Yon; Scherzetto, Viérne.

Anita Bultman plus Charlotte Camerata, All Mozart: Introduction and Fugue in C; Flute Quartet in A; Adagio and Rondo, K 617.

Turley Higgins: Improvisations. Richard Peek and Wilmer Hayden Welsh, Davidson College in own compositions, with baritone and trumpet.

Mary Elizabeth Dunlap, Winthrop College, Rock Hill, S.C.; Prelude and Fugue in D minor, Pachelbel; Flute Solo, Arne; Fugue in G (Gigue), Sleepers Wake and Fantasie in G, Bach.

MARY LOU BEAMAN

## Durham

The October meeting of the Durham, N.C. Chapter was held at the Community Church, Chapel Hill. Dean Ruth Phelps was in charge of a brief business meeting. Dr. William Klenz, Duke University faculty and choir director at the host church, led the group in the singing and interpretation of Gregorian chant and an Ave Verum by Josquin Des Pres. Dr. Klenz also discussed his new cantata Pacem in Terra to be premiered this fall in Washington, D. C. Members of the Central North Carolina Chapter were special guests at this meeting.

The Nov. 2 meeting was held at Asbury Methodist Church with Dr. William Johnston as host. Mrs. Robert McClernon, soprano, and Mrs. Philip Pearce, contralto, were heard in solos and duets by Bruckner, Willan, Bach and Dungan. Music for flute by C. P. E. Bach and Kosh was played by Dr. Paul Koepke. Organ accompaniments were provided by Richard E. Joiner, Ruth Phelps and William Johnston.

LEONARD A. SMITH

## Monongahela

The Monongahela Chapter met Oct. 25 at Holiday Inn, West Virginia University, and elected Martha Manning, dean; Alfred de Jaeger, sub-dean; and Mary M. Kennedy, secretary-treasurer. Dr. Barton Hudson, of the West Virginia University Creative Arts Center, spoke on the Italian Baroque organ composer.

CLYDE ENGLISH

## Central North Carolina

The Central North Carolina Chapter heard a program of hymns and chants from the Greek liturgy at its Nov. 14 meeting in Raleigh. Father Elias Stephanopoulos and the choir of the Holy Trinity Greek Orthodox Church were heard at a vesper service in the chapel of St. Mary's Junior College.

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# News of the American Guild of Organists—Continued

## GREENVILLE 3RD ARTS FESTIVAL

Members of the Greenville, S.C. Chapter were active in the planning and the realization of the third annual Arts Festival held in Cleveland Park Oct. 20-24. The festival enlisted every kind of art expression from puppetry to batik to hootenanny to abstract ballet.

Of particular interest to readers was a performance of Noye's Fludde in which Stephen Farrow co-ordinated children's choirs and played the organ and Mrs. Donald Meagley conducted handbell players.

All festival events were free, Greenville businesses and industries co-operating in the financing. A variety of arts and crafts was publicly demonstrated. Schools, churches and colleges all took part.

### Greenville

The Greenville, S.C. Chapter met at Christ Church Oct. 11 for a choral-organ repertory reading session. Dean Freeman Orr introduced William Weaver of Atlanta who led the clinic. Mr. Weaver had compiled a list of choral and organ works from different periods. As choral selections were read by the members, he pointed out performance levels and interpretation. From the organ list he played excerpts giving suggestions for interpretation and registration. Members were delighted with the opportunity to listen to and evaluate possible additions to their repertory.

ROSALIE BRYAN

### Greenwood

The Greenwood, S.C. Chapter met Oct. 25 at the First Baptist Church. Felix Bauer and Lucy Ann McCluer played a program of Johann Sebastian Bach. Selections included Toccata in D minor, In Dulci Jubilo, O Thou of God the Father and some of The Art of the Fugue. Dean Jean Wood presided over a business session. Roberta Major and Dr. A. E. Adams were in charge of the social hour.

LAURA JO S. TERRY

### Spartanburg

The Spartanburg, S.C. Chapter held a meeting Oct. 26 at the Morningside Baptist Church. A comprehensive program on Junior and Primary Choirs was in charge of Mrs. W. G. Metz. Refreshments and fellowship followed the program.

ANNA MACGREGOR

### Charleston

The Nov. 1 meeting of the Charleston, S.C. Chapter featured four members, Louise Mathis, William Quarterman, Jr., Mrs. Charles Rumpel, and Mrs. Paul Davis, who led an anthem-reading session. Varied types of anthems were sight-read by those attending. Mrs. Rumpel directed several numbers with a brass trio. Refreshments were served by the choir members of Trinity Methodist Church, of which Mrs. Ned Phillips is organist-director.

RUTH ROGERS

### Atlanta

The Atlanta, Ga. Chapter opened its year Oct. 10 with a dinner meeting in Cox Hall, Emory University. Officers for the year are: dean — Adele Dieckman AAGO; sub-dean — Michael McDowell; secretary — Margaret Swain; treasurer — Dr. Douglas Johnson; registrar — James Bergen; auditor — Dr. Norman Dressel. Mrs. Bayne Smith and Herbert Archer are new members of the executive board. Dean Dieckman called attention to the 15th anniversary of the Agnes Scott GSG founded under the direction of Dr. Raymond Martin in 1950, the second year student groups were chartered. Following dinner and the business meeting the members adjourned to Durham Chapel, Candler School of Theology, where a harpsichord recital of works by Bach and Scarlatti was played by Egbert Ennulat, faculty member of the University of Georgia.

JAMES BERGEN

### Miami

The Miami, Fla. Chapter held its regular meeting Oct. 26 at St. Peter's Lutheran Church. An unusual program of Organ Music and Religious Art was presented. Colored slides beginning from the Byzantine School as early as 1200 were used as Warren Broome played one of the earliest keyboard works preserved — Estamp 1325. Music of the Late Renaissance was played by Margaret Smith, of the Baroque period by Mary Ellison, of the Romantic period by Louise Titcomb and Ethel Tracy, of the modern school by Charles Richard. Music covered Pachelbel, Bach, Schumann, Franck, Messiaen and Langlais. Art works by Leonardo da Vinci, Michaelangelo, Rembrandt, Monet, Dali and Dr. Warren Wallman were shown. Mrs. William Dining gave a brief commentary between the slides to correlate the music and the art of the particular period. Kathleen Deedmeier then led the business meeting.

RUTH MCCOOK

### Tampa

The Tampa, Fla. Chapter enjoyed an organ crawl Nov. 1. George Monrose demonstrated Basic Tone Production at First Christian Church. The host organist, Mrs. James M. Hudson, assisted in the program.

ALYCE LANIER

### St. Petersburg

Active members of the St. Petersburg Chapter and their ministers met Oct. 18 at the Wedgewood Inn for a luncheon and meeting. Following this all went to the Fifth Avenue Baptist Church for a musical program. On the new pipe organ Carol Queen Foster played a chorale by Bach, also two Bach settings of He Who will Suffer God to Guide Him. Host organist, Helen Mangin played Little Fugue in G minor, Bach; Cantabile, Jongen; The French Clock, Bornschein; Angelus, Snow; and Tu es Petra, Mulet.

DOROTHY BERRY KIRK

### Central Florida

The Central Florida Chapter met Oct. 5 at Winter Park Presbyterian Church for a dinner meeting. At a brief business meeting the following additional officers were elected: registrar, Robert Eshenaur; auditors, Clifford R. Berry, Jr., and Grace Cornman. The meeting was concluded in the church with a lecture-demonstration on service playing by Walter Hewitt, dean.

DONALD WARNER

### Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held Oct. 26 at the Episcopal Church of the Ascension, Clearwater, Fla. The sub-dean, Mrs. John Lee, presided. Following the business meeting a program of organ music was played by two members, Zona Gale Thaden and Frederick Merritt, to demonstrate the type of music suitable for church use.

EARLE C. NORSE

### Augusta

The Augusta, Ga. Chapter met Oct. 7 at St. John's Methodist Church for a program on suitable wedding music. Included were a variety of processions, vocal selections, and recessionals. Following the program a wedding reception was held in the parlor, featuring a three-tier wedding cake and punch.

EVELYN TURNER

### Mobile

The Mobile Chapter met at All Saints Episcopal Church on Oct. 12. Rose Adair Brown was chairman of the meeting for Christmas anthem readings. Works of Pfausch, Knighton, Jewell, Moyer, Saint Saëns and Cain were studied. Accompanists were David Witt and Robert Sawyer. Definite plans were made for the November meeting when the chapter was to sponsor Edward Mondello in a recital at the Basilica.

ESTHER KNUDSEN

### Nashville

The Nashville, Tenn. Chapter met at St. Bartholomew's Church Oct. 12 with James Vester, host. Dinner was served at the Parish Hall where a business meeting was conducted by Dean Gregory Colson. Afterward, the members assembled in the church for a choral session led by Dr. Robert Bays, PhD, director of the school of music, Peabody College. Organists and choir directors participating in the anthem workshop also took turns conducting.

ELEANOR DUBUISSON FOSSICK

### Knoxville

The Knoxville, Tenn. Chapter launched the new season with a picnic dinner Sept. 13 at the home of Alfred Lunsford, Schantz Organ Co. representative. Dean Jane Wauford introduced new officers, welcomed new and old members, reviewed plans for the year and heard committee reports. Mr. Lunsford reviewed the financing plans for the guest concert programs for the year, arranged by William Dorn, which was also announced. Entertainment after the dinner and meeting was provided by Tony Musco, accordionist.

Don Dicie, runner-up in the Southern Regional Convention organ playing contest, was featured by the chapter in the initial recital of the year Oct. 4. His program is listed in the recital section.

ROBERT E. BIGGERS

### Louisville

The Louisville, Ky. Chapter held its monthly dinner meeting at Immanuel Lutheran Church, Seymour, Ind. David J. Wilson, host-organist, led a Reformation choral vesper with three choirs, brass choir, and instrumentalists.

BETTY ANNE STAFFORD

### Memphis

The Memphis Chapter held its monthly dinner meeting Nov. 8 at the Lindsay Memorial Presbyterian Church, with Mr. and Mrs. Felix Yarboro host organist and choir director. Ladies of the church served a pre-Thanksgiving turkey dinner. The business meeting was conducted by Dean Idabelle Henning who announced an April 25 recital by Clyde Holloway and several November events. After the meeting David Ramsey conducted a workshop exploring the possibilities of the average two-manual organ. He, Felix Yarboro and Billy Christian gave demonstrations on the 1932 Kilgen using this music: Silent Night, Barber; Two of Seven Last Words, Huston; Trumpet Tune in C, Johnson; Carillon, Sowerby; Two Chorale Preludes, Young.

EUGENIA EASON

### North Mississippi

See and Hear was the order of the day for the Oct. 9 North Mississippi Chapter meeting, with organs played and examined in Blue Mountain and New Albany, Miss. The opening service was in Blue Mountain Lowrey Memorial Baptist Church with a devotional by the Rev. B. R. Peacock, pastor and selections on the Möller organ by Mrs. J. E. Buchanan; two vocal solos by Nancy Ellis of the music faculty of Blue Mountain College. In Modern Lowrey Berry Auditorium, Dr. Brooks Haynes, head of the music department lectured on Old Organ Music, illustrated on the Möller organ by Dean G. Edward Ludlow, also of the music department. At the luncheon-business meeting, Gilbert Pirovano, Mississippi State College for Women, Columbus, and Dean Ludlow reported on the Birmingham Regional Convention in June. Mr. Pirovano was heard in recital there, and his student, Alice Beck, won second place in student competition. She was sponsored by the North Mississippi Chapter. In the afternoon Peggy McCord, organist of First Methodist Church, Booneville, played a group of numbers on the New Albany First Methodist Kilgen organ, followed by Nancy Watson, organist of Tupelo First Methodist Church, who played selections on the Möller organ of the New Albany First Baptist Church.

MAY H. BUCHANAN

## Lackland Air Force Base Chapel-San Antonio, Texas



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# News of the American Guild of Organists—Continued

## Central Ohio

The Central Ohio Chapter met Oct. 11 at Capital University, Columbus, for the annual organist-clergy-choir director dinner which was held at the Faculty Club with Eugene Brand, host. The program was held at Christ Lutheran Church where Frederick Jackisch, Wittenberg University, gave a stimulating talk and interesting demonstrations on the subject of The Hymn: An Inspiration or a Bore?

Eugene Brand, sub-dean, presided at the short business meeting of the chapter Nov. 8 at St. Charles Seminary, Columbus. Msgr. Galen, diocesan director of church music, gave an enlightening talk on the changes in the Roman Catholic Mass and some of the problems to be worked out in converting to the vernacular. His presentation included examples of music now being written for the mass in English. Msgr. Galen's sense of humor and expert knowledge of his subject made a tremendously interesting evening. The seminary was host for refreshments following the program.

ELEANOR L. CLINGAN

## Lake County

The Lake County, Ohio Chapter held its first meeting of the season Sept. 28 at the home of the dean, Mrs. Ted Brewster, Perry. Reports on the activities of the summer were made and plans suggested for the fall and winter season. Hope Corey was appointed sub-dean, taking the place of Elizabeth Rossbach who is unable to serve. Marie Drews sang two solos.

The Oct. 25 meeting was held at Central Congregational Church, Madison, with Mrs. Frank Huettner as hostess. Following a musical program it was reported that Michael Schneider will appear on the Lake Erie College Fine Arts Series in April.

LUKE P. DUDLEY

## Canton

The AGO Festival Choir was sponsored Nov. 7 in a Festival of Arts concert by the Canton, Ohio, Chapter. Made up largely of chapter members, it was accompanied by orchestra, Robert Osmun at the organ, and handbells in Peeters' Psalm 99, Copland's In the Beginning, Gardner's Two Hymns in "Pop" Style, Holst's Eternal Father and Haydn's Te Deum. W. Robert Morrison, FAGO, ChM, conducted the festival at the Trinity Lutheran Church.

The chapter sponsored Clyde Holloway in recital Oct. 19 at Christ Presbyterian Church. His program is listed in the recital columns.

GENE B. MOSS



Virgil Fox is shown receiving documents making him an honorary citizen of Chattanooga, Tenn. With him are, left to right, William E. Gray, Jr., organist-choirmaster of the Brainerd Methodist Church, Ralph Kelley, mayor of Chattanooga, and Mrs. Kelley.

Mr. Fox played the first recital Oct. 26 at the church. The nave and balcony were filled to capacity with more than 1,100 people; others were turned away. Mr. Fox played nearly an hour of encores, making the recital three hours in length. His program appears in the recital section.

The Chattanooga Chapter honored Mr. Fox with a dinner Oct. 25. Among the guests were the mayor and his wife. Mayor Kelley presented Mr. Fox with a key to the city and made him an honorary citizen. Mr. Fox spoke about his experiences playing recitals and making recordings in faraway places.

## Toledo

The Toledo, Ohio Chapter met Oct. 12 at First Baptist Church, Dean Paul Marion presiding. Jim Franks, host organist-director was responsible for preparations of the dinner meeting. A past-dean's pin was awarded to Mary Cheney Nelson, outgoing dean, for her service of the last two years. A recital was played by William Bliem which is listed in the recital section. Mr. Bliem has accepted a new position in Kansas City; Walter Rye was elected to take his place as sub-dean.

NORMA KELLING

## Lorain County

The Lorain County, Ohio, Chapter met Oct. 18 at First Congregational Church Elyria, Ohio. Following a short business meeting, the program chairman introduced chapter members taking part in the annual Member Participation Night. Richard Prochazka played works by Walcha, Dupré and Stanley; Mrs. Jess Stevens, past-dean of the chapter, played works by Read, Rowley and Van Hulse; Mrs. Frank Crawford played music of Bach and Sowerby; and Mrs. Robert Fountain, also a past-dean, ended the program with Vierne.

MRS. FRANK CRAWFORD

## Cleveland

The Cleveland Chapter sponsored its 14th annual conference on church music Oct. 15-17 at Epworth-Euclid Methodist Church with Boies Whitcomb, host minister of music. This annual conference brings to the Cleveland area competent authorities in the field of church music. Leadership this year was provided by Mildred Andrews, University of Oklahoma, and William Lemonds, Emory University, Atlanta, Ga. Miss Andrews played a recital Oct. 15. The program is listed in the recital section. A punchbowl reception followed. The organ workshops on Saturday and Sunday included discussions on the responsibilities of the organist, good practice procedures, a master class on improving organ playing, and a luncheon address Is Ignorance Really Bliss? The choral workshops covered repertory of the Renaissance, Classic, Romantic and Contemporary periods, with Dr. Lemonds discussing and demonstrating choral techniques while rehearsing the conference group as a choir. Jay Lawrence was chairman of the committee which planned and handled all arrangements for this event.

DOROTHY ASTON

## Cincinnati

The first fall meeting of the Cincinnati Chapter was held Oct. 4 at the D. H. Baldwin Company auditorium. A dinner preceded the meeting. William Wayne presented Sights and Sounds of New Pipe Organs utilizing movies and tape recordings of dedicatory recital events and featuring the Möller installation in the National Shrine of the Immaculate Conception, Washington, D.C.

M. LOUISE MATCHETTE

## Youngstown

The Oct. 25 meeting of the Youngstown, Ohio Chapter was held at the First Christian Church with Bernice Kerr Price as host organist. The program was Member Participation Night with six members playing new service music. The performers and pieces played appear on the recital page.

BERNICE KERR PRICE

## Dayton

The Dayton, Ohio Chapter met Oct. 2 at St. Paul's Episcopal Church, Oakwood, where an organ recital was played by Jack Ruhl, Ft. Wayne, Ind. Dean Burton Weaver made explanatory comments preceding the selections. The program is listed in the recital section. It was followed by a reception honoring Mr. Ruhl.

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# News of the American Guild of Organists—Continued

## Sandusky

The regular meeting of the Sandusky, Ohio Chapter was held Nov. 7 at the Roger Doerzbach home. Father Eckel, St. Mary's Catholic Church, gave a talk regarding recent changes updating the Catholic liturgy. This was followed by discussion which proved enlightening.

MIRIAM E. ROGERS

## Southwest Michigan

The first fall meeting of the Southwest Michigan Chapter was held Oct. 4 in St. Luke's Episcopal Church parish house, Kalamazoo. Following dinner and a business meeting John W. Obetz, sub-dean and program chairman, introduced George Tucker, organist and director of St. Luke's Church who discussed organ construction.

The chapter held its Nov. 8 meeting at Albion College. After dinner and a brief business meeting conducted by Dean Beatrice Stoner, members convened at the college chapel where John Obetz, program chairman introduced Donald McDonald who played the program listed in the recital columns on the Möller in the chapel.

MARJORIE M. KLOSE

## Monroe

The Monroe, Mich. Chapter held its first meeting of the new season Oct. 17 when members attended an organ recital given by Willard Wash at St. Paul's Methodist Church. His program is listed in the recital section. A business meeting followed at the home of Hugh Baker. Dean Elton Rudolph called the meeting to order. Main item on the agenda was the adoption of the program for the year. November 28 has been set as the date for the annual Advent recital. After the meeting was adjourned, the host served refreshments.

VERNA ROEDEL

## Muskegon

Members of the Muskegon Lakeshore Chapter met Oct. 16 for dinner at a local restaurant, then proceeded to the Central Methodist Church for an organ workshop conducted by Richard Westenburg, Union Seminary school of music. He had been invited to Muskegon primarily to play the first organ recital Oct. 1 on the newly rebuilt and expanded installation in Central Church. For two hours Mr. Westenburg discussed organ music and demonstrated techniques, giving inspiration and information to the members in attendance.

FREIDA STEGINK

## Western Michigan

The Nov. 1 meeting of the Western Michigan Chapter was held at the First Presbyterian Church, Grand Haven, Mich. The program was a hymn service based on the Apostle's Creed, compiled by the Rev. Albert G. Parker, III, pastor of the church, and Joanne E. Jansen, organist. The prelude to the service was the Bach Prelude and Fugue in E-flat. A coffee hour followed in the church lounge where plans were also discussed for the December meeting, at Bethel Christian Reformed Church, Grand Rapids.

JOANNE E. JANSEN

## Saginaw Valley

The Saginaw Valley Chapter met Oct. 26 at the newly dedicated Trinity Lutheran Church, Midland, Mich. Dean George Davey conducted a short business meeting after which Dr. Kent Dennis discussed music of Parry, Howells and Messiaen, using slides and a Baldwin instrument in his explanations. Joan Vincent, host organist, demonstrated the newly rebuilt organ in the church, described elsewhere in this issue. Refreshments closed the evening.

MIRIAM ENSZER

## Muncie

Dr. Robert Lodine, Chicago, regional chairman of the AGO, conducted a workshop on church music for the Muncie, Ind. Chapter on Oct. 15 and 16. Dr. Lodine made a significant contribution by his discussion of choral techniques as well as selection and evaluation of organ music for use in church services. On Friday evening the organ session was followed by a dinner, and a period of choral study concluded the evening's work. Saturday morning was devoted to more choir activity, and after a luncheon break the group assembled around the organ for the concluding session. The conference was planned and carried out by a committee headed by Richard Einsel, dean; Ruth Wakeland, sub-dean; and Florence Arnold, chairman.

The chapter held a meeting Oct. 25 in the music department of Ball State University. A short business meeting was held. Mrs. William Wakeland was chairman. A list of choral and organ music on recordings was displayed and the group spent some time listening to various records. Members then divided into groups. Elizabeth Meloy, Ball State organ instructor, worked with organists on three chorales found in the Dupré organ book. A similar study session was led by Dr. William Wakeland, Ball State instructor for those interested in choral techniques.

MRS. JAMES W. MAIDLOW

## Fort Wayne

The first meeting of the season for the Ft. Wayne, Ind. Chapter was held Oct. 19 at Trinity Episcopal Church. Darwin Leitz, organist-choirmaster, was host for the dinner which preceded the events of the evening. A short business meeting followed with Dean Richard Carlson presiding. The program consisted of new organ and choral music. Guild members made up the choir which performed several numbers. This was followed by a demonstration of new organ music. After the program, many lingered to peruse the display of music in the lobby. A questionnaire sent out to members in September helped Guild officers to determine the type of meetings to schedule for the coming year.

MARY ANNE ARDEN

## St. Joseph Valley

The St. Joseph Valley Chapter held a dinner meeting Oct. 18 in the social hall of the First Presbyterian Church, South Bend, Ind. with Neil Smith, sub-dean, presiding. Dr. Richard Enright, Northwestern University, Evanston, Ill. demonstrated choral techniques for the church choir. Forty-two members and guests were present.

LILLIAN M. KLAUSMEYER

## Evansville

The Evansville, Ind. Chapter held its Oct. 11 meeting at First Presbyterian Church, Vincennes. A program of organ and vocal music was given by David Goodnow and George Smith and two guests. The program is listed on the recital pages. Following the program at the church all were invited to the home of Mr. Smith for a social hour.

MARY FAITH

## Galesburg

The Galesburg, Ill. Chapter met Oct. 19 in the chancel of the First Methodist Church with Elisabeth Hamp, state chairman, as honored guest. Mrs. Hamp gave a talk on the task of a church musician to convey the spiritual message through the medium of music. She spoke of the examinations as one means to this goal. Some of the 1966 examination pieces were played by Dr. Harry Sykes, Dr. Charles Farley, and Mrs. Harold Moore. Examples of hymn transposition were presented by Mark Holmberg and Mrs. A. B. Rosine. Mrs. Hamp concluded the program by playing four chorale preludes. A chapter dinner at a nearby restaurant with Mr. and Mrs. Hamp as guests preceded the meeting; Mrs. Ralph Lucas and Mrs. Harry Neave served dessert and coffee in the church lounge following the meeting. Mrs. C. E. Van Norman, dean, presided at a business session.

ADELINE ROSINE

## North Shore

Arthur Carkeek, DePauw University, Greencastle, Ind. lectured members of the North Shore Chapter on organ construction in Europe with slides and recordings. An unexpected attraction was the presence of Rudolph Von Beckerath, German builder, who was most informative.

A Guild service, sponsored jointly by the North Shore and Chicago Chapters was held Nov. 14 at St. Luke's Episcopal Church, Evanston. Guest speaker was Dr. Joseph Sittler, University of Chicago and AGO National Chaplain. A 28-voice ensemble from the Northwestern University Chapel Choir sang the Choral Evensong Service under the direction of Grigg Fountain. Organists were John Boe (service) of the host church and Seabury Theological Seminary, Wyatt Insko (prelude), Chicago, and Richard Woods (postlude), Gary, Ind.

Officers for 1965-66 include John Boe, dean; Morgan Simmons, sub-dean and program chairman; Margaret McElwain, secretary; Thomas Harris, treasurer; and the Rev. Robert Zearfoss, chaplain.

MARGARET LOTHROP BUDD

## East Central Illinois

The Oct. 24 meeting of the East Central Illinois Chapter was held at University Place Christian Church, Champaign for the fifth annual festival program of Illinois chapters. The recitalists who appeared for this event were: Elisabeth Hamp representing the East Illinois Chapter playing Hanff, Bach, Homilius, Binkerd and Biolawa; Marion Van Norman representing the Galesburg Chapter playing three Magnificats by Dupré; and Dr. Robert Lodine, representing the Chicago Chapter playing compositions by Bach, Böely and Langlais. A reception-dinner meeting was held following the recital at the Holiday Inn.

RONALD A. HOUGH

## Springfield

The Springfield, Ill. Chapter met Oct. 23 at First Methodist Church where Paul E. Koch, host minister of music demonstrated the tonal resources of the new Casavant organ. This 61-rank instrument described in the February 1962 DIAPASON was to have been installed in 1963, but due to changes in building plans, was not completed until recently. After showing each stop individually and then in ensemble, Mr. Koch played excerpts from organ literature giving a detailed explanation of the registration.

SAMUEL J. HOOD

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# News of the American Guild of Organists—Continued

## Oklahoma City

The annual pastor-organist-director dinner of the Oklahoma City Chapter was held Nov. 1 in the Fellowship Hall of Trinity Baptist Church with a record number of 75 attending. Hosts for the evening were the ministers of music of the church, Mr. and Mrs. Donald Riddle, who were assisted by an arrangements committee from the chapter headed by Dorothy Standifer. Speaker for the evening was the Rev. Canon Johannes Mohringer, Canon Theologian of the Episcopal Diocese of Oklahoma and the assistant rector of St. John's Church, Tulsa. His announced topic, Music in the Liturgy, gave the audience no hint of the insight he was to bring to such a subject. He welded the representatives of 13 denominations into a unified body of Christians and confronted all with their responsibilities as worship leaders. Canon Mohringer served as Pastor of St. Bavo's Church, Haarlem, The Netherlands, and was an important member of the Dutch underground in world war 2.

FRED HALEY

## Lake Charles

The Lake Charles, La. Chapter sponsored a sacred concert Oct. 17 at the Church of the Immaculate Conception. The program consisted of music composed for organ, for brass quintet and for chorus with organ accompaniment, with Lake Charles area church musicians taking part. Featured was a French Mass composed by Jerry T. Crews, Lake Charles, in honor of the recent visit by Maurice Cardinal Roy of Quebec in connection with the 200th anniversary of the Acadian migration to Southwest Louisiana. Singing the work was the adult choir of the host church, accompanied by Mrs. C. R. Corley, Jr., the composer conducting. Also heard was organ music of Peeters and Willan played by Keith Gray, and works of Powell, played by Lewis Brewer. To conclude the program the entire assemblage sang a hymn in French.

## Central Louisiana

The Central Louisiana Chapter sponsored a recital Oct. 6 which Dr. Robert Anderson played at the First Baptist Church, Pineville. The program drew more than a local audience. Parents of his former students and others came from distant points of the state. Dean Max Pugh and officers of the chapter greeted guests with Dr. Anderson at a reception following the recital. The program is listed in the recital section.

VIRGINIA M. HOWARD

## Central Arkansas

The Oct. 12 meeting of the Central Arkansas Chapter was held at St. Luke's Episcopal Church, Hot Springs. Hosts were Mr. and Mrs. James Williams, Jr., Mrs. H. Grady Smith and Evelyn Bowden. After dinner and a meeting members proceeded to the church for the dedication service of the new organ built by Sipes and Yarbrough, Dallas, Tex. Blessing and dedication of the organ was by the Rev. Charles Wayne Buchanan, rector. The dedicatory recital was played by Robert Ellis, Henderson State College, assisted by the Madrigal Singers of the college. The program is listed in the recital section.

HELEN MARTIN

## Texarkana

The Texarkana Chapter met Oct. 25 in the studio of Dean Robert Mann at First Methodist Church. At a business meeting, presided over by Dean Mann, plans were made for sponsoring two recitals. Clyde Holloway, former Texarkanian was scheduled for November, John Weaver, for January. Mary Jane Enderby was appointed chairman of the publicity committee, filling a vacancy made by a resignation. To allow members to attend a concert sponsored by the Civic Music Association, the program was postponed, and the meeting was adjourned.

DOROTHY ELDEP

## South Arkansas

The Oct. 11 meeting of the South Arkansas Chapter was held at First Methodist Church of Camden when each person brought suitable service music to play and share in repertoire building. Dates for organ recitals in the state were announced.

VIOLET GILLER

## Baton Rouge

A supper business meeting of the Baton Rouge Chapter took place at the home of the sub-dean, Mrs. Frank Vought, with Dean Elizabeth Thames Pierce, FAGO, presiding. There were reports from Mrs. J. M. Drouet on the Birmingham convention and from Mr. and Mrs. Frank Collins, Jr. who attended the RCCO convention in Hamilton, Ont. It was decided in Birmingham to have the 1967 regional convention in New Orleans, with the Baton Rouge Chapter acting as co-host, and Mrs. Collins was appointed state chairman with Walter Jenkins as regional chairman. Thus, this meeting, with Mr. Jenkins present from New Orleans, was primarily concerned with a discussion of preliminary plans for the convention, and it was agreed that one day's events take place in Baton Rouge.

F. C. PAGE

## West Texas

The West Texas Chapter met for a business session Oct. 22 at First Presbyterian Church, Midland. Preceding the meeting Dean C. Allison Salley gave a lecture-recital in the chapel of the church showing the capabilities of a small pipe organ in supplying all types of concert and church music.

MONA RUTH DICKSON

## North Texas

The North Texas Chapter held its annual kick-off dinner Oct. 11 with Dr. Thomas Matthews, regional chairman, as guest speaker. Dr. Matthews reported on the AGO council meeting and spoke of plans for Guild activities. A session for questions and answers followed the talk. The Rev. Franklin Poole sang songs from Dvorak's Biblische Lieder, accompanied by his wife. The meeting adjourned to First Methodist Church, Wichita Falls, where Dr. Matthews improvised for the group. The meeting was conducted by the dean, Mary Frances Deatherage.

BRENT STRATTEN

## Lubbock

The Lubbock, Tex. Chapter met Oct. 11 for dinner and a business meeting at First Presbyterian Church. Following dinner Cecil Bolton led a discussion on ideas in service playing showing various ways the organist can unify the service. He also discussed various ways of hymn playing and how to determine correct tempos for hymns. About 30 members were present. Kent Hill presided in the absence of Dean Harold Dutton.

CECIL BOLTON

## Dallas

The Dallas, Tex. Chapter held its Oct. 2, meeting at Preston Hollow Presbyterian Church. Following dinner, Dean Robert Anderson conducted a business meeting after which the annual Guild service was held in the new church with Dr. Robert P. Douglass officiating. Ara Carapetyan directed the choir and Mrs. Baxter Taylor was organist.

MARTHA BINION

## Houston

The Houston Chapter reports several recitals for the early fall period including Gerre Hancock, first 1965-66 guest recitalist, Oct. 12 at First Presbyterian Church, and Flor Peeters who was in Houston Nov. 6-7 for a master class and recital. Local Guild members have also been active. Robert C. Bennett played Sept. 22 at St. Luke's Methodist Church, William Barnard played at Christ Church Cathedral, Marilou deWall Kratzenstein Oct. 17 at St. Ambrose Church and Cristina Helvey, winner of the local young artists' competition on the chapel organ at St. John the Divine, Oct. 24.

ARLINE M. HASKELL



Utah's two chapters, the Salt Lake City and the Ogden, combined Oct. 11 to honor Dr. Frank Asper for his long and distinguished career as organist of the Tabernacle and for his great contribution to the musical life of his church, his city, his state and the nation. After 41 years, Dr. Asper has become organist emeritus. He was invited to play a recital containing works of his own and other Utah composers which appears in the recital columns.

Dr. Asper was honored at the annual banquet of the two chapters and is shown above as he received a loving cup from Dean Erroll Miller of the Salt Lake City Chapter. Dr. Asper served seven terms as dean of this chapter of which he was a founder (then the Utah Chapter) and seven years as an AGO regional chairman.

## Galveston

The Galveston, Tex. Chapter had its Oct. 4 meeting at Zion Mexican Methodist Church. In lieu of a business meeting Dean Paul Bentley turned the program over to C. Vallette Burnworth who gave a short talk on the history of the church and organ which were built in 1924. Since the organ had fallen into some disrepair, Mr. Burnworth talked on how it was assembled and told of some of his problems in repair and tuning. Following his talk, members then proceeded to the organ loft where they played the organ. Refreshments were served in the fellowship hall of the church by Mr. and Mrs. Burnworth. Guests were members of the Pedal Pushers, Galveston's Guild Student Guild.

KARLENE D. BUSH

## Abilene

The Abilene, Tex. Chapter held its Sept. 7 meeting at Mack Eplens Cafeteria when new members and their guests were honored. Plans were made for the coming year and the yearbook committee was appointed. After dinner members adjourned to First Baptist Church where a short program was played by Mrs. Ronald Waddell and Francis Hinkel. The Chapter met Oct. 13 at McMurry College to hear a recital by Francis Hinkel, AAGO, professor of organ. His program is listed in the recital section. The dean outlined the program for the year.

JIMMY BARROS

## Alamo

The Alamo Chapter, San Antonio, Tex. met Sept. 23 at Ruth Taylor Music Center of Trinity University for an organ workshop conducted by Joyce Jones, FAGO, of Killeen. Mrs. Jones played various excerpts and whole works, and also brought with her a large selection of organ music for the inspection of chapter members. In the evening Mrs. Jones played a recital for the chapter and the public. The program is listed in the recital section.

CHARLES DREISOERNER

## Colorado Springs

The first regular meeting of the Colorado Springs Chapter was held Oct. 11 following a dinner at the Beef and Bird restaurant. Twenty-seven members and guests were in attendance. The meeting was conducted by the dean, Dorothy Schlegel. Edgar Jones, who for 50 years was organist at the First Lutheran Church of Colorado Springs, was presented with a life membership. Announcements were made including the plans for the 1968 National Convention. Following this, plans for programs of future meetings were outlined by William Hulka, sub-dean. The evening ended with a trip to El Pomar Retreat, Broadmoor, at one time the home of Mr. and Mrs. Spencer Penrose, where members played the Aeolian organ.

AGNES S. MARTIN

## Denver

The Denver, Colo. Chapter met Sept. 13 at First Plymouth Congregational Church. After a pot-luck dinner, the winner of the student competition at the Regional in the Rockies, Rodney Vaughn, was sponsored in recital. He played Fugue, Air and Gavotte, Wesley; Sonata 1, Hindemith; Sonata, Pergolesi; and Sonata on Psalm 94, Reubke.

The chapter sponsored Simon Preston in recital Oct. 10 at St. John's Cathedral.

Another pot-luck dinner was held Nov. 6 at Park Hill Congregational Church. The program was in charge of Joe Grant, FAGO, who lectured on the Service Playing Examination and played a tape. He will follow this discussion by holding classes for interested members.

ZONA D. WINGETT

## Waco

The Waco, Tex. Chapter held its first meeting of the season Oct. 5 at the Austin Avenue Methodist Church. Frederick Grimes, recently returned from a year's study in Europe, played the program listed in the recital section. After the program chapter members were hosts at a reception honoring Mr. Grimes. A large group of members and visitors were present.

CAROL BOLLAND

## Ft. Worth

The Ft. Worth, Tex. Chapter met Oct. 11 at All Saints Episcopal Church with Jack White as host organist. After distribution of yearbooks and introduction of guests, new patrons and new members, a report was heard concerning the concert fund and performing artists for the concert series this year were announced. The program for the evening was a lecture-demonstration entitled Conductors Move in Mysterious Ways by Dr. Lloyd Pfautsch.

GERALDINE FRAZIER ASKEW

## Corpus Christi

Members and friends of the Corpus Christi, Tex. Chapter attended the first of four organ concerts sponsored by the Corpus Christi Organ Series on Oct. 11. William Teague, whose program appears in the recital section, played the first recital on the Reuter organ at First Methodist Church. The chapter is a patron of the series and was host to a reception for Mr. Teague in Fellowship Hall immediately following the concert.

MARCIA CARAVANTES

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# News of the American Guild of Organists—Continued

## Santa Barbara to Hold Second Competition

The Santa Barbara Chapter and the University of California at Santa Barbara will hold the second national competition in organ playing April 15. Age limits will be 18 to 25 years and a first prize of \$300 will be given the winner plus a recital engagement at the First Methodist Church. Contestants from the United States and Canada are encouraged to enter. Information may be obtained by writing Roger Nyquist, Contest Chairman, Music Department, University of California, Santa Barbara, Cal. 93106.

## Hawaii

The Hawaii Chapter held its second meeting Oct. 11 at St. Clement's Episcopal Church, Honolulu. The program for the evening consisted of an executive meeting, a short general business meeting, and a discussion on Modulation and Improvisation by Dean Walter Kau. Because this was the first regular business meeting of the year, members both old and new introduced themselves. Officers for the year were also introduced: dean, Walter Kau; sub-dean, Eunice De Mallo; secretary, Marlene Goetz; treasurer, Katherine Knight. Dean Kau presented the past-dean pin to Charles Brennan. Following the program members were given an opportunity to view the console of the three-manual Austin at St. Clement's.

SYBIL AHANA

## Contra Costa

The Contra Costa, Calif. Chapter gathered Oct. 17 with area ministers, church music committees and friends for a special worship service at the Orinda Community Church. The service was planned by Kenneth Mansfield, who also played the organ. The choir was directed by Donald Aird. The Rev. Chauncey Blossom delivered the sermon. Following the service refreshments were served in the church parlor.

LOIS HILL

## San Jose

For its Oct. 29 meeting the San Jose, Cal. Chapter sponsored Flor Peeters in a recital at Immanuel Lutheran Church. The event was a complete sell-out. The church and the chapter had invited Mr. Peeters to dedicate the new 28-rank Casavant organ. The program appears in the recital pages.

JOHN F. KRAUS

## Los Angeles

The Los Angeles Chapter met for a dinner meeting Nov. 1 at the Café de Paris. Special guests were the Consul General of Belgium, the Honorable Hugo Walschap, and Mrs. Walschap. The recital following the dinner was played by Flor Peeters at Blessed Sacrament Church in Hollywood.

The chapter sponsored a second Master Series recital on Nov. 13 with Mildred Andrews playing the new Aeolian-Skinner organ at St. Alban's Episcopal Church in Westwood. Miss Andrews conducted a master class in the afternoon preceding the recital. Both of the above programs are listed in the recital pages.

JANICE W. MITCHELL

## La Jolla

The Nov. 3 meeting of the La Jolla, Cal. Chapter was a recital by Flor Peeters at the La Jolla Presbyterian Church before a crowd of 600. Following the recital members and friends met in the reception hall to visit with Mr. Peeters.

The chapter and the North County Music Teachers co-sponsored an afternoon of music Nov. 14 at the Mission of San Luis Rey. Nicolas Reveles and Roy Hoskin, master class winners, played the program listed elsewhere.

HENRIETTA RAWSON

## Pasadena

The Pasadena and Valley Districts Chapter held its first meeting of the fall season Oct. 11 in All Saints Episcopal Church. Sub-dean Orpha Ochse presided in the absence of Dean Gaylord Carter, who is on a trip around the world. Dr. Ochse gave an inspirational talk about the progress of the Guild in general and then proceeded to discuss the year's activities of our chapter in particular. She then introduced Past-Dean Ladd Thomas who addressed and installed the new officers. The highlight of the evening was the recital by William MacGowan on the beautiful Schlicker organ. The program is listed in the recital pages.

GERARD FABER

## Eugene

The Oct. 12 meeting of the Eugene, Ore. Chapter was held at Central Lutheran Church. John Hamilton, University of Oregon, played a recital of wedding music on the Schlicker organ. The recital constituted the almost identical musical portions of two weddings for which Mr. Hamilton had served as organist.

RICHARD DITEWIG

## Portland

The Portland, Ore. Chapter met Oct. 12 at Central Lutheran Church. June Coad, AAGO, played a prelude of Christmas music as follows: Noël: When the Saviour Jesus Christ was Born of Mary, Dandrieu; Es ist ein Ros' entsprungen, Brahms; Coventry Carol, Sumsion; Dialogue, Hurford. D. Deane Hutchison assisted by John Jensen, Marilyn Anderson and Doris Jones, gave an interesting and instructive program on organ registration. A business meeting was conducted at which announcement was made of George Markey's recital Jan. 15 sponsored by First Methodist Church. Refreshments were served to the 40 members by hostesses Elaine Barber and Florence Abel.

REBA M. PAYNE

## Tacoma

The Tacoma, Wash. Chapter held its Oct. 11 meeting in the Music Building of the University of Puget Sound. Tucker Keiser, new to the university music faculty was the first speaker, comparing schools of music in America and Europe. To the surprise of many of his hearers he pricked the bubble of veneration with which Americans generally have regarded the European schools of music, particularly with respect to their drive, organization and general efficiency, which he said are no longer, if they ever were, a match for the American's. Dr. Alma Oncley, also of the university music faculty, followed with a discussion of Christmas music, suggesting material and sources suitable for various types of organs. Guild members also brought music from their libraries, for fellow members to examine. An impromptu and delightful rendition of several German folk songs was given by Mr. Keiser, accompanied by Mrs. Oncley, before the group adjourned for refreshments in the faculty lounge.

REGINALD HEAFIELD

## Whitworth College GSG

A group of ten members of the Guild Student Group of Whitworth College, Spokane, Wash., with David P. Dahl, AAGO, faculty advisor, made a weekend field trip in which three tracker organs in the Seattle area were examined and an all-Bach recital and master class by Anton Heiller attended at St. Mark's Cathedral. Janice Campbell is GSG president. Activities for the year will include the assembling of an old 12-rank tracker organ for practice purposes and a second field trip to visit organs in the Boise, Idaho area.

## Riverside-San Bernardino

The Riverside-San Bernardino Chapter met Sept. 20 at the University of Redlands. Committee reports on the June regional convention were made and next year's program was announced. Problems regarding membership and attendance were discussed and some methods as to future improvement were explained. Raymond Boese, Redlands U., demonstrated the new Schlicker organ and discussed the tracker action and other features of this interesting, portable instrument.

A meeting was held Oct. 5 at St. Paul's Methodist Church, San Bernardino. Harold Confer, president of the CCG local chapter, was in charge. Topic for discussion was the hiring and firing of church musicians. J. William Jones, Redlands U. explained how he trains students to become church musicians and told us of some of the warnings he gives regarding pitfalls which might hamper their effectiveness. He also explained that church musicians are privileged to be in a very high calling and only those interested in its real purposes should be in its ranks. The Rev. Frank Smith discussed problems of church administrators, pastors and music committees, regarding the hiring and supervising of church musicians. Everyone was given a copy of a survey of church music budgets, made by the council of churches. It was suggested that the AGO on a national, regional, and local level should make it a project to see that church organists be recognized for the accomplished musicians they are!

BETTY JEAN HENNINGER

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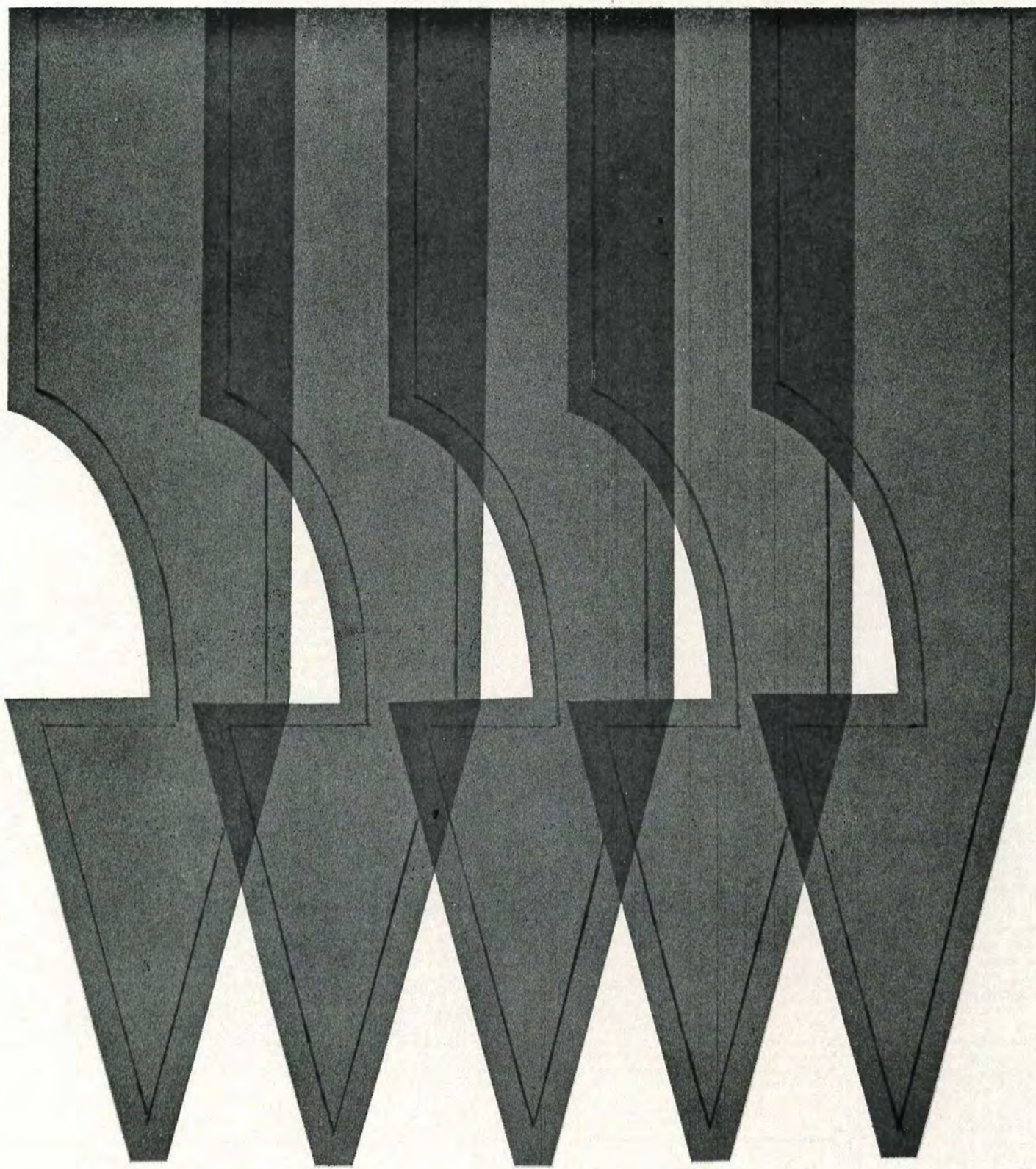
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All correspondence should be directed to the general secretary

### Barrie

Members of the Barrie Centre met at Chairman Lloyd Tufford's home Oct. 16 to hear reports on the first regional convention to be held in Barrie in August, 1966. Convention chairman Peter Coates reported on recitalists and all members were appointed to the various committees.

A joint organ recital in St. Andrew's Presbyterian Church, Oct. 31 by Case Vanhemert and Charles Woodrow assisted by the choir of St. Andrew's under the direction of Jean Dobson was well attended. Mrs. Vanhemert played Fugue in G minor, Bach; O Gott du Frommer Gott, Karg-Elert; St. Columba, Willan; Intermezzi 16 and 17, Andriessen; Pastorale, DeKlerk and Jesu Meine Freude, Walther. Mr. Woodrow played Prelude and Fugue in G major, Bach; Scherzo Roulade, Rowley; Scherzo, Gigout; and Toccata, Widor. The choir sang works of Mozart, Ouchterlony, and Koschetz.

JUNE M. MELENBACHER

### Vancouver

The Oct. 23 meeting of the Vancouver Centre took place at St. James United Church, Vancouver. Donald King, host organist, provided the group with a stolist of the original two-manual Karn Warren (1905-10) organ and changes were made in two re-building phases. He described some of the original stops and changes that have been made. To demonstrate the use of the small organ, John White, Gordon Atkinson and Alexander Esler played music from the French, English and German schools. Mr. King invited anyone who wished to play. The program may be found in the recital pages.

### Charlottetown

The opening meeting of the Charlottetown Centre was held Oct. 2 in Spring Park United Church. Included were a tour of this new church building, a business session and run-through of Christmas music. Plans were made for school students to "meet the organ." A small committee was appointed to choose organ and choral numbers for the music festival.

CHRISTOPHER GLEDHILL



James Chalmers, ACCO, chairman of the Toronto Centre and national chairman of planning for the International Congress of Organists to be held in Montreal and Toronto in the summer of 1967, is shown here with Mrs. M. Hopper, Centre secretary, and Raymond Daveluy, organist of St. Joseph's Oratory, Montreal. The console is that of the two-manual Casavant mechanical organ of Our Lady of Sorrows Church after Mr. Daveluy's Oct. 25 recital, listed in this month's recital columns.

### Calgary

Dr. Malcolm Brown, head of the Fine Arts Department of the University of Alberta, Calgary, was guest speaker at the Oct. 16 meeting of the Calgary Centre. Under the topic Choral Techniques, Dr. Brown revealed some of the tricks of the trade he had found useful and successful in his own choral conducting, dealing with such problems as correct breathing, breathy tone, pitch, enunciation and placing of choristers. Dr. Brown stressed that as well as a knowledge of certain gimmicks, a conductor must be a sound and informed musician. He was a most entertaining and thought-provoking speaker. The committee in charge of the Western Regional Convention to be held in Calgary was announced: chairman — John Searchfield; treasurer — Arthur Ward; publicity — T. Fullerton; programme — Harold Ramsay; secretaries — Shirley Lintick and Christina McLean; advisors — Cyril Mossop and Robert Bell.

JOAN BELL

### Sarnia

The Sarnia Centre opened its current season with a meeting Sept. 28 at Central Baptist Church. Shown were two films dealing with Glenn Gould, On The Record and Off The Record. Five new applications for membership have been received by the Centre.

DAVID YOUNG

### Montreal

The Montreal Centre met on Oct. 30 at Westmount Park United Church when Kenneth Meek played a recital on a model 35D Rodgers loaned to the church by Dr. David Cape. Mr. Meek showed effective registrations and colours in a program covering music of all periods. The Westmount Park Church choir directed by Wayne Riddell assisted.

### Kitchener-Waterloo

The Oct. 23 meeting of the Kitchener-Waterloo Centre was held at Grace Lutheran Church, Kitchener. A recital of organ and recorder music was played by Rosemary Hamilton and James Bard, with recorder selections by Mrs. Bard accompanied by Mrs. Hamilton. After a business meeting, lunch was served.

The Sept. 25 meeting was held at Parkminster United Church, Waterloo, with Lorne Pflug, host organist. A report was made of the RCCO Convention held in Hamilton followed by a series of slides of Barbados showed by Mr. Pflug. A business meeting and refreshments closed the evening.

PAULINE HYMMEN

### Ottawa

The Ottawa Centre opened its fall season with a dessert party Oct. 2 in St. Andrew's Presbyterian Church. Vice-chairman Arnold Earl introduced Suite for Rhythm Band by Healey Willan for piano duet, drum, triangle, cymbal and tambourine, executed by some talented members. The 45 people present heard a report of 18 new applicants for RCCO membership. Also announced were plans for a junior choir workshop in November, a member-clergy dinner in December, and a senior choir workshop in the new year. Dr. Reginald T. Elworthy was appointed honorary Secretary-Treasurer of the centre in recognition of his many years of dutiful and competent service to the RCCO. The centre now boasts a bilingual letterhead and is putting bilingualism to work in an effort to attract the many French-speaking musicians in Ottawa.

ROD HOLMES

### Windsor

The first meeting of the Windsor Centre for the current season was a get-together supper at the home of its chairman, Samuel Boyle. Following the delicious meal, a general meeting was held at which Percy Bradbury described the RCCO Convention in Hamilton. The evening was concluded with a showing of slides of the West by Mr. Boyle.

VERA BRANIGAN

### Peterborough

The Peterborough Centre met Oct. 23 at Murray Street Baptist Church. The program was an anthem-reading session under the direction of Adam Hawley, host organist-choirmaster. The junior choir sang several anthems followed by several well-known and some not so well-known ones sung by the Peterborough centre. Refreshments were served at the close of the evening.

MISS G. V. GILLARD

### Edmonton

The Edmonton Centre held its first meeting of the season at Strathcona Baptist Church on Oct. 2. Prof. Reginald Jacka described highlights and recitals at the 1965 RCCO Convention. Hugh Bancroft previewed the recital which Simon Preston was to play at All Saints' Cathedral, after which two recordings were heard of this talented organist. Main event of the evening was a showing of the film Architects of Music which had recently appeared on the CBC. Following this interesting movie on organ-building, refreshments were served, at which time several members played the new Gibson-McLaren organ at Strathcona Church.

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## Choral Music

The usual wide range of choral music confronts us this month. Seasonal music of all kinds is in shorter supply than usual; notably missing is the expected quantity of Lenten and Easter music.

H. W. Gray's stack contains almost exclusively names already widely known to our readers. A new Hymn of Consecration by Eric Thiman displays his understanding of the abilities of the average choir. Austin Lovelace's *To Him Be Glory* is short, bright and equally practical. Two settings of *The Apostle's Creed* differ almost diametrically: T. Charles Lee has a festive setting with a big organ part; Alec Wyton's uses chant with the congregation on a monotone. Gordon Young has a short, strong setting of *O Come, Let Us Sing*. Philip James' *Come, Holy Spirit* begins with solos for soprano and for baritone; the choral chorus rises to a climax. Louie White's *St. Teresa's Book Mark* is a small, sensitive unaccompanied bit. Also a cappella is a more extended *O Brightness of the Immortal Father's Face* by Charles Black, with soprano obbligato. Virgil Thomson's unison *When I Survey the Bright Celestial Sphere* is curious but interesting. Leo Sowerby has a set of *Ten Hymn Tune Descants* on familiar tunes. Gray sends a reprint of the *Agnus Dei* and *Dona Nobis* from Haydn's *Second Mass* and one belated Christmas anthem, *The Ballad of the Christ Child* by James Ferris Traver.

J. Fischer sends two carols by Richard Purvis, unison with descant *Carol of the Bamboo Flute* and unison, two-part or mixed *A Cradle Carol*. Both

have optional piano, harp or celesta plus organ accompaniment. A second set of *SAB 17th century madrigals* edited by Howard McKinney has Weelkes, Morley and Hilton represented. Carlo Rossini's *Short Easy Mass* is practical and undistinguished.

Augsburg has a late carol entry, a unison Antiphonal Carol arranged by Paul Manz. Marie Pooler has a rather simple SA arrangement of the familiar *Wondrous Love* and John F. Crowe a setting of *The Light of the Lord*.

A big setting of *Psalm 42* for male chorus and organ (TBB) by Andrew Imbrie would be useful principally in college settings.

From Bourne comes a set of 16 Masterpieces from the Russian Liturgy, set 2, arranged and edited by Ivan Sokolov. The popularity of this style in American churches suggests that many directors should check the entire 16 carefully. Many are highly familiar, others less so. We will not list the individual numbers; consult your music dealer. Bourne also sends two of a series of "anthems for a free world" — Meredith Wilson's *America Calling* and Geoffrey O'Hara's *Prayer for Peace* arranged by Marcel Frank — and a *Sing a Song of Christmas* by Serge Walter.

In FitzSimons' *Aeolian Series* we have *Thomas Matthews' And I John Saw the Holy City*, with simple voice parts and a chance for organ reeds, and Ruth Bampton's arrangement from the French of the carol *Come All Ye Friends of Lyon*.

The *Second Morning Star Choir Book* edited for Concordia by Paul Thomas (unison and two-part) maintains a high standard of source material and editing and should certainly be seen by multiple choir directors.

A stack sent directly from Novello has three works by Bernard Naylor — an unaccompanied and not easy *Magnificat* and *Nunc Dimittis*, an extended motet *Dull Soul Aspire*, for double mixed chorus with divisi besides, and an accompanied anthem, *Service and Strength*. Eric Thiman's *Ye that Are to Mirth Inclined*, for Christmas, is unison and block harmony. John Joubert's interesting *Te Deum Laudamus*

has soprano solo and optional use of the congregation. Arthur Bliss' *O Give Thanks unto the Lord* is effective writing in a British style. Somewhat more difficult is Kenneth Leighton's *Let All the World in Every Corner Sing*.

Also for Novello, John Steele has edited the Monteverdi *Beatus Vir*. The text is Latin and instruments are used, suggesting an academic situation. Dom Ireneu Segarra of the Benedictine Abbey of Monserrat has a six-voice *Missa cum júbilo* which also is of specialized interest. Michael Hurd's *Canticles of the Virgin Mary* for SSA and piano are attractive but perhaps similarly limited; the carols are from the 15th century, the texts seeming only slightly modernized.

Sacred Music Press has a compilation, *I Am*, in which each of seven writers has set one of the sayings of Jesus beginning "I Am." The pieces go fairly well together and are also available as separate anthems. The composers are Gordon Young, Joseph Roff, W. Glen Darst, John Leo Lewis, Mary E. Caldwell, Haydn Morgan and David H. Williams. Besides these *I Ams*, the publisher sends four general anthems: *Lord of the Worlds Above* by Gordon Young; *The Birds* by Jean C. Blasdale; *O Come, Let Us Sing* by Charles Black, and *Sing and Rejoice* by Robert W. Thygeson.

Most of the material from G. Schirmer consists of editings and arrangements of considerable variety. The only new work is an L. Stanley Glarum *SSA Blessed Is the Man*, a cappella with no problems. George Henricksen has edited *Five Motets* by Melchior Franck which every director of a good a cappella group should see. All require an experienced, alert choir. Vincent Knight has arranged a 19th century *From the Rising Sun* by Ouseley for SAB.

Much of G. Schirmer's stack is in collections. Twelve Anthems for SA arranged by Martha B. Licht tap above-average sources and include useful material. Herbert Grieb's *Eight Hymn Anthems*, volume 2, are based on weaker and more familiar bases. A set of *Hymns and Carols* arranged by Alice Parker and Robert Shaw for Lawson-

Gould, available from G. Schirmer, are pretty usual stuff.

John Leo Lewis is responsible for two singles from different publishers — *Come Sing, Ye Choirs Exultant* (Abingdon) and *Sing, My Soul* (Elkan-Vogel). Both are designed for average choirs. A single from Art Masters Studios is an unaccompanied *Sing We with a Merry Heart* by Robert Wetzler.

From World Library of Sacred Music comes in English a *Modern Modal Mass* by Sharon Ely Rogers for SAB or SATB choir, congregation and organ.

Rayner Brown's sparse and open style comes off well in a sizable *Carol Cantata* available from Avant Music, which publishes the familiar *California Organist* series. — FC

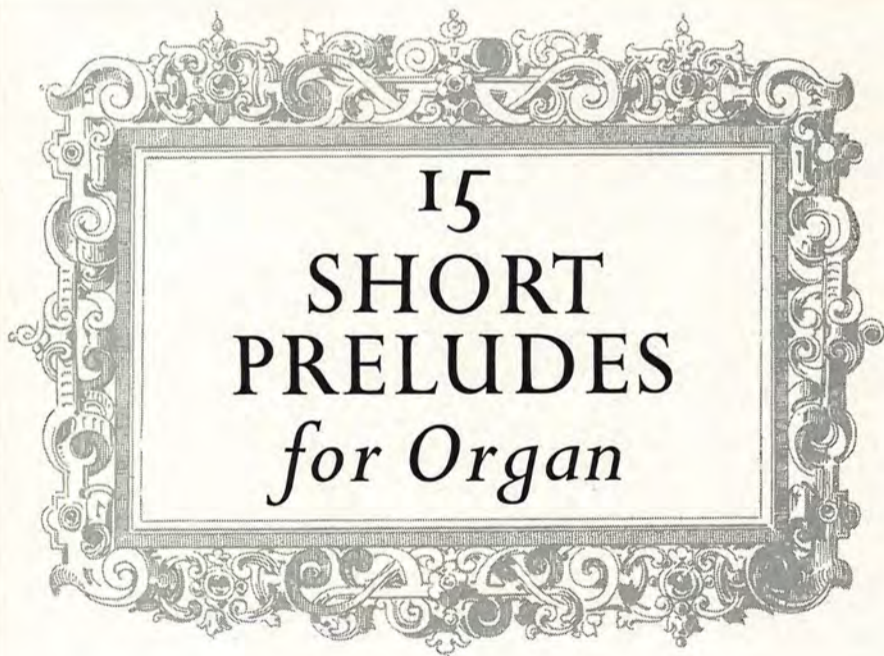
## JOHN BARRY APPOINTED TO LONG BEACH, CALIF. POST

John Barry, organist-choirmaster of Grace Church, New Bedford, Mass. has been appointed to a similar position at St. Luke's Church, Long Beach, Calif. He studied at Bates College, Boston University and Boston Conservatory. He has been dean of the New Bedford AGO chapter and on the executive board of the Providence, R. I. Chapter as well as active in the Boston and Worcester Chapters. Among his teachers have been Francis Snow, Richard Grant, Allen Lannom, George Faxon, D. Robert Smith and Everett Titcomb. He has played recitals in various eastern cities, including radio performances in Providence, Boston, Portland and New Bedford.

Formerly minister of music at Second Congregational Church, Attleboro, Mass., Mr. Barry begins his duties in Long Beach Jan. 1.

NOEL GOEMANNE'S *Mass in Honor of St. Paul* for choir and congregation was sung Oct. 31 at the three-day seminar of the Minnesota Church Musicians at the College of St. Teresa, Winona.

DR. LEE RIGSBY, presently dean of the school of music at the University of North Carolina, Greensboro, will become director of the school of music at Ohio State University, Columbus Jan. 1, 1966.



## JUST PUBLISHED

Adapted from *Chamber Sonatas* by  
GEORGE FRIDERIC HANDEL

Arranged by  
JEAN PASQUET

\$1.50

The *Sonate de Camera* are among Handel's earliest compositions. As the title indicates, they are Chamber Sonatas written for a solo instrument and continuo.

The exact date of their composition is uncertain, but they were first published in 1724.

The slow movements of these Sonatas have been arranged for the organ in the form of Trios; the Solo instrument part is played by the right hand, the Bass part by the pedals, while the left hand plays a realization of the Continuo. Their simple beauty makes them ideal Preludes for the Church Service, and equally suitable for recital.

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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.

### Holiday Commercial

We have used the giving season as the basis of several editorials in the past, from rather serious ones to the highly tongue-in-the-cheek. This time we want to write a kind of advertisement:

Choirs and music committees frequently show their appreciation to organists and choir directors by giving them gifts at the holiday season. We still have treasures which past choirs have given us, from fine music dictionaries to folding travel robes. We can remember vividly the hints which were thrown out in an effort to discover just what we might most appreciate.

Just in case our organist-director readers are put on that spot, we suggest showing them this page. The best gifts are those which not only "keep on giving," as the saying goes, but which offer something in return, too. There are two forthcoming AGO conventions which would furnish any church musician with stimulation and inspiration he can take right back to his choirs and his church.

Especially for not too distant areas, the midwinter conclave in Charlotte would be a perfect Christmas gift for a group of choir members and friends to give their organist. Restore some color to a season-wearied face, a sparkle to a tired eye and a bounce to the pedal board.

A gift toward that indispensable national convention in Atlanta next summer is our suggestion for a suitable stocking-toe gift of organists in more distant climes — a kind of "gift certificate", shall we say, redeemable in the coin of the AGO realm.

No other gift will do so much for an organist, will give him more courage to face the Lenten season, will provide him with more ideas and memories to help him in his professional growth.

Like most commercials, this one has run too long!

### Fruit Salad

Many of our readers will recall the very first version of canned fruit salad. We even remember making something of a game of eating it, going so far

as eating it blindfolded. Those little cubes of pear tasted exactly like the slivers of peach and the white grapes tasted exactly like the red half-cherries. Even the wedges of pineapple had no individuality of their own but shared a common denominator of flavor. What a difference modern canners achieve!

Most organists these days package their recital programs without that sort of confusion of styles. But time was when even leading organists filled out their Purcell and Couperin to sound remarkably like their Rheinberger and Guilmant. This was further, shall we say, enhanced by organs made up largely of eight-foot stops which gave a fat, warm, often murky sound, discovering a remarkable kinship in sound between every variety of music except perhaps the pretty tunes with unobtrusive accompaniments.

Our favorite contemporary organists, by use of well-thought-out articulation and meticulous registration on a clear-voiced organ, make subtle and precise differences between music of different eras and different countries, imbuing each with special qualities and individualities and letting each speak in its own tongue.

This individualizing of musical styles has to a considerable extent replaced personal individualization and has seemed to us to make organ recitals much more consistently interesting than they were a generation ago.

Of course a great performer always lends a bit of his own aura to a recital. Maybe that's like the basic syrup which holds together that vastly improved fruit salad: it adds something useful and desirable without at all destroying the essence of the materials it combines.

With so many fine young players, these should be salad days for organ recitals. Let's try to enlist more gourmets to share our salad.

### Handicaps

One of our area friends who is making a valuable contribution as a teacher and a player makes a point of collecting stories about people, and especially organists, who have triumphed over great physical handicaps to become good and even great players.

Blind organists have, since an early period, achieved high places in our culture. A group of them has made the Institute for the Blind in Paris a celebrated training school for organists — Vierne, Marchal, Langlais, Litaize; Helmut Walcha is another celebrated sightless organist.

Among our organist friends are one with a missing finger, another with a missing leg, and several with almost as severe handicaps. All of us can relate personal instances of organists who have bravely stuck their posts after illness and misfortune struck, who were just too plucky to give in or to admit defeat.

We think organists on the whole are a courageous breed. Many without physical handicaps often face more than their share of obstacles, discouragements and frustrations. But like the old harmonium in our old church basement, most of them keep right on pumping along.

### GEORGE RICO IS HONORED FOR COMMUNITY SERVICE

George Rico, director of music at the First Congregational Church of Chicago, was honored Oct. 19 with a citation for distinguished service to the community by the Immigrants Service League at the awards dinner at the Drake Hotel.

A reception of recognition in Pilgrim Hall of the church followed the annual William Lester memorial concert Oct. 24. The Rico family long has been active in community and civic affairs and have been leaders especially among the Spanish speaking people.

## Letters to the Editor

Letter from Washington  
Washington Cathedral, Washington, D. C.  
Nov. 6 —

To the Editor:

In his criticism of THE DIAPASON (November issue, page 11) Mr. Harry Wilkinson does not remind us that 99% of the AGO news, reports, and other organizational information most Guild members get — not to mention notices of new organs, appointments, etc. — come to them via this journal. The amount of editorial opinion expressed on controversial issues is negligible. I wish there were more, whether or not I agree with it.

The AGO Quarterly is a publication of merit, but from the outset its production has symbolized to me the failure of the Guild to get on with more important publications concerning the meaning of the AGO, its relevance to the development of contemporary church music, the value and content of exams (one of the reasons the exams have been a national farce is that they have never been supported by adequate research and publication), studies in depth of the role of the church musician, the strictly professional aspect of church music in America, current trends in such diverse things as music education and concert going as they are relevant to the church, and a host of other topics.

I suggest, therefore, that The Quarterly be developed in this direction, a direction in which it has already made a noble start, with no attempt to duplicate or supplant the services (such as reviews of books and organ and choral music) of THE DIAPASON.

There is plenty of room and need for both magazines, the one, an official voice of headquarters, specializing in commissioned research and professional information; the other, an independent voice responsible to the national organization, reporting, reviewing, and I hope, needling us a bit.

Yours cordially,

PRESTON ROCKHOLT, FAGO

### ... and Milwaukee

Milwaukee, Wis., Nov. 5, 1965 —  
To the Editor

Such surprises on the editorial page! I meant long ago to acknowledge your comments in the September issue but got involved in many other things.

I certainly hope you received more comments on the "pro" side of that issue. Despite your careful position of neutrality, I suspect you sympathized with the "grassroots reaction." You are performing a most worthwhile function by stimulating discussion about Guild organization.

So long as Alec Wyton remains our national president we are assured that desirable changes will receive every possible consideration. Therefore I was delighted to hear that he may reconsider his decision to retire after two terms. He wrote me in August: "If it seems that I should continue a little longer to implement some of the things I have started, I may let my arm be twisted, but I shall be anxious to see what progress we can make toward getting a double slate for the National Officers next year."

I most definitely would be one of those to twist his arm, and I think that the "Old Guard" should be willing to put up candidates for National Officers and submit these issues to a vote of the membership.

I was delighted to find the Directory of Officers in the September rather than the January issue for this season; it should be useful to many people to have an earlier listing of new officers. Probably it will take a little time for everyone to get used to this change, for mail addressed to the Dean of the Milwaukee Chapter is still coming to me rather than my successor.

THE DIAPASON continues to be informative and enjoyable. The President's Column in October was a fascinating account, Forgotten Servants was a morale booster, and there were many other interesting features. Keep up the good work!

Yours most sincerely,

ALICE LEISMAN

## Some Choral Performances

Among choral performance programs received this month were: Mendelssohn's Elijah, First Presbyterian Church, Oklahoma City, John S. E. Kemp, Wilma Jensen; Fauré Requiem, De Paul University, Chicago, Arthur Becker; Mozart Requiem, Christ Church Cathedral, St. Louis, Ronald Arnatt; Mendelssohn Psalm 8, Brahms Alto Rhapsody, First Presbyterian Church, Burlington, N.C., Robert King; Brahms Requiem, Christ Church, Cincinnati, Gerre Hancock; Bach Cantata 106, Grace Church, Elmira, N.Y., Robert M. Finster; Mozart Missa Brevis in F, Huguenot Memorial Church, Pelham Manor, N.Y., Ruth Branch. Bach Cantatas 17, 136, 76, Louisville Bach Society, Calvary Episcopal Church, Melvin Dickinson. Bach Cantata 140, Distler Psalm 98, Bender Psalm 51 and Pachelbel What God Ordains, Kramer Chapel, Concordia Senior College, Fort Wayne, Ind., Herbert Nuechlerlein and Robert Schuneman.

## Those Were the Days

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

Horace Whitehouse was named city organist of Topeka, Kans.

THE DIAPASON entered its sixth year of publication with an editorial which pointed out that "our readers are receiving at least a dollar's worth for half a dollar a year"

Dr. Minor C. Baldwin announced in his professional advertisement: "Entire time given to Dedicatory Recitals on new organs"

Harold Gleason was appointed organist at Glenwood Mission Inn, Riverside, Cal.

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

H. Frank Bozyan began a series of 10 Bach recitals in Dwight Memorial Chapel, Yale University

The 14th tri-state AGO convention held in Memphis was reported

The war stopped the visits of the Organ Club of London to various interesting organs (what the club still calls "organ crawls")

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

Memorializing the 25th anniversary of Lynnwood Farnam's death, THE DIAPASON published an account of his boyhood by John G. Greene

Harry Dean, famed Halifax organist, conductor of the Halifax Philharmonic Society, director first of the Halifax Conservatory and later of the Maritime Academy of Music, died at the age of 76 after a notable career

Michael Schneider completed his first American tour



## Books

Books of all kinds, as everyone knows, make just about the finest kind of Christmas gifts. The major problem is selecting the right book for the right person.

We can hardly imagine a more welcome gift for most organists than the beautiful *Organs of the World* (Orgeln in aller Welt) compiled by Walter Haacke. It contains more than 100 fine plates of organs in many countries and of many periods. Unfortunately it would have to be ordered from Europe — a "blue book" from the publisher Karl Robert Langewiesche, 624 Königstein, Grünen Weg 6, Germany. The German price is listed as DM7.80, or about \$2 in our money.

Especially good for student gifts are two long-time favorites, the indispensable C. F. Peters music calendar, with some modern touches making it even more attractive than before at \$2.50; and a particularly fascinating issue of the fine Christmas Annual published by Augsburg Publishing House for \$1.50, or cloth-bound at \$3.50.

Your more scholarly organist friends might appreciate a paperback issue of *The Baroque Concerto* by A. J. B. Hutchings (W. W. Norton) which would be worth much more than its modest cost just to consult for program notes.

We can think of several organists who would welcome a gift of Carl Schalk's *The Roots of Hymnody in the Lutheran Church — Missouri Synod* (Concordia) which is easy and interesting reading as well as usefully informative.

A little book, *Music* by E. T. Bryant (Philosophical Library), is a highly serviceable running musical bibliography in which one easily discovers just the right reference book for his use. It makes an excellent desk companion for the average musician or even the "music lover." — FC

## Boston Choral Festival Sets New Record of Excellence

The International Choral Festival celebrating the 150th anniversary of the founding of Boston's Handel and Haydn Society made new music festival history in the month of October.

The remarkable logistic organization — financing, staging, publicizing, housing, feeding — of such an undertaking we hope to have described in some detail in an article in a future issue by the festival's management consultant, Philip J. Webster, vice-president of Newsome and Company.

International Choral Night, co-sponsored by the Harvard Glee Club, the Radcliffe Choral Society and Lincoln Center included university choruses from Brazil, Venezuela, Chile, Japan, Great Britain and Yugoslavia, offering a variety of music from their own countries and then combining under the festival direction of G. Wallace Woodworth.

The Budapest Children's Choir sang a program of Choral Music of the Four Seasons, mostly folk songs from many countries, in its concert Oct. 9, a program several other cities also had the privilege of hearing.

The Christ Church Harmonic Society of New Zealand sang the Verdi Manzoni Requiem Oct. 10.

The festival settled down into a final brilliant week Oct. 24 with the hosting Handel and Haydn Society singing Randall Thompson's Passion according to St. Luke under the direction of Dr. Edward Gilday, its eighth conductor in 150 years.

The Helsinki University Chorus from Finland sang a brilliant program Oct. 25 beginning with early music and concluding with Leevi Madetoja's *De profundis* and an extensive group of Sibelius works honoring that composer's 100th birthday.

Sir Malcolm Sargent conducted the Huddersfield Choral Society in two concerts, Handel's *Israel in Egypt* Oct. 26 and on Oct. 29 the Handel *Zadok the Priest* and a rousing performance of Walton's *Belshazzar's Feast*.

George Lynn conducted the Westminster Choir Oct. 27 in a group of American works by Harris, Ives, Kraft, Moyer, Lynn and Effinger and closed with the Mozart Requiem.

A choral seminar Oct. 28 enlisted guests from various areas of choral music — Arpad Darazs, representing the Kodaly methods; Iva Dee Hiatt, Smith College; Elmer Iseler, Toronto Mendelssohn Choir; Ifor Jones, Bethelhem Bach Choir; Sir Malcolm Sargent and Randall Thompson.

The Toronto Mendelssohn Choir with Mr. Iseler conducting sang one of the most enjoyable programs Oct. 30, with Vaughan Williams' *Serenade to Music* and Lois Marshall's singing on the Poulenc *Gloria* seeming to us especially notable.

The final festival concert was the Bethlehem Bach Choir conducted by Dr. Jones and singing the Bach B minor Mass in an exciting but heavy and highly romanticized performance.

We have no record of such an extensive or expensive festival devoted exclusively to choral music ever having been arranged anywhere else in the world. It certainly set a model which will influence all other festival plans for a long time to come. — FC



### Organ Music

This is hardly a banner month for new organ music but there are some issues of interest. Teachers especially, but service players as well, may welcome volume 2 of *Service Music for the Organ* — in all major and minor keys — (Hinrichsen, available from C. F. Peters). Volume 1 went only as far as the key of E minor; volume 2 goes through B flat major. The able Swiss editing is the same and the same set of old masters of various periods and times is represented by short playable and teachable pieces.

From Flammer comes a set of Five Toccatas by Gordon Young. Three are based on strong, familiar hymns and all make use of figuration styles that are largely in the public domain to make usefully flashy pieces. Sharon Ellery Rogers' *Solera Toccata* is larger and more pretentious and thus probably less adapted to the uses of most organists. Another volume of *Preludes and Offertories* for the organ arranged by Homer Whitford has the same uses and weaknesses as volume 1; it contains transcriptions, excerpts, transpositions and simplifications. All these from Flammer have pipe and Hammond registration.

A volume 2 of *Free Organ Accompaniments to Hymns* (this set for Advent, Christmas and Epiphany) has been issued by Augsburg. The writers are Jan Bender, Knut Nystedt, Gerhard Krapf, Piet Post, Harald Rohlig, David N. Johnson, G. Winston Cassler and Robert Wetzler. Wilbur Held's little *Partita on O Sons and Daughters* will be pleasant to have at Eastertide; it is designed for the organist of limited virtuosity. Barbara Owen has arranged a setting of *Schmücke dich* from Handel; *Deck Thyself with Joy and Gladness* turns out to be playable and attractive.

A single issue from Novello is a sizable *Fantasy on a Theme of Purcell* by Christopher Steel. In a chromatic idiom, it contains some attractive writing.

Nicholas Maw's *Essay for Organ* (Boosey and Hawkes) is a kind of five-movement suite of much ingenuity and considerable difficulty in a contemporary idiom too complex to grasp without a hearing; we shall hope for that hearing. Arthur Milner's *Solemn Prelude* is more approachable and may spark some interest as a service piece. We are amazed to see a new transcription of the *Meditation* from Massenet's *Thais* included in a stack of new music; Harry Dexter is the arranger.

A *Prière* by François Morel comes from BMI Canada; it reflects the harmonic style of several French organ composers.

A Christmas processional, *Entrée pour Noël* by Normand A. Pepin, comes from J. Fischer. It is a pleasant sound in a familiar idiom and introduces several favorite carols; it is long enough to be a useful time-filler, too, at a time when exactly that is often needed.

Harald Rohlig has made another of those flexible chorale concertos for Concordia, this one on *How Lovely Shines the Morning Star*. Many find these very useful. — FC



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- 4' Flüte
- Harmonique...61 Generators
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# Programs of Organ Recitals of the Month

**Simon Preston, London, England** — Trinity Methodist Church, Youngstown, Ohio, Sept. 26, Cathedral Church of St. Paul, Los Angeles, Calif. Oct. 18, Cathedral of St. John the Evangelist, Spokane, Wash. Oct. 24, Alice Millar Chapel, Northwestern University, Evanston, Ill. Oct. 26, Symphony Hall, Boston, Mass. Oct. 31, and elsewhere; programs included the following: Ricercar cromatico post il Credo, Frescobaldi; Prelude and Fugue in D, Buxtehude; Wachtet auf!, Kommst du nun, Jesu, and Prelude and Fugue in E minor (Wedge), Bach; Toccata and Fugue in D minor and major, Reger; Prelude and Fugue on B-A-C-H, Liszt; Voluntary in D minor, Blow; Voluntary in G, Purcell; Preludio al Vespro di Monteverdi, Tippett; Prelude and Fugue on a Theme of Vittoria; Phantasia, Sonata 1, Hindemith; Rhapsody, Op. 17, Howells; Transports de joie (L'Ascension) and Dieu parmi nous La Nativité, Messiaen.

**Helen R. Henshaw, FAGO, Schenectady, N. Y.** — St. James Church, Albany, N. Y. Oct. 17: Voluntary on the 100th Psalm Tune, Purcell; Concerto 10, Handel; Chorale in A minor, Franck; Adagio for Strings, Barber; Bells of St. Anne de Beupre, Russell; Fairest Lord Jesus, Edmundson; Chant de Joie and Chant de Paix, Langlais; Finale, Symphony 1, Vierne.

**Laurence Perry, Missoula, Mont.** — Trinity Lutheran Church, Kalispell, Mont. Oct. 1, Prelude in A minor, Krebs; Dialogue, Recit de Nazard and Capriccio, Clérambault; Passacaglia and Fugue in C minor, Bach; Preludium, Intermezzo, and Theme and Variations, Strategier; Benedictus, Reger; Fantasia on Ein' feste Burg, Karg-Elert.

**Charles Huddleston Heaton, St. Louis, Mo.** — Second Presbyterian Church, Oct. 31: Toccata 6, Muffat; Vom Himmel hoch, Pachelbel; Passacaglia and Fugue in C minor, Bach; Pastorale in E major, Franck; Fantasia in F minor, K608, Mozart; Canon in B minor, Schumann; Variations on a Noël, Dupré.

**Members of the Vancouver Centre** — St. James United Church, Vancouver, B.C. Oct. 23: Chorale in A minor, Franck — John White; Chorale Prelude on Iste Confessor, Peeters; Toccata on Pange Lingua, Bairstow — Gordon Atkinson; Prelude and Fugue in D major, Bach — Alexander Esler.

**Robert Baker, New York City** — Miller Chapel, Princeton Theological Seminary, Princeton, N.J. Nov. 2: Introduction and Passacaglia in D minor, Reger; Voluntary in D major, Boyce; Rhapsody on Breton Melodies, Saint-Saëns; My Heart is Filled with Longing and Jesus Leads Me On, Brahms; Fantasia in G major, Bach; Serene Alleluias, Messiaen; Introduction, Prelude, and Trumpetings, Roberts, Quem pastores laudavere, Walcha; Prelude in D minor, Bloch; The Snow Lay on the Ground, Gehrenbeck; Final, Symphonie 1, Vierne. Same program for Stamford, Conn. Chapter, First Presbyterian Church, Oct. 31.

**Lester Groom, Baldwin, Kansas** — First Methodist Church, Oct. 16: All Bach: Prelude and Fugue in D major, Now Praise We Christ, the Holy One, In Thee is Gladness, Sonatina: God's time is Best, Fugue in C minor, Prelude in E flat major, These are the Holy Ten Commandments, We Believe in One God, Our Father, Who art in Heaven, Fugue in E flat major, Before Thy Throne I Now Appear.

**Mildred L. Hendrix, Durham, N.C.** — Duke University Chapel, Oct. 17: We believe in One True God (two settings), Bach; O Ye Poor Sinners, A Little Lamb Bears the Guilt, O Woe and Grief, Pepping; Theme and Variations on A Mighty Fortress, Kee; Prelude 2, Badings; Prelude and Fugue in E flat, Sânt-Saens.

**Gordon Bush, Kingston, New York** — Trinity Lutheran Church, Oct. 31: Chaconne, Couperin; Introduction & Variations on Psalm 136, Rippen; Allegro, Concerto 2, Bach; Chorale in E major, Franck; Aria, Peeters; Te Deum and Scherzo-Cats, Langlais; Prelude and Fugue in B major, Dupré.

**Virginia Ostrom, Fairfield, Calif.** — Grace Episcopal Church, Oct. 17: Scherzo and Adagio, Modale Suite, Peeters; Fantasia and Fugue in G minor, Bach; Pavanne and Finale, Rhythmic Suite, Elmore; Tallis' canon and Fantasia on Ton-Y-Botel, Purvis.

**Joel Weingartner, Johnson City, N.Y.** — Christ Church, Binghamton, N.Y. Oct. 12: Prelude, Andante, and Finale, Symphony 1, Vierne.

**Carl Weinrich, Princeton, N. J.** — Princeton University Chapel, Oct. 10: Sonata, Op. 86, Persichetti; Variations on a Recitative, Schoenberg; Fantasy on a Hebrew Theme, Cone; Nine Preludes, Milhaud. Woolsey Hall, Yale University, New Haven, Conn. Oct. 18: Sonata 1, Mendelssohn; Variations on a Recitative, Schoenberg; Sonata 1 in D major, C. P. E. Bach; Fugue in E flat, Bach; Noël. Grand Jeu et Duo, Daquin; Nine Preludes, Milhaud.

**James Wyly, Elmhurst, Ill.** — Pullman Methodist Church, Chicago, Ill. Nov. 7: Toccata, Frescobaldi; Tiento 4, Arauxo; Piece for Two Keyboards, Lopez; Prelude and Fugue in E major, Reger; Sleepers, Wake, A Voice is Calling, Deck Thyself, All Glory Be to God on High and Fugue on the Magnificat, Bach; Voluntary, Stanley; Fantasy, Byrd; Voluntary for Double Organ, Blow; Prelude and Fugue in E minor, Reger.

**Margaret Hayward, Oyster Bay, N.Y.** — Christ Church, Oct. 3: Sonatas in C, G, and D major, Scarlatti; Prelude and Fugue in B minor, Bach; Partita on Werde Munter, Pachelbel; There were shepherds abiding in the fields, Joseph's vigil, and Toccata on Ein feste' Burg, Siffer. Betsy Vondrasek, soprano, assisted.

**William D. Peters, Kokomo, Ind.** — Grace Methodist Church, Oct. 17: Ciacona in F minor, Pachelbel; Prelude and Fugue in C major, Bach; Suite for a Musical Clock, Haydn; Sonata 2, Mendelssohn; Partita on From Heaven High, Post; Brother James' Air, Wright; Carillon de Westminster, Vierne.

**Helen Dorsey, Indianapolis, Ind.** — Christ Church Cathedral, Nov. 12: Toccata in G major, Bach; Allegro, Concerto 10, Handel; Theme and Variations, Rheinberger; Praise the Lord with Drums and Cymbals, Karg-Elert; The Cathedral at Night, Marriott; Variations du Concert, Bonnet.

**Mary Patton Love, York, S.C.** — Byrnes Auditorium, Winthrop College, Rock Hill, S.C. Nov. 30: Dorian Toccata and Fugue, Bach; Partita on Jesus, Christus, unser Heiland, Distler; Even Song, LaMontaine; Carillon de Longpont Chateau, Vierne.

**Frank Asper, Salt Lake City, Utah** — Mormon Tabernacle, Oct. 11: The Heavens Declare, Marcello; Sheep May Safely Graze, Prelude and Fugue in E minor (Cathedral), Sleepers, Wake and Jesu, Joy of Man's Desiring, Bach; Cantabile and Chorale in A minor, Franck; French Rondo, Boëllman, Dedication, Asper; Carillon-Sortie, Mulet.

**Jack Ruhl, Ft. Wayne, Ind.** — St. Paul's Episcopal Church, Oakwood, Ohio, Nov. 1: Canzona, A. Gabrieli; From God Shall Naught Divide Me and Prelude and Fugue in G major, Bach; Adagio and Theme, Veni Creator, Durullé; Festival Prelude on A Mighty Fortress, Bender; Clair de Lune, Vierne; Trio, Triptyque, Langlais; More Love to Thee, O Christ, Goode; Force et Agilité des Corps Glorieux, Messiaen; Dearest Lord Jesus, Schroeder; Finale, Symphony 6, Widor. For McCormick Theological Seminary, Chicago, Organ Dedication, Oct. 18: Same program substituting Sonata 1, Bach, for Durullé.

**Mary Fenwick, Chalfont, Pa.** — West Side Presbyterian Church, Ridgewood, N. J. Oct. 17: Trumpet Voluntary, Purcell-Dickinson; Jesu, Joy of Man's Desiring, Bach-Biggs; The Fifers, Dandrieu; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; From Heaven Above, Walcha; Chorale and Variations, Durullé; Rhythmic Trumpet, Bing-ham; Pageant, Sowerby.

**Paul Emch, Minneapolis, Minn.** — Cathedral of St. Mark, Oct. 17: Rigaudon, Campra; Trumpet in Dialogue, Clérambault; Flute Tune, Arne; We All Believe in One God, Jesu Joy of Man's Desiring and Prelude and Fugue in G, Bach; Folk Tune, Whitlock; Rhosymedre, Vaughan Williams; Allegro Vivace, Symphony 1, Vierne.

**Charles Schilling, Stockton, Calif.** — University of the Pacific, Nov. 16: Messe Solennelle, Couperin; Prelude and Fugue in E minor (Wedge), Bach; Prelude and Fugue in G minor, Brahms; Le Verbe and Les Enfants de Dieu, Messiaen; Procession, Mulet.

**Robert Lodine, FAGO, Chicago** — St. Chrysostom's Church, Oct. 31: Fantasia in F minor, K. 608, Mozart; Sonata 5, Bach; Symphony 2, Vierne; Postlude for the Office of Complines and Two Dances to Agni Vavishita, Alain; Chant Héroïque, Langlais.

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# Programs of Organ Recitals of the Month

Allan Birney, New Haven, Conn. — First Congregational Church, Collinsville, Conn. Oct. 31: Prelude in E flat, Bach; Toccata per l'Elevatione, Frescobaldi; Sonatas in C, G, and D major, Scarlatti; By the Waters of Babylon, Rejoice Beloved Christians, Come, Savior of the Gentiles and Fugue on Meine Seele erhebt den Herren, Bach; Canon in B minor, Schumann; Variations on a theme of Jannequin, Alain; Andante, K616, Mozart; Fugue in E flat, Bach.

Kenneth Meek, Montreal, Que. — Westmount Church, Oct. 30; Agincourt Song. Anonymous; In Nomine, Taverner; Veni Creator, Byrd; In woods so wilde, Gibbons; Trumpet Voluntary, Purcell; Toccata, Walond; Nun freut euch, Erbarm' dich mein, In dulci jubilo. Pastoral, and Passacaglia, Bach; I am black but comely, Dupré; Chorale in A minor, Franck; Ballade en mode Phrygien, Alain; Toccata on O Filii et Filiae, Farnam.

G. Leland Ralph, Sacramento, Calif. — Calvary Baptist Church, Oct. 24: Praise the Lord with Drums and Cymbals, Karg-Elert; Sicilienne, Paradis; Trumpet Dialogue, Clérambault; Toccata for Flutes, Stanley; Prelude, Fugue and Chaconne, Buxtehude; Come, Savior of the Gentiles, Bach; Autumn Song, Elmore; Flight of the Bumblebee, Rimsky-Korsakov; The Swan, Saint-Saëns; Fanfare, Lemmens; Improvisation.

Roger Hauenstein, Kingsville, Tex. — First Presbyterian Church, Oct. 17: Voluntary on the 100th Psalm Tune, Purcell; Nun komm, Jesu, meine Zuversicht, Kommst du nun, and Sonata 2, Bach; Fantasie in F (K. 594), Mozart; Flute Tune, Arne; Prelude and Fugue on B-A-C-H, Liszt; Variations on Wondrous Love, Barber; Toccata, Sowerby.

Clarence E. Whiteman, AAGO, Petersburg, Va. — Virginia State College Auditorium, Oct. 19: Suite Gothique, Boëllman; Chorale in A minor, Franck.

Harold C. O'Daniels, Binghamton, New York — Christ Church, Oct. 26: Prelude in G major, Purcell; Siciliano, Largo, Bach-Barnes; Cathedral Prelude, Clokey.

Wallace Dunn, Austin, Tex. — University of Texas Faculty Recital, Oct. 15: Passacaglia and Fugue in C minor, Bach; L'Ascension, Messiaen; Symphonie-Passion, Dupré.

Mildred Andrews, Norman, Okla. — St. Alban's Episcopal Church, Westwood Hills, Calif. Nov. 13: Concerto in B minor, Walther; Sonata, Arne; Prelude and Fugue in D major, Bach; Chromatic Study on Bach, Piston; Sonatina for Organ, Archer; Prelude and Fugue in G minor, Dupré; Offertoire for the Feast of All Saints, and The Angel with the Trumpet, Charpentier. Same program Oct. 15, Epworth-Euclid Methodist Church, Cleveland, Ohio.

Andrea Toth, Tacoma Park, Md. — For Chicago Club of Women Organists, Alice Millar Chapel, Northwestern University, Evanston, Ill. Nov. 8: Prelude and Fugue in G minor, Dupré; Ach bleib bei uns, Meine Seele erhebt den Herrn, Kyrie, Gott, Heiliger Geist, Dies sind die heil'gen zehn Gebot' and Fugue in E flat major, Bach; Fantasie in F, K594, Mozart; Communion from L'-Epiphanie, Tournemire; Prelude on A-L-A-I-N, and Toccata, Durufflé.

Raymond H. Ocock, New Wilmington, Pa. — Carnegie Music Hall, Pittsburgh, Pa. Oct. 24: Symphony from Solomon, Handel; Two Preludes on Welsh Folk-Songs, Vaughan Williams; Passacaglia and Fugue in C minor, Bach; Litany for the Feast of All Souls, Schubert-Dickinson; Chorale in E major, Franck; Canon and Fugue, Riegger, Even Song, LaMontaine; Dieu Parmi Nous, Messiaen.

Ralph Kneecream, New York City — St. Paul's Chapel, Columbia University, Oct. 13: Te Deum, Langlais; Récit de Tierce en Taille, de Grigny; Lyric Rhapsody, Wright; Prelude and Fugue in D major, Bach; Cantabile, Franck; Carillon-Sortie, Mulet, Nov. 3: Sonata 1, Hindemith; Melodia, Reger; Sonata 1, Bach; Toccata, Monnikendam.

Gladys Day, Fort Worth, Tex. — Faculty Recital, Southwestern Baptist Theological Seminary, Oct. 26: Prelude and Fugue in A minor, Before Thy Throne I Come, and Passacaglia and Fugue in C minor, Bach; Koraal and Adagio, Suite Modale, Peeters; Wondrous Love Variations, Barber; Celestial Banquet and Outburst of Joy, Messiaen.

George Wilson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, Ind. Nov. 26: Fantasie and Fugue on Ad Nos, Liszt.

Robert Anderson, Dallas, Tex. — Dedicatory Recital, Caruth Auditorium, University of Texas, Oct. 15 and 17: Toccata and Fugue in D minor, Wachtel auf, Liebster Jesu, wir sind hier, and Kommst Du nun, Jesu, vom Himmel herunter, Bach; Veni Creator, Grigny; Fugue in A flat minor, Brahms; Laudation, Dello Joio; Prière, Franck; Preludio, Deuxième Symphonie, Dupré; Scherzo, Durufflé; Fantasie in F minor, K. 608 Mozart. First Baptist Church, Pineville, La. Oct. 26: Toccata and Fugue in D minor, Wachtel auf, Liebster Jesu, wir sind hier and Kommst du nun, Bach; Veni Creator, Grigny; Fugue in A flat minor, Brahms; Scherzo, Durufflé; Cantic of Praise, Anderson; Laudation, Dello, Joio; Prière, Franck; Fantasie in F minor, Mozart.

Robert Wilson Hays, Manhattan, Kans. — Kansas State University Chapel, Oct. 24: From Heaven High I Come, Powell; Pastoral on the Morning Star, Pinkham; Arietta, Binkerd; Meditation, Kay; Variations on Welsyn, Gore; Prelude for Yom Kippur, Berlinski; Little Fugue on B-A-C-H, Coke-Jephcott; Hymn to the Moon, Purvis; Prelude on Meditation, Sowerby; Toccata on Leonie, Bingham.

David Pizzarro, Mt. Vernon, N.Y. — Church of St. Mary the Virgin, New York City, Oct. 27: Voluntary in G major, Walond; Fantasie and Fugue in C minor, Wachtel auf, Schmücke dich, and Jesu bleibet, Bach; Concerto 2, Handel; Metamorphoses 3, Van Slyck; Vêpres du Commun de la Saint Vierge, Dupré. Le Tombeau de Titelouze.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral, Buffalo, Oct. 22: Cantabile, Franck; Flute Solo, Arne; Fantasie in A, Franck. Nov. 5: Prelude, Fugue and Variation, Franck; Marche Religieuse, Guilmant; Pastoral, Franck.

Ernest White, Indianapolis, Ind. — Christ Church Cathedral, Nov. 5: Six Chorale Preludes, Brahms; Prelude and Fugue in B minor, Willan.

Roy Brunner, Buffalo, N.Y. — St. Paul's Cathedral, Nov. 12: Prelude and Fugue in G minor, Brahms; Chorale, Honneger; Prelude and Fugue in G major, Bach.

Flor Peeters, Mechelen, Belgium — Church of the Blessed Sacrament, Hollywood, Calif. Nov. 1: Prelude and Fugue in D, Van den Kerckhoven; Whither shall I Fly, Sleepers Awake, My Soul doth Magnify the Lord, Comest Thou, Jesus down from Heaven and Prelude and Fugue in E flat major, Bach; Open now Thy Gates of Beauty, Manz; L'Orgue Mystique, Tournemire (Excerpts); Fantasy and Fugue, Sinfonia, Op. 48, Peeters. Our Savior's Lutheran Church, Milwaukee, Wis. Oct. 17: Toccata and Fugue in F major, Buxtehude; Six Schübler Chorale Preludes, and Prelude and Fugue in A minor, Bach; Domenica infra Octavam Ascensionis, Tournemire; Variations and Finale on an Old Flemish Song, Peeters. Same program at Immanuel Lutheran Church, San Jose, Calif. Oct. 29 and La Jolla Presbyterian Nov. 3.

Charles Krigbaum, Hamden, Conn. — First Congregational Church, Collinsville, Conn. Oct. 10: Prelude and Fugue in E major, Lübeck; Chaconne in G minor, L. Couperin; Tierce en Taille, F. Couperin; Basse et Dessus de Trompette, Clérambault; Récit from Livre d'Orgue, du Mage; Partita on Von Gott will ich nicht lassen, Hessenberg; Nun komm der Heiland, In dir ist Freude, Liebster Jesu, wir sind hier, Herr Jesu Christ, dich zu uns wend' and Prelude and Fugue in A minor, Bach.

Willard D. Wash, Monroe, Mich. — St. Paul's Methodist Church, Oct. 17: Chaconne, Couperin; Flute Solo, Arne; Duke of Denmark's March, Clarke; Air from Suite in D, Vater Unser im Himmelreich and Prelude and Fugue in G major, Bach; Andante, Sonata 4, Mendelssohn; Blessed Are Ye Faithful Souls and My Heart is Filled with Longing, Brahms; Finale, Symphony 1, Vienne.

Gary L. Smith, Mountain View, Calif. — St. Timothy's Episcopal Church, Dec. 5: Prelude, Fugue and Chaconne in C major, In Dulci Jubilo, O Thou of God the Father and Chaconne in E minor, Buxtehude; Prelude and Fugue in C major, Schübler Chorale, Sonata 6 and Fantasie and Fugue in G minor, Bach.

Martha Elmore, Ft. Wayne, Ind. — Junior Recital, Ft. Wayne Bible College, Oct. 23: Fantasie in G major, Bach; Amazing Grace, Frank; Partita on Jesu, meine Freude, Walther; Cortège and Scherzetto, Vienne; Gothique Suite, Boëllman.

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# Programs of Organ Recitals of the Month

Raymond Daveluy, Montreal, Quebec — Our Lady of Sorrows Church, Toronto, Ont., Can. Oct. 25: Toccata 3 and 6, Capriccio 3, Froberger; Von Gott will ich nicht lassen, Schmücke dich and Passacaglia and Fugue in C minor, Bach; Sonata 6, Mendelssohn; Five Chorale Preludes, Brahms; Two Improvisations.  
Hill Auditorium, U. of Mich. Sept. 21: Canto Llano de la Inmaculada Concepcion, de Arauxo; Toccata 3 and Capriccio 3, Froberger; Schmücke dich, and Passacaglia and Fugue in C minor, Bach; Excerpts from Livre d'orgue 1, Marchand; Third Sonata in G, and Improvisation, Daveluy.

Charles T. Taylor, Margate, N. J. — St. Andrew's-by-the-Sea Lutheran Church, Atlantic City, N. J. Oct. 17: My Young Life hath an End, Sweelinck; Ricercare, Frescobaldi; Toccata and Fugue in F major, Buxtehude; Chromatic Fugue, Pachelbel; Trumpet Tune, Purcell; Prelude in D major, J. K. F. Fischer; Benedictus, Couperin; Blessed Jesus, We Are Here and Toccata in C major, Bach. Elaine Haggas, soprano, assisted.

Douglas Breitmayer, St. Louis, Mo. — Bellefontaine Methodist Church, Nov. 7: Chaconne, Couperin; Trumpet Voluntary in D, Stanley; Partita on Was Gott tut, Pachelbel; Ein' feste Burg, O Haupt voll Blut und Wunden, and Fugue in E flat, Bach; Primavera, Bingham; Chant de Paix, Langlais; Chorale in A minor, Franck.

Robert Triplett, Mt. Vernon, Iowa — Faculty Recital, Cornell College, Nov. 9: Dialogue sur les Grands Jeux, Clérambault; Trio Sonata 4, Bach; Fantasia in F minor, Mozart; Cantilène, Langlais; Partita über Lobe den Herren, Ahrens; Arabesque sur les flutes, Langlais; The World awaiting the Savior, Dupré.

John Tuttle, Philadelphia, Pa. — St. Thomas Church, New York City, Nov. 28: Prelude and Fugue in A minor and Come, Saviour of the Gentiles, Bach; Final, Symphony 6, Vienne; Prelude, Adagio and Choral Variations on Veni Creator, Durulfé.

Benjamin Hadley, Chicago — Elmhurst College Chapel, Oct. 18: Sonatas 1, 2, and 3, Hindemith; Fantasy in G major and Prelude and Fugue in A minor, Bach.

Clyde Holloway, Bloomington, Ind. — For Canton, Ohio Chapter, Christ United Presbyterian Church, Oct. 19: Prelude and Fugue in F, Lübeck; Liebster Jesu, wir sind hier, Nun freut euch, lieben Christen g'mein, and Fantasia and Fugue in G minor, Bach; Variations on a Recitative, Schoenberg; Canons in B minor and B major, Schuman; Sonata on Psalm 94, Reubke.

Bruce Bengtson, Elizabeth, N.J. — St. Thomas Church, New York City, Dec. 19: Kyrie, Three verses, Bach; Tiento lleno, Cabanilles; Introduction, Passacaglia and Fugue, Wright; Scherzo in E major, Gigout; Carol, Whitlock; The World Awaiting the Saviour, Symphonie-Passion, Dupré. St. Paul's Chapel, Columbia University, New York City, Oct. 27: Introduction and Toccata, Walond; Benedictus, Couperin; Ein' feste Burg, Buxtehude; Prelude and Fugue in G major, Bach; Prelude and Sicilienne, Suite, Opus 5, Durulfé; Te Deum, Langlais.

John Thomas, Stevens Point, Wis. — For Wisconsin River Chapter, St. Paul's Evangelical Church, Wausau, Wis. Oct. 24: Toccata, Adagio and Fugue, Bach; Prelude, Fugue and Variation, Franck; Prelude, Fugue and Chaconne, Buxtehude; Voluntary 5 in D major, Stanley; Elegie, and Holy God, We Praise Thy Name, Peeters; Trumpet Dialogue, Clérambault; The Celestial Banquet, Messiaen; Tu es Petra, Mulet.

Leslie Peart, Corpus Christi, Tex. — First Methodist Church, Aug. 25: Fanfares, Purcell; Water Music Suite, Handel; Prelude, The Setting Sun, Simonds; The Hen, Rameau; The Quail, Haydn; The Cuckoo and The Nightingale, Handel; Berceuse, Bonnet; Fantasy on Nursery Tunes, Elmore; Rondo for the Flute Stop, Rinck; Rondo in G, Bull; Pavanne, Elmore; Fugue in D major, Bach.

Vernon Wolcott, Bowling Green, Ohio — Faculty Recital, Bowling Green State University, Oct. 3: Prelude and Fugue in D major, Buxtehude; Fantasia in A, Franck; Sonata, Op. 86, Persichetti; Sonata 2, and Toccata, Adagio and Fugue, Bach.

Alayne Abbey, Binghamton, N.Y. — Christ Church, Nov. 9: Prelude in G major, Finale, Sonata 6, Sonata 2, Mendelssohn.

Heinrich Fleischer, Minneapolis, Minn. — St. Paul's Episcopal Church, Duluth, Minn. Oct. 25: Prelude and Fugue in E minor, Bruhns; Chaconne in F minor, Pachelbel; Soul, Adorn Thyself and Prelude and Fugue in A minor, Bach; Prelude and Fugue in B minor, Reger; Giocoso and Allegro sostenuto, Goossen; Chorale in A minor, Franck.

John Upham, New York City. — St. Paul's Chapel, Trinity Parish, Nov. 3: All Bach: Concerto in C major, Herr Jesu Christ, dich zu uns wend', In dich hab' ich gehoffet, Herr, and Prelude and Fugue in G minor, Nov. 10: Suite du premier ton, du Mage; Miniature and Dialogue sur les mixtures, Langlais. Nov. 17: Fantasia, Bull; Concerto 3 in G minor, Handel; Canon and Fugue, Riegger; Sonata, Op. 92, Krenck. Nov. 24: Prelude and Fugue in G major, Bruhns; Sonate d'Intavolatura, part 1, Zipoli; Chromatic Study on B-A-C-H, Piston; Prelude and Fugue in E flat major, Saint-Saëns.

Youngstown, Ohio, Chapter Members — First Christian Church, Oct. 25: Five Fugues on the Magnificat, Pachelbel — Robert E. Hopkins; Chorale Prelude on Divinum Mysterium, Blackburn — Gary Richards; Christmas Meditation, Sonata of Prayer and Praise, Bingham — Ray Ocock; Ein' feste Burg, C. Kee — Mrs. Raymond E. Knuth; Greensleeves, Purvis, Wright — William J. Catherwood; Noel, Mulet — John Drotleff.

Glenn H. Freiner, Belleville, Ill. — Highland Evangelical United Brethren Church of Christ, Highland, Ill. Oct. 24: Homage to Perotin, Roberts; Voluntary in D, Boyce; Two Sinfonias, Bach; Prelude and Fugue in G minor, Buxtehude; Fanfare-Improvisation on Azmon, Wyton; Eight Inventions for Organ, Monnikendam.

Ann Labounsky, New Hyde Park, N.Y. — St. Thomas Church, New York City, Dec. 12: Prelude and Fugue in C major (9/8), Sleepers, Wake and All Glory Be to God on High, Bach; Noël 1 in D minor, Daquin; Prière, Franck; Litanies, Alain.

William Thaanum, Buffalo, N. Y. — St. Paul's Cathedral, Buffalo, Oct. 22: Kyrie (Three settings), Bach; Pastorale, Milhaud; Agnus Dei, Bingham; Fanfare, Castelnuovo-Tedesco.

Ray Ferguson, Detroit, Mich. — Green Ridge Presbyterian Church, Northeastern Pennsylvania Chapter 50th Anniversary Recital, Oct. 27: Prelude and Fugue in E minor, Bruhns; Where Shall I Thither Flee, From Heaven Above to Earth I Come, When in the Hour of Utmost Need, We Will Believe in One True God, and Prelude and Fugue in G major, Bach; Benedictus, Dialogue sur les Grands jeux and Offertoire sur les Grands jeux, F. Couperin; Song of Peace and Epilogue, Langlais; Prelude and Fugue in G minor and Variations on a Noël, Dupré. Same French music for Wayne State University, Community Arts Auditorium, Oct. 13.

George Becker, Coventry, Conn. — Dedicatory Recital, First Congregational Church, Collinsville, Conn. Sept. 12: Prelude and Fugue in C major and Jesu, Joy of Man's Desiring, Bach; Partita, Was Gott tut, das ist wohlgetan, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Præcludium and Echo Fantasia, Sweelinck; Seven Pieces in G major, Franck; Chorale Prelude on Old 100th and Fantasia on St. Anne, Davison.

Organ Master Class Winners, La Jolla, Cal. — Mission of San Luis Rey, Oceanside Nov.: 14: Toccata and Fugue in D minor, Bach, Movement 5, Symphony 5, Widor; Lied to the Ocean, Peeters — Nicolas Reveles. Fugue in G (Jig) Bach, Scherzo in E, Gigout; Litanies, Alain — Roy Hoskin. The Mission Choristers assisted.

James Moeser, Ann Arbor, Mich. — Hill Auditorium, U. of Mich. Sept. 21: Sonata 1, Hindemith; Schmücke dich and O Gott, du frommer Gott, Brahms; Prelude and Fugue in E minor, BWV 548, Bach; Fantasia in F minor, K. 594; Fantasia on Wachet auf, Reger.

Betty Jane Stone, Ware Shoals, S.C. — Byrnes Auditorium, Winthrop College, Rock Hill, S.C. Nov. 30: Chaconne, Couperin; Prelude and Fugue in B minor, Bach; Sonata 3, Mendelssohn; Te Deum, Langlais.

James Edward Reyes, New York City — St. Paul's Chapel, Columbia University, Nov. 24: All Bach: Fantasia and Fugue in G minor, Schmücke dich, Sonata 5, and Passacaglia and Fugue in C minor.

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# Programs of Organ Recitals of the Month

Alec Wyton, New York City — Central Congregational Church, Newtonville, Mass. Dedicatory Recital, Nov. 23: Prelude and Fugue in G minor, Buxtehude; Maria zart von edler Art, Schlick; Prelude, Symphony 1, Vierne; Suite, In Praise of Merbecke, Wyton; Partita, Mathias; Variations on Wondrous Love, Barber; Wacht auf, Kommst du nun, and Passacaglia and Fugue in C minor, Bach.

George Decker, New York City — St. Thomas Church, Dec. 26: Prelude, Symphony 1, Vierne; How Brightly Shines the Morning Star, Pachelbel, Buxtehude and Bach; Variations on Joseph est bien Marié, Balbastre; Prelude and Fugue in A major, Bach; Variation on a Noël, Dupré. Nov. 7: Toccata and Fugue in F major, Buxtehude; Variations on My Young Life Hath an End, Sweelinck; Toccata, Adagio and Fugue in C major, Bach; Divertissement, Vierne; Fugue on Psalm 94, Reubke.

Lois Pardue, New York City — First Methodist Church, Red Bank, N.J. Nov. 8: Prelude and Fugue in G minor, Buxtehude; Noël Grand Jeu et Duo, Noël en trio at en Dialogue, Daquin; Three Magnificat Fugues, Pachelbel; Fantasie and Fugue in G minor, Bach; Sonata 2, Hindemith; Variations on a Theme of Clement Jannequin, Alain; Air with Variations, Sowerby; Promenade, Air and Toccata, Haines.

John Huston, New York City — Second Presbyterian Church, St. Louis, Mo. Nov. 14: Larghetto and Allegro, Concerto in F major (Cuckoo and Nightingale), Handel; Suite in D major, Stanley; Prelude and Fugue in G major, Bach; Chorale, Maleingreau; Pièce Héroïque, Franck; Divertimento, Cundick; Comes Autumn Time, Sowerby.

C. Griffith Bratt, Boise, Idaho — St. Michael's Cathedral, Oct. 17: All Bach: Dorian Toccata and Fugue in D minor, Partita on Sei gegrüsst, Fantasie in C major, Six Schübler Chorales, Fugue in G major (Gigue).

Henry Glass, Jr., St. Louis, Mo. — Christ Church Cathedral, Dec. 24: Noëls 6 and 10, Daquin; Toccata, Adagio and Fugue, Bach; Paraphrase on the Office of Epiphany, Tournemire; Variations on a Noël, Dupré.

Donald McDonald, New York City — Goodrich Chapel, Albion College, Albion, Mich. Nov. 8: Voluntary in D major, Boyce; Chaconne in F minor, Pachelbel; Was Gott tut, Kellner; Toccata, Adagio and Fugue, Bach; Prelude and Fugue in B major, Dupré; Scherzo and Suite, Op. 5, Duruflé.

Billy Nalle, New York City, N.Y. — White Plains High School Auditorium, Dec. 3: From This Moment On, Porter; More Than You Know, Youmans; It's Only a Paper Moon, Arlen; I Dream Too Much, Kern; Fascinating Rhythm, Gershwin; Cabin in the Sky, Duke; Tiptoe Through the Tulips, Burke; Bess, You Is My Woman Now, Gershwin; Tom, Tom, the Piper's Son, Nalle; The Best is Yet to Come, Coleman; Love and Marriage, Van Heusen; Serenade in Blue, Warren; Arturo Ricardo, Nalle; People, Styne; I've Got the World on a String, Arlen.

Monmouth County AGO Chapter members — St. Luke's Methodist, Long Branch, N.J. Dec. 6: Prelude and Fugue in G major, Bach, Dr. Dan Yaffa; Prelude and Fugue in E minor, Bach, Linda Shadel; Musical Clocks, Haydn, Dr. Yaffa; Sonata 3, Mendelssohn, Miss Shadel; Chorale and Fugue, Honegger and Four Casual Brevités, Leach, Dr. Yaffa; Aria, Peeters and Carillon, Vierne, Miss Shadel; Symphony 5, Widor, Dr. Yaffa.

Nancy Walker, Washington, D.C. — Unitarian Church, Arlington, Va. Oct. 24: Psalm 19, Marcello; Partita, Nun lasst uns Gott dem Herren, Lübeck; Prelude and Fugue in G major, Bach; O wie selig seid ihr doch, ihr Frommen and Herzlich tut mich verlangen, Brahms; Rhosymedre, Vaughan Williams; Sonata of Prayer and Praise, Bingham.

Larry Cook, West Point, N.Y. — First Congregational Church, Waterbury, Conn. Nov. 10: Prelude and Fugue in G major, Bach; All My Heart is Fixed on Thee, Krebs; Aria with Variations, Martini; Come, God Creator, Holy Ghost, Pepping.

William Ness, Des Moines, Iowa — Central Presbyterian Church, Oct. 24: Voluntary in E minor, Stanley; Sonata 1, My Heart is Filled with Longing and Toccata in F major, Bach; Neuf Preludes, Milhaud; Sicilienne, Duruflé; Thou Art the Rock, Mulet.

John Weaver, New York City — Bethlehem Lutheran Church, Youngstown, Ohio, Oct. 29: Concerto in F major, Handel; Flute Solo, Arne; O Sacred Head Now Wounded and Prelude and Fugue in D major, Bach; Divertissement, Vierne; Dialogue for the Mixtures and Cantilène, Langlais; Fantasie and Fugue on Ad Nos, Liszt.

Emma Lou Diemer, Falls Church, Va. — Dedicatory Recital, Lutheran Church of the Reformation, Oct. 24: Chorale in A minor; Franck; Lord Jesus Christ, With Us Abide, From Heaven Above, to Earth I Come, If Thou But Suffer God to Guide Thee, and All Praise to God, Who Reigns Above, Walcha; Toccata, Villancico and Fugue, Ginastera; Psalm 19, Marcello; My Spirit Be Joyful, Bach; Entrata Festiva, Peeters; Toccata and Fugue in D minor, Bach; My Heart is Longing (two settings), Brahms; Toccata, Diemer. A brass ensemble assisted on the Bach and Peeters.

Fenner Douglass, Oberlin, Ohio — Salem College, Winston-Salem, N.C. Oct. 26: Ricercar arioso, Gabrieli; Pastorale, Zipoli; Chaconne in F minor, Pachelbel; Fauxbourdons on dialogue, Anon. Spanish; Three verses on Pange Lingue, Grigny; Sonata 1 and Toccata in F major, Bach; Chorale in B minor, Franck; Communion and Sortie, Pentecost Mass, Messiaen.

Mary Camm Adams, Alexandria, Va. — Universalist National Memorial Church, Washington, D.C. Oct. 10: Fantasie in C major, Bach; Chaconne in E minor, Buxtehude; Variations on O Saving Victim, Weegenhuise; Scherzo, Symphony 4, Widor; Toccata and Adagio, Bach; Prelude and Fugue in G major, Mendelssohn.

Daniel Pinkham, Cambridge, Mass. — MIT Chapel, Boston, Oct. 31: Five Voluntaries, Pinkham; Four Pieces, Zipoli; Little Harmonic Labyrinth, Bach; Letters from St. Paul, Pinkham; Salve Regina and Laudate Dominum, Monteverdi; Premiere Leçon de Tenebres, Couperin. Last three performed with Richard Conrad, Tenor.

William Tinker, Indianapolis, Ind. — First Congregational Church, Kokomo, Ind. Nov. 24: Clavierübung, Part III, Bach.

Joyce Jones, Killeen, Tex. — Trinity University, San Antonio, Sept. 23: Concerto 10, Handel; Jesu, Joy of Man's Desiring, Rejoice, Ye Christians, Sonata 5, and Toccata in F major, Bach; Allegro in G, Beethoven; Fantasia in F, Mozart; Prelude and Fugue on B-A-C-H, Liszt; The Fountain, Delamarter; Donkey Dance, Elmore; Pageant, Sowerby.

Gerhard Krapf, Ames, Iowa — United Lutheran Church, Oct. 24: Wacht auf, Bach; Bergamasca, Frescobaldi; Kyrie, Mass in Mode 2, Raison; Concerto in B minor, Meck-Walther; Voluntary in C major, Stanley; Herzlich tut mich erfreuen and O Gott du frommer Gott, Brahms; Four Short Pieces, Pinkham; Nun danket all, Nun freuet euch, Vom Himmel hoch and Prelude and Fugue in C minor, Bach. Same program Gloria Dei Lutheran Church, Nov. 3, substituting Bach Chorale preludes for Fantasia and Fugue on a Theme by Frescobaldi, Krapf.

Robert Schuneman, Ft. Wayne, Ind. — Redeemer Lutheran Church, Oct. 13: Prelude and Fugue in E minor, Buxtehude; Couplet 5, Gloria, Mass for the Convents, Couperin; Les Cloches, LeBegue; Fantasie and Fugue in C minor, Bach; Prelude in C for Two Keyboards, Anonymous; Master Tallis's Testament, Howells; Four Psalm Preludes, Powell; Sonata in F minor, Mendelssohn.

Max Miller, Newton, Mass. — Gloria Dei Lutheran Church, Iowa City, Iowa, Oct. 6: Prelude and Fugue in E minor, Buxtehude; Ciacona in F, Pachelbel; Sonata in B flat, Seixas; Fantasie and Fugue in G minor, Bach; Canzone, Op. 65, and Fugue in D, Op. 59, Reger; Three Preludes on Old Southern Hymns, Read; Variations on a Recitative, Schoenberg.

Douglas Breitmayer, St. Louis, Mo. — Ethical Society, Oct. 11: Toccata in E minor, and Was Gott tut, das ist wohlgetan, Pachelbel; Prelude in E flat, Kyrie (three verses), and Fugue in E flat, Bach; Gavotte and Bourée, Statham; Variations and Finale on an Old Flemish Song, Peeters.

Berniece Fee Mazingo, Indianapolis, Ind. — First Congregational Church, Kokomo, Ind. Nov. 17: Three Toccatas, Seixas; Partita on Herr Jesu Christ, Walther; Arioso, Sowerby.

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# Programs of Organ Recitals of the Month

Alexander Boggs Ryan, Kalamazoo, Mich. — Kanley Chapel, Western Mich. U. Sept. 27: Naudes, Vierne; Andante sostenuto, Symphony Gothique, Widor; Resurrection, Symphonie-Passion, Dupré.

Gale Enger, Princeton, N.J. — For Harrisburg, Pa. Chapter, Pine Street Presbyterian Church, Oct. 12: Toccata in D minor, Pachelbel; Come, Now, Savior of the Heathen and We Thank Thee, God, Bach; Prelude for Rosh Hoshana, Berliński; Rhythmic Suite, Elmore; Antiphon 3, Dupré; Ascension Suite, Messiaen; Divertissement, Vierne; O God, Thou Faithful God, Karg-Elert; Fantasie and Fugue on B-A-C-H, Liszt. For Flint, Mich. Chapter, St. Paul's Episcopal Church, Oct. 17: Prelude and Fugue in G minor, Buxtehude; Sheep May Safely Graze, Jesu, Joy of Man's Desiring, and We Thank Thee, God, Bach; Rhythmic Suite, Elmore; Greensleeves, Purvis; Pièce Héroïque, Franck; Antiphon 3, Dupré; Divertissement, Vierne; Toccata, Duruflé. With Anson Loose, bass, similar program at First Presbyterian, Lancaster, Pa. Nov. 7.

Robert Zboray, Alexandria, Va. — Church of St. Stephen Martyr, Washington, D.C. Oct. 24: Prelude and Fugue in E major and Partita on Now let us come before Him, Lübeck; Concerto in F major, Albinoni; A Lesson, Selby; Prelude & Fugue in G minor, Mendelssohn; Meditation on O Lord with Wondrous Mystery, Andriessen; Sonata 2, Hindemith.

Phyllis J. Stringham, Waukesha, Wis. — First Presbyterian Church, Oct. 24: Voluntary, Selby; Aria con variazione, Martini; Concert in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Noehren; Le Banquet Celeste, Messiaen; Communion, Tournemire; Toccata, Villancico y Fuga, Ginastera.

William Partridge, Spartanburg, S.C. — Church of the Advent, Oct. 31: Pièce Héroïque, Franck; Six Schübler Chorales, Bach; Jubilee, Sowerby; Adagio molto, Sonata, Dirksen; Final, Symphonie 5, Vierne.

Jean Herman, Binghamton, N.Y. — Christ Church, Nov. 23: Ich ruf zu dir, If Thou but Suffer God to Guide Thee and All men are Mortal, Bach; How do I fare and Nun danket alle Gott, Karg-Elert.

Searle Wright, FAGO, FTCL, New York City — St. Paul's Chapel, Columbia University, Oct. 29: Grand Jeu, du Mage; Fantasie in A minor and A Fancy, Gibbons; Minuet, Bridge; Toccata alla Passacaglia, Searle; Communion, Vierne; Pageant of Autumn, Sowerby. Nov. 10: Diferencias sobre el Canto del Caballero, de Cabezón; Benedictus, Couperin; Prelude and Fugue in B minor, Bach; L'Orgue Mystique, Tournemire.

Byron L. Blackmore, LaCrosse, Wis. — Our Savior's Lutheran Church, Oct. 31: What God Ordains is Always Good, Kellner, Walther and Manz; Chaconne in E minor, Buxtehude; Prelude in C minor (Great), Bach; Gloria, Mass for Parishes, Couperin; Noël, Grand Jeu et Duo, Daquin; Offertoire and Acclamations, Suite Médiévale, Langlais; Deck Thyself and Blessed Are Ye Faithful Souls, Brahms; A Mighty Fortress Is Our God, Copley.

Marilou De Wall Kratzenstein, Houston, Tex. — St. Ambrose Church, Oct. 17: Dialogue, Grigny; Tierce en taille, Offertoire sur les Grands Jeux, Couperin; Whatever God Does Is Well Done, Kellner; A Mighty Fortress, Hanff; Prelude and Fugue in B minor, Bach; My Heart is Filled with Longing (two settings), Brahms; Partita on When My Hour is at Hand, Kropfreiter; Finale Rhapsodique, Langlais.

Gordon M. Betenbaugh, Baltimore, Md. — Govans Presbyterian Church, Sept. 19: All-Bach: I Call to Thee, Our Father Who Art in Heaven, Blessed Jesus at Thy Word, Have Mercy Lord, Hark, A Voice Saith all Are Mortal, O Sacred Head Now Wounded and Before Thy Throne I Now Appear.

Wallace M. Coursen, Jr., FAGO, Glen Ridge, N.J. — St. Paul's Chapel, Columbia University, New York City, Oct. 6: Prelude and Fugue in C minor, Mendelssohn; Wir glauben all' an einen Gott, Bach; Kleine Intraaden, Schroeder; Brother James' Air, Wright; Final, Op. 27, No. 7, Dupré.

Howard Jewell, Binghamton, N.Y. — Christ Church, Oct. 19: Offerte on Vive le Roy, Raison; Tierce en Taille and Basse de Trompette, du Mage; Chorale, Symphonie 2, Vierne.

Richard Bouchett, New York City — Fifth Avenue Presbyterian Church, Nov. 1: Veni Creator, Grigny; Concerto del Sgr. Meck, Walther; Chorale in B minor, Franck; Prelude and Fugue in A minor and When in the Hour of Utmost Need, Bach; Impromptu, Vierne; God Among Us, Messiaen.

George H. Kershner, Reading, Pa. — Albright College Chapel, Dec. 12: In Thee Is Gladness, Come, Saviour of the Gentiles, Sleepers, Awake! and Passacaglia and Fugue in C minor, Bach; Lo, A Rose is Blooming, Brahms; Noël sur les Flutes and Noël Grand Jeu et Duo, Daquin; La Nativité and Song of Peace, Langlais; Prelude and Fugue in G minor, Durpré. Masonic Homes Chapel, Elizabethtown, Pa. Dec. 14: Same Bach Chorale preludes, Toccata and Fugue in D minor, Bach; La Nativité, Langlais; Noël Grand Jeu et Duo, Daquin; Noël Provencal, Bedell; Greensleeves, Purvis; Festival Toccata, Fletcher.

John Erickson, LaGrange, Ill. — First Congregational Church, Nov. 7: Balletto del Granduca, Sweelinck; Lord Jesus Christ, Be Present Now and Prelude and Fugue in E minor (Wedge), Bach; Pastorale, Freed; Prelude to the Sabbath Morning Torah Service, Milhaud; Chorale in E major, Franck; Carillon, Roberts; Improvisation and Acclamations, Suite Médiévale, Langlais.

Dr. Melvin W. LeMon, Alfred, N.Y. — First Baptist Church, Penn Yan, N.Y. Oct. 31: Ave Maria, Arcadelt-Liszt; Vision, Rheinberger; Arioso, Bach; Trumpet Tune and Air, Purcell; Adagio, Bach; Suite Gothique and Rondo Française, Boëllman; Toccata, Symphony 6, Widor.

Grover J. Oberle, FAGO, ChM, Norfolk, Va. — Christ & St. Luke's Church, Nov. 7: Concerto del Sigr. Meck, Walther; My Jesus calls to me and My faithful heart rejoices, Brahms; Requiescat in pace, Sowerby; Les Cloches, LeBegue; Passacaglia, Bach; Solemn Melody, Davies; Final, Symphony 5, Vierne.

James R. Davidson, Louisville, Ky. — Southern Baptist Theological Seminary, Oct. 1: Magnificat on the First Tone, Dandrieu; La Nativité du Seigneur, Messiaen; Sonata 2, Hindemith; Passacaglia and Fugue in C minor, Bach.

William Whitehead, Bethlehem, Pa. — Salem United Church of Christ, Leola, Pa. Nov. 1: Prelude and Fugue in F major, Lübeck; Sonata in B flat major, Arne; Jesu, Joy of Man's Desiring, Christ Lay in Death's Bonds, I Call to Thee, Lord Jesus Christ, If Thou but Suffer God to Guide Thee and Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Song of Peace, Langlais; God Among Us, Messiaen.

Robert Reuter, Chicago — Bethlehem Lutheran Church, Oct. 31: Lord God, To Thee We All give Praise, If Thou But Suffer God to Guide Thee, Lord Jesus Christ, Be Present Now and All Glory be to God on High, Walther; Passacaglia and Fugue in C minor, Bach; Improvisation and A Mighty Fortress is Our God, Karg-Elert; Chorale 3, Andriessen; Siciliano, Jirak; Rhosymedre, Vaughan Williams; Elevation 3, Dupré; Sicilienne, Bach-Widor; Prelude, Adagio and Choral Variations, Duruflé. Maud Nosler, soprano, assisted.

Robert Town, Wichita, Kans. — Wichita State U faculty series, Grace Memorial Chapel, Oct. 21: Concerto in A minor, Vivaldi-Bach; Kyrie, Gott Heiliger Geist, Kommst du nun, Nun komm der heiden Heiland, Nun freut euch and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Fantasie 2, Alain; Prelude and Fugue in G minor, Dupré.

David M. Lowry, Rock Hill, S.C. — Church of the Heavenly Rest, New York City, Nov. 7: Litanies, Alain; Suite on the First Tone, Clérambault; Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Prelude, Suite Op. 5, Duruflé; Carillon de Westminster, Vierne.

William Bliem, Toledo, Ohio — First Baptist Church, Oct. 12: Voluntary in D minor, Stanley; Nun Komm (three settings) and Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Whimsical Variations, Sowerby; Outbursts of Joy Messiaen.

Lester Berenbroick, Madison, N.J. — Presbyterian Church, Nov. 21: Concerto in A minor, Vivaldi-Bach; Suite for a Musical Clock, Handel; Passacaglia and Fugue in C minor, Bach. Madeline Pauli, soprano, assisted.

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# Programs of Organ Recitals of the Month

William Teague, Shreveport, La. — First Methodist Church, Corpus Christi, Tex. Oct. 11: Allegro Vivace, Symphony 5, Widor; Homage to Rameau, Langlais; Iam Sol Redecit Igneus, Simonds; Scherzo, Symphony 2, Vierne; Fugue in E flat, Bach; Introduction, Passacaglia and Fugue, Willan.

Students at Texas Technological College, Lubbock — St. Paul's on-the-Plains Church, Oct. 25: William Hamilton — Christ lag in Todesbanden, Bach; Jane Holmes — Praeambulum, Vierne; Prelude and Fugue in B flat major, Bach; James Ball — Benedictus and Domine deus, rex celestis, Couperin; Elizabeth Williams — Fugue in C major (Fanfare), Bach; William McMillen — O wie selig seid Ihr doch, Ihr Frommen, Herzliebster Jesu, was has Du verbrochen and Herzlich thut mich erfreuen, Brahms; Fugue in D major, Bach; Valda Jirgensens — Prelude, Fugue and Variation, Franck; Lynn Bailey — Prelude and Fugue in G minor, Buxtehude.

Larry D. Cook, West Point, New York — St. Paul's Chapel, Columbia University, New York City, Nov. 17: Prelude and Fugue in G major, Bach; Herzlich lieb hab' ich dich, O Herr, Krebs; Air with Variations, Martini; Prelude, Fugue and Variation, Franck; Three Short Preludes, Stevens; Komm, Gott, Schöpfer, hieliger Geist, Pepping.

Preston Rockholt, Washington, D. C. — Alice Millar Chapel, Northwestern University, Evanston, Ill. Oct. 12: Jesus Christus, unser Heiland, Scheidt; Sinfonia Brevis, Sowerby; Deporacion por la Semana Santa, Roget; Fantasie 2, Alain; Prelude and Fugue in E flat major, Bach.

Corliss R. Arnold, E. Lansing, Mich. — St. Paul's Church, Lansing, Oct. 12: Chaconne, Couperin; Three Noëls, Daquin; Suite on Tone 1, Clérambault; Chorale in E major, Franck; Epilogue, Langlais; Cortège et Litanie, Dupré; Postlude for the Service of Compline, Alain; Final, Symphonie 6, Vierne.

Louise Borak, Minneapolis, Minn. — Hibbing High School, Oct. 28: Gothic Suite, Böellmann; Skyland, Vardell; Toccata, Symphony 5, Widor; Melody, Dawes; Thou Art the Rock, Mulet.

Marilyn Mason, Ann Arbor, Mich. — For Conference on Organ Music, Hill Auditorium, U. of Mich. Sept. 20: Bach Clavierübung, Part III.

Robert J. Powell, FAGO, ChM, Concord, N.H. — St. Paul's School, Oct. 24: Prelude on a Melody by Vulpius, Willan; Partita on What is the World to Me, Peeters; Three Preludes, Bloch; Meditation on Sweet Rivers of Redeeming Love, Groom; Processional, Shaw. Oct. 31: Our Father Who Art in Heaven, Bach; My Young Life Hath an End, Sweelinck; Musical Clocks, Haydn; Elevation, Dupré; Introduction and Fugue in C sharp minor, Wesley. Nov. 7: We all believe in One God, Bach; Prelude and Fugue in G, Saint-Saëns; Prelude on Song 46, Sowerby; Four Psalm Preludes, Powell; Out of the Depths, Howells. Sept. 19: Bass and Soprano in Dialogue, Clérambault; Concerto 10, Handel; Psalm 19, Marcello Sept. 26: Intermezzo and Fairest Lord Jesus, Schroeder; Magnificat on the First Tone, Buxtehude; Sine Nomine, Howells; Prelude and Fugue in D minor, Bach. Oct. 3: Prelude on Old 100th, Joubert; Voluntary on Old 100th, Purcell; Thou Man of Grief, On Jordan's Stormy Banks, and David, the King, Read; Elegie, Peeters; Prelude and Fugue on a Theme of Vittoria, Britten. Oct. 10: Echo Fantasia, Sweelinck; Sonata 1, Mendelssohn; If Thou but suffer God to Guide Thee, Bach; Song of Peace, Langlais. Concord Unitarian Church, Oct. 6: Bass and Soprano in Dialogue, Clérambault; Concerto 10, Handel; Fairest Lord Jesus, Schroeder; A Mighty Fortress, Walcha; Sine Nomine, Howells; Land of Rest, Powell; Prelude and Fugue in D minor, Bach.

Joseph Ritchie, Nashville, Tenn. — Andrew Price Memorial Methodist Church, Sept. 19: Fantasie in G major, Kyrie, Gott Vater in Ewigkeit, Sonata 1, and Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Tokkata, Micheelsen; Priere, Jongen; Apparition de l'Eglise Eternelle, Messiaen.

Gerald Bales, Minneapolis, Minn. — Cathedral of St. Mark, Nov. 2: Concerto 1, Handel; Sonata, Op. 3, Corelli; Chant de May, Jongen; Solemn Melody, Davies; Chorale in A minor, Franck; Finale, Bales. Members of the Minneapolis Symphony assisted.

Albert Russell, Hartford, Conn. — Asylum Hill Congregational Church, Oct. 10: Sonata 1, Mendelssohn; Pastorale, Roger-Ducasse; Sonata 1, Bach; Suite 5, Duruflé.

Antone Godding, Waterbury, Conn. — First Congregational Church, Sept. 22: Chaconne in G minor, Couperin; Elegie, Peeters; Flute Solo, Arne; Andante sostenuto, Gothic Symphony, Widor; Voluntary on Old 100th, Purcell; In Thee Is Gladness, Bach. Oct. 3: Pièce in Free Form, Langlais; Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Concerto 7 in B flat, Handel. The Connecticut Chamber Orchestra assisted. Oct. 6: Same Couperin plus Passacaglia, McCormack; Prelude on Aberystwyth, Huston; Top and Bottom of the Trumpet Stop, Clérambault; Adagio, Symphony 5, Widor; Prelude and Fugue in C, Krebs. Oct. 13: Rigaudon, Campra; A Lesson, Selby; Prelude on Slane, Bohnhorst; Sonata 2, Mendelssohn. Oct. 20: All Glory Be to God on High, Bach; Voluntary in D major, Boyce; Prelude on an Old Folk Tune, Beach; Pasticcio, Langlais. Nov. 3: Before Thy Throne I Now Appear, Bach; Sonata in G major, Scarlatti; Fugue in A flat minor, Brahms; Joy of the Redeemed, Dickinson. Nov. 17: Fantasia in Echo Style, Sweelinck; Baroque Suite, Bingham.

Paul S. Pettinga, Champaign, Ill. — Dedicatory Recital, First Methodist Church, Oct. 17: Fantasie on L'Homme Arme, David; Air Tendre, Lully; Voluntary in F, Stanley; Benedictus, Couperin; Komm Gott Schöpfer, Buxtehude; Herr Jesu Christ, dich Zu uns Wend' and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Scherzetto in B minor, Vierne; Ave Maris Stella and Te Deum, Langlais.

Richard Birney Smith, Saskatoon, Sask. — Knox United Church, Oct. 17: Introduction and Toccata, Walond; Apparition de l'Eglise Eternelle, Messiaen; Allegro, Concerto 2, Handel; Nun komm, der Heiden Heiland, and Fugue in G minor (Little), Bach; Finale, Symphony 1, Vierne.

Carol Ann White, Houston, Tex. — Student of Robert Bennett, St. Luke's Methodist Church, Oct. 10: Rigaudon, Campra; Ciacona in D, Pachelbel; My Soul Exalts the Lord and Toccata in F major, Bach; Concerto 5, Handel; Pastoral Song, Langlais; Berceuse, and Finale, Symphony 1, Vierne.

Edward Mondello, Chicago — Dedicatory Recital, Grace Lutheran Church, State College, Penna. Oct. 3: Prelude and Fugue in G minor, Buxtehude; Three Pieces from the Mass for Convents, Couperin; Prelude and Fugue in E minor, Bruhns; Sonata 1, Hindemith; Schmücke dich, and Partita on O God Thou Faithful God, Bach; Antiphon, Dupré; Litanies, Alain.

W. Elmer Lancaster, West Orange, N. J. — First Presbyterian Church, Orange, N.J. Sept. 26; Psalm 19, Marcello; Aria in D minor, Stanley; Prelude, Fugue and Chaconne, Buxtehude; Carillon, Roberts; The Little Bells and Marche Grotesque, Purvis. Oct. 10 for First United Presbyterian Church, Newark, N.J. Agincourt Hymn, Dunstable; From God I Ne'er will Turn, Buxtehude, Dialogue for the Trompette, Clérambault; Psalm 19, Marcello; Toccata and Fugue in D minor, Bach; The Fifers, Dandrieu; Berceuse, Vierne; Pastorale on a Carol Tune, Purvis, Pièce Héroïque, Franck. First Presbyterian Church, Orange, Oct. 31: Toccata in C minor, Muffat; I Cry to Thee, Lord Jesus Christ, and He That Suffers God to Guide Him, Bach; Harmonies of the Evening, Karg-Elert; Allegro Vivace, Symphony 1, Vierne; Song of Peace Langlais.

John Hofmann, Buffalo, N. Y. — For Chautauqua Chapter, St. Luke's Church, Jamestown, N. Y. Oct. 17: Prelude, Fugue and Chaconne, Pachelbel; We Now Implore the Holy Ghost, Buxtehude; Prelude and Fugue in D major, Bach; Concerto 4, Handel; Apparition de l'Eglise Eternelle, Messiaen; Miniature and Prelude on the Kyrie, Langlais; Carillon de Westminster, Vierne.

John B. Haney, Montclair, N.J. — Central Presbyterian Church, Oct. 24: Offertoire sur les Grands Jeux, and Benedictus, Couperin; Fantasie and Fugue in G minor, Bach; Fantasie in A, Franck; Toccata, Suite, Op. 5, Duruflé. Janice Matisse, mezzo-soprano, assisted.

Mary Orth, Seguin, Tex. — Texas Lutheran College, Oct. 8: Prelude and Fugue in G, Buxtehude; Herr Gott, lass dich erbarmen, Isaac; Ein fröhlich Wesen, Obrecht; Toccata, Adagio and Fugue in C major, Bach; Sonata 2, Hindemith; Concerto 1, Handel.

William Self, New York City — St. Thomas Church, Dec. 5: Symphonie Gothique, Widor.

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# Programs of Organ Recitals of the Month

David N. Johnson, Northfield, Minn. — Boe Memorial Chapel, St. Olaf College, Oct. 29: Zurückhaltende, Distler; Kommst du nun, Bach; Prelude and Fugue in G minor, Buxtehude; Eucharistia, Cassler; Fast and Sinister, Symphony in G major, Sowerby; Jordan, Anonymous; Ein feste Burge, Walcha; Majesté du Christ, Messiaen; De Profundis, with French horn, Read. Miles Johnson and Mr. and Mrs. Burr McWilliams assisted.

David P. Dahl, AAGO, Seattle, Wash. — Dedicatory Recital, First Lutheran Church, Richmond Beach, Wash., Oct. 10: Sinfonia de Chiesa, Roman; Jesus, Priceless Treasure, Walther; The Shepherds, The Children of God, La Nativité, Messiaen; A Mighty Fortress, Kittel, Buxtehude and Kauffman; Adagio, Sonata 1, Mendelssohn; Wake, Awake and Abide with Us, Lord Jesus Christ, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A minor, Bach.

Charles R. Benbow, Dayton, Ohio — Hale United Church of Christ, Oct. 3: Rigaudon, Campa; Christ, Thou Lamb of God, We Thank Thee, Blessed Jesu at Thy Word and Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Piece in the Mode of E, Langlais; Two Little Intradas, Schroeder; Pastorale, Whitlock; Allegro, Symphony 4, Widor.

Frederick O. Grimes, III, Hillsboro, Tex. — Baylor University faculty recital, Oct. 5: Dorian Toccata and Fugue, Bach; Fantasie in F minor, K. 594, Mozart; Passacaglia and Fugue in C minor, Bach; Homage to Frescobaldi, Langlais; Sonata 6, Mendelssohn; Finale, Symphony 1, Vierne.

Mrs. Ernest Calvert, Binghamton, N.Y. — Christ Church, Nov. 30: O Thou of God the Father and Our Father, Bach; Andante Tranquillo, Sonata 3, and Finale, Sonata 6, Mendelssohn; Herzliebster Jesu, Young; Abide with Us and By the Rivers of Babylon, Dupre.

Peter Van Dyck, Kenmore, N.Y. — Voluntary in C major, Purcell; When Adam Fell, Homilius; Allegro, Concerto 4, Handel; He Who Will Suffer God to Guide Him, By the Waters of Babylon, and We All Believe in One God, Bach.

Edgar Hilliar, Mt. Kisco, N.Y. — St. Mark's Episcopal Church, Oct. 17: Praise the Lord with Drums and Cymbals, Karg-Elert; Concerto del Sigr. Meck, Walther; Air Tendre, Locillet; Fantasie 9, Telemann; Prelude in E flat, Bach; Be Glad My Soul, O God, Thou Good God, and Jerusalem, Thou High Built City, Karg-Elert; Toccata, Somma; Quiet Music, DeNero; Finale, Symphony 1, Langlais.

Robert Ellis, Arkadelphia, Ark. — Dedicatory Recital, St. Luke's Episcopal Church, Hot Springs, Ark. Oct. 12: Mein junges Leben hat ein End, Sweelinck; Flute Solo, Arne; Basse et Dessus de Trompette ou de Cornet, Clérambault; Passacaglia and Fugue in C minor, Bach; Caprice, Gluck-Ellis; Fantasie in F minor, K. 608, Mozart; Le Tumulte au Pretoire, de Maleingreau; Rejoice in the Lamb, Britten. The Henderson State College Madrigal Singers, directed by Eugene Kuyper, sang the Britten.

John Barry, New Bedford, Mass. — Grace Church, Providence, R. I. Nov. 18: Sonata on Tone 1, Lidon; Praise to the Lord, Jesus Christ, My Life and Saviour, Now the Day is Ended, Drischner; Partita on Jesus, Priceless Treasure, Walther; Benedictus, Reger; Very Slowly (Sonatina), Sowerby; Scherzo, Litaize; Fantasie and Fugue in G minor, Bach.

Don Dicie, Nashville, Tenn. — Bell Avenue Baptist Church, Knoxville, Tenn. Oct. 4: Variations on Jesu, Meine Freude, Walther; O Mensch Bewein, and Prelude and Fugue in B minor, Bach; Es Folg ein Täublein Weisse and Schönster Herr Jesus, Schroeder; Sonata 1, Hindemith.

Paul Newell, Apalachin, N.Y. — Christ Church, Binghamton, N.Y. Oct. 12: Prelude and Fugue in G major, If Thou But Suffer God to Guide Thee, Bach; Andante Religioso, Sonata 4, Mendelssohn; Come, Thou long expected Jesus and O What the Joy and the Glory Must Be, Matthews.

William D. Wilkins, Hays, Kans. — Ft. Hays State College, Oct. 11: Grand Jeu, Du-Mage; Concerto 10, Handel; Prelude and Fugue in D major, Bach; Sonata on Psalm 94, Reubke; Epilogue and Song of Peace, Langlais; Outburst of Joy, Messiaen.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church, Oct. 13: Fanfare, Barkus; Prelude, Offertory and Postlude on Schmücke dich, Casner; Prelude on St. Mary's, Wood. Oct. 20: Partite sopra l'Aria dell folia da Spagna, Pasquini; Lyric Melody, Gibbs; Two Fugues on the Magnificat, Pachelbel. Oct. 27: Carillon, Delamarter; Firework Music, Handel-Biggs. Nov. 3: Ground Bass, Coke-Jephcott; Three Preludes, Milhaud; Rose Window, Mulet.

Arthur Birkby, Laramie, Wyo. — Faculty recital, University of Wyoming, Oct. 24: Chorale in B minor, Franck; Cantabile, Jongen; Balletto del Granduca, Sweelinck; Noël 10, Daquin; O Welt, ich muss dich lassen, Es ist ein' Ros' entsprungen, Schmücke dich, O liebe Seele, Herzlich tut mich verlangen and Herzliebster Jesu, Brahms; Sonata, Op. 92, Krenck; Pedal Exercitium, Counterpoint 14, Art of Fugue, and Now Thank We All Our God, Bach.

Patricia Sherfy, Lombard, Ill. — Church of the Brethren, Dixon, Ill. Oct. 10: Agincourt Hymn, Dunstable; Lobt Gott, Ihr Christen, Allzugleich, Bach; Sleepers Awake, Krebs; Christ ist Erstanden, Bach; Chaconne and The Trophy, Couperin; The Fifers, Dandrieu; Rigaudon, Campa. Still Waters, Weaver; Now Thank We All, Karg-Elert; Greensleeves, Purvis; Hyfrydol, Vaughan Williams.

John R. Lively, Pittsburgh, Pa. — Wayne Presbyterian Church, Wayne, Pa. Nov. 14: Mass for the Parishes, Couperin; Concerto, Stanley; Prelude and Fugue in C, Bach; Partita, Resonat in Laudamus, von Weyrauch; Trois Dances, Alain; Fantasie, How Brightly Shines the Morning Star, Reger.

Eleanor Jennie Weber, Erie, Pa. — Bethany Lutheran Church, Sept. 19: When Thou Art Near, Sleepers, Awake, and Fugue in C major (Fanfare), Bach; Andante, Concerto 1, Handel; Rhosymedre, Vaughan Williams; Clouds, Ceiga; Sketch in D flat, Schumann; Meditation on three Swedish Hymn Melodies.

William Best, Chicago — YMCA Hotel Organ Series, Oct. 10: Eight Voluntaries, Young; Romance Sans Paroles, Bonnet; Largo, Handel; I Call to Thee, Lord Jesus Christ; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach.

William MacGowan, Pasadena, Calif. — All Saints Church, Oct. 11: Voluntary 3, Anonymous; Voluntary in D, Croft; Sonata, Pergolesi; Prelude, Op. 39, No. 2, Beethoven; We All Believe in One God, From God Will Naught Divide Me and Prelude and Fugue in minor, Bach; Toccata, Villancico and Fugue, Ginastera; O Jesus Christ, My Life's Light, From Heaven on High and Joyfully My Heart Springs Up, Walcha; Suite for Epiphany, Tournemire.

Ronald Weston Davis, Richmond, Va. — Westminster Presbyterian Church, Nov. 7: Grand Jeu, DuMage; Allein Gott, Pachelbel; Voluntary 1, Stanley; Sonata in C major, Scarlatti; Fugue in D major, Handel; Prelude and Fugue in C minor (Arnstadt), Bach; Adagio for Glass Harmonica, Mozart; O wie selig, Brahms; Gott des Himmels und der Erden, Reger; Chant de Paix, Langlais; Chorale-Fantasie on Christ the Lord has Risen, Peeters.

Karl E. Moyer, Lancaster, Pa. — State College, Millersville, Pa., Oct. 19: Prelude and Fugue in E minor, Bruhns; Scherzo, Beethoven; Chorale in B minor, Franck; Toccata and Fugue in D minor, Bach; Prelude and Fugue in C minor, Mendelssohn; Variations on America, Ives; Prière du Christ montant vers son Pere and Dieu Parmi Nous, Messiaen.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church, Oct. 17: Prelude and Fugue in E minor, Bruhns; Herr Christ, der einig Gottes Sohn, Buxtehude; Herzliebster Jesu, Lunt; Toccata in F major, Bach; L'Ascension, Messiaen; Carillon de Westminster, Vierne.

Kim Kasling, Ann Arbor, Mich. — Hill Auditorium, U. of Mich. Sept. 19: Suite du premier ton, Clérambault; An Wasserflüssen Babylon and Prelude and Fugue in C minor, Bach; Introduction and Passacaglia, Op. 56, Reger; Sonata 2, Hindemith; Postlude pour l'office de complies, and Litanies, Alain.

Francis Hinkel, Abilene, Tex. — McMurry College, Oct. 13: From Heaven on High I Come Hither, Pachelbel; Noël Grand Jeu et Duo, Daquin; Prelude and Fugue in D major, Bach; Carillon de Westminster, Vierne; Two Sketches, Dupré.

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The Rev. Noel Bonavia-Hunt died Aug. 6 in his 83rd year. Author of many books including "Modern Organ Stops" published in 1923, "The Church Organ" and "Modern Studies in Organ Tone" in 1933 and "The Modern British Organ" in 1947, he published his famed memoirs, "Irons in the Fire" in 1959.

Born in London Dec. 25, 1882, Mr. Bonavia-Hunt was the son of the founder of Trinity College, London. He was educated at Leamington College, Warwickshire. He was apprenticed to Barclay's Bank and began designing organs. He also studied medicine. He went to Oxford in 1902 and took honors in theology, being ordained in 1905. He served a large working-class parish in London and later became preacher at All Saints' Church, St. John's Wood, London, serving with Dr. C. H. Peasgood, later sub-organist at Westminster Abbey, and with William Wolstenholme.

Since 1937 Mr. Bonavia-Hunt had served a 13th century church at Stagden in Bedfordshire where his small one-manual organ was visited by organ enthusiasts from all corners of the globe.

## DEATH OF RETIRED ORGANIST, TEACHER REPORTED AT SALEM

Regrettably belated reports have reached the office of THE DIAPASON of the passing of Evelyn F. Hathaway, retired, formerly of the Boston AGO Chapter, who died suddenly Jan. 30 in Salem, Mass. She was born at New Bedford and for many years made her home in Salem where she taught piano and organ and was organist at the Tabernacle Church. She was a former instructor at Abbott Academy, Andover, Mass., and held church positions in Peabody and Marblehead, Mass. and also in Alabama and Arizona. A memorial service was held Feb. 2.

## HARLIE WILSON'S PASSING BLOW TO BROOKLYN CHAPTER

Harlie Edward Wilson died July 21 at the age of 69. A valuable and popular member of the Brooklyn AGO Chapter, he had been active in publicity for its activities.

A graduate of the University of Vermont, he had studied in Montreal with Alfred Whitehead and had served as his assistant at the Anglican Cathedral. He came to the New York area in 1940 and established himself as a teacher. He served 19 years as organist and choirmaster of the First Church of Kew Gardens (Dutch Reformed). In 1962 he assumed a similar post at St. Mary's Episcopal Church, Brooklyn.

## NASHVILLE CHAPTER LOSES PAIR OF CHARTER MEMBERS

The Nashville AGO Chapter suffered the loss of two of its charter members within a week.

Mrs. Carl W. Francis died Oct. 7. She had been organist at the Belmont Methodist Church for many years and recently had served as organist at the Veterans Hospital Chapel.

Rose L. Ferrell, music teacher and organist in Nashville for half a century died Oct. 16. Miss Ferrell had taught piano in the county schools for 40 years and had served as organist at the East End Methodist Church until her retirement in 1961. She was 81.



Russell Gee, a long prominent organist and teacher in Ohio, died Oct. 26 in the Cape Cod Hospital at South Chatham, Mass. his retirement home. He was 68.

A native of Ann Arbor, Mich., he was a graduate of Michigan State Normal College and had his MA from Columbia University. He headed the music department of Lake Erie College, Painesville, Ohio, and joined the faculty of Western Reserve University, Cleveland in 1942. He retired from Western Reserve and from 25 years of service at Fairmount Presbyterian Church, Cleveland Heights in 1962. He was a founder and director of the Cleveland Symphony chorus and had served as dean of the Cleveland AGO Chapter. In his retirement home he was an active member of the Cape Cod Chapter, attending a meeting the day before his death.



George C. White, the last surviving charter member of the Royal Canadian College of Organists, died Sept. 15 in the Brantford, Ont. General Hospital at the age of 89.

At an early age Mr. White showed an interest in music. He studied the piano with Ernest Hutchison and came to Brantford in 1904. He served as organist of the Park Baptist and Colborne Street United Churches. From 1926-33 he was organist in Port Huron, Mich., returning to Brantford as organist of Wellington Street United Church. He retired as organist of the Park Baptist Church in 1946.

As a charter member Mr. White was honored at the 50th anniversary RCCO convention in Toronto in 1959. He was an honorary member of the Ontario Registered Music Teachers Association and was interested in all music activities in Brantford.

A charter member of the Brantford Centre when it was organized in 1938, he was an active member until his death. His widow survives.



Memorial services for Mrs. David J. (Helen L.) McNicoll, 76, organist since 1930 at the First Christian Church, Seattle, were held Oct. 30 at the church. She died Oct. 30 in a hospital; she had lived in Seattle since 1925.

Mrs. McNicoll was born in Farnham, Quebec. She studied piano and harmony at McGill University, Montreal and later won a medal and examination honors from the Royal Academy of Music, London. She also studied piano and organ in Montreal.

Mrs. McNicoll was the first dean of the Seattle AGO Chapter, was a past board member of the Ladies' Musical Club and for several years was in charge of music for the Greater Seattle Council of Churches Holy Week and Good Friday services.

Survivors are a son, a daughter, a sister, two brothers and six grandchildren.

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**December 28, 29, 30**

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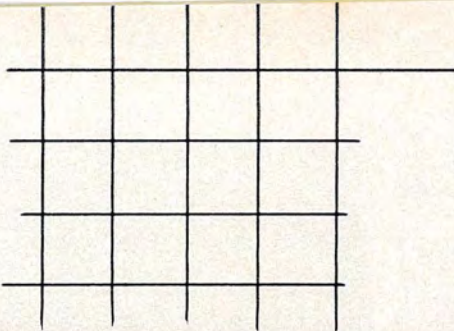
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**George Wm. Volkel**

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**The Presbyterian Church**

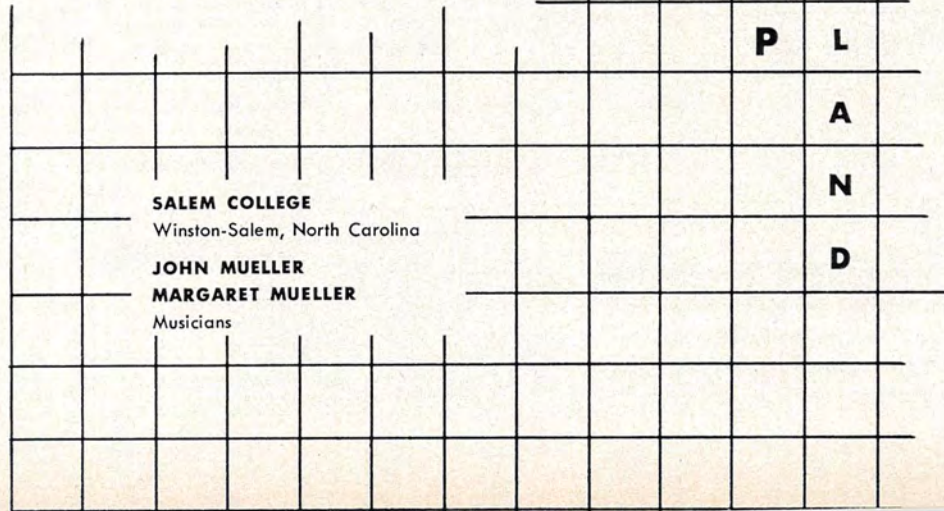
**WESTFIELD, N. J.**



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**LITTLE ONE-MANUAL TELLERS  
EXPANDED TO THREE**

ST. JOHN'S ENGLISH REFORMED

Rebuilding of Allentown Church Wins  
Contest for Interior Design —  
Wesley Sell Minister of Music

St. John's English Reformed Church (United Church of Christ), Allentown, Pa. undertook an extensive project in 1960 intended to reflect the church's importance in urban areas and avoid the "flight to the country." This included complete rebuilding of the edifice, inside and out, and added buildings for expansion concluded this year.

Dr. William H. Barnes was engaged as consultant. It was determined to retain many pipes from the large Hook & Hastings instrument. G. Wesley Sell, minister of music and sub-dean of the Lehigh Valley AGO Chapter, collaborated with Howard S. Okie, Jr. of the Tellers Organ Company in the design of the instrument. At that time only the great, the pedal and the console were installed; it will become a three-manual instrument early in 1966. Samuel C. Bond was awarded a first prize in a competition for church interiors in which the chancel and the organ facade play a striking part.



**SWELL**

Geigen 8 ft. 68 pipes  
Spitzflöte 8 ft. 68 pipes  
Salicional 8 ft. 68 pipes  
Voix Celeste 8 ft. 68 pipes  
Principal 4 ft. 68 pipes  
Nachthorn 4 ft. 68 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Contrafagott 16 ft. 68 pipes  
Trumpet 8 ft. 68 pipes  
Oboe 8 ft. 12 pipes  
Schalmei 4 ft. 68 pipes

**CHOIR**

Gemshorn 8 ft. 61 pipes  
Doppelgedeckt 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Dolce Celeste 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Nazard 2 2/3 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes

**GREAT**

Quintaten 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Quintadena 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture, 3 ranks 183 pipes  
Bombarde 8 ft. 17 pipes

Larigot 1 1/3 ft. 61 pipes  
Krummhorn 8 ft.  
Bombarde 8 ft.

**PEDAL**

Contragedeckt 32 ft. 7 pipes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaten 16 ft.  
Lieblichgedeckt 16 ft. 32 pipes  
Quinte 10 2/3 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Spitzflöte 8 ft.  
Lieblichflöte 8 ft. 12 pipes  
Octave Quinte 5 1/2 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Quintflöte 4 ft.  
Scharf 3 ranks 96 pipes  
Bombarde 16 ft. 12 pipes  
Fagott 16 ft.  
Bombarde 8 ft. 32 pipes  
Fagott 8 ft.  
Clarion 4 ft. 12 pipes

**MIDLAND, MICH., CHURCH  
REBUILDS OLD WANGERIN**

ARCHIE WHITE, JR. IS BUILDER

Don Westfield to Play Dedicatory  
Recital at Trinity Lutheran —  
Joan Vincent, Organist

Archie D. White, Jr., Lansing, Mich., has completed the rebuilding of the Wangerin organ in Trinity Lutheran Church, Midland, Mich. Seven new ranks have been added bringing the total to 33 ranks. The organ, containing enclosed swell and choir, is located in the rear gallery. The organist is Joan Vincent. Don Westfield, Grand Rapids, will play the dedicatory recital.

**GREAT**

Principal 8 ft. 61 pipes  
Melodia 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes

**SWELL**

Bourdon 16 ft. 61 pipes  
Geigen Diapason 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremulant

**CHOIR**

Quintadena 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Rohr Flute 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Tremulant

**PEDAL**

Open Diapason 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft.  
Open Diapason 8 ft. 32 pipes  
Flute 8 ft. 12 pipes  
Cello 8 ft. 12 pipes  
Gedeckt 8 ft.  
Octave 4 ft. 12 pipes  
Twelfth 2 2/3 ft.  
Principal 2 ft. 12 pipes  
Trombone 16 ft. 12 pipes  
Trumpet 8 ft.  
Clarion 4 ft.

**WICKS BUILDS 3-MANUAL  
ORGAN IN HOUSTON, TEX.**

PALMER MEMORIAL EPISCOPAL

Richard Halford, Organist Assists  
S. H. Dembinsky in Planning  
Design of Organ

The Wicks Organ Co., Highland, Ill. has been chosen to build the three-manual instrument to be installed in the Palmer Memorial Church (Episcopal), Houston, Tex. The specification was drawn by Richard Halford, organist-choirmaster, in conjunction with S. H. Dembinsky, regional director for Wicks.

**GREAT**

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Zingengedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

**SWELL**

Rohrflöte 8 ft. 68 pipes  
Spitzgamba 8 ft. 68 pipes  
Gambe Celeste 8 ft. 56 pipes  
Gemshorn 4 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Schalmei 8 ft. 68 pipes  
Tremulant

**POSITIV**

Copula 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Quinte 1 1/3 ft. 61 pipes

**PEDAL**

Diapason 16 ft. 32 pipes  
Quintaten 16 ft.  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft. 32 pipes  
Choral Bass 4 ft. 12 pipes  
Fagotto 16 ft. 32 pipes

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Milton Gill, assistant professor of music and college organist at Dartmouth College, Hanover, N. H., became chairman of the music department in September. He spent the academic year 1964-65 in Germany on a Dartmouth faculty fellowship, studying organ with Heinz Wunderlich at Hamburg and completing a number of new compositions, some for organ. In Germany he also attended seminars and conventions in the area of organ and contemporary music, including the Orgelwoche at Nuremberg and the Internationale Ferienkurse at Darmstadt.

#### LADY JEANS WRITES ABOUT A BUSY AUTUMN SCHEDULE

After her guided tour of Holland in September Lady Susi Jeans returned there for a recording on the organ in the Waalserkerk in Amsterdam newly restored by the Brothers van Vulpen; Gustave Leonhardt is organist there.

She and Thurston Dart then played duets at the Liege festival. After a recital at St. Florian's Abbey, Lady Jeans and her daughter Katherine played a recital of music for organ and recorder in Brno, Czechoslovakia, before returning to England in time for her son Michael's wedding.

#### CHURCH IN MIAMI AREA TO HAVE AUSTIN ORGAN

IN RIVIERA PRESBYTERIAN

To Install Three-Manual Instrument  
in Rear Gallery of Edifice  
Constructed in 1955

A new three-manual Austin organ will be installed in the rear gallery as part of the total music program of the Riviera Presbyterian Church in the Southern Miami-Coral Gables section of Greater Miami. The church was organized in 1945 and the present church building constructed in 1955. There is graded choir program plus handbell choirs.

Negotiations were handled for Austin by A. Dwight Peck.

#### GREAT

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

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/3 ft. 61 pipes  
Trompette 8 ft. 61 pipes

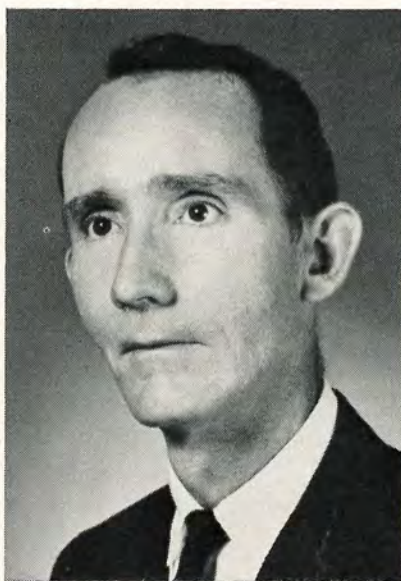
#### CHOIR

Nason Flute 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Dolce Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Krummhorn 8 ft. 49 pipes

#### PEDAL

Principal 16 ft. 32 pipes  
Gedeckt 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Rohrflöte 8 ft.  
Super Octave 4 ft. 12 pipes  
Trompette 16 ft. 12 pipes

AN ALL-MOZART program Oct. 24 at the Covenant Presbyterian Church, Charlotte, N.C. included four church sonatas, Laudate Dominum and Exultate Jubilate and Adagio and Rondo K 619; Richard and Betty Peck were organists.



Lyndell Watkins has been appointed organist for the First Presbyterian Church, Greenville, Miss. The church has recently purchased a new three-manual Möller. A member of the faculty of the music department of Delta State College, Cleveland, Miss., Mr. Watkins holds degrees from Hendrix College and the University of Michigan. His teachers have included Glen Metcalf, Marilyn Mason and Edwin Hughes. Dr. George Muns, head of the music department at Delta College, is minister of music.

#### SAXTON ASSUMES NEW POST IN SCHENECTADY CHURCH

Stanley Saxton, AAGO, has become organist and choir director of the Union Presbyterian Church, Schenectady, N.Y. For 37 years professor of music at Skidmore College, Saratoga Springs, Mr. Saxton has played more than 350 recitals at the college as well as many in churches and auditoriums and over the radio.

A graduate of Syracuse University from which he received the MMus, he studied at Fontainebleau with Dupré, Widor and Boulanger. He has composed widely for chorus and for organ as well as in other forms.

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## AEOLIAN-SKINNER BUILDS FOR SAN ANSELMO, CAL.

FOR FIRST PRESBYTERIAN CHURCH

Installation in Gallery, Positiv on  
Rail — Wilbur Russell and  
Forster Day are Directors

A new three-manual Aeolian-Skinner organ has been installed in the gallery of the First Presbyterian Church, San Anselmo, Cal. Part of the great and pedal are exposed in the center with the balance flanking the center as part of the main grouping. The positiv is actually a rückpositiv located on the rail in back of the organist. The directors of music are Wilbur Russell and Forster Day.

### GREAT

Erzähler 16 ft. 68 pipes  
Prinzipal 8 ft. 61 pipes  
Gedeckflöte 8 ft. 68 pipes  
Erzähler 8 ft. 12 pipes  
Klein Erzähler 8 ft. 56 pipes  
Oktave 4 ft. 61 pipes  
Quintade 4 ft. 68 pipes  
Sesquialtera 2 ranks 122 pipes  
Lieblich Prinzipal 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Bassoon 8 ft. 68 pipes  
Tremulant

### SWELL

Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Flute à Cheminée 8 ft. 68 pipes  
Spitzgeigen 4 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Cromorne 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Hautbois Clairon 4 ft. 68 pipes  
Tremulant

### POSITIV

Holzbordun 8 ft. 61 pipes  
Erzähler 8 ft.  
Klein Erzähler 8 ft.  
Gemshorn 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Rohrnat 1 1/2 ft. 61 pipes  
Scharf 3 ranks 183 pipes

### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Erzähler 16 ft.  
Oktave 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Erzähler 8 ft.  
Choral Bass 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 3 ranks 196 pipes  
Posaune 16 ft. 32 pipes  
Cromorne 16 ft.  
Posaune 8 ft. 12 pipes  
Cromorne 8 ft.  
Posaune 4 ft. 12 pipes  
Cromorne 4 ft.

A FINE ARTS FESTIVAL at Coe College, Cedar Rapids, Iowa Oct. 30-Nov. 9 included Pop-Op art, poetry, avant-garde theater, jazz and serious music; the latter category included a recital by Clyde Holloway Oct. 31 and his organ clinic and appearance with the Cedar Rapids Symphony Nov. 1.



Franklin P. Poole has become minister of music at the Floral Heights Methodist Church, Wichita Falls, Tex. He comes from a similar post at the First Methodist Church, Alexandria, La., where in five years he developed a graded choir program of seven choirs, including a handbell choir.

For two years Mr. Poole was sub-dean of the Central Louisiana AGO Chapter. He also served as chairman of the state chapter of the National Fellowship of Methodist Musicians (NAFOMM). He is an ordained minister in the Methodist Church; he will initiate a full graded choir program at Floral Heights Church, a congregation of some 2,900 members.



Margaret Hillis, noted choral and orchestral conductor, has been designated "Outstanding Woman of the Year in Music" by Who's Who of American Women.

Miss Hillis founded the Chicago Symphony Orchestra Chorus of which she is director and choral director. She is conductor and music director of the Kenosha, Wis. symphony orchestra, choral director of the American Opera Society of New York and music director and conductor of the American Concert Choir and Orchestra of New York.



Clarence Ledbetter has been appointed assistant professor in the department of music at Ball State University, Muncie, Ind., teaching organ, harpsichord, piano and music appreciation.

Mr. Ledbetter went to Muncie from Southern Illinois U, Carbondale. He spent several years in Europe where he studied with Fritz Heitmann and with Fernando Germani. Graduate work has been at Washington University, St. Louis, where organ work was with Howard Kelsey, and with Irene Robertson.



Hugh E. Thompson, organist of the Westminster Presbyterian Church, Beaumont, Tex., became choir director Sept. 1. A graduate with honors from North Texas University, Denton, he studied with Dr. Helen M. Hewitt. At the University of Texas he studied organ with Arden Whitacre, Dr. Paul Robinson and John Boe.

Mr. Thompson and his wife, Sara, are responsible for Westminster's total church music program of an adult choir, three youth choirs and two handbell choirs. Mr. Thompson is serving his seventh consecutive term as dean of the Sabine AGO Chapter.

## OPEN ALLEN IN SILOAM PRESBYTERIAN, BROOKLYN

LARGEST ELECTRONIC IN NYC

Richard Grant Plays First Recital —  
Carleton Inniss Is Church's  
Minister of Music

The new three-manual Allen in the Siloam Presbyterian Church, Brooklyn, N.Y., is said to be the largest electronic installation in New York City. In use since early 1965, the instrument's opening recital was played in late spring by Richard Grant. Carleton Inniss, AAGO, minister of music, opened a series of recitals Oct. 31 which will feature Eugene Hancock, Frederick Bell, Arthur Phillips and John T. Lucas in the course of the season.

### GREAT

Quintaton 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Gemshorn 8 ft.  
Quintadena 8 ft.  
Oktave 4 ft.  
Quintadena 4 ft.  
Super Oktave 4 ft.  
Spillflöte 2 ft.  
Mixture 4 ranks  
Harmonic Trumpet 8 ft.

### SWELL

Lieblichflöte 16 ft.  
Geigen Principal 8 ft.  
Gedackt 8 ft.  
Flute Celeste 8 ft.  
Viola 8 ft.  
Viola Celeste 8 ft.  
Oktave Geigen 4 ft.  
Flute 4 ft.  
Octavin 2 ft.  
Flute 2 ft.  
Larigot 1 1/3 ft.  
Plein Jeu 3 ranks  
Fagott 16 ft.  
Trompette 8 ft.  
Hautbois 8 ft.  
Clarin 4 ft.  
Tremolo

### CHOIR

Viola 8 ft.  
Spitzflöte 8 ft.  
Aoline 8 ft.  
Prestant 4 ft.  
Koppelflöte 4 ft.  
Nazard 2 2/3 ft.  
Principal 2 ft.  
Blockflöte 2 ft.  
Tierce 1 3/5 ft.  
Siffelöte 1 ft.  
Scharf 3 ranks  
Dulzian 16 ft.  
Harmonic Trumpet 8 ft.  
Krummhorn 8 ft.  
Krummregal 4 ft.

### PEDAL

Contra Basse 32 ft.  
Principal 16 ft.  
Quintaton 16 ft.  
Bourdon 16 ft.  
Lieblichflöte 16 ft.  
Principal 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Mixture 3 ranks  
Contra Bombarde 32 ft.  
Dulzian 12 ft.  
Trumpet 8 ft.  
Clarin 4 ft.  
Krummregal 4 ft.



Marianne Van Campen became assistant organist and director of music Sept. 6 at the Reformed Church, Bronxville, N. Y. She has the BMus from Westminster Choir College where she studied organ with Donald McDonald and Alexander McCurdy. She has the MSM from Union Seminary where she had further organ study with Dr. McDonald and with John Huston.

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Attractive arrangement of sound panels projects antiphonal organ from rear gallery wall at the Church of the Nativity, Buffalo, New York (no organ chamber).

The Allen organ in the Church Center of the U. N., illustrating one example of “open” sound projection.



More than 300 registrants spent five and one half days at the International Orgeltagung based at historic St. Jacobi Church, Hamburg, Germany. At least nine countries were represented: Austria, Switzerland, Czechoslovakia, Sweden, Denmark, Holland, France, Germany and the United States. Although most of those present were organists and choirmasters, a large number were organ-builders, architects, ministers and just plain organ enthusiasts. This conclave could have been significant for its location alone, because St. Jacobi houses the large and beautifully maintained Schnitger of J. S. Bach's known fancy, along with a new Kemper for the playing of literature not suited to the Schnitger. All of this in the heart of the North German countryside rich in both old and new organs.

It was rather the program of events, the carefully planned content of this week, not merely its location, which made it one to be long remembered and widely shared. Most of the credit for this belongs to Heinz Wunderlich, St. Jacobi organist, who co-ordinated a large force of workers toward a common goal. Dr. Walter Supper, president of the Gesellschaft der Orgelfreunde, also was a major contributor. The program divided itself into six main headings: recitals; organ tours; lectures; discussions; displays; and *Gemütlichkeit*.

Each evening featured a recitalist from a different country on the St. Jacobi organs, except for Thursday's recital on the organ at St. Jacobi, Lübeck. Recitalists were Fernando Germani, Italy; Heinz Wunderlich, Germany; Marie-Claire Alain, France; Ferdinand Klinda, Czechoslovakia, and Marilyn Mason, USA. Space forbids extensive comment on the playing of all these top-ranking artists. A highlight of the series was the inclusion each evening of the great E minor Prelude and Fugue (BWV 548). This provided an excellent study of the comparative treatment of a single monumental work by five players. Mr. Germani played with massive treatment, registering on the extremely heavy side. Miss Alain's was a direct style, playing the entire Prelude on the *hauptwerk* without a single change of color. Mr. Wunderlich, with his thorough knowledge of this particular instrument, employed a most economical registration, and achieved a scintillating and vitally coherent effect. Dr. Klinda played in good solid style, but since upon another organ it is not possible to compare. Miss Mason flexibly alternated manuals to achieve structural sense in the Bach and concluded the program with the European premier performance of Leo Sowerby's *Sinfonia Brevis*.

Organ tours can be something of a thankless grind when poorly organized and when large crowds are involved. The bumper attendance did little damage to this well-organized affair. Buses moved on schedule. Organs were generally demonstrated by resident organists in satisfactory manner. This consisted of the sounding of each stop in each category and then its quality in ensemble. Solo stops and the plenum followed. Instruments reviewed are boxed separately on this page.

Needless to say, the sound of these instruments varied greatly. It would perhaps be unfair conclusively to judge an organ builder on the basis of only one or two of his instruments. One assumed however, that he sets out to achieve individual and combined pleasant sounds. The Arp Schnitger organs have a consistent loveliness of tone. The flutes possess a silver sheen. The reeds, rich in character, blend with the ensemble. The mixtures add bright texture, in agreement with the ensemble. Most any two or more stops reasonably combined produce a satisfying sound. Among organs of other builders, definite conclusions could be formed about the impression. The question remains, however, whether it be fair to venture any comment based upon such limited hearing. The opinion stated on the Schnitgers is based upon several other large and small Schnitgers recently heard in Holland as well. Here are few random impressions: The Kemper instruments and restorations are consistently striking in character—strength without obtrusiveness, fine tonal character and compatible textures. The small 18-stop Marcussen at Larup was a sensation, in spite of little assistance

# FESTIVAL IN HAMBURG

by Stephen J. Ortlip  
Lookout Mountain Presbyterian Church

from the acoustics. It quite obviously caught everyone's fancy. The von Beckerath at Friedrich-Ebert-Halle was outstanding.

This reviewer considered it unfortunate that an international organ conference such as this had no provision for translations of lectures and discussions for non-German-speaking members. Technical language is difficult to follow, even for those who have managed several years of a given foreign language study. (A stroke of good fortune provided this writer with a trilingual and extrovert-minded Dutch friend, who was most generous in sharing salient points of discussion.) Lectures included: Forty Years of the Organ Movement, Looking Back and Ahead, by Dr. Hans Klotz, Cologne; Old Organ Prospects, by Dr. Walter Hancke, Wiesbaden; New Organ Prospects, by Dr. Walter Supper, Esslingen; Technique and Art of Organ Playing, Mr. Wunderlich; and The Organ Movement and Organ Building, by Werner Walcker-Mayer.



Nygren's organ at Fröderyd, Sweden

Much discussion from the floor was aroused in the course of the week's events. The presence of architects, engineers, organ builders and organists guaranteed a lively exchange of viewpoints. In witnessing one such discussion, an American organist could not escape the thought of how American churches and organs might be benefited by similar convocations in the homeland.

A few isolated gleanings from the discussion: A plea was made by Werner Walcker-Mayer that greater judgement be exercised in the reaction against the "romantic" organ. He stated that in the Organ Movement since 1925 there has been a radical attempt to forsake all romantic organ characteristics. This has resulted in extremism not even representative of the classicism in organs so ardently sought after. The romantic organ, after all, does have its rightful historical place. It has some characteristics which deserve to be incorporated in modern instruments—strings, reeds with long resonators, some flutes, etc. We must not simply try to go back in organ building history. We must have a new organ for our time, of the qual-



Heinz Wunderlich, shown at the Schnitger console at St. Jacobi, Hamburg, was the guiding spirit of the entire festival.

ity of the Schnitger, but capable of playing all styles and periods.

Mr. Wunderlich had much to contribute both in lecture and discussion. His exposition on organ technique presupposed extensive piano background, but cited the particular demands upon finger dexterity and controlled articulation in organ playing. At the keyboard he demonstrated many subtle differences in execution which make for great differences in total effect. The subject of tracker vs. other actions was given a thorough hearing. On this subject Mr. Wunderlich stated his view: "Mechanical trackers, when responsive, are very exact. Electrical action, though very fast, can give the impression of always playing staccato. Pneumatic action is too slow, to the point of frustrating detached playing."

The display room warrants special mention—a long chapel adjoining the St. Jacobichurch. Attractively set upon tables and mounted screens were large photographs of organs all over the world, neatly labeled. Also included were many drawings and blueprints used in the planning of organs. This educational display was painstakingly set up by Dr. Supper.

A generous display of small organs also enhanced the display room—Siefert, Walcker, Fuhrer, Bosch and Hammer among them. A pyramid-shaped Bosch, standing only about six feet high, designed by Dr. Supper, was unusual in appearance and had a fine sound. The four and six stop Fuhrer and Walcker instruments dispelled

questions about the potential effectiveness of the well-designed small organ.

It was clearly evident as the week progressed that wide interest in new literature exists among organists. Thus Marilyn Mason's offering of Schönberg's Variations on a Recitative and the European premier of Leo Sowerby's *Sinfonia Brevis* were highly appropriate. Miss Mason played these works on the Kemper organ with all the restraint, fire and wit required. A new work of major proportion by Dr. Sowerby has been long overdue; this is his largest since his First Symphony.

Nightly "afterglow", or *Gemütlichkeit* constituted an appropriate way to unwind after the day's activities. The scene was the Patriotische Gebäude, something of a public building for gatherings in the city. Here, in an informal atmosphere, refreshments were enjoyed while films or slides were shown. One evening was devoted to the Organ Historical Society's audio-slide offering given by Samuel Nygren, Swedish village church organist and teacher of primary school music. This account of the humble beginnings of the organ in America was received with obvious interest and pleasure.

Success of conventions is often measured in attendance and ledger figures. But the real success consists of everyone's before-and-after balance sheet of ideas, information and inspiration gained. This festival appears to have been a highly successful week measured by any standard.



St. Jacobi's famed Schnitger case

Instruments reviewed at the International Orgeltagung		
Church	Builder	Year
St. Jacobi, Hamburg	Arp Schnitger	1689-93
St. Jacobi, Hamburg (2nd organ)	E. Kemper & Son	1960
St. Machaelis, Hamburg	G. F. Steinmeyer & Co.	1961-62
St. Katharinen, Hamburg	E. Kemper & Son	1961-62
Holy Trinity & St. George, Hamburg	E. F. Walcker & Co.	1959
Friedrich-Ebert Hall, Hamburg-Harburg	R. von Beckerath	1951-52
St. Wilhadi, Stade	Biefeld	1730-36
Steinkirchen	Arp Schnitger	1685-87
Neuenfelde	Arp Schnitger	1683-88
St. Petri und Pauli, Bergendorf	W. Fuhrer	1961-62
St. Marien-Kirche, Lübeck	E. Kemper & Son	1955
St. Jacobi, Lübeck (small organ)	Kemper reconditioned	(1514-1637)
St. Jacobi, Lübeck (large organ)	E. Kemper (some from 1671)	1960-65
Paul-Gerhardt Kirche, Bahrenfeld	Flentrop	1960
Church of Twelve Apostles, Lurup	Marcussen	1963
Lutherkirche, Wellingsbuttel	Schuke	1961-62

Edward D. Berryman, SMD

Rudolph B. Berryman, PhD

Warren L. Berryman, SMD

## B E R R Y M A N

Organist-Choirmaster  
Westminster Presbyterian Church  
Minneapolis

Minister of Music  
Judson Memorial Baptist Church  
Minneapolis

Head, Organ-Church Music Dept.  
Baldwin-Wallace College  
Berea, Ohio

**THREE MANUAL ORGAN  
BY REUTER TO ARIZONA**

AT VALLEY PRESBYTERIAN

Separate Console for Antiphonal —  
Installation Scheduled For  
Spring, 1966

The Reuter Organ Co., Lawrence, Kans. has been selected as the builder of a new three-manual, 42-rank organ for the Valley Presbyterian Church, Scottsdale, Ariz. Pipework of the main instrument will be situated to the left rear of the chancel with the console and choir division situated to the front of the organ pipework. The great division is to be unenclosed with the swell and choir individually expressive. Resources of the pedal will be both unenclosed and enclosed.

A separate four-rank unit type instrument will be located in the rear gallery. This antiphonal section will be equipped with its own two-manual console so that it may be played from the gallery or from the main console. Justin A. Kramer, Los Angeles area representative for Reuter handled the negotiations; installation will be in the Spring.

**GREAT**

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

**SWELL**

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

**CHOIR**

Nason Flute 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Spitzflöte Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Zimbel 2 ranks 122 pipes  
Clarinet 8 ft. 61 pipes  
Tremolo

**PEDAL**

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

**ANTIPHONAL ORGAN  
GREAT**

Gemshorn 16 ft.  
Principal 8 ft.  
Gedeckt 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Gedeckt 4 ft.  
Gemshorn 4 ft.  
Gemshorn 2 1/2 ft.  
Fifteenth 2 ft.

**SWELL**

Gedeckt 8 ft.  
Gemshorn 8 ft.  
Principal 4 ft.  
Gedeckt 4 ft.  
Gemshorn 4 ft.  
Gedeckt 2 1/2 ft.  
Gedeckt 2 ft.  
Gemshorn 1 1/2 ft.  
Gemshorn 1 1/2 ft.

**PEDAL**

Bourdon 16 ft.  
Octave 8 ft.  
Gedeckt 8 ft.  
Gemshorn 8 ft.  
Super Octave 4 ft.  
Gedeckt 4 ft.  
Principal 2 ft.

**TONAL ANALYSIS**

Principal 8 ft. 73 pipes  
Gedeckt 8 ft. 85 pipes  
Gemshorn 8 ft. 85 pipes  
Principal 4 ft. 73 pipes  
Bourdon 16 ft. 12 pipes



Alastair K. Cassels-Brown has been appointed assistant professor of music at Hamilton College, Clinton, N.Y. He has been since 1957 organist and master of the choristers at Grace Episcopal Church, Utica. His successor there will be James Bennett, for five years at the Church of the Transfiguration, Edgewood, R.I.

Mr. Cassels-Brown will also direct the Hamilton College choir. He replaces John L. Baldwin, Jr. who has resigned to pursue a graduate degree in sacred music at Union Seminary, New York City.

Born in London, England, he holds AB and AM degrees from Oxford University. He was a former assistant director at the Cathedral of St. John the Divine, New York City.

CLYDE ENGLISH was organ soloist with the Abbey Brass Guild and the University Singers in a West Virginia University faculty recital Nov. 14; works of Gabrieli, Bach, Read, Wright, Canning, Middelschulte and Sowerby were heard.

C. GRIFFITH BRATT, AAGO, Boise, Idaho State College and Idaho State AGO Chairman, has launched a series of the complete Bach organ works to cover a two-year span, with programs each third Sunday of the month.

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## NEW ORGAN

for the Lisbon Cathedral

A new organ for historic Lisbon Cathedral in Portugal was designed by Dr. M. A. Vente, author of *Die Brabanter Orgel* and was built by Dirk Flentrop.

The organ project was undertaken by the Foundation Calouste Gulbenkian, which organizes many cathedral events in Portugal, including the publication of *Portugaliae Musica*, a series of music by old Portuguese masters edited by the noted music historian, Macario Santiago Kastner, and the sponsorship of the international festival Gulbenkian De Musica.

The new four-manual organ has *orgao principal* (great) and *positivo superior* (swell) in the upper part of the case behind the 16-ft. pipes of the pedal; the 8-ft. clarim de batalha (trumpet) and the 16-ft. trompa major are horizontal. Underneath are the *positivo de frente* (positif) and *positivo decostas* (brustwerk). As the picture shows, the brustwerk has doors which open. The key action is mechanical, the stop action electric.

In these specifications, the Portuguese stop names are given. Equivalents are: *flautado* = principal 8; *flauta* = flute 8; *tapadinho* = stopped flute; *cheio* = mixture; *cimbala* = scharf or mixture; *flauto de ponta* = koppelflöte; *oquinzena* = octave 2; *pifaro* 2 = open flute 2; *vigesima segunda* = octave 1; *sobre cimbala* = cymbel; *aberto* = principal 8; *baixaozinho* = klarion 4; *chirimia* = trumpet 2; *clarao* = tertian; *charamelta* = schalmey.

### ORGAO PRINCIPAL

Quintatao 16 ft.  
 Flautado 8 ft.  
 Flauta de Chaminé 8 ft.  
 Oitava real 4 ft.  
 Tapadinho 4 ft.  
 Dozena 2 2/3 ft.  
 Quinzena 2 ft.  
 Decimasétima 1 3/5 ft.  
 Cheio 5 ranks  
 Cimbala 3 ranks  
 Corneta real 5 ranks  
 Trompa major 16 ft.  
 Clarim de batalha 8 ft.

### POSITIVO DE FRENTE

Bordao 8 ft.  
 Flauto de ponta 4 ft.  
 Quinzena 2 ft.

Pifaro 2 ft.  
 Vigesimalsegunda 1 ft.  
 Sobrecimbala 3 ranks  
 Dulcaina 16 ft.  
 Regal 8 ft.  
 Tremolo

### POSITIVO SUPERIOR

Flauta Travessa 8 ft.  
 Salicional 8 ft.  
 Flautado 8 ft.  
 Flauta conica 4 ft.  
 Flauta 2 ft.  
 Cheio 4 ranks  
 Clarao 2 ranks  
 Cromorna 16 ft.  
 Charamela 8 ft.  
 Tremolo

### POSITIVO DE COSTAS

Tapado 8 ft.  
 Quintatao 8 ft.  
 Flautado 4 ft.  
 Flauta de chaminé 4 ft.  
 Oitava 2 ft.  
 Decimanovena 1 1/3 ft.  
 Sexquialtera 2 ranks  
 Cimbala 3-4 ranks  
 Fagote 8 ft.  
 Tremolo

### PEDAL

Flautado major 16 ft.  
 Contrabaixo 16 ft.  
 Aberto 8 ft.  
 Tapado 8 ft.  
 Flauto de chaminé 5 1/3 ft.  
 Oitava 4 ft.  
 Flautas 15a y 22a  
 Cheio 5 ranks  
 Bombarda 16 ft.  
 Trombeta 8 ft.  
 Baixaozinho 4 ft.  
 Chirimia 2 ft.

Opposite the new Flentrop in the picture stands a fine old 18th century Portuguese organ of 20 stops on one manual with an 8-ft. principal for the pedal. This instrument is not playable at present until a future restoration is realized.

Piet Kee played the dedicatory recital as part of the international festival before an audience which taxed the capacity of the cathedral. He played music from Sweelinck to Messiaen, including the old Portuguese composers Coelho and Seixas. He reported the organ particularly impressive in the Franck *Pièce Héroïque*.





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## RODGERS 3-MANUAL 35-D SPECIFICATIONS:

GREAT	SWELL	CHOIR	PEDAL
16' Bourdon	16' Lieblich Gedeckt	8' Gemshorn	32' Contra Violone
8' Principal	8' Geigen Diapason (Sw)	8' Gemshorn Celeste II	16' Contrabass
8' Majorflöte	8' Rohrflöte (Sw)	8' Gedeckt	16' Bourdon
4' Octave	8' Gamba (Sw)	8' Quintade	16' Lieblich Gedeckt
4' Spitzflöte	8' Gamba Celeste (Sw)	4' Gemshorn	16' Gemshorn
2 1/2' Twelfth	8' Flute Celeste II (Sw)	4' Koppelflöte	8' Octave
2' Super Octave	4' Prestant	2 1/2' Nazat	8' Flotenbass
2' Blockflöte	4' Flute	2' Nachthorn	4' Super Octave
Mixture III	2 1/2' Nazard	1 1/2' Tierce	4' Spitzflöte
	2' Piccolo	1 1/2' Lariot	Mixture II
	8' Trumpet (Sw)	1' Sifföte	16' Fagotto
16' Swell to Great	8' Oboe (Sw)		
8' Swell to Great	8' Krummhorn (Sw)	Harp	8' Swell to Pedal
4' Swell to Great		Carillon	4' Swell to Pedal
	Tremulant (Sw)		
		Tremulant	
EXPRESSION PEDALS	16' Swell to Swell	16' Swell to Choir	COMBINATION ACTION
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- C. Total paid circulation: average number copies each issue during preceding 12 months, 22,150; single issue nearest filing date, 23,051.
- D. Free distribution (including samples): average number copies each issue during preceding 12 months, 200; single issue nearest filing date, 264.
- E. Total distribution (sum of C and D): average number copies each issue during preceding 12 months, 22,350; single issue nearest filing date, 23,315.
- F. Office use, left-over, unaccounted, spoiled after printing: average number copies each issue during preceding 12 months, 250; single issue nearest filing date, 385.
- G. Total (Sum of E & F — should equal net press run shown in A): average number copies each issue preceding 12 months, 22,600; single issue nearest filing date, 23,700.

I certify that the statements made by me above are correct and complete.

DOROTHY ROSER, Business Manager



Robert J. Russell has been appointed organist and choirmaster of the First Presbyterian Church, Jamaica, New York. He holds both bachelor's and master's degrees from Wagner College and has done graduate work at Union Seminary school of sacred music, Columbia University, and the Royal School of Church Music in England. Mr. Russell has studied organ with John Huston and Sarah Newton Strausser and choral conducting with Robert Fountain and Dr. Sigvart Steen.

For the three years Mr. Russell has been organist and choirmaster of St. Mary's Episcopal Church, Manhattanville, New York City, and previously has held similar positions in several metropolitan area Lutheran churches. First Church, where he succeeds William R. Memmott, is the oldest continuously active Presbyterian congregation in the United States, having been founded in 1662.

A SERIES of Christmas Eve recitals will be played at Christ Church Cathedral, St. Louis beginning at 1:30 p.m. Recitalists, in order of appearance will be: Robert Bell, Paul Lauegayer, Henry Glass, Jr. and Ronald Arnatt.

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Rebecca Beam Kirby has been appointed organist-director of music at the Grandale Presbyterian Church, Detroit. For seven years she has served Christ Memorial Presbyterian Church, Royal Oak, Mich.

Grandale Church is in the process of building a new two-manual Möller. In addition to her duties as organist, Mrs. Kirby will develop a graded choir program.

She holds a B.Mus from Converse College and an MSM from Union Seminary, New York City. She studied organ with Rachel Pierce and Ernest White and conducting with Alfred Greenfield and Ifor Jones.

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Series of Winter Vespers Replaces  
Dedicatory Recital — Organist  
Is Dr. Charles Smith

The three-manual and echo Tellers organ in the First Presbyterian Church, Libertyville, Ill., was completed and dedicated in the early summer but the traditional opening recital was replaced by a series of winter vespers featuring area organists. Dr. Charles S. Smith is organist and David L. Walter choir-master.

The main organ is chambered above the chancel; the echo division is in a tower room off the back balcony.



Paul A. Bender has been appointed the minister of music of the First Presbyterian Church, Winston-Salem, N. C. The church has six choirs including a handbell choir. A large new Schlicker organ has been recently installed.

Mr. Bender previously was organist-choirmaster of Trinity Episcopal Parish, St. Augustine, Fla. and prior to that St. Paul's Methodist Church, New York City.

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Installation Scheduled for Oct. '67  
Organ of 51 Ranks in Balcony  
with Ruck-Positiv



Robert W. Johnson is the first full-time minister of music at the First Presbyterian Church, Joliet, Ill. His responsibilities, which began Aug. 2 include the directing of four choirs as well as serving as organist. The church is completing an extensive rebuilding and remodeling program. Final work on the Reuter organ being rebuilt by Harold H. Lucas and Co., Wheaton, Ill. is scheduled for the spring of 1966, the church's centennial year.

Mr. Johnson is a graduate of Grinnell, Iowa, College where he studied organ with Elbert M. Smith. He has his SMM from Union Seminary, majoring in composition and studying organ with Alec Wyton. He served as director of music at the Presbyterian Church, Setauket, L. I., prior to his present appointment.

Grace Lutheran Church, Lancaster, Pa. has awarded the Schlicker Organ Co., Buffalo, N. Y. a contract to build a three-manual 51-rank organ to be installed in the balcony with Ruck-Positiv. The organ, scheduled for installation in October 1967, will have slider chests and a detached console. It will be known as the Warfel Memorial Organ. Frank A. McConnell, FAGO was consultant for Grace Church.

**GREAT**  
Principal 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Open Flute 4 ft.  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Tremulant  
Chimes 21 tubes

**SWELL**  
Rohrflöte 16 ft. 49 pipes  
Violin Diapason 8 ft. 61 pipes  
Rohrflöte 8 ft. 12 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Octave Geigen 4 ft. 12 pipes  
Rohrflöte 4 ft. 12 pipes  
Flöte 2 ft. 12 pipes  
Trumpet 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Tremulant

**CHOIR**  
Melodia 8 ft. 61 pipes  
Dolcan 8 ft.  
Dolcan Celeste 8 ft.  
Burdon 4 ft.  
Nazard 2 2/3 ft. 61 pipes  
Flute 2 ft. 24 pipes  
Larigot 1 1/3 ft. 7 pipes  
Clarinet 8 ft. 61 pipes  
Tremulant

**ECHO**  
Muted Viol 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Vox Humana 8 ft. 61 pipes

**PEDAL**  
Sub Bass 16 ft. 32 pipes  
Rohrflöte 16 ft. 12 pipes  
Trumpet 16 ft. 12 pipes  
Quint 10 2/3 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Dolcan 8 ft.  
Choral Bass 4 ft. 12 pipes  
Octavin 8 ft. 12 pipes  
Trumpet 8 ft.

**GREAT**  
Gemshorn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spillflöte 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Hohlfloete 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 5-6 ranks 354 pipes  
Trompeta Real 8 ft. 61 pipes  
Chimes

**SWELL**  
Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Nazard 2 2/3 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 49 pipes  
Mixture 5 ranks 293 pipes  
Bassoon 16 ft. 12 pipes  
Schalmel 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Tremolo

**RUCK-POSITIV**  
Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Klein-Nazad 1 1/2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

**PEDAL**  
Resultant 32 ft. 32 notes  
Principal 16 ft. 12 pipes  
Subbass 16 ft. 32 pipes  
Gemshorn 16 ft.  
Octave 8 ft. 32 pipes  
Metallgedeckt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Flachflöte 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Clarion 4 ft.

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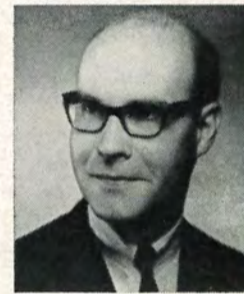
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