

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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SERIES OF PROGRAMS OPENS NEW MÖLLER AT RIVERSIDE

IN EDEN LUTHERAN CHURCH

Dedicatory Program May 8 — Three
Compositions by Dale Wood,
Organist-Choirmaster

Eden Lutheran Church, Riverside, Cal. will open a new three-manual Möller in a series of four programs on Sunday evenings in May. The dedicatory service on Cantate Sunday, May 8, will feature music for combined choirs, brass ensemble, percussion, harp, handbells and organ. Three new works by Dale Wood, organist-choirmaster, will receive their first performance on the occasion. Eden's four choirs will be augmented by the chancel choir of Riverside's Calvary Presbyterian Church. John H. Schneider, organist-choirmaster of Calvary Church, will assist in the dedicatory event.

Dr. Paul Stroud will play the first of three major recitals May 15. Mr. Schneider will be featured May 22 and Richard Purvis will conclude the series May 29.

The new instrument incorporates five ranks of Möller pipework installed when the church was constructed in 1953. Thirty-one ranks will be included in the installation, with console preparation made for a future gallery division of six ranks. The stoplist was prepared by Mr. Wood in consultation with Eugene Poole, western representative for Möller.

Unification was carried out in some divisions because of the existing unit chests. The choir-positiv has been placed in the choir transept and three stops in the division have been dupled on the great to provide choral accompaniment from two manuals.

GREAT

Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 21 tubes
Rohrflöte 8 ft.
Erzähler 8 ft.
Erzähler Celeste 8 ft.

SWELL

Gedeckt 8 ft. 85 pipes
Viol 8 ft. 85 pipes
Viol Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Fugara 4 ft. 73 notes
Flute Twelfth 2 1/2 ft. 61 notes
Flautino 2 ft. 61 notes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Bassoon 8 ft. 61 notes
Clairon 4 ft. 61 notes
Tremolo

GALLERY

(6 ranks, prepared)

CHOIR-POSITIV

Rohrflöte 16 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Geigen 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Diapason 16 ft. 24 pipes
Bourdon 16 ft. 12 pipes
Rohrflöte 16 ft. 32 notes
Principal 8 ft. 32 notes
Violone 8 ft. 32 pipes
Gedeckt Bass 8 ft. 32 notes
Choral Bass 4 ft. 32 notes
Octave Violone 12 pipes



Hedy and Wolfgang von Karajan, whose ensemble of three Baroque organs will be a major attraction at the National AGO Convention in Atlanta, have been receiving rave reviews all over the country on their first American tour. Their concert, the first night of the convention (June 27), will feature Bach's The Art of Fugue, a masterwork never before heard in its entirety at an AGO national convention.

Brother of the celebrated orchestral conductor, Wolfgang von Karajan is himself a foremost organist. The three-player organ ensemble has opened new dimensions for the great contrapuntal works.

As a special attraction, the Austin Organ Company will provide a personal score of The Art of Fugue for every registrant at the convention.

Gedeckt 4 ft. 32 notes
Quint Flute 2 1/2 ft. 32 notes
Doublette 2 ft. 32 notes
Klein Gedeckt 1 ft. 32 notes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Bassoon 8 ft. 32 notes
Clairon 4 ft. 32 notes

OHS WILL HOLD CONVENTION ON CAPE COD AND NANTUCKET

The 11th national convention of the Organ Historical Society will be held on Cape Cod and Nantucket Island, Mass. June 21-23, 1966. A dozen recitals and concerts will feature 18th and 19th century instruments, and a bus tour will include others to be heard in demonstrations.

Of special interest will be a boat excursion to Nantucket to hear programs on Appleton and Goodrich organs more than 135 years old.

The Society is sponsoring a composition contest for a new organ work of five to 12 minutes duration, playable on a two-manual tracker organ of medium size.

For information regarding the program, composition contest, and convention booklet advertising contact: E. A. Boadway, RFD, Gossville, N.H. 03239.

E. POWER BIGGS will be soloist on a CBS telecast Sunday morning April 17 at 10 a.m. EST. The network program "Glory to God" will originate in the Paulist Church, New York City. Alfred Antonini will conduct the Columbia Symphony Orchestra; Mr. Biggs will play the Poulenc.

CATHARINE CROZIER HURT, CANCELS RECITAL BOOKINGS

Catharine Crozier has been forced by a sprained back to cancel her recital bookings for the remainder of the season. She hopes to return to some of her Rollins College duties by April.

MAYBEE IS MADE HONORARY FELLOW OF CHOIR COLLEGE

Dr. George N. Maybec, Kingston, Ont., was made an honorary fellow of Westminster Choir College, Princeton, N. J. at a convocation Feb. 14 when he addressed the students and faculty on Choral Techniques in the 20th Century.

Dr. Maybee is head of the department of music of Kingston Collegiate Institute and organist and master of the choirsters of the Cathedral Church of St. George, Kingston. His choirs sang last summer at York Minster, King's College, Cambridge and at Westminster Abbey.

HANS VIGELAND, Westminster Presbyterian Church, Buffalo, was made an Honorary Fellow of Westminster Choir College, Princeton, N.J. at the 12th annual Three Choir Hymn Festival Feb. 20 at Holy Trinity Lutheran Church, Buffalo.

LADD THOMAS played the Poulenc organ concerto and Robert Prichard the Poulenc Concert Champêtre for Harpsichord and Orchestra with the Long Beach symphony Feb. 19; they joined on two pianos for the Saint-Saëns Carnival of Animals.

ORDER LARGE AUSTIN ORGAN FOR SEATTLE

FIRST METHODIST CHURCH

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The First Methodist Church of Seattle is the largest Protestant congregation in that city and is among the 10 largest in Methodism in the country. The congregation was organized in 1853 and the present brick building of Byzantine architecture dates from 1908. The church auditorium is a large room 106 feet square, surmounted by a central dome.

The organ is located across the front of the church with the choir loft immediately in front and below the organ. The console is located at the center front of the choir loft. The old pipe facade will be re-arranged for the best tonal egress of the new instrument. Ideally located, the instrument will enjoy a good acoustical setting.

The new organ replaced a 1909 Kimball. The organist of the church is Dr. Charles Wassberg, Minister of music is Carlyle Kelly.

Contract negotiations were carried out by Harold F. Shaw for Austin.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes 32 tubes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Contra Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Gemshorn 16 ft.
Bourdon 16 ft. 32 pipes
Octave I ft. 32 pipes
Gemshorn 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rauschquint 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.

ECHO

Aeoline 8 ft. 61 pipes
Celeste 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Hohflöte 8 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Diapason 8 ft. 61 pipes
Tremulant

PIERRE COCHEREAU will return to this country to play July 9 and 12 on the New York Philharmonic's Stravinsky Festival. He will play the Poulenc Concerto, with Ernest Ansermet conducting.

AEOLIAN-SKINNER GOING INTO FORT WAYNE CHURCH

TRINITY ENGLISH LUTHERAN

Replaced Aeolian Organ — Richard Carlson and Builder's Staff Worked Out Design

The Aeolian-Skinner Company is completing a new organ at the Trinity English Evangelical Lutheran Church, Fort Wayne, Ind. The new instrument replaces an Aeolian organ; in 1950 Aeolian-Skinner provided a new console. Organist Richard Carlson and members of the Aeolian-Skinner staff designed the specification. Installation is being done by Harold Lucas, Wheaton, Ill.

The trompette de tour will be located in the tower over the crossing.

GREAT

- Quintaton 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Oktave 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Superoktave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Scharff 3 ranks 183 pipes
- Trompette de Tour 8 ft. 61 pipes
- Trompette de Tour 4 ft. 12 pipes
- Zymbelstern 5 bells
- Chimes 25 tubes

SWELL

- Gemshorn 16 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Viola Celeste 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Harmonic Flute 4 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Montre 2 ft. 61 pipes
- Plein Jeu 3-5 ranks 246 pipes
- Basson 16 ft. 61 pipes
- Hautbois 8 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Rohr Schalmel 4 ft. 61 pipes
- Tremulant

CHOIR

- Spitzprinzipal 8 ft. 61 pipes
- Flute Ouverte 8 ft. 61 pipes
- Flute Conique 8 ft. 61 pipes
- Flute Celeste 8 ft. 54 pipes
- Spitz Oktave 4 ft. 61 pipes
- Nasat 2 1/2 ft. 61 pipes
- Spillflöte 2 ft. 61 pipes
- Cymbale 3-4 ranks 231 pipes
- English Horn 16 ft. 61 pipes
- Cromorne 8 ft. 61 pipes
- Régale 4 ft. 61 pipes
- Tremulant

POSITIV

- Gemshorn 8 ft. 61 pipes
- Pommer Gedeckt 8 ft. 61 pipes
- Prinzipal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Klein Prinzipal 2 ft. 61 pipes
- Oktavquint 1 1/2 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Zinbel 3 ranks 183 pipes
- Tremulant

ANTIPHONAL

- (enclosed)
- Flute de Bois 8 ft. 73 pipes
- Flute Ouverte 8 ft. 73 pipes
- Flute Celeste 8 ft. 73 pipes
- Voix Humaine 8 ft. 73 pipes
- Tremulant
- Chimes

(unenclosed)

- Principal 8 ft. 61 pipes
- Montre 4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Fourniture 3-4 ranks 257 pipes
- Trompette de Tour 8 ft.
- Trompette de Tour 4 ft.

PEDAL

- Untersatz 32 ft. 7 pipes, 5 resultant notes
- Kontrabass 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Gemshorn 16 ft.
- Quintaton 16 ft.
- Oktave 8 ft. 32 pipes
- Gemshorn 8 ft.
- Still Gedeckt 8 ft. 32 pipes
- Prinzipal 4 ft. 32 pipes
- Blockflöte 4 ft. 32 pipes
- Spitzprinzipal 2 ft. 32 pipes
- Mixture 4 ranks 128 pipes
- Basson 32 ft. 12 pipes
- Posaune 16 ft. 32 pipes
- Basson 16 ft.
- Cromorne 8 ft.
- Trompette 8 ft. 12 pipes
- Régale 4 ft.
- Chimes



Helen M. Hosmer, widely known music educator and choral conductor, will retire this summer after 44 years as a member of the faculty of the State University College at Potsdam, N.Y. Director of the college's Crane department of music since 1930, Miss Hosmer is founder and director of the Crane Chorus that has performed for more than 30 years under many distinguished conductors.

She has lectured and conducted in 27 states and written articles for many magazines and professional journals.

After graduating from Potsdam and the Crane Normal Institute of Music, Miss Hosmer earned bachelor and master degrees from Columbia University. She also studied at Cornell and with Nadia Boulanger at Fontainebleau, France. She was awarded an honorary doctor of music degree by St. Lawrence U in 1956.

She has served as vice-president of the American Choral Directors Association, a member of the Ford Foundation Committee on Young Composers and the administrative faculty of the American Institute of Vocal Pedagogy. She has been a consultant to the Bureau of Education and Cultural Affairs of the Department of State.

Dr. Hosmer organized and was the first director of the Spring Festival of the Arts at the university college. The 36th annual festival opened in March. The 1962 festival was dedicated to her in observance of her 40th anniversary as a member of the faculty.

EXCHANGE PIZARRO TAPES WITH EUROPEAN NETWORKS

David Pizarro, Longy School of Music, is featured organist in an exchange of recorded programs between WCRB, Boston, and the following stations: Roumanian Radio-TV; Radio Nacional de Espana; Radio Pakistan; South African Broadcasting Corporation; Radio Moscow; Australian Broadcasting Corporation; Radio Japan; Israel Broadcasting Service; Deutscher Demokratischer Rundfunk.

DR. KNIGHT 1-DAY BOY CHOIR COURSES SET FOR PRINCETON

Dr. Gerald Knight, director of the Royal School of Church Music, Croydon, England, will hold a one-day course for the training of boy choristers at Trinity Church, Princeton, N.J. April 30 from 10 a.m. until about 5 p.m. A nominal registration fee will cover the cost of luncheon and a donation to the work of the RSCM throughout the world. Write: Robert Hobbs, Trinity Church, Princeton, N.J.

LEO SOWERBY conducted an all-day workshop for church musicians Feb. 26 at Washington Cathedral. He spoke on The Hymnal 1940 — The Old Tunes versus the New Tunes.

LOIS WATKINS, harpsichord, and Laven Sowell, baritone, were featured Feb. 15 in the recital series sponsored by Trinity Episcopal Church, Tulsa, Okla.

C. F. Peters Corporation proudly announces its appointment as Sole Agent for U.S.A. and Canada of HARMONIA-UITGAVE, the esteemed Dutch music publishing firm.

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HU1474 BOEHM — *Mein Freund ist mein (German-Dutch) (SATB Soli)	2.00
HU1647 BRUHNS — *Ich liege und schlafe (German) (SATB Soli)	1.00
HU1900 BUXTEHUDE — *In Te Domine Speravi (Latin) (SAB)60
HU1909 — *Lauda Sion (Latin) (SAB)75
HU1490 CECCHERINI — *Sanctus-Benedictus (Latin) (TTB)90
HU1447 CIMAROSA — *Te Deum (Latin) (ST Soli)	1.50
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HU1684 LEO — *Miserere (Latin) (SATB-SATB)60
HU1660 LUEBECK — *Hilf deinem Volk, Herr Jesu Christ (German)	1.25
HU1773 — *Willkommen(suesser Braeutigam) (German). Christmas Cantata ..	1.25
HU1958 MARTINI — Laudate pueri (Latin) (SATB-SATB)60
HU1617 MINOJA — *Parce mihi domine (Latin) (Sopr Solo, TTB (TBarB))90
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HU1600 — *Jubilate Deo (K.117) (Latin)50
HU1356 — *Sancto Maria (K.273) (Latin)50
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HU1181 PERGOLESI — *Laudate pueri (Latin) (Sopr Solo)	1.50
HU1353 SCHUETZ — Pharisaeer und Zoellner (German) (TB Soli, SA (SATB)) ..	.60
HU1354 — *Der zwolffjaehrige Jesus im Tempel (German) (SAB Soli)90
HU1412 VIVALDI — *GLORIA (Latin) (SA Soli)	1.25
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**CHICAGO CHURCH MUSICIAN
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Mark Hallett's 40th anniversary as minister of music of the Morgan Park Baptist Church, Chicago, was observed at the March 13 morning service.

Mr. Hallett directs the telecast Chicago Sunday Evening Club choir, Trinity College Choirs, and the Euterpean Oratorio Society. At Morgan Park he conducts four choirs and a handbell choir.

He is a graduate of Wheaton College and has his MA from the Columbia School of Music.

**HONOR CONCORDIA MANAGER;
25 YEARS WITH PUBLISHER**

Dr. Otto A. Dorn, general manager of Concordia Publishing House, St. Louis, was honored March 17 on his 25th anniversary with the 97-year-old publishing firm which he entered in 1941 as assistant manager. Dr. Oswald C. J. Hoffman, speaker on the International Lutheran Hour, delivered the message at the testimonial dinner when presentations were made by the board of directors and employees.

**ATLANTA CHURCH HOLDING
ANOTHER HYMN COMPETITION**

A competition with a prize of \$100 for the best musical setting of a selected hymn text is again being sponsored by Trinity Presbyterian Church, Atlanta, Ga. as part of its continuing program to encourage contemporary artistic expression. The contest will close June 30 and the prize will be announced early in the fall. Write: Trinity Presbyterian Church Hymn Contest, 3003 Howell Mills Road NW, Atlanta, Ga. 30327.

ANTHONY NEWMAN'S first organ recording on the Sheffield label was made on the Beckerath organ in Trinity Evangelical Lutheran Church, Cleveland; it is entitled A Bach Organ Recital.



Squire Haskin was honored Feb. 9 for his 30 years of service as organist and choir-master of the First Presbyterian Church, Buffalo, N.Y. An all-congregation testimonial dinner was held for him at the parish house of the church.

Mr. Haskin has been official keyboard man with the Buffalo Philharmonic since its inception 25 years ago and he heads the organ department of the State University of Buffalo. A graduate of the Eastman School of Music where he studied organ with Abel Decaux, he served in world war 2 as a first lieutenant in an anti-aircraft battery. This gave him a chance to see some famous old German and Dutch organs. He has made periodic trips to Europe since.

Not only an admired music man about Buffalo, Mr. Haskin also is a member of high reputation in a gourmet's sect, a devotee of architecture and an electronics buff. To assist him in the latter hobby, the congregation collected for a new hi-fi set and gave him a check for \$900.

RICHARD WESTENBURG will conduct the Claremont Institute Organ Week and be organ recitalist the week of July 11.

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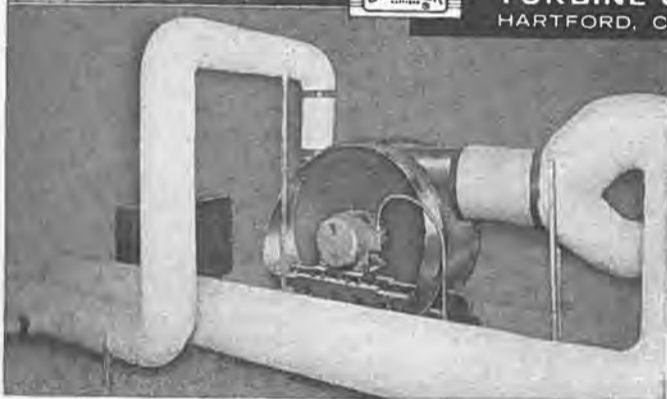
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Finalists were left to right (standing): John Reilly Lewis, winner; Eileen Vandermark, second place; Richard Meschke; William Catherwood. (Seated): Susan Hegberg; Nancy Mann; Sharon Kleckner, third place; and Patricia Marek.

Fort Wayne Competition Gains Stature in 7th Year

The annual national organ competition has been sponsored for seven years by the First Presbyterian Church, Fort Wayne, Ind. The contest has grown in stature each year, so that winning the award carries more prestige all the time.

The winner for 1966 was John Reilly Lewis, 21, Arlington, Va., an undergraduate at Oberlin Conservatory where he studies with Fenner Douglass. He will graduate with degrees in organ, choral conducting and German in 1968. He was a member of the Washington Cathedral choir from the age of 7 and served as chapel organist and glee club accompanist at St. Peter's School, Peek-

skill, N.Y. His organ study in high school was with Richard Dirksen.

Eileen Vandermark, senior at Indiana University, won second place, and Sharon Kleckman, Dayton, Ohio, graduate student at Syracuse, third.

The distinguished panel of judges for 1966 were: Mildred Andrews, Oklahoma University; Byron Belt, John F. Kennedy Center, Long Island, N.Y.; Robert Glasgow, University of Michigan; Gerre Hancock, Christ Episcopal Church, Cincinnati, Ohio; and Russell Saunders, Drake University, Des Moines, Iowa.

Original entries in the competition represented 23 states and Canada, the largest group in the event's seven-year history.

Judges were, left to right: Robert Glasgow, Byron Belt, Mildred Andrews, Gerre Hancock, Russell Saunders.



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NEW RICHMOND CHURCH CONTRACTS FOR AUSTIN

Charles Cooke Is Church Organist
In Virginia Capital City —
Chancel Installation

The large Gothic style All Saints' Episcopal Church, Richmond, Va., completed only recently, will have a large new three-manual Austin organ. The new instrument will be located at one side of the chancel, with the great and pedal divisions featured in a functional display. The choir pews are divided on either side of the chancel and the console will be located opposite the organ. The fine new brick building offers excellent acoustics for an effective musical setting.

Charles Cooke is the organist of All Saints' Church. Contract negotiations were carried out for Austin by John E. Austin, Suffolk, Va.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rauschquint 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Gedeckt 16 ft. 12 pipes
Geigen 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 49 pipes
Flute Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes



Clarence Watters, Hartford, Conn. has been selected to honor Marcel Dupré's 80th birthday with two New York recitals of the French master's music. The May 4 recital at St. Thomas Church will not duplicate any of the music to be heard May 11 at the Church of St. Mary the Virgin.

Mr. Watters is a former student and long time friend of M. Dupré and is something of a specialist in the composer's organ music.

Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Rohr Schalmey 4 ft. 61 pipes
Tremulant

PEDAL

Resultant Bass 32 ft.
Principal 16 ft. 32 pipes
Gemshorn 16 ft.
Bourdon 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Blockflöte 4 ft. 32 pipes
Flöte 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.

AMERICAN MUSIC was featured in a Feb. 27 choral vesper at First Presbyterian Church, Wilmington, N.C. Charles Woodward was organist and director.



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OUTSTANDING YOUNG ARTISTS





Sandra Soderlund has joined the music faculty of Sam Houston State College, Huntsville, Tex. as instructor in organ. This position is in addition to the series of recitals which she plays in the Memorial Chapel at Rice University. She is also organist at Memorial Drive Lutheran Church.

Miss Soderlund has her M.Mus degree from the University of Southern California where she studied with Irene Robertson. She is married to composer Herbert Bielawa, composer-in-residence in Houston under a Ford Foundation grant.

FRED TULAN IS APPOINTED CURATOR AT HAGGIN MUSEUM

Fred Tulan has been appointed curator of music at the Haggin Museum, Stockton, Cal., where he has been playing an extensive series of programs with instruments. His recitals were commended in the museum director's annual report to the trustees Feb. 15, for bringing in large audiences and a gift of \$125,000 to be used for a new organ.

REUTER BUILDING ORGAN FOR BLUE CLOUD ABBEY

INSTALLATION SUMMER OF 1966

Monks and Brothers Actually Doing Construction of Building — Organ to Rear of Altar

The Reuter Organ Company has been awarded a contract to build a new three-manual 30-rank instrument for Blue Cloud Abbey, Marvin, S.D. This is a new abbey being built by the monks from St. Meinrad's Benedictine Abbey of southern Indiana and the brothers are actually undertaking the construction of the building themselves.

The chapel in which the organ will be housed is of a cruciform shape with the altar occupying the central position. The organ and choir are located in the area to the rear of the altar with the pipework of the organ being elevated and suspended from the rear wall of this portion of the building. Negotiations for the sale of the organ were handled by John R. Frykman, Minneapolis, Minn., district representative for the firm. He will make the installation of the organ late in the summer of 1966.

GREAT

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

SWELL

- Rohrlöte 8 ft. 61 pipes
- Viole de Gamba 8 ft. 61 pipes
- Viole Celeste 8 ft. 54 pipes
- Principal 4 ft. 61 pipes
- Hohlflöte 4 ft. 61 pipes
- Nasard 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Tierce 1 3/4 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Rohrschalmei 4 ft. 61 pipes
- Tremolo



John Bullough has been appointed organist-choirmaster at the Memorial Methodist Church, White Plains, N.Y., succeeding J. Heywood Alexander, who has moved to Fairmount Presbyterian Church, Cleveland Heights, Ohio. Mr. Bullough continues on the faculty at Fairleigh Dickinson University, Teaneck, N.J.

CHOIR

- Nasonflöte 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 54 pipes
- Nachthorn 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Rohrgedeckt 16 ft. 12 pipes
- Octave 8 ft. 32 pipes
- Bourdon 8 ft. 32 notes
- Rohrlöte 8 ft. 32 notes
- Choral Bass 4 ft. 32 pipes
- Bourdon 4 ft. 32 notes
- Fagotto 16 ft. 44 pipes
- Fagotto 8 ft. 32 notes
- Krummhorn 4 ft. 32 notes



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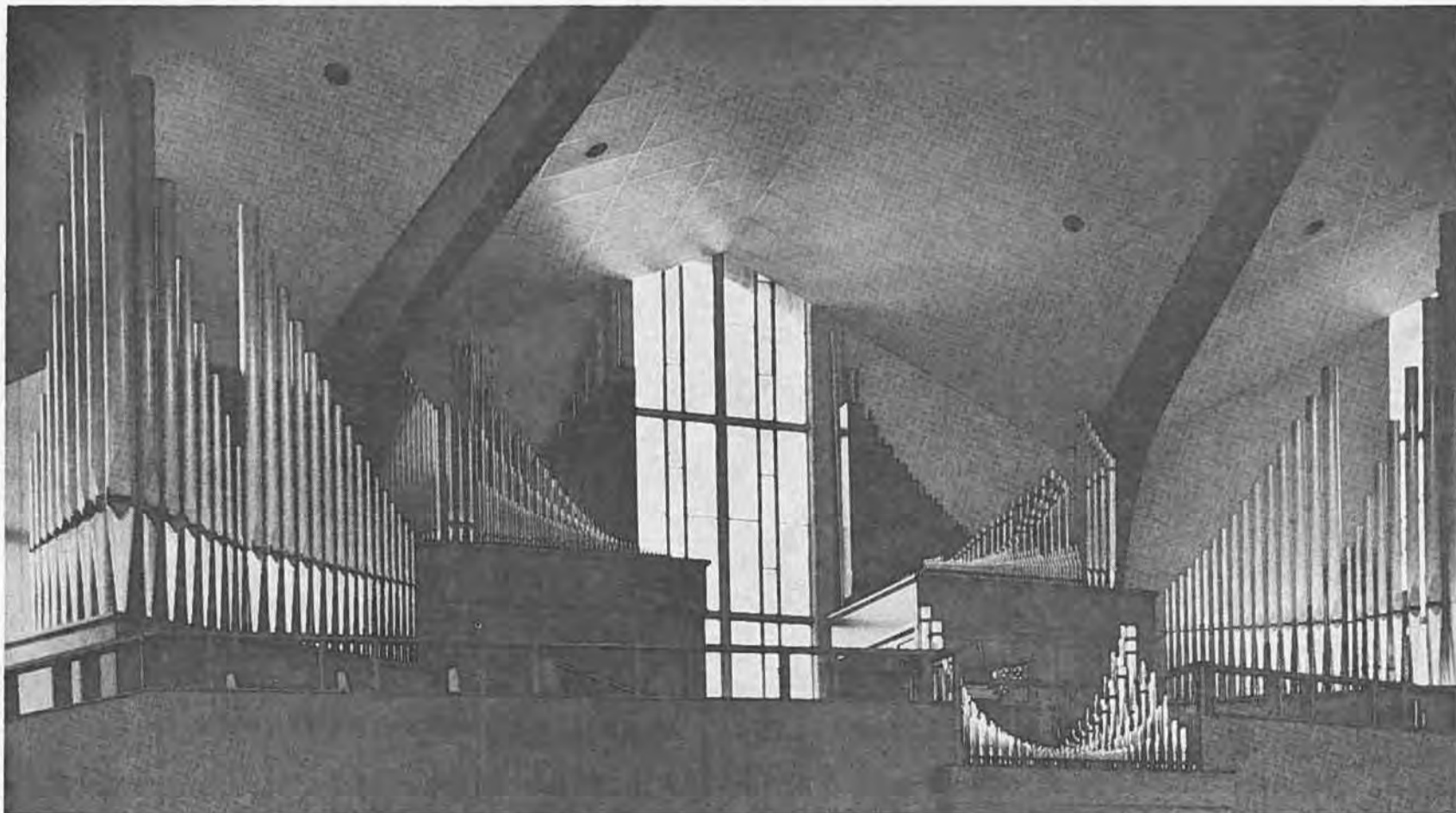
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16' Lieblich Gedeckt	8' Geigen Diapason	8' Gedeckt	16' Diapason
8' Open Diapason	8' Rohrflute	8' Dulciana	16' Bourdon
8' Bourdon	8' Sallcional	4' Flute	16' Lieblich Gedeckt
4' Octave	4' Geigen Octave	2-2/3' Nazard	8' Octave
4' Flute	4' Nachthorn	2' Piccolo	8' Flute
2' Super Octave	4' Sallcet	1-3/5' Tierce	Great to Pedal Coupler
Mixture II	8' Trumpet	8' Clarinet	Swell to Pedal Coupler
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Three-Manual Replaces a Pilcher —
Arthur Bayer, Minister of Music
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A new Aeolian-Skinner organ is being installed in the Church Street Methodist Church, Knoxville, Tenn. Replacing a Pilcher, the three-manual was designed by John Tyrrell of the building firm, and Arthur Bayer, minister of music. Patricia Burch is organist. Edward Mickey III, Brevard, N.C. is doing the installation. Existing Schulmerich chimes with speakers in the main organ and tower are being retained as are the Mayland chimes.

The trompette harmonique is located in the rear of the church near the ceiling.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette Harmonique 8 ft. 61 pipes
Clairon Harmonique 4 ft. 12 pipes
Chimes 25 tubes
Bells

SWELL

Flute Conique 16 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Flute Conique 8 ft. 12 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Lieblich Prinzipal 2 ft. 61 pipes
Plein Jeu 3-4 ranks 266 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Geigenprinzipal 8 ft. 61 pipes
Pommer Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Klein-Erzähler 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Rohrnat 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant
Trompette Harmonique
Clairon Harmonique

PEDAL

Sub Bass 32 ft. 12 pipes
Contra Bass 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Quintaton 16 ft.
Flute Conique 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Cromorne 8 ft.
Clairon 4 ft. 12 pipes
Cromorne 4 ft.
Chimes

SCHANTZ WILL INSTALL INSTRUMENT FOR SHARON

ST. JOHN'S EPISCOPAL CHURCH

Three-Manual Goes into Gothic Style Building — Robert C. Perkins Is Organist-Choirmaster

The Schantz Organ Company has been awarded the contract to build a three-manual organ for St. John's Episcopal Church, Sharon, Pa. This parish was founded in 1866, the present church building, in the Gothic style dating back to 1914.

The organ will have an exposed great and exposed positiv, both on the right side of the church.

Robert C. Perkins is organist and choirmaster. Negotiations for the organ company were handled by Joe O'Brien, Schantz representative in western Pennsylvania.

GREAT

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

POSITIV

Gedacktlöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Larigot 1 1/2 ft. 61 pipes

SWELL

Rohrbass 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Flautino 2 ft. 12 pipes
Quinte 1 1/2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Quintade 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Choralbass 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Fagot 16 ft. 32 pipes
Fagot 8 ft. 12 pipes
Krummhorn 4 ft.

KODALY'S PSALMUS HUNGARICUS, Bach Cantata 104 and Vaughan Williams' Benedicite featured the Jan. 31 service of music at the Church of the Ascension, New York City with Vernon de Tar conducting.

MUSIC OF VINCENT LÜBECK was heard Feb. 20 in Morrison Chapel, Covenant Presbyterian Church, Charlotte, N.C.: the cantata, Willkommen, süßer Bräutigam, and three organ preludes and fugues.

EDUCATIONAL RADIO stations in 24 states are broadcasting a series of programs by Paul Pettinga, University of Illinois, on the art forms of the organ, a series of 20 half hours.

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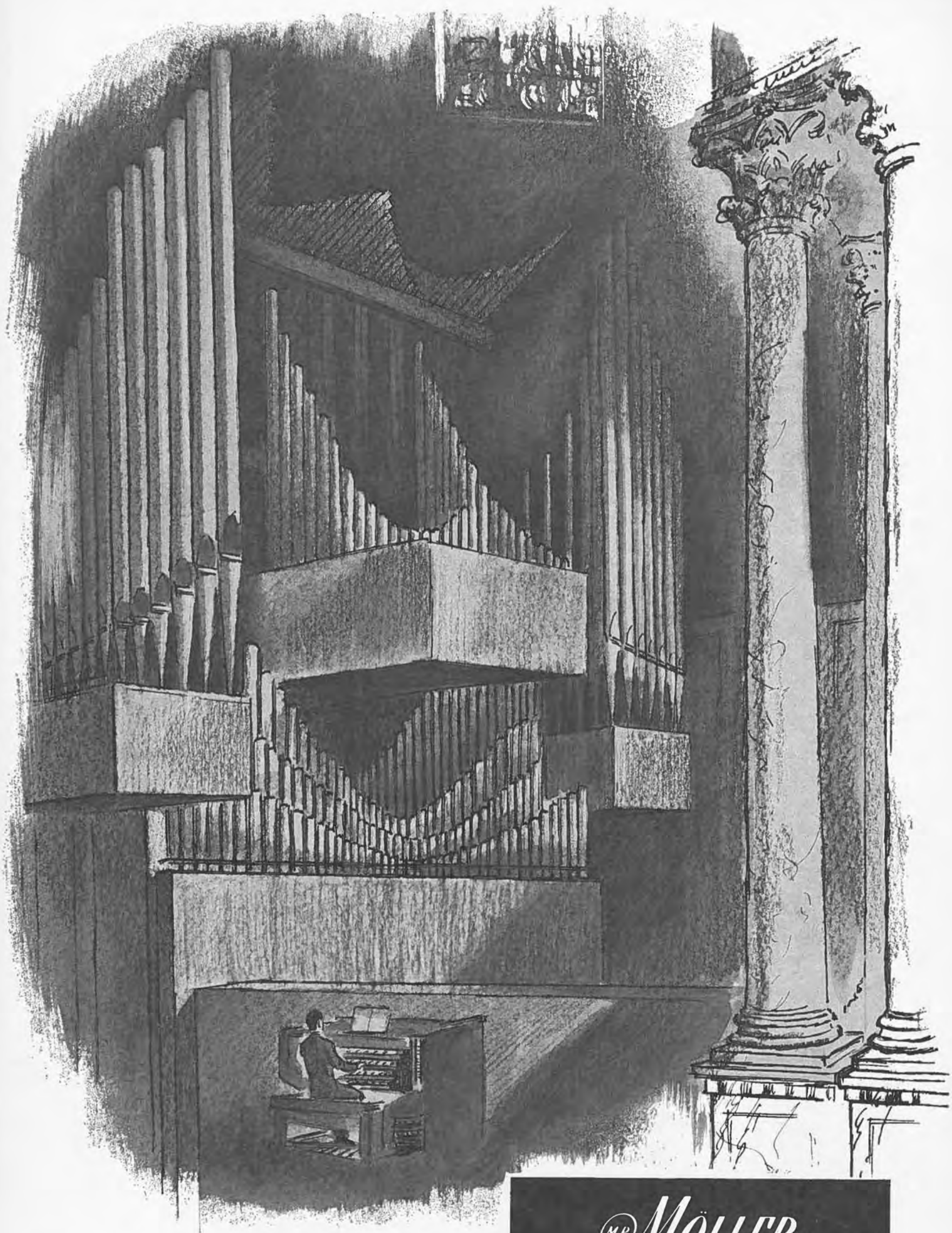
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President's Column

ATTENTION: Guild Student Groups. Pursuant to a good suggestion made some time ago by Dr. Lee H. Bristol, Jr. that the Guild do more for student groups than it has done in the past, the Executive Committee discussed the problem in January and reported to the Council in February. Their recommendation was that the Guild appoint a National Director of Guild Student Groups to advise in all areas of activity, that the winner of the National Organ Playing Competition be a president of these groups for the two years between National Conventions, that a recital circuit for student group members of unusual talent be considered and that reports of student group activities be published in one section of THE DIAPASON.

The unanimous and enthusiastic recommendation of the Executive Committee was that Miss Mildred Andrews, head of the organ department of the University of Oklahoma, be invited to be the National Director of Guild Student Groups.

I am delighted to say that Miss Andrews has accepted this assignment and we may look forward to exciting and constructive things in the months to come. Miss Andrews needs no introduction as one of this country's most successful teachers and a tremendous influence for good in all of the Guild's activities. I have made it clear to her that my policy of putting the best brains we have to work for the Guild without making undue demands upon their time means that Guild Headquarters will give her every administrative help possible in fulfilling this responsibility. I know that all members of the Guild will join me in gratitude to Miss Andrews for accepting this task and we shall all help her in any way we possibly can.

ALEC WYTON
National President

In accepting this assignment as National Director of Guild Student Groups, Miss Andrews made this statement:

Guild Student Groups should foster better playing and high scholarship and should encourage leadership and service. Professional association with other Guild Student Groups through news in THE DIAPASON will undoubtedly bring professional growth. Professional growth among the young people of the American Guild of Organists will be the hope of musical advancement in America.

MILDRED ANDREWS

ATTENTION CHAPTER OFFICERS REGARDING ELECTION AND REINSTATEMENT OF MEMBERS Chapter may assume election or reinstatement of members by National Council or National Executive Committee unless notified of rejection within 30 days.

KNOW YOUR GUILD



Dr. George Mead, Vice-President of the American Guild of Organists and National Chairman of the Code of Ethics and the Copyright Committees, was born and educated in New York City. He is a graduate of Columbia College (Phi Beta Kappa) where he received an M.A. in music. The honorary degree of Doctor of Music was conferred upon him by Columbia University. He is a member of ASCAP.

In addition to teaching at the St. Agatha School and Hofstra College, he has lectured at the School of Music of Union Theological Seminary and Western Reserve University. He has also participated in many conferences and workshops. He has composed and arranged works in various forms, many of which are special arrangements for choral concerts. A Fantasy for organ won the A.G.O. Diapason Prize. Dr. Mead has been organist and director of music at Old Trinity Church, Broadway and Wall Streets, New York, for more than 20 years. His responsibilities at Trinity include training the boy choir, the radio choir and the playing of recitals and music in general. Among his many musical activities he conducts the Down Town Glee Club of New York. He and his wife, Phyllis, have translated more than 20 operas for performance in English, the most recent being the translation used at the Metropolitan Opera in Menotti's *The Last Savage* and the new version of *Lakme* made for the Central City Opera in Colorado.

Westchester

The Westchester Chapter held its Feb. 15 meeting at the Aldersgate Methodist Church, Dobbs Ferry, N.Y. A brief business meeting was conducted by Dean Russell Blackmer, Robert Roche, recording supervisor for the Organ Historical Society spoke on Organ Building in America from 1700 to 1900 with a well-balanced combination of slides, recordings and commentary. After the program refreshments were served.

FLORENCE W. HYDE

New York City

The New York City Chapter sponsored a program Feb. 14 in collaboration with the Paulist Church, with the Rev. Joseph R. Foley, CSP, director, and Frederick Swann, organist of the Riverside Church. Mr. Swann opened the program with Magnificat on Tone 1; Benedictus, Couperin; and Te Deum, Langlais before which Father Foley led choir and congregation in singing the Te Deum in Mode 3. He then led the Paulist Choir in a performance of the Durufle Requiem, with Mr. Swann playing artistic accompaniment. A reception followed in the undercroft of the church.

ANNE CONROW HAZARD

Nassau

The Nassau Chapter held its Feb. 20 meeting at the Lutheran Church of the Ascension, Franklin Square, N.Y. The occasion was the annual organist-clergy dinner with Walter Eschett as host. President Alec Wyton was guest speaker and in addition to his stimulating address, guests participated in a worship service conducted by the motion choir of the host church under the direction of Mrs. Brian Hinshaw. The service began with Prelude, 20th century Folk Mass by Frank Weir. Mrs. Hinshaw spoke on The Art of Symbolic Movement; a number of hymns were interpreted. The short business meeting included appointment of the nominating committee and the announcement of the March 13 recital by Virgil Fox sponsored by the Queens and Nassau Chapters at the Congregational Church of Manhasset.

MARCELLA M. POPPEN

Metropolitan New Jersey

The fourth annual concert featuring music for organ with voices and instruments was held Feb. 14 at Trinity Cathedral, Newark, by the Metropolitan New Jersey Chapter. It was entitled Music of Three Centuries. Mr. Welsh played organ compositions of Buxtehude, Böllmann, Guilman and Hindemith. Guest soloists were Marilyn Zondlo, soprano, and Bruce J. Revesz, trumpeter, who played works of Purcell and Haydn. The final portion of the program was devoted to the music of Leo Sowerby in honor of his 70th birthday. His Fantasy for Trumpet and Organ, Songs of Faith and Penitence and Toccata were heard. At a reception at Cathedral House Mr. Welsh extended greetings and introduced the assisting artists. Refreshments and fellowship followed.

ELSIE B. BROOKS

Northern Valley

The Feb. 14 meeting of the Northern Valley Chapter was held at the Unitarian Church, Paramus, N.J. Harriett Dearden was hostess. Dean Edward Utley conducted a short business meeting. Earl Berg, Union Seminary, conducted an anthem workshop. His remarks emphasized the importance of sound production, the nature of the voice and its possibilities. Anthems were supplied by music publishers Peters, Gray, Kjos, Fischer, Oxford and Schirmer. Ruby R. Thompson was in charge of the program.

DORIS BECHBERGER

Central New Jersey

The Central New Jersey Chapter held its Feb. 7 meeting at the Hamilton Square Baptist Church, Trenton. Dr. Harry F. Olson, RCA Laboratories, Princeton, gave a lecture and demonstration on electronic synthesis of music. The lecture was well attended and many students from Reynolds Junior High School were present in addition to members. After the lecture, refreshments were served by Betty Swan and Lillian Schroeder.

JOHN O. SCHROEDER

Mildred Andrews Classes A Daily Convention Bonus

IS YOUR ORGAN PLAYING FLAWLESS? If so, don't bother to attend the master classes in organ playing during the national convention in Atlanta. (In fact, if you are so good, why bother to attend the convention!) If, perchance, you have problems in technique, then do plan to attend the organ classes each day at 5:00 P.M.

Mildred Andrews, known throughout the world as an organ teacher *par excellence*, will conduct the master classes from 5:00 to 6:00 P.M. Monday through Friday. A special, Italian built Rufati organ of 16 ranks will be installed at the convention headquarters for these sessions. The performers will be a group of young organists, — regional winners of the national organ playing competition. The repertory will cover all periods and styles.

Miss Andrews does not plan to discuss interpretation. Instead, she will approach the classes from the standpoint of that basic concern of all organists — how to solve technical problems in organ playing. Surely you will want to avail yourself of this opportunity just before the dinner hour each day at the national convention in Atlanta.

Queens

The Queens Chapter held its annual Artists' and Composers' recital Jan. 23 at St. Gabriel's Episcopal Church, Hollis, under the auspices of the Academic Welfare Committee. Three chapter composers were represented. Christine Caton directed her senior choir in her *Our Lord, Margaret Shaw Belsky* was represented by *That Guiding Star* and *Be Strong in the Lord*, sung by the boy sopranos of the host church under the direction of Lily Andujar Rogers. The novelty of the afternoon was a Suite for String Quartet and Piano based on Resonet in Laudibus by Carleton Inniss, AAGO, dean of the chapter. The composer was at the electronic piano. The final number was by non-member Felix Mendelssohn: Sonata 6 played by Frederick Bell brought the afternoon to a satisfying close.

LILY ANDUJAR ROGERS

Central Hudson

The Central Hudson Valley Chapter met Jan. 17 at Christ Episcopal, Poughkeepsie, where George Fowler, FAGO, was host. Kathleen Pearson, AAGO, Donald Pearson and Edward Geen were heard in recital on the new Gress-Miles organ. The program is listed in the recital pages. Immediately following, Dean Kathleen Pearson conducted a business meeting. Donald Pearson distributed sheets of specifications of the new organ and George Fowler spoke on the organ history of the church. All were invited to play the organ and to meet Mr. Miles of the building firm.

The Feb. 8 meeting coincided with the recital at Vassar College by Michael Schneider. His program is in the recital section. An informal reception was held following the recital.

CONNIE LACY

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

NOMINATIONS FOR NATIONAL OFFICERS



PRESIDENT: ALEC WYTON, FRCO, ChM, FAGO, FRCCO, FRAM. Organist and Master of the Choristers, Cathedral of St. John the Divine, Associate Professor, Union Theological Seminary, N.Y. Head of Organ Department, Westminster Choir College. Member of ASCAP.

VICE-PRESIDENT



GEORGE MEAD, MusDoc, AAGO, Organist and Choirmaster, Trinity Church, New York City. Conductor, Down Town Glee Club, N.Y. Opera translator, composer, arranger (ASCAP).



VERNON DE TAR, SMD, MusD, FAGO, Organist and Choirmaster, Church of the Ascension, N.Y. Teacher of Organ and Church Music, Juilliard School of Music. Associate Professor of Sacred Music, Union Theological School of Sacred Music, Organist, Bethlehem Bach Choir.



JACK FISHER, AAGO, ChM., MSM, Organist and Choirmaster, Emmanuel Church, Boston, faculty Boston University, Massachusetts State Chairman, National Examination Committee Chairman, Dean Boston Chapter, recitalist.

SECRETARY



CHARLES DODSLEY WALKER, FAGO, Organist and Choirmaster, Church of the Heavenly Rest, New York City. Founder and conductor, Canterbury Choral Society. Faculty, School of Sacred Music, Union Theological Seminary.



GEORGE E. POWERS, SMD, FAGO, Organist-Choirmaster, St. Mark's in-the-Bouwerie, N.Y. Faculty School of Sacred Music, Union Theological Seminary and Guilman School. Member Examination Committee.

TREASURER



JOHN HOLLER, AAGO, Composer and arranger. Pioneer and specialist in music for Youth Choirs. Member of ASCAP, St. Wilfrid Club and The Bohemians. Editor, The H. W. Gray Co.



NORMAN HOLLETT, FAGO, ChM, Organist and master of choristers, Cathedral of the Incarnation, Diocese of Long Island, Garden City, N.Y. Conductor, Long Island Choral Society. Past-dean, Nassau Chapter. Three terms on National Council.



LILIAN CARPENTER, FAGO. Organist and Choirmaster, Lafayette Ave. Presbyterian Church, Brooklyn, N. Y. Formerly taught at the Institute of Musical Art and the Juilliard School of Music.

REGISTRAR



RUTH MILLIKEN, AAGO, ChM. Organist-Choirmaster, Wilton Congregational Church, Wilton, Conn. Graduate of Juilliard School of Music in organ and choral conducting. Further study with Nadia Boulanger.



BARBARA F. MOUNT, AAGO. Organist and Director of Music, St. Luke's Methodist Church, Long Branch, N.J. Dean of the Monmouth Chapter, Graduate of Guilman Organ School and winner of the Dr. William C. Carl Medal for excellence.



LIBRARIAN-HISTORIAN: S. LEWIS ELMER, LHD, AAGO, FTCL, FRCO, FCCO. President of the AGO 1943-58.

AUDITORS



SETH BINGHAM, MusDoc, FAGO, Composer, Organist-Choirmaster Emeritus, Madison Avenue Presbyterian Church. Associate Professor of Music (retired), Columbia University. Lecturer, advanced composition, Union Theological Seminary; past vice-president, AGO.



M. SEARLE WRIGHT, FAGO, FTCL. Organist and Choirmaster, St. Paul's Chapel, Columbia University, music faculty of Columbia University and Union Theological Seminary.



GEORGE WILLIAM VOLKEL, SMD, FAGO. Organist and Choirmaster, Presbyterian Church of Westfield, N.J. Formerly organist for Chautauqua Institution, Chautauqua, N.Y. Currently member of National Council.



GEORGE MARKEY, MusDoc, FAGO, organist and choirmaster Madison Avenue Presbyterian Church, director of Guilman Organ School, recitalist and teacher.



CHAPLAIN: THE REV. JOSEPH SITTLER, DD, LLD, LHD. The Divinity School, University of Chicago. Chairman, The North American Commission on Worship of the World Council of Churches. Author, preacher, and lecturer.

COUNCILORS



DOROTHY ADDY, AAGO, Organist First Methodist Church, Wichita, Kans. Professor of Organ, Friends University, Wichita. State Chairman for Kansas.

1970 NATIONAL CONVENTION
The Convention city for 1970 will be chosen at the National Convention in Atlanta, June 27-July 1, 1966. Bids should be received by Headquarters prior to June 20, 1966.

karl RICHTER
Munich, Germany

roger NYQUIST
"U" of California
Throughout season

henry HOKANS
All Saints, Worcester
Throughout season

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News of the American Guild of Organists—Continued



ROBERT T. ANDERSON, SMD, FAGO. Head of Organ Dept., Southern Methodist University, Dallas, Tex. Dean of Dallas Chapter, General Chairman, Mid-Winter Conclave, Dallas, 1966. Under Lilian Murtagh Concert Management.



CATHARINE CROZIER, Associate Professor of Organ at Rollins College, Organist of Knowles Memorial Chapel, Winter Park, Fla. Formerly head of Organ Department, Eastman School of Music. Awarded honorary MusDoc by Smith College. Under Lilian Murtagh Concert Management.



WILBUR HELD, SMD, FAGO, Professor of Organ and Church Music, Ohio State University. Organist-Director, Trinity Episcopal Church, Columbus, Ohio. Former Dean of Twin Cities and Central Ohio Chapters. Present Ohio State Chairman.



LAWRENCE MOE, PhD, AAGO, Chairman of Music Dept., Professor of Music and University Organist, University of California. Awarded Fulbright research grant to Italy in 1952 and post-doctoral Fulbright grant in 1963.



MILDRED ANDREWS, awarded distinguished professorship, David Ross Boyd Professor of Music, highest honor awarded by Board of Regents at University of Oklahoma. Teacher of eight Fulbright winners. Lecturer at three National Conventions. Will present five workshops at Atlanta Convention.



ROBERT GLASGOW, Associate Professor of Music (Organ) University of Michigan. Formerly faculty member at MacMurray College, Jacksonville, Ill. Founder and first president of Eastman Guild Student Group.



WALTER N. HEWITT, AAGO, CHM, FTCL, Organist and Choirmaster, Winter Park Presbyterian Church, Winter Park, Fla. Former Dean of Metropolitan New Jersey Chapter, now Dean of Central Florida Chapter.



ROBERT M. QUADE, SMM, Organist and Choirmaster, Christ Church, Lexington, Ky. Dean of Lexington Chapter. Prize winner in Improvisation Competition at National Convention in Philadelphia, 1964.



ARTHUR CARKEEK, SMM, Associate Professor of Organ and Theory, De Pauw University, Greencastle, Ind. Minister of Music, Gobin Memorial Methodist Church, Greencastle.



GILBERT GLEDHILL, Organist and Choirmaster Noroton Presbyterian Church, Noroton, Conn. Director of Choral Music, Greenwich Country Day School, Greenwich, Conn. Past-dean of Stamford, Conn. Chapter.



LARRY KING, AAGO, CHM, ARCO, SMM, Organist and Choirmaster, St. Paul's Church, San Diego, Calif. Sub-Dean elect, San Diego Chapter. Member of Commission on Church Music, Diocese of Los Angeles.



LAWRENCE P. SCHREIBER, Minister of Music, National City Christian Church, Washington, D.C. BM Texas Christian University. SMM, winner of 1961 composition contest, Union Seminary.



ROBERT CLARK, SMM. Assistant Professor of Music, University of Michigan. Former member of faculty Cornell College, Mount Vernon, Iowa.



RAYMOND F. GLOVER, Organist and Choirmaster, Christ Church Cathedral, Hartford, Conn. Instructor in Music, Berkeley Divinity School, New Haven, Conn. Formerly Organist and Choirmaster of St. Paul's Cathedral, Buffalo, N.Y.



ROBERT LODINE, MusD, FAGO, Organist, Choirmaster and Carillonneur, St. Chrysostom's Church, Chicago, Musical Director Temple Isaish Israel, Chicago. Past Dean of Chicago Chapter, Regional Chairman.



ALEXANDER SCHREINER, PhD, FAGO, Chief Organist, Salt Lake Tabernacle. Phi Beta Kappa, Phi Kappa Phi, ASCAP. Listed in Who's Who in America and Who's Who in Europe.



WALLACE M. COURSEEN, JR., FAGO, Organist and Choirmaster, Christ Episcopal Church, Bloomfield and Glen Ridge, N.J. for past 29 years. Director of Music at the Kimberley School for Girls, Montclair, N. J.



JERALD HAMILTON, Associate Professor of Music, University of Illinois. Organist-Choirmaster, Episcopal Chapel of St. John the Divine, Champaign, Ill.



AUSTIN C. LOVELACE, SMD, MusD, AAGO, Minister of Music, Montview Blvd. Presbyterian Church, Denver, Colo. Chairman of Tunes Sub-Committee for revision of Methodist Hymnal.



WILLIAM TEAGUE, Organist and Choirmaster St. Mark's Church, Shreveport, La. Attended Southern Methodist University. Graduated from Curtis Institute of Music, Philadelphia. Under concert management of Lilian Murtagh.

GALE ENGER



PORTLAND, MAINE: "He explored the full capacities of the organ with an assurance and technical command that was absorbing . . . The imaginative qualities in nearly every number were enhanced by Enger in his use of contrast and brilliant skill."

Press Herald

OKLAHOMA CITY, OKLA.: "Mr. Enger's performance . . . via a sure technical command, rhythmical excellence, and registration which seemed to grow out of the music itself, produced a rewarding and satisfying musical experience!"

The American Organist

NEW YORK, N. Y.: "Playing his whole program from memory, be it recorded here Enger's technical mastery was unfailing . . . Watch (and listen to) Gale Enger; he possess rewarding gifts!"

Seth Bingham
The American Organist

MID-WINTER CONCLAVE: "Gale Enger, using the organ to very good advantage in this well made program of contemporary American Organ Music provoked stimulating and even abrasive responses."

The Diapason

OKLAHOMA CITY, OKLA.: "In the Oklahoma City premier of Howard Hanson's "Concerto for Organ, Strings and Harp" Enger gave the organ an eloquent workout. The gentler and more lyric sounds were woven into contemplative moments and their more dramatic possibilities used to sound paeons and triumphs."

The Daily Oklahoman

FLINT, MICHIGAN: "If the playing of any organist who has visited Flint in recent years can be said to have achieved uncommon heights of beauty, it is Enger's."

The Flint Journal

PORTLAND, OREGON: "Impressive solo work set forth in crisp and precise rhythmic pulse with admirable musicianship"

The Oregonian

OKLAHOMA CITY, OKLA.: "Gale Enger drew a large audience into new vistas of artistry . . . showed immense technique and sensitive interpretation in wide-ranging examples of great organ literature."

The Daily Oklahoman

RECENT RECITALS

NEW YORK CITY

Saint Thomas Church
St. Paul's Chapel — Columbia University
Madison Avenue Presbyterian Church
Vatican Pavilion of the World's Fair
Fifth Avenue Presbyterian Church
Interchurch Center Chapel

WEST AND MIDWEST

Portland, Oregon: St. Matthew Lutheran
Bremerton, Wash.: Summit Avenue Presbyterian
Flint, Michigan: St. Paul's Episcopal
Oklahoma City, Oklahoma: First Presbyterian
Indianapolis, Ind.: Christ Church Cathedral

A. G. O. CONVENTIONS

University of Michigan — 1965 Regional Convention
Oklahoma City 1962 Mid-Winter Conclave
Wichita Falls, Texas — 1959 Regional Convention

EAST

Portland, Maine: City Hall Auditorium
Princeton, N.J.:—Westminster Choir College
Vineland, N. J.: First Presbyterian
Princeton, N. J.: Princeton Theological Seminary
Reading, Pennsylvania: First Presbyterian
Harrisburg, Pa.: Pine St. Presbyterian
Lancaster, Pa.: First Presbyterian

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News of the American Guild of Organists—Continued

Minutes of Council Meeting Held Feb. 7, 1966

A meeting of the National Council of the American Guild of Organists was held Monday afternoon, Feb. 7, 1966 at 2:00 p.m. in the Community House of St. Bartholomew's Church, New York City. The President, Alec Wyton, was in the chair. Mr. Wyton called the meeting to order and offered official condolences on behalf of the Guild to James Bryan, on the death of his mother Jan. 10, 1966.

The following other members of the Council were present: Ruth Milliken, George Mead, Leo Sowerby, S. Lewis Elmer, Gene Driskill, Kathryn Hill Rawls, Anne V. McKittrick, Roy A. Anderson, Claude Means, Ruth Barrett Phelps, Robert S. Baker, William Whitehead, George Markey, Grover S. Oberle, John F. Cartwright, Samuel Walters, M. Searle Wright, Claire Coci, Charles Walker, John Holler. Others present included James Bryan, Executive Secretary, and Dean B. Thomas, Virginia State Chairman.

Regrets were received from: Norman Hollett, Frederick Swann, Gerre Hancock, Thomas Matthews and Lee Bristol.

The minutes of the Council Meeting of Dec. 6, 1965 were accepted unanimously as published in THE DIAPASON, subject to the deletion of the work "ex-officio" from the following sentence: "Mr. Wyton reported that he informed this Committee (Nominating Committee) that it is not necessary that candidates for council and national office live in the N.Y. area, although it would be costly to the Guild to have President, Secretary and Treasurer widely scattered because these people are ex-officio members of the Executive Committee . . ." Sentence now reads ". . . because these people are members of the Executive Committee . . ."

The proceedings of the Executive Committee Meeting of Jan. 21, 1966 were ratified by Council.

Mr. Holler, Treasurer, reported a bank balance of \$26,598.59 as of Jan. 31, 1966.

246 New members were elected and 100 members were reinstated.

Mr. Wyton announced that, unless there are unforeseen developments in the meantime, the next Council Meeting will be held in Atlanta, during the Convention, June 27-July 1, 1966. At that time Council will vote in the presence of the entire membership on the Convention Site for 1970. The Convention Council meeting will not be a "closed meeting" but may be attended by every delegate at the Convention.

The Annual Meeting will be held May 9 at 2:00 p.m. This meeting is open to the whole membership.

Mr. Driskill asked that the minutes of the Executive Committee Meetings be published in THE DIAPASON together with the minutes of the Council Meetings. After a great deal of discussion, it was pointed out by Dr. Mead that

the Executive Committee is actually an arm of the Council and that every significant action of the Executive Committee becomes known because it is acted upon by the Council and embodied in the minutes of the Council Meetings which are published for the entire membership. Miss Milliken added that the minutes of the Executive Committee are kept at the National Office and are always available to any members interested upon request.

Mr. Walker read the report of the Nominating Committee submitted by Ronald Arnatt, Chairman (as printed in the March 1966 issue of THE DIAPASON). Mr. Wyton explained, following the reading of the report, that he had told the Nominating Committee that he would go on the ballot only if someone would consent to run against him; however, no one consented. In the meantime, the Nominating Committee wrote in his name with five signatures, which he agreed to accept. Mr. Wyton then asked that a letter received from Mrs. Barbara Mount, Dean of the Monmouth Chapter, who is a candidate for Registrar, be read. (Mrs. Mount's letter was also printed in the March issue of THE DIAPASON.)

The President asked Mr. Walder to read a letter received from Ben Herbert, Dean of the Riverside-San Bernardino Chapter:

Dear President Wyton:

In Article III, Section 4A of the AGO Constitution it is stated that the terms of all officers shall begin July 1 each year. In Section 20 of the By-laws governing chapters, it is stated dues shall be paid beginning Oct. 1. This leaves a four-month period from the time the Dean is installed until dues are due. To me this seems very inconsistent, if you will pardon my expression.

During the months of July and August, the activities of the local chapters are not as active as the rest of the year. For this reason it seems to me this would be an ideal time for the incoming Dean and Treasurer of the Chapter to send out statements and collect membership, patron, subscriber and student dues. If this were done during the months of July and August, and if dues were due July 1 or possibly Aug. 1, by September the Dean and other officers of the chapter could and would be able to work more efficiently with their membership.

At our local chapter level I find it very difficult to plan my year's program, publish a yearbook, know my patron list, contact subscribers, form student guild groups, and all the other necessary things to be done by Sept. 1, our first meeting of the year. At our yearly "kick-off" meeting in September, I as Dean should have a yearbook printed and ready to hand out to my members with the above-mentioned information completed and up-to-date. As it now stands this cannot be done effectively at this time because we do not have the information until after Oct. 1. If this information was available before Sept. 1, the members of the chapter would have a definite outline of the year's work and of the members they were going to work with. As it now stands, knowing human nature, it is not until the middle of November that all the above information is collected and ready for publication. In church work, as you know, November and December are hectic days for the organist and choirmaster and for this reason sometimes makes it impossible to communicate with the group until after Christmas. I sincerely hope something can be done about this as I feel it is one of our

"weak links" in getting a solid program in operation at the very beginning of our year."

BEN HERBERT, Dean

Riverside-San Bernardino Counties Chapter Discussion of Mr. Herbert's letter followed, during which Dr. Elmer reminded the Council that the current fiscal year had been established at the suggestion of the Internal Revenue Service. Mr. Bryan reported that he had asked one of the Guild's attorneys for a legal opinion on the advisability of changing our fiscal year at this time to coincide with the term of officers. The attorney felt it was not advisable to change at this time due to the complexity of the problems involved. Mrs. Rawls and Mr. Thomas both felt, in view of their practical experience on the Chapter level, that for the sake of Chapter planning, it would be most desirable to have the fiscal year coincide with the election of officers, so that the chapter would have an idea of the amount of money it will have with which to operate and also which members and how many members will be active and willing to serve on Committees, etc. Dr. Elmer stated that another reason for the dates of the current fiscal year (Oct. 1 to Sept. 30) is to allow an adequate interval of time from the end of the fiscal year to the date of the Annual Meeting in May for the accountants to prepare the financial reports of the fiscal year and submit them to the membership. If the fiscal year were to coincide with the election of officers, it would allow the accountants only a few days to prepare these reports and audit the books. This proved to be an impossibility. Mr. Wyton asked for permission to empower the Executive Committee to pursue this matter and report at the next meeting, and also asked Mr. Bryan to request a detailed written report from the attorney. Mr. Driskill stated he felt that the accountants could be at fault if they actually needed a period of 6 to 7 months to prepare these reports and that the Executive Committee should also look into this aspect of the matter.

Mr. Walker read the letter received from the Long Beach Chapter of the Guild:

Gentlemen:

The invitation extended to individual Chapters, by the National Council, to send comments to the Council, is an especial opportunity to voice the attitudes characteristic of the Executive Committee of the Long Beach Chapter of the Guild. This Chapter learned from those coming to the 1962 National Guild Convention that many Guild members yearned for a greater National democratic participation. At the May 1965 Annual Meeting (see July 1965 DIAPASON), the President promised a referendum. The October 1965 Council Minutes state: "Mr. Wyton asked the Council if his experience constituted a National referendum." We question the legality of such a precedent: the validity of a National referendum being vested solely in the Office of the President, thereby depriving the National Organization of its democratic representation.

Respectfully,

DON PALMER, Dean
Long Beach Chapter

Discussion followed and the Council instructed Mr. Walker to reply to Mr. Palmer, which he did:

Dear Dean Palmer:

Your letter was read before the National Council at its meeting yesterday, and I was instructed to reply. Regarding the "legality of such a precedent", referred to in your letter, the Constitution stated, "The Council shall have entire management of the affairs of the Guild." It is therefore within the Council's discretion whether or not to have a referendum; in this instance, the Council decided against having one. I am sure that you know that the current policy of the Guild is to encourage more and more national participation. The fact that in this instance it was decided that a National Referendum was not necessary should not be construed to be a negation of this policy. Thank you for your letter and for your continuing work for the betterment of our Guild.

Sincerely,

CHARLES DODSLEY WALKER
National Secretary

Dr. Elmer made the following report: Representing President Wyton, I attended the morning and afternoon sessions of the Annual General Meeting of the National Music Council Jan. 11 at the Hotel Plaza. Dr. Howard Hanson, President of NMC was in the chair. At both sessions, the speeches and resulting discussions were based upon the New Federal Role in Music, and there were reports on the Music Section of the White House International Cooperation Year Conference in Washington, D.C. and the UNESCO Conference Nov. 16-19, 1965 in Kansas City, Mo.

Mr. Walker read the following reports received from committee chairmen:

Syllabus Committee: This report wishes to inform the National Council that the Chairman has sent checks to the following members who have contributed to the preparation of the Syllabus which now bears the title *The Choirmasters' Handbook*. John Cook, \$500; Theodore Marier, \$500; Daniel Pinkham, \$500; Herbert Fromm, \$500; E. Power Biggs, \$500; Jack Fisher, \$500 — Total \$3,000. In addition, expense to the amount of \$306.75 was paid personally by the Chairman, who also contributed time and effort in behalf of sponsoring interest in AGO Examinations over the past three years and gave her services without fee in the preparation of *The Choirmasters' Handbook*. The handbook will be at the printers about Feb. 15.

Respectfully submitted,

MARION BORON, Chairman

Mr. Wyton asked that a motion be made to reimburse Miss Boron for her expenses, and that a letter be written expressing the Council's sincere gratitude to Miss Boron and her Committee for their efforts to expedite this report in an effort to have it available for the Atlanta Convention. Mr. Walker so moved. Seconded: Dr. Mead; unanimously approved.

Report of National Coordinator: Since no official word has been received from the Members' Interests Committee regarding any further action concerning national distribution of the AGO letter to Clergy and Music Committees, the present report simply wishes to point out that (1) an extensive and detailed report concerning results of the first distribution in Massachusetts and elsewhere of the AGO Letter to Clergy was presented in May, 1965 at the National Annual Meeting in New



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News of the American Guild of Organists—Continued

York. Later the report appeared in THE DIAPASON. (2) In that original Letter to Clergy, churches were requested to make an effort to improve organists' salaries over a period of three years. In view of this request it would be previous to conduct another extensive and time consuming survey as recommended by the Members' Interests Committee. (3) Further, it is not necessary to wait for each state council of churches to approve our AGO certification and recommend salary scale. It is possible to go directly to the churches. The last Coordinator's report outlined a simple procedure which could have been initiated last fall on a national level.

It is therefore recommended that the Coordinator's reports from May 1965 be read again, more carefully.

Respectfully submitted,

MARION BORON
National Coordinator

Mr. Wyton stated that what the Members' Interests Committee had originally requested was some sort of tabulation of the results of the AGO Letter to Clergy. The Committee was furnished sample replies, but not a tabulation as such. Mr. Ossewaarde moved that this matter be referred once again to the Members' Interests Committee for further discussion with Miss Boron. Seconded by Dr. Mead. Carried.

Dr. Elmer reported recent formation of the following Student Groups: Brigham Young University, Provo, Utah; Ricks College, Rexburg, Idaho; Ohio Northern University, Ada, Ohio.

National Radio and Television Committee: We are attempting to have several programs of organ music broadcast in the areas of Atlanta, Ga. and Charlotte, N.C. We are suggesting programs that use commercial recordings, or special tapes of contemporary American organ music. The Committee Chairman continues to plan weekly programs on WNYC, New York City.

ROBERT ARNOLD, Chairman

Acoustics Committee: (1) Miss Adele Dieckmann, Dean of the Atlanta Chapter and Chairman of the Program Committee for the National Convention, wrote me a letter Dec. 5, assigning me a one-hour spot on one of the mornings for a demonstration lecture and discussion of A High Frequency P. A. System for Reverberant Churches. (2) My Acoustics Committee of 5 is planning to get together at my home some time this month to start the revision of the AGO Pamphlet on Acoustics. I suppose we will have to confer with the other two organizations which put it out — Associated Pipe Organ Builders of America and the American Institute of Architects — if we wish it to go out again as a joint publication . . .

DR. EDWARD M. LITTLE, Chairman
Committee on Copyright: (Interim Report). In accordance with Public Law 89-297 signed by the President on Nov. 26, 1965, fees have been increased. With references to the AGO, the significant changes are: Registration of copyright — increased from \$4 to \$5; renewals of copyright — increased from \$2 to \$4. This bill to revise the Copyright Law, which contains important changes in connection with reproductions for educational use, is still pending in Congress.

GEORGE MEAD, Chairman
Committee on the Code of Ethics: No complaints have been received since the last report.

GEORGE MEAD, Chairman
Examination Committee: A list of all editions, pages and numbers for all playing pieces required for the 1966 Associate and Fellowship Examinations was clarified; also a list of recommended books was clarified in a similar manner and both were sent Headquarters and pub-

lished in THE DIAPASON for December, p. 13, under heading AGO Examination Pieces for 1966 — Supplementary Information. A meeting of the Examination Committee is planned to be held in the Spring.

Respectfully submitted,

JACK FISHER, Chairman

The following members were proposed for National Examiners for the 1966 Examinations: John Cook, George Powers, Jack Fisher, Theodore Marier, Svend Tollefson, Johannes Somary, Max Miller, Daniel Pinkham, Bronson Raglan. Examiners named were unanimously approved by Council.

AGO Pension Chairman: A report from the Pension Chairman was forwarded for the Dec. 6, 1965 National Council Meeting. However, it did not reach the President in time to permit the reading of it on that date. A letter to Mr. Wyton sent by Mr. Henry S. Schrader, legal counsel, was read at that meeting, and unfortunately was printed verbatim in the January 1966 issue of THE DIAPASON. This was done unknown to the Pension Chairman.

Since the letter report for Dec. 6 did not reach the President in time for the meeting, a copy is attached herewith.

The Pension Chairman wishes to report that the status of the Pension Plan remains much the same as reported in December. It is the opinion of the chairman and the Pension Counselors, with whom he has worked, that if progress is to be made, The National Council must authorize and approve all issues hereinafter listed.

Distance and lack of background on the part of the New York Legal Counsel makes it virtually impossible to have any real communication. This has been a major stumbling block. The Pension Chairman hereby requests that the Council act on the following:

1. That all future requests or communications be channeled through the hands of the Pension Chairman so that he may be completely informed at all times. (I refer as a case in point, the publication of Mr. Schrader's letter in THE DIAPASON).

2. That if any confidence is placed in the Pension Chairman, the Wheeling Legal Counsel and the trustees, then the opinions and decisions of such must be accepted. This means that the New York Legal Counsel, while necessary for other Guild matters, must be circumvented on this particular issue which indeed is a specialty.

3. That we proceed with a Non-Qualified Type Retirement Plan as originally proposed. (Please refer to Paragraph 5 of Letter Report Dec. 6, 1965 for reasons for suggesting such a plan originally).

A few minor revisions in the Retirement Plan draft submitted in May 1965 will be made. It is now believed that we should not encounter any serious obstacles with the Securities and Exchange Commission or the Internal Revenue. However, a trip will be made to Washington by the advisors here in Wheeling to resolve these matters and attempt to receive opinions.

These opinions are technical and will be an attempt to possibly get a liberal opinion on some technical features. The Advisors are always aware that the charitable status of the AGO should not be impaired in any way. It is the opinion of the advisors that the charitable status would not be destroyed since the AGO is only the sponsoring organization. The trustees and insurance carrier will do the necessary mailing of brochures and other pertinent information to the entire AGO membership.

The Pension Chairman wishes to firmly stress the fact that many, many hours have been consumed in attempting to get a plan in operation. He has traveled from coast to coast endeavoring to create interest. This has been gladly done as a labor of love and in hope that the image of the AGO would be

enhanced. Adequate proof of interest was received as a result of that trip.

The Pension Chairman wishes to inform the National Council that unless the matters heretofore are resolved that he must resign. He sincerely wishes to see a Pension Plan in operation and is willing to see it to its full fruition. Not to take the required steps and suggestions would be an unfair expenditure of AGO funds and an injustice to the entire organization.

We are so close to our goal! I only request immediate action and more freedom to move as I know is necessary.

Respectfully submitted,

HARRY C. WHITE
Pension Chairman

The Council was asked by President Wyton to give a vote of approval and thanks to Mr. White for all that he has done in researching the Pension Plan. The matter has now been brought to the place where a non-qualified Retirement Plan could be put into effect, solely through insurance, with no further cost to the Guild. In fact, with sufficient member interest, it might be possible for the Guild to be reimbursed for at least some of its past expenditures.

Mr. Holler asked if it were not so that when this matter was first discussed with Harry White, interest was expressed only in the Retirement Plan and not insurance. Mr. Holler stated that he wishes to go on record at that point as being hesitant about the many other insurance benefits being proposed in addition to the original Retirement Plan. Dr. Baker stated that any individual could buy Major Medical Coverages, Disability Coverages, etc.; what we really had in mind from the inception of the investigation was Pension or Retirement benefits. Mr. Walker stated that if the Guild was in a position to get an annuity for its members, it would be worthwhile to be able to present the plan to their churches and state that they have an AGO retirement plan, if by so doing it would impel the church to contribute.

With regard to points 1, 2 and 3 of the first page of the Pension Report, Mr. Wyton said that he would take full responsibility for the printing of Mr. Schrader's letter in THE DIAPASON and felt that it was in the best interest of the membership to be fully informed in this matter. Mr. Wyton does not feel that there is a lack of communication, inasmuch as there has been considerable correspondence, telephone calls and personal visits (at the expense of the Guild) in an effort to keep both parties fully informed. 2. Mr. Wyton stated that he has nothing but the highest regard for both Mr. White and Mr. Schrader and that we owe them each a vote of confidence and thanks for all they have done so far, but that under no circumstances does he feel that we should circumvent N.Y. legal counsel. The Guild wishes to function more on a national level and spread its activities all over the United States, but National Headquarters must retain responsibility. Item 3 was then discussed by Council and the majority voiced opinions in favor of this move. Dr. Mead stated that he was not in favor of further contact with the Se-

curities and Exchange Commission or the Internal Revenue Service in this regard because we would be in effect gambling further with the members' dues in expending funds for this purpose; and, even if we were to obtain favorable rulings, they might be only temporary and subject to change at any future date. Following a great deal of further discussion Mr. Walker made the motion that the Council authorize Mr. White to proceed with the non-qualified Retirement Plan, solely through insurance, as proposed and referred to in Paragraph 3 of the Pension Chairman's report of Feb. 7, 1966. It is understood that the option of group life and major medical may be presented with the retirement plan. Seconded by Dr. Mead. Motion carried — 15 in favor; two opposed (Mr. Driskill and Mr. Ossewaarde).

The next item on the agenda was the proposed amendments of the Boston Committee. Mr. Ossewaarde made the clarifying statement, before discussion began, that his signature on the last page of the report indicated only that he had seconded the motion at the previous council meeting that the proposed amendments be placed on the agenda for the February meeting, and did not indicate his approval or disapproval of the suggested changes.

Mr. Wyton then asked Mr. Walker to read some of the many letters received from interested chapters across the nation. Letters were read from Ladd Thomas, Slate Chairman, Southern California; Robert Crone, Regional Chairman, Kentucky and West Virginia; John Boe, Dean, North Shore Chapter; Mrs. Ruth P. Rockwood, Dean, Mother Lode Chapter; Miss Katrina J. Munn, Dean, Vermont Chapter; Kent McDonauld, Detroit Chapter; David McCormick, Dean, East Texas Chapter.

The Council was grateful for the interest shown by these members and was guided by the opinions expressed in the voting which followed: (Each of the proposed amendments was discussed separately and voted on separately. Only those amendments approved will appear on the ballot to be cast in May, 1966).

Article I, Section 2.b. *Purposes of AGO* (See January issue p. 12)

Recommendation to Section b: Add the word "professional" before the word organists to read as follows:

b. To raise the standard of efficiency of professional organists and choir-masters.

Mr. Ossewaarde moved that the above proposed amendment of Article I, Section 2b *not be accepted*: Mr. Walker seconded. 14 in favor — 4 opposed. Motion carried.

Mrs. Rawls asked the chair that future recognition be given, in the constitution, to those holding Service Playing Certificates. Mr. Wyton assured Mrs. Rawls this important matter would receive due consideration at a later date.

Article II, Section 4.a. Recommendation: add the word "professional" before the word "organists" to read as follows: The members shall consist of

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News of the American Guild of Organists—Continued

professional organists and choirmasters . . .

Mr. Ossewaarde moved that the above amendment *not be accepted*. Seconded by Mr. Walker. 14 in favor, 4 opposed. Motion carried.

Article III, Section 1.a. (see January issue, page 12)

Recommendation to Section 1.a. Change the second sentence to read as follows: "All of them shall be elected by ballot from among United States resident Fellows, Associates or other Members who hold College Degrees in music (except the Chaplain) or similar Certification at the Annual Meeting in May . . ."

Mr. Ossewaarde moved that the above proposed amendment *not be accepted*. Mr. Walker seconded. 17 in favor, 1 opposed. Motion carried.

Article III, Section 1.a. (see January issue, page 12)

Recommendation in sentence: These Officers shall hold office for one year or until their successors shall have been elected" — change to read: "These Officers shall hold office for no longer than three years."

Mr. Ossewaarde moved that the above *not be accepted*. Seconded Mr. Walker. 17 in favor, 1 opposed. Motion carried. Article III, Section 2.a. (see January issue, page 12)

Recommendation: Omit sentence "He shall have power to fill vacancies in all Committees of the Council."

Mr. Ossewaarde moved that there be *no change* in Article III, Section 2.a. Seconded Dr. Elmer. 12 in favor, 1 opposed. Motion carried.

Article III, Section 4.a. (see January issue, page 12)

Recommendation that last sentence be changed to read "The Officers shall hold office for no longer than three years."

Dr. Mead moved that the above change *not be accepted*. Mr. Whitehead seconded. 17 in favor, 1 opposed. Motion carried.

Article III, Section 4.b. (see January issue, page 12)

Recommendation to omit last sentence "He shall have power to fill all vacancies in all committees of the Chapter."

Refer. Amendment of 1959, Article III, Section 4.f. Last sentence reads: "Vacancies may be filled by the Executive Committee for the unexpired terms,

at any regular meeting of the Executive Committee."

Mrs. Phelps moved that the above amendment be *accepted*. Mr. Driskill seconded. Unanimous. Carried.

Article III Section 4.f. (see January issue, page 12)

Recommendation to add the following sentence: "It may call general Chapter Meetings at any time."

Mr. Driskill moved that this amendment be *accepted*. Seconded Dr. Mead. Unanimous.

Article III, Section 4.g. (see January issue, page 12)

1. Recommendation in the phrase: "Whose duty it shall be to nominate one or more candidates for each office" — change to read: "whose duty it shall be to nominate two candidates for each office."

Mr. Driskill moved that this change *not be accepted*. Mr. Walker seconded. 17 in favor, 1 opposed. Motion carried.

2. Add the following sentence at the end: "Officers, Councillors and Chapter executive Members are not eligible for re-election to the same office, after serving a full term, until one year has transpired."

Mr. Walker moved that this change *not be accepted*. Mr. Mead seconded. 17 in favor, 1 opposed. Motion carried. Article IV, Section 1 (see January, page 12)

Recommendation to read: "The Council shall consist of the National Officers and of 15 other United States resident members, at least two-thirds of whom shall be chosen from among Founders, Fellows or Associates, or other members who hold College Degrees in music or similar Certification, who have maintained their standing as members."

Mr. Walker moved that this proposed change *not be accepted*. Seconded Mr. Holler. 17 in favor, 1 opposed. Motion carried.

Mrs. Rawls noted that this proposed change did not give any recognition to the State Chairmen who are doing such a marvelous task for the Guild and indeed coming into their own. Mr. Wyton stated that good note would be taken of this omission and attention given it by the committee soon to be formed to study the Constitution and By-laws on a national level. Article IV, Section 2 — Next to last

sentence in paragraph: "It shall hold at least four meetings each year."

Recommendation: to change the word "four" to "two" to read: "It shall hold at least two meetings each year."

Dr. Mead moved that this recommended change be *accepted*. Seconded Mr. Walker. Unanimous.

Article IV, Section 3 (see January issue, page 12)

Recommendation: to add the following sentence at the end: "The minutes of Executive Committee Meetings shall be sent to Council members following each meeting."

Mrs. Phelps moved that this change be *accepted*. Mr. Driskill seconded. Unanimous.

Article II, Section 4.f.

Subscribing Members shall consist of those who are interested in the work of the church musician. (Organists or choirmasters are not eligible). They shall be entitled to attend recitals, services and social meetings of the Guild. They require no election and shall have no vote.

Recommendation: to add the word "professional" before the word "organists" making the sentence read "Professional organists or choirmasters are not eligible."

Mrs. Phelps moved that this change be *accepted*. Mr. Walker seconded. Unanimous.

Article III, Section 2.e.

At the regular meeting of the Council held in December of each year, they shall choose a committee of five, from the Founders, Fellows or Associates, not more than two of whom may be members of the Council, whose duty it shall be to nominate on a single ticket one or more candidates for each office about to become vacant at Headquarters, and an excess of candidates for Councillors, in place of those whose terms of office are about to expire.

Recommendation: to omit the words "one or more" and insert the word "two", making the phrase read "whose duty it shall be to nominate on a single ticket two candidates for each office . . ."

Dr. Mead moved that this change be *accepted*. Mrs. Phelps seconded. Unanimous.

It was then moved by Mr. Walker and seconded by Dr. Mead (unanimously approved) that the following proposed changes be put on the notice of

the next Council Meeting or General Meeting:

Article II, Section 2c: At the regular meeting of the Council held in December of each year they shall choose a committee of five, from Founders, Fellows or Associates, not more than two of whom may be members of the Council . . . etc.

Proposed change: At the regular meeting of the Council held in the Fall of each year . . .

Article III, Section 2f: The ticket prepared by the Nominating Committee shall be presented at the Council meeting in February, recorded in the minutes and published in the official magazine . . . etc.

Proposed change: The ticket prepared by the Nominating Committee shall be presented at the Council meeting in the Spring . . . etc.

At this point Mr. Driskill moved that the Council offer its most grateful appreciation to Mrs. Phelps and the Boston Committee for all of their efforts and good work on behalf of the revision of the Constitution. The chair and all members present heartily agreed.

Mr. Driskill stated that in light of the many changes already proposed and the controversy growing out of the proposed changes in the Constitution and By-laws, it seemed obvious that there is a positive need for a National Committee appointed to re-evaluate, revise and rewrite the articles. Mr. Driskill moved that the proposals of Ladd Thomas, State Chairman of Southern California (letter of Feb. 5, 1966) be implemented: i.e. " . . . I would like to propose for consideration that a National Committee of six people — a representative from the east, southeast, midwest, south, northwest and far-west — be appointed to a completely re-evaluate, revise and rewrite the National Constitution and By-Laws of the American Guild of Organists . . ."

Motion seconded by Mr. Whitehead. 3 in favor. 9 opposed. Motion not carried. (There were no abstentions, but due to the late hour, five members of Council had left the meeting.)

Dr. Walter moved that the President be authorized to appoint and form a Committee for the above purpose. Seconded by Mr. Whitehead. Motion carried. Meeting adjourned 5:45 p.m.

RUTH MILLIKEN, Registrar



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News of the American Guild of Organists—Continued

Buffalo

The annual clergy-organist luncheon of the Buffalo, N.Y. Chapter was held Feb. 22 at the Amherst Community Church with Jean Hamlin as chairman. Derek Holman, former warden of the Royal School of Church Music and now of Toronto, was speaker.

The chapter sponsored a choir festival March 6 at St. Joseph's Old Cathedral. Participating choirs from the host cathedral, two other Catholic and one Episcopal church and St. John Vianny Seminary were directed by the Rev. Christian J. Puehn, the Very Rev. Henry S. Kaweleo, Emilie Davis and Cecilia Kenny.

V. MABEL GUTHRIE

St. Lawrence River

The St. Lawrence River Chapter discussed placement of church organs at its February meeting. Participating were Dean John Elsworth, Fred Knapp of Hill, Norman and Beard, and member organists and choir directors.

EDITH P. NEY

Central New York

The Feb. 1 meeting of the Central New York Chapter scheduled for the Tabernacle Baptist Church had to be cancelled due to the blizzard.

The chapter sponsored its annual recital by a visiting organist Feb. 16 when John Weaver played at the Westminster Presbyterian Church, Utica. His program appears in the recital section.

RAY CONRAD

Auburn

The Auburn, N.Y., Chapter met Feb. 13 in the First Baptist Church. A program combining voice and instruments with organ included cello and organ, saxophone and organ, two trumpets with organ and soprano solos with organ. Most of the performers were teachers from schools and Auburn Community College. At the meeting following the program, plans were made to have a recital by Robert Town, Wichita State U, Wichita, Kans.

HARRIET V. BRYANT

Canacadea Chapter Hold 18th Institute

The Canacadea Chapter is embarking on its 18th Church Music Institute at Alfred University. Featured guest faculty at this year's institute July 10-16 will be Mabel Boyter, junior choir specialist from Atlanta, Dr. Leland B. Sateren, chairman of the department of music of Augsburg College, Minneapolis and conductor of that college's famous choir, and Dr. George Markey, director of Guilman Organ School and organist-choirmaster of the Madison Avenue Presbyterian Church, New York City.

Dr. Melvin LeMon, chairman of the music department of Alfred University is serving as associate director to Lois Boren Scholes, dean of the chapter.

Lockport

The Feb. 13 meeting of the Lockport, N.Y. Chapter was held at St. Patrick's Church. Final plans were made for the youth choir festival March 20 at Grace Episcopal Church with Cecil A. Walker as conductor. Dean Dorothy Robertson conducted the business meeting after which Mrs. Norbert Fritton played a recording of the music of the Christmas Eve Mass at St. Mary's R. C. Church. Refreshments were served by the committee.

BESSIE A. CLIFFORD

Niagara Falls

The Niagara Falls, N.Y. Chapter sponsored a Festival of Choral Music Feb. 13 at Pierce Avenue Presbyterian Church. Junior, high school and adult choirs of six churches formed a group of more than 250 under the direction of John W. Becker, Trinity Lutheran Church, Buffalo. Mrs. J. Frederick Neff accompanied. Audrey Adams Hawley played the preludes, Ruth E. Witmer the offertory and Millie R. Oxenham the postlude. The committee in charge was Dayton F. Tynan, Jr., Mrs. Jonathan Bowen and Aline B. Wayland. Music of Gasterius, Marcello, Grieg, Young, Gibbons, Huston, Bach and Lalo was heard.

MRS. F. J. SCHWEITZER

Pittsburgh

The Pittsburgh, Pa. Chapter met Feb. 28 at Temple Emmanuel, Mt. Lebanon, with Grace McMillan as host-organist. William E. Saul, Washington, Pa. made the arrangements for the dinner served to 100 members. Dean Mary Louise Wright presided over the business meeting. Rabbi Silver gave many interesting facts pertaining to the Jewish worship service and introduced Murray Gold, cantor of the congregation. Saul Meisels, cantor of Temple on the Heights, Cleveland, sang a lecture-recital on Jewish liturgical music. He was introduced by William Wagner, who assisted him at the organ and Mr. Wagner's choir from Temple Sinai. Back in the social hall, Cantor Meisels sang a group of folk songs, with his wife at the piano.

JANET H. NETTROUR

Johnstown

The Johnstown, Pa. Chapter attended a candlelight dinner and concert Feb. 21 in St. Patrick's Catholic Church. The 50-voice men and boy polyphonic choir was under the direction of the Rev. Martin D. McCamley with William Leslie at the organ. The first section of the program was the Mass of St. Paul, Rosendo E. Santos, Jr. The second section was music for the liturgical year and section 3 was music for special feasts. The recessional was played by the Rev. Alfred Schendel, TOR, who has recently rejoined St. Patrick's organ.

REV. MARTIN D. MCCAMLEY

Harrisburg

The Harrisburg, Pa. Chapter held its monthly meeting Feb. 15 in Stephens Memorial Methodist Church. John Hose, M. P. Möller Company, lectured on and demonstrated the building and voicing of a pipe organ. A lively question and answer period followed. Many students of Lebanon Valley College, Annville, were present. At a business meeting, Dean Charles M. Yokum, Jr. announced that the annual scholarship recital was to be played March 8 in Grace Methodist Church by George Decker, assistant organist of St. Thomas Church, New York City. Laura Garman read resolutions regarding the recent death of Joseph E. Dibeler.

IRENE BRESSLER

Lancaster

The Lancaster, Pa. Chapter held its biennial senior choir festival Feb. 20 in the historic Trinity Lutheran Church. Approximately 200 choir members from 15 churches in the area participated. Dr. Russel Getz, director of the Ephrata Cloister Chorus, directed the combined choirs. Frank McConnell, FAGO, was organist for the festival anthems. Other organists included Lee Detra and Luke Grubb. The program included music for choir, organ and trumpets. Brief devotions were conducted by the Rev. Theodore Schneider, chaplain of the chapter, and the Rev. Jack Hoffman, assistant minister of the host church. Carl Schroeder, host organist and choirmaster, was general chairman of the event.

VERNA F. LEFEVER

Monmouth

The Monmouth Chapter met Feb. 7 at St. James R. C. Church, Red Bank, N.J. Members attended a novena in the church and then moved to the gym for discussion and meeting. Father Faul, host, lectured on Catholic music sung in English. Shirley Noby reported on the youth choir workshop for March 6. Dean Barbara F. Mount appointed this nominating committee for next year's officers: Arthur Reines, chairman, Helen Antonides, Lilyan Connelly, Father Alexy and Charles Hill. Proposed amendments to the AGO Constitution were read. Herbert Burtis announced a one-day workshop with Carolyn Bilderback on movement at the First Methodist church, Red Bank. Northern New Jersey State Chairman Helen Antonides reported on her survey of five chapters in her area. Members of the host church served refreshments.

JOAN COVERT MILLERING



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

SOLO (SWELL)

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

SWELL

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

CHOIR

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

Flute Traverso 4'

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

GREAT

Contra Violo 16'
Open Diapason 8'
Bourdon 8'
Dolcan 8'
Gamba 8'
Octave 4'
Gedeckt 4'
Gaijen 4'

Super Octave 2'

Doublet 1'
Mixture 111
Fagott 16'
Trumpet 8'
Claron 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'

GENERAL

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

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Swell Pedal

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Three Great Pistons
Three Choir Pistons
General Cancel
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News of the American Guild of Organists—Continued

Playing Competition Gets Off to Fine Start

The reorganized plan for the organ playing competitions for 1965-66 has brought about the largest response in the history of the AGO. Sixty-five chapters entered winning contestants in the 1965 regional competitions. The winners of thirteen regions will compete in Atlanta Saturday, June 25, at which time the final winner will be determined by three distinguished judges. He or she will play a recital at the national convention and will receive a cash prize of \$1,000 and a plaque from the National Council. The only rule of eligibility was: "organists who will be under twenty-five years old on July 1, 1966." This was misinterpreted in some cases, leading to disappointments. There should be some exciting organ playing June 25, by 13 young American organists.

West Jersey

The West Jersey Chapter sponsored its annual member recital March 7 at the Haddonfield Methodist Church. Participants were Emily Hespeneide, James Trenhart and Ruth Fink. The program is listed in the recital section.

GEORGIA D. WILLIAMS

Philadelphia

The annual organist-clergy dinner and meeting of the Philadelphia Chapter was held Feb. 12 at the First Presbyterian Church, Germantown. Dr. Reginald Thomas, Brick Presbyterian Church, New York City, discussed Music in the Worship of the Church emphasizing the well-disciplined voice as the greatest instrument on earth. Host Robert Carwithin and the chancel choir gave the program. The FAGO certification was received by Lee de Mets.

JANET DUNDORE

District of Columbia

The March 7 meeting of the D.C. Chapter was held at Columbia Union College, Takoma Park, Md. Ronald Rice, executive committee member replacing Phillip Steinhaus, presided in the absence of Dean William Tufts. After a brief business meeting the annual University Night was programmed. Students of Charlton Meyer, University of Maryland; Robert Twynham, Catholic U; Phillip Steinhaus, American U; Harlan Laufman, American U; Donald Vaughan, Columbia U; played. They were: Henry Lowe; Edward J. Kasous; Alice Dickerson; John Shepherd; Mary Lois Kierman; Haig Mardirosien; Martha Kubrock; and John Linter.

W. LASH GWYNN

Alexandria

The Alexandria, Va. Chapter met Feb. 14 at the Cherrydale Methodist Church, Arlington. Following the business meeting, the Rev. Ernest Emurian, host pastor, gave an enlightening talk on texts of hymns and their sources. A short recital followed by host organist, Eugene Livesay on the new three-manual Wicks. Final plans were announced for the March 19 workshop by Mildred Andrews.

MARY GAMM ADAMS

Huntington

The Huntington, W. Va. Chapter sponsored the annual student recital of organ and voice Feb. 14 in the Johnson Memorial Church. Harriett Tucker, program chairman, introduced 11 students. The well-prepared program included Bach, Handel, Franck, Mendelssohn, Holst and Frescobaldi. Dean McDowell announced the junior choir festival May 1 at the First Methodist Church. Refreshments were served in the church parlor.

MRS. HARRY GOHREN

Chesapeake

The Feb. 7 meeting of the Chesapeake Chapter was held at Immanuel Lutheran Church, Baltimore. After a business meeting presided over by Sub-dean Jennie Lind Smith in the absence of Dean Eugene Belt, the group heard a program by three students which appears in the recital section. A social hour followed the program at which the players — Henry Lowe, James B. Strawhorn and William French (substituting for William Evans) were guests.

CHARLES A. TREXEL

Roanoke

The Roanoke, Va. Chapter enjoyed an organ crawl Feb. 22; three organs were visited. Wedding and funeral music was played by Jeryl Powell and Corinne Wieringo. At the last church a short business meeting was held to complete plans for the March 5-6 choral workshop with Robert Page. Refreshments were served. Mr. Page was also to conduct the Roanoke Valley Chorus in the Milford Pilgrim's Progress March 6.

LOIS AYRES

Danville

The Feb. 21 meeting of the Danville, Va. Chapter was held at the West Main Baptist Church with Dean Richard Ford as host. Following a brief business session, Sub-dean Richard Miller introduced the Rev. Morgan Smart who spoke on The Relationship of the Pastor to the Musician, pointing out that the church should bring out the best in people and suggesting the need for the minister to have musical values.

RONALD COCKRILL

Fort Lauderdale

The Fort Lauderdale, Fla. Chapter sponsored Frederick Swann Feb. 28 in recital at the First Presbyterian Church. A reception followed at the studios of Kathryn Hyde. The program appears in the recital pages.

THELMA KAPPHAN

Columbia

The Columbia, S. C. Chapter met Feb. 14 to set up its Mildred Andrews workshop April 22-23 at Trinity Episcopal Church. The program for the meeting was a Personal Preview of the Atlanta convention; William Weaver, general chairman, outlined plans.

THOMAS F. HUDSON

Cumberland

The Cumberland Valley Chapter sponsored a recital Feb. 17 by John Fenstermaker, student at the College of Church Musicians, Washington, D.C. at St. Paul's Methodist Church, Hagerstown, Md. His program appears in the recital pages. A reception followed the recital.

Charlotte

The Charlotte Camerata played a program of chamber music for the Jan. 17 meeting of the Charlotte Chapter in the great hall of Meyers Park Baptist Church. Anita Bultman, harpsichordist, William Tritt, violinist, Kurt Glaubitz, cellist; and Dale Higbee, flutist played Trio Sonata in E major, Telemann; Sonata in E minor, Rosemuller; Sonata 1, Stamitz; and Deux Interludes for flute, violin and clavessin, Ibert.

A program of organ music by American Composers was played Feb. 21 on the new Möller organ at Trinity Presbyterian Church by college teacher members of the chapter. Wilmer H. Welsh, Davidson College, played two of his own compositions, one for organ alone and one for organ and clarinet. John E. Williams, St. Andrew's Presbyterian College, played Variations on America, Ives. David Lowry, Winthrop College, played Introduction, Passacaglia and Fugue, Wright.

MARY LOU BEAMAN

Kinston-Rocky Mount

The Feb. 19 meeting of the Kinston-Rocky Mount Chapter was held in York Chapel, Duke University divinity school, Durham, N.C. Dean Roger Searles called the meeting to order. Sub-dean Robert Irwin introduced Dr. Baker of the divinity school as speaker. He spoke on English Hymnody and the Influence of the Wesleys, stressing the art of using repetition in a hymn. He warned that organists should become aware of the theology. Members posed questions to the speaker.

F. WILEY

Greenwood

The Greenwood, S.C. Chapter met Feb. 28 in the First Baptist Church to hear Dr. Elbert A. Adams file a comprehensive survey of contemporary American composers and their work, playing excerpts on the organ and from recordings of organists throughout the nation. Dean Jean Wood presided over the short business meeting. Vesper services were announced for April and May.

Mary Frances Ross, Emmanuel College, Franklin Springs, Ga. was sponsored Feb. 13 in a vesper program. Frances Grady and Mrs. W. C. Smith were hostesses for the social hour.

MRS. W. C. SMITH

Central North Carolina

The Central North Carolina Chapter met Feb. 7 at White Memorial Presbyterian Church, Raleigh, with Dean Gloria Green presiding. Dr. Harry E. Cooper, FAGO, introduced the officers of the Meredith College GSG for installation. Members heard a recital by John S. Mueller, Salem College, sponsored jointly by the chapter and the host church. A reception was held following the recital, for members and guests.

NANCY BURROUGHS

Savannah

The Savannah, Ga. Chapter sponsored Wilma Jensen in recital Feb. 8 at St. Paul's Lutheran Church. Her program appears in the recital pages.

The chapter sponsored a recital Feb. 21 by Don Surrency at Trinity Methodist Church. He is organist and choirmaster at First Baptist Church, Jesup.

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News of the American Guild of Organists—Continued

Augusta

The Augusta, Ga. Chapter met Jan. 17 at the home of Col. and Mrs. Max Turner. The midwinter convocate at Charlotte was discussed. The program chairman, Wynn Riley, introduced the program on "two manuals alone." Albert Booth spoke briefly on the subject. Mrs. Turner played: O Bride of Christ, Walther; O Christ Who art the light and Day, Boehm; Suite for a Musical Clock, Handel. Albert Booth played: O Lord, My God, Bach; Fantasia, Pachelbel; O Christ Our True and Only Light, Walcha. Members and guests enjoyed an informal discussion and refreshments in the dining room.

The chapter sponsored a festival evensong Feb. 20 at St. Thaddeus Episcopal Church, Aiken, S.C. — its annual Guild service. The participating choirs were that of the host church and those from four other churches of three denominations. Organists were Mrs. Max Turner, the prelude; Everett T. Summerall, Jr., the service; Wynn Riley, the anthems; and Michael G. Toole, the postlude. The anthems were by Mozart, Antes, Monhardt, Bach, Bechler and Thiman.

EVELYN TURNER

Central Florida

The March 7 meeting of the Central Florida Chapter was held at the First Presbyterian Church of Maitland with Ruth Enslow as host organist and director. Nils Schweizer, architect of Winter Park, gave an illustrated lecture on church architecture and acoustics. A three-manual Conn instrument on loan to the church was demonstrated. Reports were heard from the nominating committee and from Donald Warner, chairman of the youth choir festival to be held in May and which has to date registered more than 350 choristers.

ROBERT ESHENAUER

Upper Pinellas

The Upper Pinellas Chapter visited the First Presbyterian Church, St. Petersburg, Fla. Feb. 22 to hear and examine a 100-year-old rebuilt Jardine pipe organ — one manual, pedal board, tracker action with 5½ ranks of pipes. Alan Cook, host organist, played several selections. The organ is set up in a large room and the full organ sound was remarkable for the limited size. Donald Mathis, musical director of the church, gave an interesting talk about the rebuilding of the organ.

EARLE C. NORSE



Left to right are Dean Donald W. Robinson, Alec Wyton, speaker of the evening, Nellie Snell, co-chairman, and Donald P. Robinson, master of ceremonies, at the Central New York Chapter's clergy-organist dinner at the Westminster Presbyterian Church, Utica. A roast beef dinner was served to 96 members and guests by the men's club of the host church.

The Rev. Robert H. Gemmer, executive director of the Utica Area Council of Churches, thanked the clergy for their interest. The Utica Chorale, directed by host organist, James Hanosh, sang an excellent program. Welcome and benediction were pronounced by the Rev. Arthur Brindisi, host pastor.

RAY CONRAD

Chattanooga

The Chattanooga, Tenn. Chapter met Feb. 28 at the Brainerd Baptist Church. Officers elected for 1966-67 are: Dean, Hal Sweitzer; sub-dean, Bill Gray; secretary-registrar, Cornelia Swain; treasurer, Jerry Hatfield; librarian, Betsy Green; auditors, Ray Bradberry and Phil Lytle; executive board, Tom Alexander, Carl Scheibe, Eloise Curtis, Evelyn Gibbs, Kenneth Cochrane and Mary Wheatley. The program was in charge of David Broome and Robert Covell of the Austin Organ Company who are installing and voicing an organ for the new church. Members and guests were able to see inside the organ and hear it played by Bill Gray.

The Chattanooga, Tenn. Chapter held minister's night Feb 7 at the Centenary Methodist Church. Chaplain Bob Williams spoke on the place of music in the church and the need for minister and musician to work as a team. A panel discussion of questions from the floor concerned problems and procedures. The junior choir festival April 17 at the First Baptist Church under the direction of Ken Osborne will include junior high and senior high choirs this year. A special section of the University of Chattanooga library has been made available to the chapter for books to be purchased or donated by members, the books for use of students and chapter members.

CORNELIA SWAIN

Louisville

The Louisville Chapter met Feb. 15 at Calvary Episcopal Church. After dinner and the business session, Margaret Dickinson, hostess, gave a summary of the AAGO requirements. Students of Melvin Dickinson at the University of Louisville played required test pieces on the 1965 Casavant organ. The program appears in the recital pages.

BETTY ANNE STAFFORD

Southern Baptist GSG

The Guild Student Group of the Southern Baptist Theological Seminary met March 8 on the Louisville campus. Several new members were welcomed. President Larry Miller gave an interesting and informative talk about the purchase of a pipe organ for a church.

JANE CURRIE

Mobile

The Mobile, Ala. Chapter held a program on wedding music Feb. 8 at Central Presbyterian Church. Three periods were demonstrated — pre-classical, classical and contemporary. Violins accompanied the organist in one vocal number. Taking part in the program were Mrs. David Witt, soprano, Dr. Carl Gettig, baritone, and organists Richard De Neefe, David Witt, M. Dean Stevens, Rosa Adair Brown, Mary Ann Cieutat and Donald Stewart.

ESTHER KNUDSEN

North Mississippi

The winter meeting of the North Mississippi Chapter was held Jan. 22 in the First Methodist Church, Starkville. After the opening service, Gilbert Piravano, Mississippi State College for Women and sub-dean of the chapter, was heard in a harpsichord recital. Geraldine Collins, also of the faculty, followed with a carillon recital in the University chapel. After luncheon and a business meeting, members returned to the First Methodist Church for a recital by Don Kilmer.

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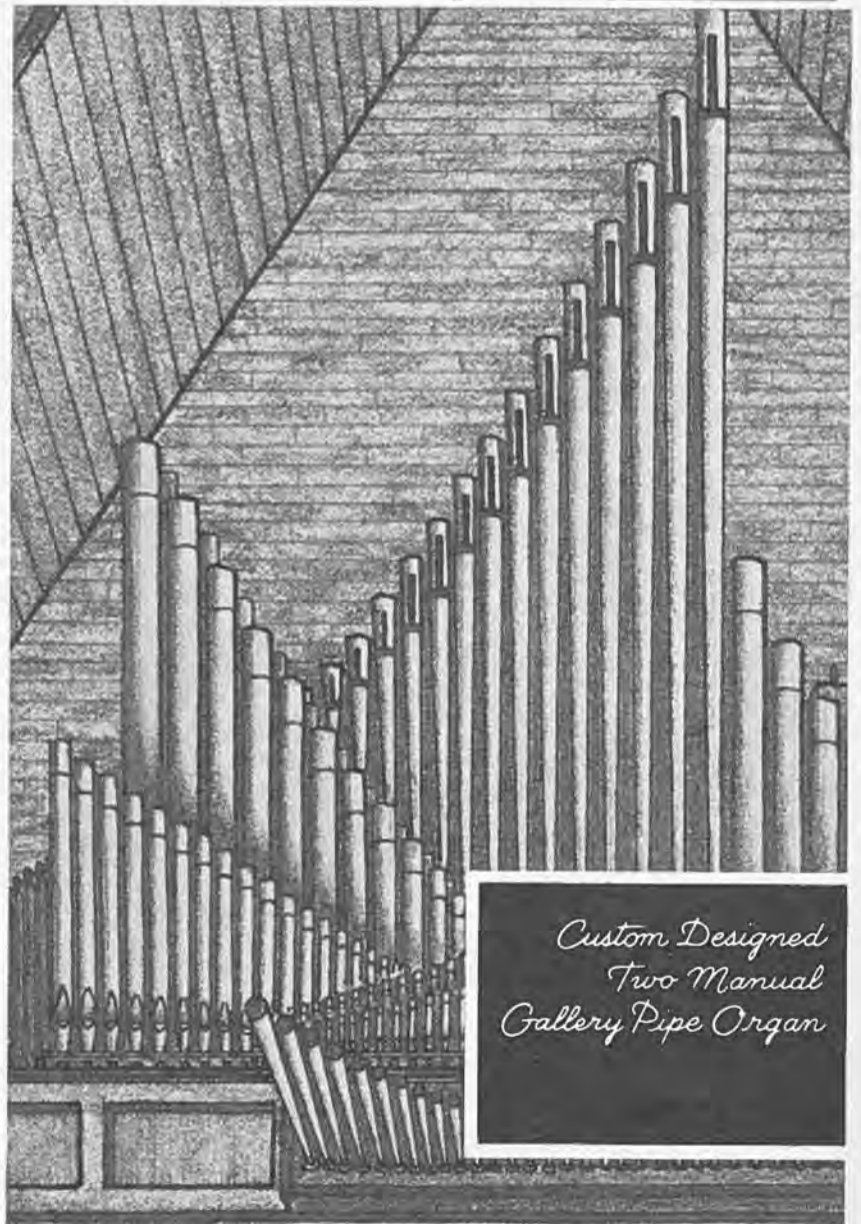
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News of the American Guild of Organists—Continued

WINNER IN FLORIDA CONTEST

Oliver H. Douberly, now completing his high school work in Savannah, was winner of the \$300 scholarship of the Jacksonville, Fla. Chapter. He will enter the Jacksonville U school of fine arts in September. Alternate winner was Catherine S. Silcox, who enters college this summer. The auditions were held March 5.

WILBUR W. FORSCHLER

Memphis

The March 7 meeting of the Memphis Chapter was held at the Idlewild Presbyterian Church with Billy J. Christian, organist-choirmaster, serving as host. A roast beef dinner was prepared by the ladies of the church and served by members of the Girl Scout troop. Mrs. Darrell Henning, dean, conducted the business session and announced appointment of the nominating: David Ramsey, chairman; Mrs. Fred M. Neill; Larry Lee Ladd, and Mrs. Louis Zlotky. An interesting program featuring instrumental and vocal soloists in various combinations with the organ followed in the church with Wayne Henderson, trumpet; Mrs. David Trammell, flute; Lauri Lines, oboe; George Tony, French horn; Paul T. Hicks, harpsichord; Joe A. Morrow and Mr. Christian, organ; Mrs. James A. Rumph, soprano and Mrs. William E. Carlton, mezzo.

EUGENIA EASON

Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter held its annual choral workshop Feb. 21 at the Trinity Methodist Church, Biloxi. Seven Coast churches had representatives in attendance. James Shannon, director of music of the host church, commented on the anthems after each director led the group in singing anthems he had selected for evaluation. Sixteen anthems provided an enjoyable evening.

CHARLES M. COX

Jacksonville

The Jacksonville, Fla. Chapter met Feb. 21 in the auditorium of the new Jacksonville Public Library. A program of organ and instruments was in charge of C. Edward Bryan. The major portion of the meeting was devoted to listening to the recording commemorating the 800th anniversary of the Cathedral of Notre Dame, Paris, with Pierre Cochereau at the Organ.

WILBUR W. FORSCHLER

Nashville

Arthur Croley was host to the Nashville Chapter Feb. 8 in Fisk University Memorial Chapel. Dean Gregory Colson presided at the business meeting. Afterward James Dorrah, winner of the Southern regional young artists competition, played an ambitious program of organ music which appears in the recital section.

ELEANOR D. FOSSICK

Central Louisiana

An evening of sacred music was the Feb. 22 meeting of the Central Louisiana Chapter at the Calvary Baptist Church, Alexandria. Carolyn Brooks, student from Louisiana College, Pineville, played Campra's Rigaudon on the three-manual Austin. Dr. Ovide DeLage, music chairman at the college, conducted a choir composed of members of choirs in the community in numbers by Ford, Eberlin, Bach and Haydn. Janet Hardy was soprano soloist and the organist and accompanist for the evening was Doris Jonson who played Tocata, Symphony 5, Widor.

VIRGINIA MARTIN HOWARD

North Louisiana

The North Louisiana Chapter met Feb. 25 at the First Baptist Church, Shreveport. Sub-dean William C. Teague conducted the business meeting. Marjorie Cassanova offered names of officers for the coming year. Frank Speller played a recital and was honored afterward with a reception in the church parlor.

Dr. Thomas Matthews, Tulsa, Okla. was guest speaker and recitalist at the March 21 dinner meeting at St. Paul's Episcopal Church.

CORRIE SHAMP

South Arkansas

The South Arkansas Chapter met Feb. 8 at Southern State College, Magnolia. Following dinner and a business meeting students at Elizabeth Farris played a recital in Dolph Camp Fine Arts building. Ronald Crider, Libby Bruce, Carolyn Irwin and Anne Bonner participated. The program is included in the recital pages.

VIOLET GILLER

Ozark

The Ozark Chapter met Feb. 13 in the Grace Episcopal Church, Carthage, Mo. Ermina M. Clinton, host organist, played the program listed in the recital pages. Dean M. Ramond Payne conducted a business meeting following a reception in the parish house.

Central Arkansas

The organist-minister banquet and meeting of the Central Arkansas Chapter was held Feb. 8 in the student union building of Little Rock University. Mr. and Mrs. John Glenn Metcalf and Mr. and Mrs. Leon Holsted were hosts at the punch bowl round-up. The Rev. Rufus J. Womble gave the invocation. Mrs. T. E. Arkinson and Mrs. T. W. Hercher and their assistants decorated tables for Valentine. After the business meeting Dr. Robert B. Newman of Bolt, Beranek and Newman lectured on acoustics.

HELEN MARTIN

East Texas

The East Texas Chapter sponsored a children's choir seminar Jan. 29 under the direction of Mrs. Ray Evans, Dallas. The junior girls choir and the junior boys choir of the First Presbyterian Church, Tyler, assisted Mrs. Evans in demonstrating choral techniques and recent music. Directors of children's choirs participated in a period of discussion. Mr. Evans served as consultant to the seminar. David McCormick, host minister of music, accompanied.

SARAH G. WILSON

West Texas

The West Texas Chapter met Feb. 18 in the lounge of the First Presbyterian Church, Midland, for introduction of guests. Members brought their ministers and wives for dinner and a program. Lotta Williams and Peg Westbrook served dinner in the church dining hall. In the absence of Dean Allison Salley, Clair Foster presided over the short business meeting and introduced the speakers. Chaplain Matthew Lynn gave the invocation and also discussed The Minister's Viewpoint concerning Music in the Church. Robert Sewell, Odessa, Tex., spoke on How the Clergy Can Help the Musicians. A question and answer session followed. Plans for the junior choir festival March 13 were discussed. George De Hart was to conduct with Mrs. Melvin Johnson as organist.

MONA RUTH DICKSON

Oklahoma City

The Oklahoma City Chapter confounded the calendar and held its March meeting Feb. 28 at First Presbyterian Church. Dean Gladys Alder conducted the business meeting after dinner. A slate of officers was introduced by Jane Kline and forthcoming recitals were announced by Sub-dean Myles Criss. Fred Haley played the first of the chapter series of recitals for an audience of 600. The program is listed in the recital section.

Houston

The Houston, Tex. Chapter met Feb. 17 in the chapel of St. John the Divine for a master class with Richard Purvis. The morning session was a detailed discussion of ornamentation and the interpretation of the chorale preludes of Bach, specifically working through several in the Orgelbüchlein. The class was guest for a lunch arranged and hosted by the church, Alex Kevan, organist and choirmaster, and member Mrs. Thomas W. Sumners, wife of the rector. The afternoon session was devoted to pointers and suggestions on improvising, modulating and general co-ordinating of the service. The previous evening at the same church 21 members of the Houston Symphony joined Mr. Purvis in a program of organ with instruments.

St. Luke's Methodist Church was the scene Feb. 25 of a Lenten Musicale. The choir was joined by strings and timpani of the Houston Symphony for the Poulenc Gloria with Robert Bennett conducting and Bob Landes at the organ. Dr. Merrill Lewis conducted the Poulenc Organ Concerto with Robert Bennett at the organ.

ARLINE HASKELL

El Paso

The El Paso, Tex. Chapter held its annual minister-organist banquet Jan. 25 at St. Albans Episcopal Church parish house. A large crowd attended and enjoyed a traditional Texas barbecued brisket dinner. Show Time duets were sung by Kathey Gilstrap and Fred Hargraves, accompanied by Dean Roy Wilson. The importance of Music as a Means of Communication in the Church was the subject of the Rev. C. E. Hargraves, First Christ Church.

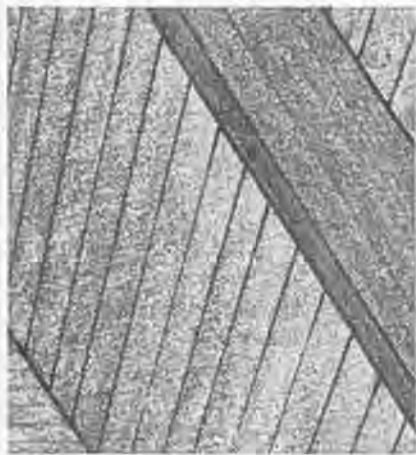
The chapter met Feb. 28 in the council room of St. Clement's Church with David Hinshaw, AAGO, as host. He spoke about The Structure of the Electro-Pneumatic Organ, illustrating his lecture with colored slides and musical examples from all periods. A business meeting followed with the nominating committee offering a slate of officers. Refreshments were served by the host.

DOROTHY NAYLOR ANDREWS

Amarillo

The Amarillo, Tex. Chapter met Feb. 8 at the St. Lawrence Catholic Church. Mrs. Max Sherman's recital is included in the recital section. G. E. Axman moderated a program and led a brilliant discussion on change taking place in the liturgy of the Catholic church.

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News of the American Guild of Organists—Continued

Corpus Christi

Members and friends of the Corpus Christi, Tex. Chapter attended the second of four recitals on the Corpus Christi organ series. Dr. Alexander Boggs Ryan, whose program appears in the recital section, played Feb. 25 on the Reuter organ at First Methodist Church. The chapter is a patron of the series. A reception was held for Dr. Ryan in the church dining room immediately following the recital.

MARCIA GARAVANTES

Dallas

The Dallas, Tex. Chapter met Feb. 15 at the Church of the Incarnation. Dean Robert T. Anderson led the business meeting following dinner. The chapter has begun its plans for the midwinter conclave in Dallas Dec. 27, 28 and 29. Dale Peters, North Texas State University, Denton, played the annual Fort Worth exchange recital; the program is listed in the recital pages.

MARTHA BINION

Lincoln

The Lincoln, Neb. Chapter met March 7 at Bishop's Cafeteria for dinner. The group then went to Our Saviour's Lutheran Church for a program of wedding music, played by Elaine Chard, Omaha, on the new McManis organ. Mrs. Chard discussed the organist's importance in helping the bride choose suitable music. She also discussed music for preludes, marches, vocal solos, etc. and played several selections to demonstrate each category. She provided mimeographed lists of a selection of wedding music. Mr. and Mrs. Duane Price, also of Omaha, assisted Mrs. Chard in demonstrating vocal solos and duets.

MRS. WALTER E. WITT

Kansas City

Members and guests of the Kansas City Chapter met Jan. 17 at the Country Club Methodist Church. Following dinner, Dr. James Evans was in charge of a program of service music and Dr. Everett Hendricks lectured on choral techniques.

The chapter met Feb. 21 at the Trinity Methodist Church. After dinner a recital was played by Charles Heaton, St. Louis, the third on the Chapter series. Edna Scotten Billings, chairman of the nominating committee, reported a slate of officers for next season.

LOIS S. BURTON



Dr. Michael Schneider is shown with Dr. Merle Pflueger, organ department, Augustana College, and Dr. Arnold Running, conductor of the Augustana College Choir, at the workshop sponsored Feb. 18 by the college and the South Dakota Chapter. About 85 organists from a wide area about Sioux Falls attended the workshop and Dr. Schneider's recital also attracted a wide audience.

Waterloo

The Waterloo, Iowa Chapter met Feb. in the Central Christian Church. A panel discussed "Why the low status of church music," confining itself to hymn singing. The panelists were well-informed and offered interesting points from a cross section of churches represented. On the panel were: The Rev. Eugene Kramer; Sister Mary Naomi SSND; Roger Tillapaugh; Margaret Larsen, and Horace P. Daggett, moderator. A lively period of questions, answers and general discussion followed. A potluck supper was served in the dining room.

GLADYS B. CORNING

Buena Vista

The Buena Vista, Iowa Chapter met Jan. 9 at the Trinity Lutheran Church, Alta. Dean Hilvie Johnson opened the meeting; devotions were offered by Howard Johnson. After a short business meeting, Bradley Hull played: Vom Himmel hoch, Pachelbel; O Sacred Head, Buxtehude; Saviour of the Heathen, Come, Bach. Lee McGinnis gave an interesting talk on Guidelines for Playing Early German Music. A delicious lunch was served by Mr. and Mrs. McGinnis assisted by Mrs. E. W. Schreiber.

FRANCES HEUSINKVELD

Southeastern South Dakota

The Southeastern South Dakota Chapter sponsored an adult choir sing-fest Feb. 27 in Trinity Lutheran Church, Vermillion. Participating choirs were Christian Missionary Alliance Church, Mrs. Henry Schafer; First Congregational, Jack L. Noble and Jim Waltner; the Nedman Center Ensemble, Jim Kreger; Trinity Lutheran, Martin Busch and Ronn Huettman; Schola Cantorum, Sacred Heart Convent, Yankton. Sister M. Jane, OSB; massed singing under Eugene Brinkmeyer and Mr. Busch.

Blackhawk

The Blackhawk Chapter held its Feb. 14 meeting at the Trinity Episcopal Cathedral, Davenport, Iowa. The theme of the meeting was funeral music. The Very Rev. William W. Swift, dean of the cathedral, and James Hawkinson, Trinity Church, Rock Island, Ill. demonstrated a model funeral, playing appropriate prelude and postlude music and reading Scripture and prayers. The group moved to the parish hall for a panel discussion. The panel included: Dean Swift; Dr. Paul Swanson, Lutheran School of Theology, Rock Island; Dr. Ronald Jesson and Edith Meier. Carol Hawkinson, cathedral host organist was moderator. A list of suggested funeral music was distributed. The lively discussion continued through refreshments.

KENNETH LOWENBERG

Clinton

The Clinton, Iowa, Chapter met Feb. 13 at the First Congregational Church, Rock Falls, Ill. with Winifred Moore as hostess. Mrs. Moore played a Bach fugue and chorale preludes by Peeters, Willan and Penick on the Howell pipe organ. Crawford Thomas led an animated and stimulating discussion on Registration in the Church Service. Refreshments were served in the undercroft where an exhibit of very old hymn books and some new ones attracted much attention.

NAOMI HOWELL

Western Iowa

The Western Iowa Chapter sponsored Charles McLain, Morningside College, in recital Feb. 13 at Trinity Lutheran Church, Sioux City. He gave an inspiring performance before a large audience; the program appears in the recital section. A coffee hour followed in the church parlors.

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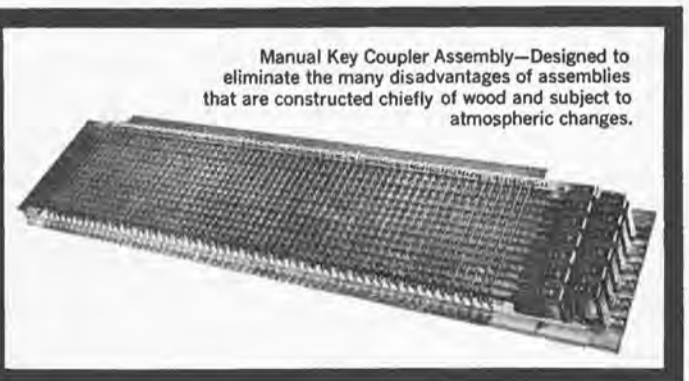
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News of the American Guild of Organists—Continued

Hutchinson

The Hutchinson, Kans. Chapter held its first dinner meeting Feb. 22 at Trinity Methodist Church with clergy, choir directors, wives and husbands as guests. The Rev. Douglas Mould talked on Music in the Church with emphasis on wedding and funeral services. Mrs. Herbert Wagner, dean, presided. Mrs. Howard Anderson was in charge of dinner arrangements assisted by host organist Mrs. Carl Klaver and Shirley Ebeling.

SELMA WAGGONER

Salina

The Salina Chapter met Feb. 21 in Sams Chapel, Kansas Wesleyan University. Dean Harry Huber gave a lecture recital on the organ works of Bach. The program appears in the recital pages. After a brief business meeting, members and guests were invited to McAdams Student Center for a social hour.

ELINOR ASCHER

Mason City

The Mason City, Iowa Chapter met Feb. 22 at the Congregation Church for a Music as You Like It evening. Appearing were Mrs. Robert Spiegel, Mrs. William A. Layton, Mrs. Frank Pearce, Mrs. Merle Dickinson and Miss Marie Von Kaenel.

Mrs. W. F. SELENE

Central Iowa

The Central Iowa Chapter met Feb. 10 to attend a recital at First Methodist Church, Des Moines. Dr. Frank Jordan, Drake U, played a program listed in the recital section. A reception was held in the social hall following the recital.

HELEN S. SMITH

Southeastern Minnesota

A program of organ and instruments was heard by the Southeastern Minnesota Chapter Feb. 21 at the First Presbyterian Church, Rochester. It included: Suite for horns, Marvin McCoy and Bruce Douglass, horns and Robert Scoggin, organ; a Haydn Minuetto and Trio and Mozart Divertimento 14 by the Rochester Junior College Woodwind Quintet; Cello Sonata 1, Bach with Jean Douglass, cello, and Evangeline Mitchell, organ; and the Mozart Harp concerto by Camille Peterson.

Arrowhead

The Arrowhead Chapter met Feb. 21 at the College of St. Scholastica, Minn. Sister Ann Cecile played the faculty recital listed in the recital pages. Refreshments were served at the business meeting when final plans were made for the March 9 Virgil Fox recital.

RAY LONG



Shown above are, left to right: Tom Foster, host and lecturer, Carol Foster who assisted at the organ, Mary Louise Graves, soprano soloist, Charlene Barber, sub-dean, and Alvin Wooster, dean, after the Merrimack Valley Chapter met Feb. 14 at Christ Church, Andover, Mass. Mr. Foster conducted his choir in several anthems to demonstrate his principles. He advocated learning each anthem well enough to be sung a cappella and spoke on the problems of conducting from the console as "doing what comes naturally."

A social hour followed the program.

ALBERTA MATHIESON

Waterbury

The Waterbury, Conn. Chapter held its Feb. 21 meeting at St. Anthony's Catholic Church, Prospect, Conn. The program was a Festival of Psalms with psalm settings demonstrated by choirs of St. Anthony's, St. John's Episcopal and First Congregational Churches of Waterbury. Pre-program selections were sung by the boy choir of St. Anthony's. The Rev. William Burbank opened the program with a talk on the history of the psalms, singing Psalm 8 with antiphonal congregational participation.

ELIZABETH L. WHITESIDE

New Haven

The New Haven Chapter held a dinner meeting Feb. 28 at the Whitneyville Congregational Church parish house in Hamden. It was decided to offer Yale School of Music a \$100 scholarship in memory of H. Frank Bozian, past-dean and founder of the chapter. Guest speaker for the evening was Donald N. Griffith, of Franco Columbo, Inc., music publishers, New York City.

LAWRENCE J. LANDINO

Northeast District

The Northeast District of the Vermont Chapter held a Feb. 7 meeting in Frederick Johnson's showroom, Bingham Hill, Norwich. Three organ solos were played by Thomas Stickney, Fairlee, student at Dartmouth College; three two-piano works were played by Katrina Munn, Bradford, and Judith Smith Vaughan. Albert Schweitzer Bach records were played. Arthur Quimby, Plainfield, N.H. displayed and described his clavichord and played several selections. Supper at Norwich Inn followed the meeting.

MILDRED WHITCOMB

Bridgeport

The Bridgeport, Conn. Chapter met at the Church of Christ, Congregational, Milford Jan. 18 for a members' recital. Works of Ahrens, Roberts, Langlais, Grabner, Bach, Berlinku and Ginastera were played by Frank Mulheron, host organist and director; Dean John Alves, Fairfield; Glenn Armstrong, Bridgeport, and D. Frederick DeHaven, Southport. At the close of the recital, listed in the

recital pages, members and guests were invited to the Fellowship Hall for refreshments.

The chapter held its annual pastor-organist dinner Feb. 7 and a roast beef dinner was served at the new First Presbyterian Church, Fairfield. Organists introduced their ministers and guests. The slate of officers was read and approved and people went on a tour of the new church. In the church, Dr. Robert Baker spoke of the Five C's of a Church Musician: capacity, co-ordination, curiosity, co-operation and commitment. The new slate of officers: dean, Francis L. Yates; sub-dean, D. Frederic DeHaven; secretary, Carole J. Fanslow; treasurer, Edgar J. Aiken; registrar, Frank L. Flint; librarian, Ellen Williams; auditors, Nelson Close and Paul Knox; executive committee: three year: John Alves, Ethel Brandon; two-year: Florence Forstrom and Charles Sansone; one year: Frank Mulheron and Dorothy Partridge.

CAROLE FANFLOW

Springfield

Eight contestants from 12 to 22 competed in the Springfield, Mass. Chapter's annual Young Organist Competition Feb. 13 at Hope Congregational Church. Lynn Dickensheets, 19-year-old freshman at Mt. Holyoke College, student of Myrtle Regier and formerly with Ronald Kressman and Dr. Alexander McCurdy, won first prize of \$50. For her winning performance she played Toccata and Fugue in D minor, Bach; Herzlich thut mich erfreuen und Schmücke dich, Brahms, Judges were I. Albert Russell, Hartford, Antone Godding, Waterbury and Alan Walker, Worcester. The committee on arrangements included Yolande Meaard, Mrs. Alfred Spindler, Mrs. Charles F. Kenyon, Mrs. Stuart Benson, Charles E. Page, Bruce E. Porter, AAGO, and David W. Cogswell.

VIRGINIA N. RING

New London

David Craghead played a recital Jan. 12 for the new London County Chapter at St. James' Episcopal Church. Afterwards a reception for members and guests was held in the church parlors with Beatrice Fisk and Mrs. Sydney Kennedy as hostesses.

The chapter held its annual pastor-organist dinner Feb. 14 at the Lutheran Church of the Redeemer with Norman R. Gregory as host. The Rev. Merle H. Mason spoke on Mysteries in Music. After touching on the origin of music, its development in the civilizations of the world, and its effect on the mind, body and emotions of man, Dr. Mason, whose hobby is piano-tuning and the theory behind it, discussed the peculiarities of the natural, equal and other temperaments and some tuning problems of particular concern to organists.

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Dr. Melvin K. West, Walla Walla College and Northwest regional chairman is shown at the console of the First Methodist Church, Boise, Idaho, after his lecture on Organ Registration before the Les Bois Chapter. Mrs. Arthur Larson, registrar, is seated with him and standing left to right are Franklin Holsinger, secretary, David A. Wehr, dean, and Donald R. Oakes, treasurer.

Dr. Richard Skyrn was host to chapter members March 6 at the Jewett auditorium of the College of Idaho. Tom Harris, University of Oregon, played a recital on the 46-rank Casavant.

Donald R. Oakes was host for the Jan. 17 meeting at Immanuel Evangelical Lutheran Church and opened the program of music for Lent and Easter on the seven-rank Schoenstein organ with Christ ist erstanden, Schroeder, and Three Preludes, C. Griffith Bratt. Mrs. James Reilly played Victimias Paschali, Kreckel; Mrs. Joe Schmid, Treasure Valley College, Ontario, Ore., sub-dean of the chapter, played O Filii, Farnam. Dr. Skyrn played Sur Resurrexit, Benoit and Mr. Holsinger conducted for a Thousand Tongues, Mueller and In Joseph's Lovely Garden, Dickinson. Gary Keyser directed Twelve Moravian Chorales, Antes, and To Thee O Jesu, Clokey. Lee Jennings, program chairman directed At the Cry of the First Bird, Morgan, and A Song for Palm Sunday, James Henry, written especially for the First United Church choir.

BERNICE BRUSEN

Wyoming

The Wyoming Chapter met Feb. 15 at St. Anthony's Catholic Church, Casper; Dean Mabel Stubson presided. Various committees responsible for the success of the Edward Mondello recital reported and there was discussion of next year's guest recitalist and ways of improving attendance. Mrs. A. Bert Conley discussed recent changes in the Catholic liturgy with the assistance of St. Anthony's junior choir.

GLENN O. VLIET

Colorado Springs

The Colorado Springs Chapter held a pot-luck dinner Feb. 26 at the Ralph Rice home with 24 attending. William Hulka, program chairman, showed the Reuter company film.

AGNES S. MARTIN

Tacoma

The Tacoma, Wash. Chapter held its Feb. 14 meeting on the campus of the Pacific Lutheran University, Parkland, and in the tower chapel of Eastvold Chapel, up some seven flights of stairs, sans elevators. Organ students of Dr. Byard Fritts — Dennis Ostroot, Kathy Czychold, Peggy Christensen, Randy Abernathy, Byron Thompson and Roy Helms — played selections from Bach, Walcha, Elwell and Langlais on the 1964 Werner Bosch two-manual tracker, demonstrating the organ's adaptability to various types of music. Following the program members moved to the adjacent home of the Rev. and Mrs. Erling Thompson for refreshments and a social hour.

ROGER HEAFIELD

Seattle

The Seattle, Wash. Chapter met March 14 at Alki Congregational Church. Henry Howard directed the Peace Lutheran Church choir in a demonstration of SAB music.

DORIS HELEN SMITH

Eugene

The Eugene, Ore. Chapter met Feb. 8 at St. Matthew's Episcopal Church. The program was a panel discussion on vocal and organ music for weddings and funerals. Dr. Ward Rice, Northwest Christian College, served as panel moderator. June Kirlin represented vocal music at funerals; Joan Eaton, organ music at weddings; Lois Nordling, organ music at funerals, and Alton Brown, vocal music at weddings. The discussion was a lively one with many ideas contributed from the listeners. Barbara Walton, organist, and Joan Eaton, assistant organist of the host church, served refreshments following the program.

RICHARD DITENWIG

Spokane

The Spokane, Wash. Chapter met Feb. 6 at Cowles Auditorium, Whitworth College campus. Dean Cashatt presided. Robert Kee, Barbara Rockwood, David Dahl and a student of the college played numbers students will play in the Greater Spokane Music Festival in May, which the chapter plans to make an annual event. Plans were made for the Ladd Thomas recital in April. David Dahl was to play March 20 in the Don Gorman home.

ELEANOR DITTRICH

Portland

The Portland, Ore. Chapter met Feb. 12 in the home of Rachel M. Baikie, Mr. and Mrs. George Kinney, recently returned from nine months in Europe, showed slides and talked about their travels and organ study. Dean Florence Abel thanked the hostess and the Kinneys. A short business meeting followed. The slate of officers for next season was offered. Mrs. Baikie served refreshments.

A few members honored Dr. Robert Baker at a luncheon Feb. 25. He spoke of some of the difficulties traveling organists encounter. His remarks concerning policies of European organists were interesting. He expressed enthusiasm for young organists as well as those around for a long time. His recital appears in the recital section.

REBA PAYNE

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter sponsored a recital by George Markey Jan. 19 at Memorial Chapel, Redlands. The chapter sponsored a festival of church music for youth Feb. 26. Area rehearsals were also held in preparation for a performance in March.

Herbert Nanney played a recital Feb. 13 on the new Wicks at St. Paul's Methodist Church, San Bernardino.

BETTY JEAN HENNINGER

San Jose

The San Jose, Cal. Chapter met Feb. 20 at Holy Trinity Episcopal Church, Menlo Park. Robert Keine, host organist and choir-master, directed Heinz Werner Zimmermann's Psalmkonzert in five sections. The Trinity brass ensemble and senior choir took part. Also heard were works by Adson, Byrd, Gibbons, Weber and Gabrieli.

JOHN F. KRAUS

Hawaii

The Hawaii Chapter held its Feb. 14 meeting at St. Clement's Episcopal Church, Honolulu. A brief business meeting was held prior to an informal program of organ and brass. The performers gave a first reading of: Trumpet Voluntary, Purcell; Two Trumpet Tunes and Air, Purcell; The Heavens Declare, Marcello; Praise to the Lord, Rohlig; Intrata and Sarabande, Pezell; Veni Emmanuel, Elmore; Intrata Festiva, Peeters. Six brass players were joined by Virginia Cole, Katherine Knight, Charles Brennan and Walter Kau. Members and the brass players gathered for refreshments appropriate for Valentine's.

SYBIL AHANA

San Joaquin

Raymond Boese, University of Redlands, held an evening master class Feb. 22 for members of the San Joaquin Chapter at the Church of the Brethren, Fresno, Cal. His Comments on Pedagogy included the kinesthetic, visual, psychological, oral and analytical. Demonstrations of these disciplines tied in with the thinking and trends of methods used in perceptual development.

ELEANOR E. PEABODY

Contra Costa

The Contra Costa, Cal. Chapter held an informal meeting Feb. 21 in the music room of the Orinda Community Church. William Stone lectured on the harpsichord and demonstrated on piano and harpsichord. He then played this Bach program on his Neupert harpsichord: Preludes and Fugues in C minor, D major, A flat major and B flat major, Well Tempered Clavichord and French Suite 5. Refreshments, followed.

Many Periods, Many Styles Many Countries Contribute to Convention Program

A bounty of musical fare awaits the traveller to the Atlanta National Convention this summer. Every taste should be satisfied as a balanced diet is planned. From pre-Bach to jazz, from French to German, from contemporary to early — all kinds of musical idioms are provided within the week. Sweelinck, Buxtehude, Kellner, Pachelbel and others, are offered from the pre-Bach idiom. A French flavor from the works of Dupré, Duruflé, Messiaen and Langlais will be set in contrast to that of Pepping and David, Hindemith, Sowerby and Schroeder. Widor, Vierne and Franck are countered by Bach, Purcell, Soler, Reger, Brahms and many others. The palette is even more colored when one realizes the variety offered in forms: symphonies, toccatas, preludes and fugues, chorale preludes, partitas, sonatas and so on.

If the organ fare is widely varied, so also the choral. From Brahms to Gabrieli on one program, from Barber to Bach, from Charpentier to Bernstein, the diversity is rich.

The countries represented are similarly indicative of the breadth of programming. A full sweep of American and European compositional techniques will be explored. What an enriching listening experience Atlanta offers in 1966!

Pasadena

The Pasadena and Velley District Chapter met Feb. 14 in the First Baptist Church, Van Nuys, Cal. After dinner in the social hall and a short business meeting, members heard Charles Shaffer on the three-manual Casavant in the new church. His program appears in the recital pages.

The Tri-Chapter Conclave March 5 at Whittier College featured Dr. Michael Schneider as lecturer and recitalist.

GERARD FABER

Central Arizona

The Feb. 14 dinner of the Central Arizona Chapter was held at the Scottsdale Methodist Church. The program, appropriate for Valentine's Day, was concerned with wedding music, performed on the new 21-rank Wicks. Participating in the program were Sue Lombardi and August Stellhorn, organists, and Donald Morgan and Ruth Schaefer, soloists. Music for two weddings was heard. Each included pre-service as well as processional and recessional selections. The music was followed by a discussion led by Dean Martin Stellhorn on music appropriate for a church wedding.

The chapter sponsored the Wolfgang von Karajan Ensemble in a recital of Baroque Music on three positives Feb. 26 at Phoenix Union high school.

KENNETH L. WALKO

Southern Arizona

The Southern Arizona Chapter sponsored a program for organ and stringed instruments Feb. 8 at the Catalina Baptist Church, Tucson, together with a recital of contemporary organ music. Shirley Helmick was at the organ for Sonata in C, for viola da gamba and organ, Handel, Sonata in D minor for violin, viola da gamba and organ, Jenkins, and Meditations on Nunc Dimittis, Donald Johns. Other organists heard were Barbara Barron in George Kennedy's Gloria for trumpet and organ, Ruth Snell in Magnificat and Gloria, Dupré; and Alan Schultz on his own preludes on Greensleeves and O Sacred Head and Prelude 3, Bloch.

V. LOUIS PATTERSON

Santa Barbara

The Santa Barbara, Cal. Chapter met Feb. 22 at Trinity Episcopal Church to examine and discuss the enlarged and rebuilt organ there. The organ, formerly a Hall with Austin console, was rebuilt by Abbott and Sicker, Los Angeles, and enlarged to 46 ranks. A seven-rank antiphonal was added in a clerestory arch at the rear of the nave. Dean Roger Nyquist played organ works from various periods and service music to illustrate the organ's versatility. Following the demonstration, members had the opportunity to play the instrument and hear it from different locations throughout the nave and chancel. Refreshments were served in the guild hall.

BROOKES M. DAVIS

Cleveland Evensong Features Own Composers

On the occasion of the opening general session of the MTNA East Central Division biennial convention Feb. 20, the Cleveland Chapter arranged a festival choral evensong at Trinity Cathedral of sacred works by 20th century Cleveland composers. Donald Shelhorn, organist and choirmaster at the cathedral was in charge of the program and the choirs from the cathedral and from First Unitarian Church, under the direction of Mr. Shelhorn and Hugh Johnson respectively, participated.

The prelude, Fantasie Augmentationis celebratio, opus 54 by Klaus G. Roy, was played by Dean John Herr. The canticle was Cantate Domino by Donald Shelhorn. The program consisted of: We Know the Paths, Bain Murray; Three Short Songs of Praise, opus 20, Klaus G. Roy; God Be Merciful unto Us, Bain Murray; Two Collects, Donald Shelhorn and Psalm 42, Arthur Shepherd. The potlode played by Mr. Shelhorn was Prelude on The King's Majesty.

Men of the executive committee served as hosts and ushers. A reception in the parish hall, planned by Elizabeth Kondorossy, honored the composers.

DOROTHY B. ASTON

Rockland County

Ronald B. Thomas, Manhattanville College, spoke Feb. 14 to the Rockland County Chapter at Clarkstown Reformed Church. His topic was Exploring Repertoire and Rehearsal Techniques with Youth Choirs. To illustrate his talk he played tapes of numbers sung by the Nanuet high school chorus.

The March 14 meeting was held March 14 at St. Paul's Episcopal Church, Spring Valley, N.Y.; organ music before 1750 was played by members with a brief discussion of registration and elements of style. The meeting was one of a series on the history of organ literature.

HELEN SCHIMPF

Lorain County

The Lorain County Chapter held its annual ministers dinner Feb. 21 at the First Methodist Church, Elyria. Mrs. Richard Cooley, dean and organist of the host church, welcomed the group of more than 70 members and guests. Dr. Charles Hamilton, host pastor, gave the invocation. Following dinner, Dr. Wilbur Held, Columbus, Ohio State Chairman, and his wife were introduced as guests of honor. At the close of the business meeting, the Rev. Louis Bertoni, program chairman, introduced the featured speaker, F. Washington Jarvis, curate of St. Paul's Episcopal Church, Cleveland Heights, whose topic was On Pacifying Pastors. He related that, as organist for an English church, he pacified his pastor by catering to the pastor's high regard for the music of Vaughan Williams. He discussed the life of that composer and influences on his music, using tapes and the piano to play examples. The Rev. Thomas Curtis, past-dean, gave the benediction.

MRS. FRANK E. CRAWFORD

Cincinnati

The Feb. 7 meeting of the Cincinnati Chapter featured Roger Heather in recital on the recent Wicks organ in St. Martin de Tours Church. The program appears in the recital section. A reception followed in the church undercroft.

SUE K. MILLER

Central Ohio

The Central Ohio Chapter met Feb. 14 at St. Paul's Episcopal Church, Columbus. Sub-dean Eugene Brand conducted a short business meeting. The program was played by students from area school and university, and appears in the recital pages. Elizabeth Lange was co-ordinator of the program. Refreshments prepared by Mary Huffman were served following the recital.

ELEANOR L. CLINGAN

Canton

The Canton, Ohio Chapter held its annual member-clergy banquet Feb. 21 at Zion Lutheran Church. A ham dinner was served 106 members and guests by the women of the host church. Nan Neugebauer, Pittsburgh, provided an hour of riotous entertainment.

GENE B. MOSS

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News of the American Guild of Organists—Continued

Thor Johnson, Hugh Ross, Morris Beachy Conduct Choral Works at Atlanta

The Atlanta National Convention bids fair this summer to offer some of the most exciting choral work of any National. A blend of new and old idioms plus material of practical scope for good church choirs should give everyone some "take-home-value" from this convention. Planned to present practical resources, the Tuesday night choral program under Dr. Thor Johnson will feature three works: a new Latrobe Dies Irac, the 1965 Bernstein Chichester Psalms, and the Charpentier Te Deum.

The contents of the Guild Service, for which Fred Swann will be the organist playing the newly commissioned works in accompaniment to the New York Schola Cantorum under Hugh Ross, promise to be most interesting. That Kodaly and Schuller have indicated so great an interest in writing for the church via this occasion is surely heartening and due in no small measure to the efforts of Hugh Ross.

The final choral concert Friday will be the University of Texas Chorus under Morris Beachy. Performing a varied concert with such works as Gabrieli numbers with brass, the Schicksalslied of Brahms, and the Motet 6 of Bach, this group will also give the world premiere of the newly revised Prayers of Kierkegaard by Samuel Barber, who will be present for the occasion.

Youngstown

The annual organist-clergy dinner of the Youngstown, Ohio Chapter was held Feb. 28 at Bethel Lutheran Church. Dean Paul B. Batson, Jr. presided at a short business meeting and introduced Nan Neugebauer of the Pittsburgh Chapter who entertained with her comical satire on various phases of music. She was called back for several encores and curtain calls.

BERNICE K. PRICE

Sandusky

The Sandusky, Ohio Chapter sponsored Marilyn Mason March 6 at Zion Lutheran Church. Her program is listed in the recital section. Despite inclement weather a goodly crowd attended and remained for the reception held in the church parlors.

MIRIAM E. ROGERS

Dayton

The Dayton, Ohio Chapter met Feb. 14 at Grace Methodist Church. A brief business meeting was held at which the nominating committee offered the slate of officers. Announcement was made of the Sowerby festival—an evensong May 9 when Dr. Sowerby will use many of his own compositions. Gerre Hancock, Cincinnati, gave a lecture-demonstration on Improvisation, or How You Can Brighten Up Your Service Playing by Really Trying. He illustrated how improvisation can be accomplished, as between prelude and opening hymn or anthem and doxology, and how an Instant Chorale Prelude can be devised from a hymn tune.

The March 7 meeting at Westminster Church was a recital by three organists on the gallery organ: Wilma Meckstroth: Concerto 2 in A minor, Vivaldi-Bach; Minuet and Scherzo, Jørgen; Triumph Song, Rowley; Evelyn Battenberg: Brother James, Darke; Chanson, Young; Down Ampney, Ley; March, Goemanne. Joanne S. Hart: Sonata da Chiesa, Andriessen; Larghetto, Bassani; Introduction and Toccata, Walond. A reception followed.

DENISE GREINER

Akron

The Akron, Ohio Chapter held a dinner meeting March 7 at Grace Lutheran Church. A short business meeting was held after dinner. Burt Kageff, Akron U, gave a talk on Sacred Solos. Three students, Diana Snook, Sylvia Kageff and David Schmidt sang illustrations. A social hour followed.

LOUISE INSKEEP

Saginaw

The Saginaw Valley Chapter invited the public to the First Congregational Church, Saginaw, Mich., for a recital and talk by Robert Lodine, American Conservatory, Chicago, regional chairman. The Flint Chapter members were guests and following the recital a reception was held and refreshments served.

MIRIAM ENSZER



The new Arizona State U GSG is shown around the console of the new Aeolian-Skinner organ in Gammage auditorium, the last design of Frank Lloyd Wright. The organ is entirely portable. Nadine Dresskell, faculty sponsor, is shown giving the charter to Timothy Rauhouse, GSG president. The auditorium attracts an average of 1,000 visitors a week from all over the world.

Monroe

The balcony of Trinity Lutheran Church was the site of the Feb. 20 meeting of the Monroe, Mich. Chapter. Members brought samples of new and unfamiliar Lenten and Easter organ works to be scanned, played and exchanged. Verna Roedel served refreshments in the social room.

VERNA ROEDEL

Southwest Michigan

The March 7 meeting of the Southwest Michigan Chapter was held at Zion Lutheran Church, Kalamazoo. After dinner and business meeting with Dean Beatrice Stone presiding, members heard a student recital of contemporary music. Kathryn Loew was program chairman and hostess for the meeting. Performing were students of John Obetz, Albion College, Danford Byrnes, Kalamazoo College, Alexander Boggs Ryan, Western Michigan U, Paul Humiston and Kathryn Loew. The program: Choral varié on Veni Creator, Duruffé; Rhosymedre and Hyfrydol, Vaughan Williams; Hyfrydol, Manz; Forty Days and Forty Nights, Wyton; Lobe den Herren, Bender; Requiescat in Pace, Sowerby; Processional, Goode; Toccata on Veni Redemptor, Manz; Chromatic Study on B-A-C-H, Piston; Alleluia serens and Transports de joie, Messiaen. Students included Carolyn Nickel, Rex Smith, Ellen Tangent, Karen Vanderfifer, David Tristram, James H. Gladstone and Rex Smith.

MARJORIE M. KLOSE

St. Joseph Valley

The regular meeting of the St. Joseph Valley Chapter was held Feb. 18 in the St. Joseph high school, South Bend. Father Daniel Peil discussed recent changes in the music in Catholic services. He was assisted by J. Herendeen and Brother Daniel Kane, Ft. Wayne. A demonstration choir, The Holy Cross Brothers from Dujarie Hall, Notre Dame University, was heard.

LILLIAN KLAUSMEYER

Muskegon

The Muskegon Lakeshore Chapter met Feb. 11 at the Temple B'nai Israel where they were guests of the congregation for the worship service. Rabbi Rosenberg talked on the contribution of the Jewish people to religious music. Arnold Bourziel was host organist. After the service all were invited to refreshments in the fellowship hall.

FRIEDA L. STEGINK

Central Michigan U

The newly formed Central Michigan University Chapter met Feb. 22 and journeyed to Saginaw to hear a lecture-recital by Dr. Robert Lodine, Chicago, listed in the recital pages. Members were guests at the Saginaw Valley Chapter's tea honoring Dr. Lodine.

KAREN LEVI

Evansville

The Evansville, Ind. Chapter held its Charter Day banquet Feb. 13 at Hotel McCurdy, honoring the fifth anniversary of the chapter's existence. Charles H. Heaton, St. Louis, was banquet speaker. The following day he played a program of Bach and Dupré identical with one listed in the recital pages. The chapter-sponsored event was held at St. Lucas United Church of Christ.

MARY W. FAITE

Indianapolis

The Indianapolis Chapter met Jan. 11 at the All Souls Unitarian Church. Clarence Ledbetter, Ball State U, played the recital.

The Chapter met Feb. 8 at St. Paul's Episcopal Church. An anthem reading session by Edward Linzel was followed by Music for Organ by Janice B. Schilling for Lent and Easter.

Feb. 15 was Marilyn Mason's recital, the third in the Artist Series.

MARIANN INGELS

Muncie

The Feb. 7 meeting of the Muncie, Ind. Chapter was held in the new St. Mary's Catholic Church. Richard A. Carlson, Indiana state chairman, gave the program on Organ Techniques, playing the three-manual Wicks. Following the program Elizabeth Meloy held a brief study class using three Easter numbers from the Dupré Organ Book. Dean Richard Einsel presided at a brief business meeting.

MRS. JAMES W. MAIDLOW

Fort Wayne

The Fort Wayne, Ind. Chapter met Feb. 28 at the First Presbyterian Church. Subdean Jack Ruhl presided at the business meeting. This was followed by a lecture-recital by Dr. Philip Gehring, entitled The Role of the Organ in Christian Worship. Four selections from 16th and 17th centuries were played as part 1, The Past. Composers were Gabrieli, Frescobaldi, Scheidt and Buxtehude. Part 2, The Present, included Bloch, Read, Lenel and Zimmerman. Congregational singing and improvisation were also discussed at some length.

MARY ANNE ARDEN

Peoria

The March 6 meeting of the Peoria, Ill. Chapter was a recital by Ronald Arnatt at St. Paul's Cathedral. His program appears in the recital section.

The Feb. 13 meeting was held at the Immaculate Conception Convent. The revised liturgy of the Catholic church was illustrated by the new English mass sung by St. Mary's Cathedral choir directed by the Rev. Patrick Collins and assisted by T. N. Neal, organist, and with increased participation of the congregation.

DON CHRISTENSON

Danville

The Danville, Ill. Chapter met Feb. 8 at St. James Methodist Church. The business session was conducted by Dean Edna Brand. Alta Easterday gave the invocation in the absence of Chaplain Eugene Darling. Dr. V. J. Soukup's topic was the French composer, Charles Gounod; he gave a review of Gounod's life and played three compositions: Nazareth, Aria from Faust and Marche Religieuse on the rebuilt Möller with Austin console. Hostesses for the social hour were Mrs. V. J. Soukup, Mr. and Mrs. William Sydes and Mrs. Easterday.

EVA MAY THOMAS

Springfield

The Springfield, Ill. Chapter met Feb. 27 to attend Dr. Robert Baker's opening recital on the new 61-rank Casavant at First Methodist Church. A capacity audience greeted Dr. Baker as he played the program listed in the recital section. Members held a reception honoring him after the recital.

SAMUEL J. HOOD

Chicago Features New FAGO, AAGOs in Recital

The Chicago Chapter's members recital this year featured the successful candidates who passed their FAGO and AAGO examinations at the chapter's examining center in 1965. A substantial crowd of members, students and friends at Torrey-Gray auditorium, Moody Bible Institute, heard Richard Billingham, FAGO, open the program with three excerpts from Suite on Tone 2, Clérambault, and close it with Fêtes, Langlais; John Walker, AAGO, played Fantasie and Fugue in G minor, Bach; Beverly Ward, AAGO, Chorale in A minor, Franck; and Marlan Allen, AAGO A Trio of Contrasts, Purvis. A reception followed in the institute's Campus Corner.

Galesburg

Dr. Harry Sykes, minister of music at the First Christian Church, was host to the Galesburg, Ill. Chapter's Feb. 15 meeting. For a symposium on hymn playing, a panel consisting of Dr. Sykes, Dr. J. Mac Weddell and Mrs. A. B. Rosine brought out an interesting and profitable discussion by members. Mrs. C. E. Van Norman, dean, presided at the business session; plans were made for the annual junior choir festival March 6. Serving on the refreshment committee were Mrs. F. P. Holst, Judith Washburn and William Jewsbury. Dr. Sykes presided at the coffee service.

ADELINE ROSINE

Southern Illinois

The Southern Illinois Chapter met Feb. 18 in the First Baptist Church, Herrin. Dean Marianne Webb conducted a short business meeting before the regular program. Miss Webb discussed organ music suitable for use in churches with small organs. Copies of all the music she suggested were provided and shown to members. She asked some organists and students to play the compositions as she referred to them. Those taking part were: Nancy Swan, Patricia Bitzer, Lee Barnhardt, Carter Breeze, Leonard Hollmann and Marjorie N. Lingle. Following the program, refreshments were served in a church parlor and a social hour was enjoyed.

STELLA B. LINGLE

Milwaukee

A large group of members and friends attended a lecture recital Feb. 13 sponsored by the Milwaukee, Wis. Chapter at Our Savior's Lutheran Church. Robert Rayfield, using the theme Authenticity in Registration, covered representative periods and schools of organ composition. The problem of the organist as interpreter of sounds desired by the composer was met and explained. An informal discussion and reception for Dr. Rayfield was held at the Wauwatosa home of Mrs. Dwight Johnson.

The chapter sponsored a recital March 6 by Ray Ferguson at the Capitol Drive Lutheran Church. His program is in the recital section.

The chapter is again sponsoring a series of organ broadcasts over station WFMR. Engineered and recorded by Randall Kling, the new series uses the new Casavant in Our Savior's Lutheran. Marianne Cox, Elfrieda Winninger, Robert Legler and Phyllis Stringham have been recitalists. Robert Rayfield was featured in the March series. In April Edward Wise, James Engel and Genevieve Jensen, with instrumentalists from Ascension Lutheran Church, will be heard. The programs are heard Sunday evenings at 7:30.

WALTER DERTHICE

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Saturday, April 16, 1966

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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.

Commission or Competition?

We note that the Hartford Chapter has replaced its anthem competition with an annual commission to a selected composer. Somewhat parallel developments in another field make us wonder if this isn't a trend worth examining.

In the far-off days of our childhood, the competitive spirit lay at the core of most youthful activities. There were annual contests for essays, band contests, piano and violin playing contests, all with the prizes and honors to the winners and the disappointments and frustrations to the losers. This sort of thing still goes on today, to a lesser degree, despite occasional tirades against it by educators and psychologists.

How does an anthem competition work? After all the preliminary committee work and the requests for publicity and promotion, anthems may start coming in. Some of these are too inept for any consideration; these are easy to dispose of. Some, often fairly "slick", can be recognized after awhile as the very same ones entered in every contest for the last 10 years. A few are honestly and skillfully written and the judges must choose from these. But here individual taste enters; judges do not always agree. Some good ones automatically become part of that "also-ran" category. A lot of people have invested a lot of work and sometimes the judges must still decide that no entry is deserving of the prize.

Now let's look at *commissioning*. A group, or a committee representing it, considers possible composers. It may know of a young composer of promise who may not yet have tried his wings in this area of composition. It may know of a veteran composer who has never given less than his best. Or it may have personal connections with a composer of international stature who might entertain the idea of a commission. In either case, it has an essentially positive path to follow, no *judging*, no prizes, no losers.

Not that a commission is fool-proof. Composers have been known not to meet deadlines and even to give less than their best. But the odds seem to

us more favorable, for fewer *opinions* must be brought to bear, and a lot of committee work, promotion and correspondence is avoided. It will be interesting to see to what extent the Hartford Chapter's decision bears out these comments.

From across the Sea

An article by the Rev. Nicolas Stacey in *Harper's* for March entitled *The Decline of the Church of England* paints a gloomy picture indeed of the state of the Anglican church in its home surroundings. All of us are familiar with some of the attempts British musicians have been making to stay the decay — all hopefully designed to get into churches people who up to now have not been there. Surely it is the function of the church to reach out and bring in the people; the eternal question is "how?"

Mr. Stacey's article points out how the church he has been serving has devoted itself to many of the community and social services in which our churches also engage. He believes in them and has many serious points to make. The situation he so eloquently describes may, as he believes, be in store for America in the near future. Or it may not.

The more serious segment of our church music picture has for generations modelled itself after the music of the Church of England. It was natural for a young nation, essentially unsure of itself artistically, to turn to the country of its mother tongue for guidance. Not all of that imitation has produced salutary results. We are only now outgrowing the influence of English organ design: perhaps our Baroque revolution is essentially a direct revulsion from this, as our present emphasis on pre-Bach music is a reaction to the John E. West and Wolstenholme of the early youth of some of us.

Just as the problems Mr. Stacey describes in *Harper's* are not our problems — at least not yet — so we suspect that the musical solutions, tried with admittedly very limited success there (folk masses with guitar, jazz, "popular" hymns etc.) are apt to be irrelevant and immaterial here. As one of our friends pointed out recently after one of those services with ideas recently emigrated from England: "The people these services have brought into the church, it is true, had not been there before. But they won't be there again either, except when some ever increasingly far-out innovations are tried."

Classified Information

A classified advertisement in a recent Saturday issue of the *Willmar, Minn. Tribune* read:

PEOPLE WANTED — TO FILL SLIGHTLY used pews. Apply in person 9:45 a.m. Sunday at St. Luke's Episcopal Church in Willmar.

If the readers of the *Willmar Tribune* are at all like those of *THE DIAPASON*, many of them comb the "wanted" pages with great care, whether or not they have something to sell or are in the market to buy. We hope many of them read the "help wanted" ad, chuckled a little ashamedly, and answered it in person that very next Sunday.

May the "slightly used pews" at St. Luke's need refinishing very soon!

(Incidentally, that ad at prevailing rates in *THE DIAPASON* would have cost \$2.85.)

CATHEDRAL IN ST. LOUIS HAS ITS ANNUAL FLOWER SUNDAY

The annual Flower Sunday recitals will be held again this year at Christ Church Cathedral, St. Louis. Organists at half hour intervals April 17 will be Joseph O'Connor, Paul Laubengayer, Henry Glass, Jr. and Ronald Arnatt. The Cathedral Choir of Men and Boys, under the direction of Mr. Arnatt, will sing a choral evensong.



Books

Oliver Strunk's famous *Source Readings in Music History* has been a standard work since its appearance in 1950 so it is welcome news that its five sections are now available separately in paperbacks (W. W. Norton). The sectioning remains the same and the five titles are: Antiquity and the Middle Ages; The Renaissance; The Baroque Era; The Classical Era; The Romantic Era. Students will acquire these volumes one at a time; others will want the whole set now.

Norton also sends Alfred Mann's *The Study of Fugue*, a complete and consistently interesting study of the historical development of the form and of methods and ideas for teaching it. This book will be indispensable to teachers and students.

The American Music Conference (332 South Michigan Ave., Chicago 60604) has issued for \$1 a useful counseling guide, *Career Opportunities in Music*. Never probing very deeply it still manages to give a clear picture of the opportunities and limitations of various aspects of professional music. The style, too, is readable.

Our readers who teach harmony will wish to examine carefully Philip Friedheim's *First Year Harmony* and its separate *Workbook for First Year Harmony* (Macmillan). This is a well and clearly organized elementary text.

A little booklet, *Clearance of Rights in Musical Compositions* contains useful information for any readers involved in public performances. It can be obtained free from Music Publishers' Protective Association, 460 Park Ave., New York, N. Y. 10022. — FC



Records

Three records on the label Madrigale Classique (Yves Courville, Inc. 612 Boulevard Ste-Croix, St-Laurent, Quebec, Canada) give an excellent idea of the scholarship and musicality of Bernard Lagacé. The organs involved are two recent Casavant trackers. The Couperin Convent Mass is recorded at the parish church of St. Pascal-de-Kamouraska, whose organ is probably very similar in design to those for which the music was written. Mr. Lagacé's good rhythm, natural realization of ornaments and clean articulation give the playing an authentic character.

A second disk, *Chorale pour Orgue*, traces the development of the form chronologically from Scheidt, through Buxtehude, Pachelbel and Böhm (one representative of each on one face of the record) to Bach (Three Leipzig Chorales). The organ here is that of the collegiate chapel of the St-Jean Seminary in Quebec. The same organ is used on Mr. Lagacé's Frescobaldi record with the *Missa della Madonna* on side one. All the organ sound is good and is well recorded (we have the stereo release); we detected some slight out-of-tuneness in high reeds and mixtures, perhaps due to a sudden change in the August weather as the records were being made. The final side of the Frescobaldi record was played on a small Dowd harpsichord and contains some delightful secular music. Certainly most organists and many laymen too will enjoy these three disks. — FC

Those Were the Days

Fifty years ago the April, 1916 issue published the following news of interest to readers —

Richard Keys Biggs was appointed to St. Luke's, Brooklyn

Francis H. Hastings, builder and creator of the Kendal Green, Mass. Hook and Hastings community, died in his 80th year

Philip Berolzheimer entertained the alumni of the Guilman Organ School at a banquet at Hotel Brevoort, New York City

The Wurlitzer company was showing a film about a movie organist at work on a "mighty Wurlitzer" in which the player's spectacular activities were heightened still more for a portion of the film by speeding up

Twenty-five years ago this magazine reported these events in the organ world in its April, 1941 issue —

Charles Sanford Skilton, composer and University of Kansas organist, died at Lawrence

Sir Henry Walford Davies, organist and composer of church music and "Master of the King's Musick" died at Bristol, England

E. Power Biggs played the American premiere of the Poulenc Concerto at the Busch Reisinger Museum, Harvard

Dr. Warner M. Hawkins was nominated for the post of AGO warden

Ten years ago these stories made news on the pages of the issue of April 1956 —

David Craighead, new head of the organ department of Eastman School of Music, played his first Rochester recital

St. Paul's Episcopal Church on Chicago's South Side was gutted by fire, including its four-manual Austin organ

Clarence Dickinson directed five oratorios in Lent

A controversy on multiple choirs was raging in the Letters to the Editor column

LEO SOWERBY HEADS MUSIC CONFERENCE HELD AT DREW

Dr. Leo Sowerby, College of Church Musicians, Washington, D.C., will conduct a program of his own works for organ, chorus and solo voice at Drew University's 13th church music conference May 7 in Madison, N.J. He will discuss and interpret his music performed by Nellie Gordon Blasius and the choir and soloists of Central Presbyterian Church, Summit.

Z. David Levy, Drew faculty, will discuss Music in the Temple, assisted by the choir and instrumentalists of Temple B'nai Or and Burnett Andrews organist. Muriel Peterson Robinson will hold a choral reading workshop and W. C. Koon will play a recital of recent organ publications. An exhibit of choral and organ music of all publishers will be displayed. Write Lester Berenboick, Drew University, Madison, N.J.

HONOR ANNA DODGE ON HER 50 YEARS AT AKRON CHURCH

Anna Dodge Day was held Jan. 9 at the North Hill Christian Church, Akron, Ohio. It honored Anna Dodge, longtime member of the Akron AGO Chapter, on the conclusion of 50 years of faithful and devoted service as organist of the church. At the morning service recognition was paid her and she was given a gold key to the organ and the privilege of using the organ for life.

In the afternoon, the choir and ladies of the church honored her with a reception. Following more testimonials she was presented with a beautiful silver tea and coffee service and many other gifts. A large number of friends attended.

A CHAPEL CONCERT at Stephens College, Columbia, Mo. March 6 featured the Evening Prayer Choir and the Chapel Choir in Dostoevsky's *Der Jährreis* and the Poulenc Mass in G; Heinz Arnold conducted and was heard in the Franck Prelude, Fugue and Variation and with Mary Albers, oboe, in a Handel sonata.

Handy Check List of Summer Workshops for 1966

THE DIAPASON again lists summer workshops, institutes and conferences so far called to our attention. These do not include regular academic summer sessions nor attempt completeness. Many have distinguished guest teachers. The order is generally alphabetical within months.

APRIL

Southern Illinois U, Edwardsville, Paul Steinetz choral session April 18-29.
University of Iowa Sacred Music Conference April 17-19. Anthony Milner, Lawrence Phelps, Frederick Swann. Write U of I Conferences, Memorial Union, Iowa City.

Westminster College, New Wilmington, Pa. Robert Baker Organ Workshop April 16. Write department of music.

MAY

University of Redlands and Riverside, San Bernardino AGO Chapter. May 7: Symposium on church music and the ecumenical movement. Write Public Events Office, University of Redlands, Cal.

JUNE

Concordia Teachers College, Renewal in Church Music. Ludwig Lenel, A. R. Kretzmann. Write CTC, 7400 Augusta St. River Forest, Ill., 60305.

Cornell College, Mt. Vernon, Iowa. Church Music Camp June 12-18, College staff.

Disciples Musicians Workshop, Christian Seminary, Indianapolis June 26-July 1. Richard Vikstrom, Madeleine Marshall, Austin Lovelace, Ernest White, Charles Heaton. Write Merrill Cadwell, 222 S. Downey Ave., Indianapolis, Ind. 46219.

Loyola U, New Orleans, June 12-July 27. Anthony Milner, Louis White, staff. Write 6363 St. Charles Ave., New Orleans.

St. Olaf College, Northfield, Minn., June 14-17. Conference: Ben Shahn, Jean Berger, William Schickel, Joseph Sittler.

Union Seminary School of Sacred Music, workshop in sacred music June 20-23. Vernon de Tar, Philip Dietterich, Lorna Cook de Varon, panel of composers. Write UTS, 120th and Broadway, New York, N.Y. 10027.

JULY

Canacadea Chapter, Alfred U July 10-15. Mabel Boyter, Leland B. Sateren, George Markey, Helen and Andrew Flanagan, Paul Giles, Melvin LeMon. Write Lois Boren Scholes, Box 772, Alfred, N.Y. 14802.

Colorado Women's College, Denver. Choristers Guild Seminar July 11-15. Write 440 Northlake Center, Dallas, Tex. 75238.

Concordia Seminary, St. Louis, Schola Cantorum. July 6-30. Jan Bender, Les-

lie Chabay, Robert Bergt, Paul Manz, Hugo Gehrke. Write 801 DeMun Ave., Clayton, Mo. 63105.

McGill U, Montreal, Canada. Organ Summer School July 24-Aug. 6. Raymond Daveluy, Kenneth Gilbert, Donald Mackey, Kenneth Meek. Write Secretary, 3426 McTavish St., Montreal 2, Canada.

Maryville, Tenn. College. Fred Waring Workshop, July 3-8. Write Box 828-N, Maryville, College.

Michigan State U, East Lansing, Church Music Workshop July 11-14. Heinrich Fleischer, Nancy Poore Tufts, David Strickler, Malcolm Johns, Robert Clark, Gean Greenwell, Corliss Arnold. Write Howard Bernson, Continuing Education Service, MSU, E. Lansing.

Montreat, N.C. Conference July 21-27. Paul Christiansen, Robert Anderson, Donald Plott, Richard Peek, Stephen Ortlip, Madeleine Marshall. Write Box 1176, Richmond, Va. 23209.

Royal Conservatory, Toronto, Institute of Sacred Music July 4-22. Write Summer School, Edward Johnson, Bldg., University of Toronto, Toronto 5, Canada.

Sewanee Conference, Monteagle, Tenn. July 12-21. Vernon de Tar, Gerre Hancock. Write David Ramsey, 4645 Walnut Grove Rd. Memphis, Tenn.

University of Wisconsin, Madison. Church Music Conference July 27-29. Klaus-Christhart Kratzenstein, Marilou DeWoll Kratzenstein, staff.

AUGUST

Boys Town, Neb. Liturgical Music Workshop. Aug. 7-19. Flor Peeters. Write music department.

Paul Christiansen Choral Workshops. Eastern Michigan U, Ypsilanti, July 31-Aug. 3; Denver U, Aug. 7-12; Bemidji State College, Minn. Aug. 14-19. Write Kurt J. Wycisk, Concordia College, Moorhead, Minn.

Colby Institute Aug. 22-27. Thomas Richner, Phyllis M. Cobb, Samuel Walter, Adele Heinrich. Write Everett F. Strong, Colby College, Waterville, Maine.
Evergreen, Colo. Schools. Aug. 1-6, Aug. 8-20. Thomas Matthews, Leo Sowerby, Paul Lindsley Thomas, Jack Osseward, Lester H. Groom.

Salem College, Winston Salem, N.C. Choristers Guild Seminar Aug. 8-12. Write 440 Northlake Center, Dallas, Tex. 75238.

Lutheran Institutes will run from early June into August. ALC runs 8, in Texas, Minnesota, Ohio, Washington, South Dakota, Saskatchewan, Montana, Iowa. Write 422 S. Fifth St., Minneapolis, Minn. 55415. LCA runs 9, in Ontario, North Carolina, Minnesota, Pennsylvania, Colorado, California, Wisconsin. Write 231 Madison Ave. New York, N.Y. 1-16. Missouri Synod runs 6, in New York, Michigan, California, Indiana, Missouri, Kansas. Write 4090 Geddes Road, Ann Arbor, Mich. 48105.

SEWANEE PROVINCE CHURCH MUSIC CONFERENCE

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A series of twenty-four, one-week institutes for parish musicians, designed to provide basic knowledge of practical and theoretical material, will be offered this summer throughout the United States and Canada. While intended primarily for musicians serving in Lutheran churches, the institutes are open to all. The 1966 institutes will offer the second year courses of study in the two year program which was initiated and enthusiastically received in 1965.

Three series of institutes will be conducted, each under sponsorship of The American Lutheran Church, the Lutheran Church — Missouri Synod, or the Lutheran Church in America. The curriculum and program will be uniform in all institutes. Study materials are prepared and coordinated by the Lutheran Society for Worship, Music and the Arts.

The 1966 institutes will offer courses in: *Choral Technique and Repertory* (written by Carl M. Schalk), *Organ Technique and Repertory* (by Warren Schmidt) and *Christian Hymnody* (by Gerhard M. Cariford). Outstanding faculties have been arranged for all institutes. Examinations will be offered in each course of study for those desiring to qualify for certification by the sponsoring churches.

Institutes under sponsorship of The American Lutheran Church:

Texas

Texas Lutheran College
Seguin, Texas
June 19-24

Minnesota

Concordia College
Moorhead, Minnesota
June 27-July 1

Ohio

Capital University
Columbus, Ohio
July 11-15

Washington

Whitworth College
Spokane, Washington
July 18-22

South Dakota

Augustana College
Sioux Falls, South Dakota
June 27-July 1

Saskatchewan

Western Cooperative College
Saskatoon, Saskatchewan, Canada
July 4-8

Montana

American Lutheran Church
Billings, Montana
July 11-15

Iowa

Wartburg Theological Seminary
Dubuque, Iowa
August 1-5

In addition to the above, a two-week institute will be conducted under the auspices of The American Lutheran Church at St. Olaf College, Northfield, Minnesota, July 18-29. This institute will offer courses in Children's Choir Schools, Choral Techniques and Repertory and Christian Hymnody; the course on Organ Techniques and Repertory will not be offered.

Tuition at institutes conducted by The American Lutheran Church is \$12.00; cost of textbook and materials is \$5.00; cost of board and housing will be \$20.00-\$30.00, depending upon the institute.

For brochure and registration blank, write to:

Commission on Worship and Church Music
The American Lutheran Church
422 South Fifth Street
Minneapolis, Minnesota 55415

Institutes under sponsorship of the Lutheran Church in America:

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Waterloo Lutheran University
Waterloo, Ontario, Canada
June 26-July 1

North Carolina

Lutheridge
Arden, North Carolina
July 10-16

Minnesota

Gustavus Adolphus College
St. Peter, Minnesota
July 24-29

Eastern Pennsylvania

Muhlenberg College
Allentown, Pennsylvania
August 7-12

Colorado

Colorado Woman's College
Denver, Colorado
August 21-26

California

California Lutheran College
Thousand Oaks, California
July 3-8

Nebraska

Midland Lutheran College
Fremont, Nebraska
July 17-22

Wisconsin

Carthage College
Kenosha, Wisconsin
July 31-August 5

Western Pennsylvania

Chatham College
Pittsburgh, Pennsylvania
August 14-19

Tuition at institutes conducted by the Lutheran Church in America is \$20.00, including textbook, music and all materials; cost of board and housing will be \$20.00-\$30.00, depending upon the institute.

For brochure and registration blank, write to:

Commission on Worship
Lutheran Church in America
231 Madison Avenue
New York, N. Y. 10016

Institutes under sponsorship of The Lutheran Church — Missouri Synod:

New York

Concordia Collegiate Institute
Bronxville, New York
August 15-19

Michigan

Concordia Lutheran Junior College
Ann Arbor, Michigan
July 11-15

California

California Concordia College
Oakland, California
June 20-24

Indiana

Concordia Senior College
Fort Wayne, Indiana
June 13-17

Missouri

St. Paul's College
Concordia, Missouri
June 6-10

Kansas

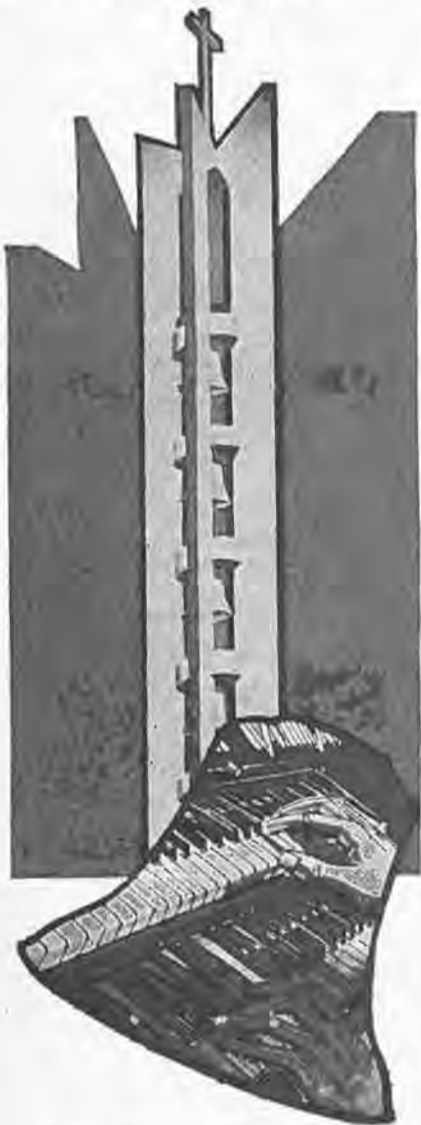
St. John's College
Winfield, Kansas
June 27-July 1

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All correspondence should be directed to the general secretary

Details on Calgary and Barrie Conventions Listed

As explained earlier, RCCO regional and national conventions in the future will be held in alternate years. This year two regionals have been planned. Some information on the Calgary meeting April 22 and 23 was given in the March issue; Pierre Cochereau and Alec Wyton are playing. Calgary should be attractive in early Spring weather; it is situated in the foothills of the Canadian Rockies within easy travelling distance of Banff, Lake Louise and Jasper. Convention Secretary is Shirley Lintick, 2728 Parkdale Blvd. NW, Calgary, Alta.

The Barrie convention Aug. 29 to Sept. 1 offers a big roster of recitalists: Barrie Cabena, Howard Jerome, Mirielle Lagacé, Edward Mondello, Lloyd Tufford and Hans Vigeland. Barrie is on the shore of Lake Simcoe in the heart of the Ontario vacation land about 50 miles north of Toronto. Convention Secretary is James J. Belcher, 119 Minnesota St., Collingwood, Ont.

KEITH L. HOPPHINS, Chairman
Headquarters Convention Committee

St. John

Members of the Saint John Centre enjoyed a relaxing social evening Dec. 30. Visits were made to the Maurice McIntyre and Harold Stout homes where light refreshments were served, with a third stop at the Harold Ellis home for a more substantial late evening meal.

Douglas Major provided the program Jan. 23 at St. John's (Stone) Church. It consisted of anthems and hymn tunes composed by the host. A business meeting followed by refreshments concluded a profitable and enjoyable session.

WILLIAM J. SEELEY

Oshawa

The Oshawa Centre met Feb. 15 at the home of Mr. and Mrs. F. A. Reesor for an interesting and instructional evening. Mr. Reesor explained to members the mechanics and construction of the small pipe organ and harpsichord in his home and played a short recital on each, demonstrating music possible to play on them. He then gave members the opportunity of trying out the instruments for themselves.



There won't be snow on the ground in front of the Sharon Temple of the Children of Peace, when delegates to the Ontario regional convention visit it the end of August. The historic spot took the Children of Peace seven years to build; it contains the first organ built in Ontario.

...The sect has faded from memory but Sharon Temple stands as a monument to the hardy pioneers who made an early mark on Canadian music.

Victoria

The Victoria Centre held two meetings in January, on the 15th the annual Christmas-New Year dinner at the home of Dr. and Mrs. W. B. Milburn, the main social gathering of the year. After dinner of roast beef, members provided their own entertainment, including slides shown by Chairman Kenneth Ansdell of his mountain vacations, musical quiz games and listening to records.

After many requests, the centre sponsored a second panel Jan. 28 on What Is Good and Bad Music in the Church. Lively discussion punctuated by friendly argument featured the meeting in Saint John's Church; many non-members again attended. Panelists were Canon G. Baker, Fr. William Bullock, Ann Van der Woort, Charles Palmer and J. Lenaghan.

The annual festival of choirs took place Feb. 17 at the First United Church with 14 choirs totalling more than 250 voices taking part. Anglican, Baptist, Reformed Episcopal, Roman Catholic and United Churches were represented. Massed choirs sang Wortny Is the Lamb, Handel and The Heavens Are Telling, Haydn, led by Frank Tupmaa, whose Arion Male Voice Choir also performed. Eric Boothroyd accompanied the latter pieces.

GEOFFREY THORNBURN

Vancouver

The Feb. 26 meeting of the Vancouver Centre took place in St. John's Anglican Church (Shaughnessy). Five students each played two pieces in the annual student organist competition for the Chapman Shield and a money prize from the scholarship fund. Fred Carter, host organist, was adjudicator. After general comments to all competitors and a few details to each in turn, Mr. Carter awarded first place to Mrs. Voth. The shield and prize will be awarded at a later meeting. Ladies of the choir served refreshments.

ELEANOR BUSH

Edmonton

G. Douglas Millson invited members of the Edmonton Centre to Robertson United Church Jan. 26 to hear the final rehearsal of Bach's God's Time Is the Best, which the senior choir sang Jan. 30. James Whittle introduced the cantata, speaking on Bach cantatas in general and suggesting some music from them which could be sung by choirs of average ability.

Pembroke

The Pembroke Centre held its first hymn festival Feb. 13 in the Wesley United church. Eleven choirs from Pembroke, Renfrew, Eganville and Deep River participated under the leadership of Albert Stephen and Adrian Smit who acted as co-organists and directors in the singing of nine congregational hymns and two hymn anthems. Ken Cochrane played the prelude music, Mr. Smit an interlude and Mr. Stephen the postlude. Fred Chadwick was master of ceremonies and gave a short talk on the work of the College and the centre. Despite a wet snow storm which prevented three more choirs from attending, the church was almost filled to capacity. The program was taped and 45 minutes of it was aired over the local radio station next day.

At a special meeting Feb. 23 it was decided that in view of the success of the festival and request for more similar events, plans would be initiated at the next meeting for the next festival.

ALBERT STEPHEN

Hamilton

The Hamilton Centre met Feb. 21 at the Church of the Ascension for a lecture by Derek Holman who spoke on Church Music in the 20th Century — Predicaments and Possibilities. Considerable time was spent discussing and demonstrating the works of Britten, Joubert and others, along with experiments into the field of jazz. Although no conclusions were reached, the speaker challenged his audience to consider not just that which is stimulating to the congregation but worthy of a place in the service. Host Organist Harold Jerome demonstrated the resources of the recently renovated organ in the church.

HOWARD W. JEROME

Toronto

The Metropolitan United Church was the setting for an inspiring recital Feb. 21. Frederick Geoghegan played a Bach-Reger recital as follows: Nun komm' der Heiden Heiland, Passacaglia and Fugue in C minor, Nun freut euch, Bach; How Brightly shines the Morning Star, Nun komm' der Heiden Heiland, Nun freut euch, Hallelujah! God Be Praised, Reger.

KENNETH DAVIS

Calgary

The Feb. 19 meeting of the Calgary Centre was held in the First Baptist Church where seven students played a recital on the newly rebuilt Casavant — Blanchard Bros. organ: Fugue in B minor on a theme of Corelli, Bach, and Theme and Variations (Hommage à Frescobaldi), Langlais — Christine Wise; Herr Christ der ein'ge Gottes-Sohn and Alle Menschen, Bach — Edna May Johnson; Deck Thyself, Telemann, and Grand Jeu, Langlais — Jonathon Watts; Fantasie in C minor, Bach — Bruce Wheatcroft; Gottes Sohn ist kommen and Christus, Du bist Mein Leben, Pepping and Berceuse, Vierne — Ann Walker; Lob sei, Gott and Ave Maris Stella, Willan — Lucille Kaufmann; Carillon, Vierne — Marlis Cline. Refreshments were served to the recitalists, guests and members of the centre.

Montreal

The Jan. 28 meeting of the Montreal Centre, a panel discussion between clergy and organists, was held in Wesley United Church. The Rev. Norman Slaughter and the Rev. Allen Goodings represented the clergy and Neil Beauchamp and Phillips Motley the organists; vice-chairman Clifford Johnston was moderator. Subjects discussed were: the role of music in worship; the choir's function, placement and deportment; congregational participation and methods of achieve this.

At the invitation of Rabbi H. J. Stern, members were present Feb. 11 at a Jewish Sabbath Service with Bar-Mitzvah ceremony in Temple Emanu-el. They also attended the reception given after the service by the parents of the Bar-Mitzvah candidate.

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Programs of Organ Recitals of the Month

David Craighead, Rochester, N. Y. — St. James Episcopal Church, New London, Conn. for AGO Jan. 12: Communion, Epiphania Domini, Tournemire; The World awaiting the Saviour, Dupré; How Brightly Shines the Morning Star, Buxtehude; Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Pavane: The Earl of Salisbury, Byrd; Sonata with trompeta real, Lidon; Communion, Vierne; Resurrection, Dupré.

Robert J. Powell, Concord, N.H. — St. Paul's School Jan. 23: God of Heavens, Karg-Elert; Jesu, my Joy, Karg-Elert; Fantasia of Four Parts, Gibbons; Prelude and Fugue in C (9/8), Bach. Feb. 13: In God, my faithful God, Hanff, Kuhnau; Echo for trompette, Merulo; Musical Clock, Handel; Toccata and Fugue in D minor, Bach. Feb. 27: Prelude and Fugue in F minor, Water Music Suite, Handel.

John W. Obetz, Albion, Mich. — Albion College, Jan. 14: When Jesus Was upon the Cross, Scheidt; Prelude and Fugue in D, Buxtehude; Benedictus, Reger; Sontatas K 328, K 67, K 336, Mozart (with strings); Fantasia in G, Bach; Wondrous Love Variations, Barber; Prelude and Fugue on B-A-C-H, Liszt.

Gerald Bales, Minneapolis, Minn. — St. Mark's Cathedral Feb. 15: Prelude and Fugue in G, Trio Sonata 1, We All Believe in One God, Before Thy Throne and Fugue in E flat, Bach; Pièce Héroïque, Franck; Psalm Prelude, Howells; Three Short Pieces, Whitlock; Roulade, Near; Berceuse and Carillon, Vierne.

George Kershner, West Lawn, Pa. — Reading Feb. 24: Concerto in F, Handel; Communion, Grigny; When on the Cross the Saviour Hung and O Man Bewail, Bach; O World, I Now Must Leave Thee, Brahms; Prayer of Christ, Messiaen; Prelude and Fugue in D major, Bach.

Barclay Wood, Worcester, Mass. — St. James Episcopal, West Hartford, Conn. Feb. 20: Concerto 4 in F, Handel; Canonic Theme with Variations, Wood; Gird Thyself, Prelude and Fugue in A minor, Bach; Pastorale, Franck; Three short preludes, Pepping; Finales, Symphony 1, Langlais.

Michael Schneider, Cologne, Germany — Vassar College, Poughkeepsie, N. Y. Feb. 8: Sonata 2 in D, Reger; Prelude, Fugue and Variation, Franck; Variations on a theme of Jannequin, Alain; Prelude and Fugue in F minor, Dupré; Passacaglia in C minor, Bach.

Pierce Allen Getz, Annville, Pa. — Annville EUB Church Feb. 27: Chaconne, L. Couperin; Jesu, Joy of Man's Desiring, Rejoice Christians, Fantasia and Fugue in G minor, Bach; Musical Clocks, Haydn; Chorale, Symphony 2, Vierne; A Lovely Rose Is Blooming, O World, I Now Must Leave Thee, Brahms; Grand Jeux, Plainte and Dialogue for Mixtures, Langlais; Carillon de Westminster, Vierne.

Immanuel United Church of Christ, Shillington, Pa. Feb. 13: same Couperin, Bach chorales and final Vierne plus: Sonata, Pergolesi; Toccata in F, Bach; Noël in G, Daquin, Fantasia in F minor K 608, Mozart; O World, I Now Must Leave Thee, Brahms; Wondrous Love Variations, Barber.

Gerald Crawford, Pittsburgh, Pa. — Alice Millar chapel, Evanston, 116. March 1: By the Waters of Babylon, Deck Thy Soul, Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Prelude, Fugue and Chaconne, Buxtehude; Partita on Was Gott tut, Pachelbel; Prelude, Fugue and Variation, Franck; L'Ange a la Trompette, Charpentier.

John Campbell, Berea, Ky. — Phelps Stokes Chapel, Berea College, Feb. 20: Grand Jeu, Tierce en taille, DuMage; Partita on Was Gott tut, Pachelbel; Wie will ich mich freuen (with two trumpets) and Prelude and Fugue in G major, Bach. Chorale in E major, Franck; Carillon de Westminster, Berceuse, Scherzetto, Vierne; Litanies, Alain.

Jean Canfield, Windsor, Conn. — Christ Church Cathedral, Hartford March 30: Trio Sonata 3, Bach; Herzlich thut mich verlangen, Brahms; Fantasia and Fugue on B-A-C-H, Liszt.

Ralph Kneeream, New York City — St. Paul's Chapel, Columbia U Feb. 23: all Bach: O Mensch, Herzlich thut mich verlangen, O Lamm Gottes; Largo, Sonata 2; Fantasia in G major.

Gale Enger, Princeton, N.J. — Westminster Choir College faculty series March 1: Kyrie, God the Holy Ghost, Come now, Saviour of the Heathen, We Thank Thee, Bach; Prelude on the Rosh Hashana, Berlinski; Rhythmic Suite, Elmore; Prelude and Fugue in G minor, Dupré; Ascension Suite, Messiaen; Divertissement, Vierne; Dorian Prelude, Langlais; Toccata, Duruflé.

Roger Heather, Cincinnati, Ohio — For AGO Chapter, St. Martin de Tours Church, Cheviot, Ohio Feb. 7: Fantasia in Echo Style, Sweelinck; Sheep May Safely Graze and Prelude and Fugue in B flat, Bach; Musical Clocks; Haydn; Sonata 6, Mendelssohn; Fanfare, Cook; Was Gott tut, Kellner; Iam Sol Recedit, Simonds; Toccata in D flat, Jongen. Scottish Rite Cathedral Feb. 13: Prelude in B flat, Cabanilles; Fantasia in F minor K 594, Mozart; Improvisation on Battle Hymn of the Republic, Wilson; Two Modal Pieces, Langlais.

Merrill N. Davis III, St. Paul Minn. — St. Clement's Feb. 13: Grand Jeu, DuMage; Adagio, Fiocco; Lebhaft, Sonata 2, Hindemith; Three Chorales, Brahms; Gavotte, Wesley; Children of God, Messiaen; How lovely shines the morning star, Manz; We all believe in one God, Prelude and Fugue in E flat, Bach.

Frederick Swann, New York City — For Fort Lauderdale AGO Chapter, First Presbyterian Feb. 8: Prelude in D minor, Pachelbel; Toccata for Flutes, Stanley; Passacaglia and Fugue in C minor, Bach; Four Chorales, Pepping; Sonata 1 in F minor, Mendelssohn; Alleluyas, Preston; Postlude for the Office of Compline, Alain; L'Ange a la Trompette, Charpentier.

Timothy Rauhouse, Tempe, Ariz. — Gamme Auditorium, Arizona State U Jan. 16: Toccata and Fugue in D minor (Dorian), Bach; Chorale in E major, Franck; Sonata 3, Hindemith; Toccata, Villancico and Fugue, Ginastera.

Wallace M. Coursen, Jr. Glen Ridge, N. J. — Christ Episcopal Church Feb. 27: Sonata 2, Mendelssohn; Communion, Vierne; Orgel Ordinarium, Schroeder; Cantabile, Franck; Alle Menschen, Erbarm dich mein and Prelude and fugue in B minor, Bach.

Jack Ossewaarde, New York City — Mariners' Church, Detroit Feb. 10: Introduction and Trumpet Voluntary, Stanley; Come Saviour of the Gentiles, Lord Jesus Christ, turn thou to us, Prelude and Fugue in B minor, Bach; Cantabile, Franck; Toccata, Symphony 5, Widor; Homage to Frescobaldi, Langlais; Rhapsody, Goemanne; Five Verses from Paderhorn Songbook, Hurford; Air, Hancock; Improvisation on Vigeles et Sancti. St. Bartholomew's Church, New York City Feb. 2: same Stanley, Hurford, Langlais, Hancock and Improvisation.

Thomas Curtis, Elyria, Ohio — LaGrange Methodist Feb. 13: Psalm 19, Marcello; Sicilienne, Paradis; Musical Clocks, Handel; Prelude and Fugue in C minor, Bach; Fantasia on Italian Hymn, McKinley; Prelude on Bethany, Bingham; Pastorale on He Leadeth Me, Young; Prelude on St. Anne, Matthews; Invocation, Van Hulse; The Squirrel, Weaver; Toccata, Suite Gothique, Boëllmann. Louise Curtis, soprano, shared the program.

William Huckaby, Dallas, Tex. — Pupil of Robert Anderson, Caruth auditorium, SMU Feb. 14: Prelude and Fugue in C, Vater unser, Boehm; Trio Sonata 1, Toccata and Fugue in D minor (Dorian), Bach; Variations on America, Ives; Sonata 3, Hindemith; Postlude pour l'Office de Complies, Alain; Toccata, Duruflé.

Robert J. Bagdon, Baltimore, Md. — National Cathedral, Washington, D. C. Jan. 23: Variations on a Noël, Daquin; Allegro, Concerto 4, Handel; Durch Adams Fall, Homilius; Prelude and Fugue in C (9/8), Bach; Chorale in B minor, Franck; Fanfare, Cook; Rhosymedre, Vaughan Williams; Te Deum, Langlais.

Ermira Clinton, Carthage, Mo. — Grace Episcopal Church Feb. 13: Toccata in A minor, Sweelinck; Prelude and Fugue in C major, Bach; Hymn to the Moon, Purvis; Meditation, Dupont; Toccata and Bell Soliloquy, Young. Suite Gothique, Boëllmann.

Philip L. Stimmel, Basking Ridge, N.J. — St. Paul's Chapel, Columbia U March 9: Allegro, Symphony 6, Widor; Cantilène, Langlais; Chorale in B minor, Franck; Scherzetto, Vierne; Prelude and Fugue in D major, Bach.

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Programs of Organ Recitals of the Month

Paul Emch, Minneapolis, Minn. — St. Mark's Cathedral March 15: Trumpet Tune in C, Johnson; Now Pray We the Holy Ghost, Buxtehude; O Dearest Jesus, Walcha; The Fifers, Dandrieu; Prelude and Fugue in B minor, Liszt; I am Black but Comely, How Fair and How Pleasant, Dupré; Allegro Vivace, Symphony 1, Vierne; Praise to the Lord, Manz; Deck Thyself, Brahms; Scherzo, Whitlock; Finale, Symphony 5, Widor.

Gordon Jones, New York City — St. John's Lutheran, Passaic, N.J. Feb. 20: Echo, Scheidt; Magnificat, Dandrieu; Ich ruf' zu dir, Es ist das Heil, Vater unser, Bach; Concerto in B minor, Meck-Walther. Suite on Seelenbräutigam, Renooij; Arabesque, Langlais; Der Tag ist hin, Herr Gott dich loben alle wir, Oley; Rondo in E, J. C. Bach; Fairest Lord Jesus, Marshall; Toccata on Placare Christe servulis, Dupré.

Students of Jerry Evenrud, Eau Claire, Wis. — Grace Lutheran Feb. 16: Passacaglia and Fugue in C minor, Bach; My Spirit Be Joyful, Bach-Biggs (with two trumpets); Two Pieces for Organ, Rohlig — Jewell Johnson. Prelude and Fugue in D major, Bach; Fanfare, Wills; De Profundis, Read; Toccata, Baroque Suite, Young — Shirley Grover

Philip L. Stimmel, Albany, N.Y. — Presbyterian Church, Basking Ridge, N.J. Feb. 20: St. Paul's Chapel, Columbia U March 9: Presbyterian Church, Madison, N.J. March 27: Allegro, Symphony 6, Widor; Cantilene, Suite Breve, Langlais; Chorale in B minor, Franck; Sarabande, Bingham; Scherzetto, Vierne; Prelude and Fugue in D major, Bach.

William McCandless, Warrensburg, Mo. — Central Missouri State College senior recital Feb. 14: Ein feste Burg, Herr Christ, der einig' Gottes Sohn, Buxtehude; Prelude and Fugue in C minor K 594, Mozart; Chorale in E, Franck; Shall We Gather at the River, Thomson; Variations on a Noël, Dupré.

Sister M. St. Bernard Costello, SSJ, Rutland, Vt. — Congregational Church Feb. 6: All Bach: Prelude and Fugue in B minor, Ich ruf' zu dir, Es ist das Heil, O Mensch, Christ Lag in Todesbanden, Prelude and Fugue in A major and Toccata and Fugue in D minor.

Ronald Arnatt, St. Louis, Mo. — For Peoria AGO Chapter, St. Paul's Cathedral March 6: Toccata, Sowerby 1 Pastorale, Teichel; Three Chorale Preludes, Brahms; Sei gegrisset partita and Prelude and Fugue in E flat, Bach.

August Mackelberghe, Detroit, Mich. — St. John's Episcopal Feb. 25: All Bach: Prelude and Fugue in D minor; O Mensch; Fugue in C minor; Prelude and Fugue in E minor; Trio in D minor; Prelude and Fugue in C minor. March 4: Toccata, Reger; Symphony in D major, Widor. March 11: Sonata 1, Hindemith; Pastorale, Guilmant; Concerto 10 in D minor, Handel. March 18: All Mendelssohn: Sonata 5; Prelude in G major; Sonata 6. March 25: Prelude and Fugue in F sharp, Buxtehude; Chorale Prelude, Walther; Chaconne in F minor, Pachelbel; Sonata in D major, Scarlatti; Aria, Fiocco; Fugue in G minor, Van den Gheyn. April 1: Fantasia and Fugue in A minor, Bach; Let All Mortal Flesh Keep Silent, Mackelberghe; Chorale in A minor, Franck.

Christopher King, Topsfield, Mass. — Middleton Congregational Feb. 13: Toccata and Pastorale in F, Pachelbel; Benedictus, F. Couperin; Toccata in D minor (Dorian), Bach; Chorale Fantasy, Seyerlen; Fugue on a Theme by Randall Thompson, King; Communion, Purvis; Homage to Perotin, Roberts. Paul Silvius and Christopher Gates, trebles, assisted.

Grigg Fountain, Evanston, Ill. — Northwestern U faculty recital, Alice Millar Chapel Feb. 22: Three Chorales, Franck separated by Toccata avanti la Messa Della Domenica, Frescobaldi and Magnificat on Tone 5, Scheidt. Men of the chapel choir sang chants in the Scheidt.

Frederick De Haven, Bridgeport, Conn. — United Congregational March 8: Solemn Mass, F. Couperin; O World, I Now Must Leave Thee (both settings) and My Jesus Leadeth Me, Brahms; Cortège and Litany, Dupré; Litanies, Alain.

Nina Powell, Greencastle, Ind. — Christ Church Cathedral, Indianapolis March 18: Toccata, Adagio and Fugue in C, Bach; Prelude, Fugue and Variation, Franck.

Robert Sutherland Lord, Pittsburgh — Frick Fine Arts Building March 1: Four Settings of the Kyrie, F. Couperin; Little Fugue in G minor, Adagio in A minor and Concerto in A minor after Vivaldi, Bach.

North Texas State U Students, Denton, Tex. — Jan. 4: Music for organ and brass: Intonation on Tone 2, Canzona Prima, Gabrieli, Sandra Robertson; Intonation on Tone 12, Canzona Seconda, Gabrieli, Sally Setiz; Fantasy for organ and trumpet, Sowerby, Shirley Grubbs, organ, Keith Johnson, trumpet; Allegro, Concerto for organ and brass, Bingham, Larry Savage; My Spirit Be Joyful, Bach-Parton, Marilyn Baland. Jan. 5: American Composers: The Burning Bush, Berlinski — Margaret Mitchell; Three Quiet Preludes, Jacobi — Doris Macpherson; Sonatina for Pedals, Persichetti — Barry Smith; Dirge: Passacaglia, Moore — Carolyn Heath; Pastorale on The Morning Star, Pinkham — Jan Jeske; Passacaglia, Symphony in G, Sowerby — Lurline Speer; Thou Man of Grief, Read — Marcy Lasseter; Toccata, Creston — David Anderson. Jan. 11 Organ and Strings: Concerto 10, Handel — Alis Dickinson; Sonata 8, Corelli — Janet Remine, violin, Mary Jo Roberts, organ; Allego, Concerto in C, Haydn, Loyd Lott; Three Sonatas, Mozart — Anne Tinsley, David Aston, James Burton; Prelude and Allegro, Piston — Alis Dickinson.

Lewis Bruun, Newark, N.J. — St. Paul's Chapel, Columbia U March 2: Fanfare and Supplication, Purvis; Prelude and Fugue in B minor, Bach; O Filii and St. Kevin, Lynn; Mon âme cherche, Langlais; Prelude and Fugue on A-L-A-I-N, Durullé.

Scott Withrow, Nashville, Tenn. — Christ Church March 17: O Lamm Gott, An Wasserflüssen Babylon, Jesus Christus unser Heiland (two settings) and Vor deinen Thron, Bach.

Thomas Wood, Carmel, Ind. — First Congregational Church, Kokomo March 16: Prelude and Fugue in C (9/8), Bach; Mors et Resurrectio, Langlais; Concerto 1, Pepping.

Jay Lovins, Kokomo, Ind. — First Congregational Church March 2: Toccata and Chorale, Jackson; Partita on Was Gott tut, Pachelbel; Chorale in A minor, Franck.

Jerald Hamilton, Urbana, Ill. — U of Ill. faculty recital, Smith Hall, March 10: All Bach: Prelude and Fugue in G major; Sonata 3; Toccata in C major; Six Schübler Chorales; Passacaglia in C minor.

Fred Haley, Oklahoma City, Okla. — For AGO Chapter First Presbyterian Feb. 28: Prelude and Fugue in G major, Liebster Jesus, Ach blieb bei uns, Bach; Chorale in E major, Franck; Glaeden hun erfødt i dag, Christensen; Sonata 3, Hindemith; Aria with Variations, Sowerby; Te Deum, Langlais. St. Luke's Methodist Feb. 27: Prelude and Fugue in G major, Bach; Air with Variations, Sowerby; Sing Praise to God (two settings), Pepping. March 6: In Adam's Fall, Homilius; What God Does is Well Done, Pachelbel; Ballade, Sowerby (with David Price, English Horn). March 13: Fugue in E flat, Bach; Fantaisie in C, Franck. March 20: Humbly We Adore Thee and Mirror of Life, Peeters, with Sondra Rogers, soprano, March 27: Six Orgelbüchlein Preludes, Bach. April 6, Prelude Fugue and Chaconne, Buxtehude; Prelude, Fugue and Variation, Franck; Sonata, Purcell (with Dwight Sultz, trumpet). April 13: Prelude in E flat minor, Durullé; Ach blieb bei uns, Bach; Spring Carol, Karg-Elert; Te Deum, Langlais.

John Schueler, Milwaukee, Wis. — St. James Church Feb. 15: Diferencias, Cabezon; Prelude and Fugue in D major, Buxtehude; Voluntary in C, Stanley; Variations on Jesu, Priceless Treasure, Walther; O God, thou holy God, I know a Rose-Tree, Brahms; Gigue, Karan; I am black but comely, Dupré; Sonatine, Eugene Hill.

Peter M. Fyfe, Nashville, Tenn. — Christ Church April 7: Passacaglia, Buxtehude; Four Movements, Suite Médiévale, Langlais; Lord Jesus Christ, Prayers of Kierkegaard, Barber; Two Improvisations on Hymn Tunes, Stark. Carole Jennette, soprano, assisted.

Dianne Treggor, Hartford, Conn. — Christ Church Cathedral March 9: Toccata, Muffat; O Man, Bewail Thy Grievous Fall, Bach. Joan Roof, violinist, shared the program.

James Good, Louisville, Ky. — Southern Baptist Seminary faculty recital Feb. 20; Clavierübung part 3, Bach.

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Programs of Organ Recitals of the Month

Ludwig Altman, San Francisco, Cal. — Dedicatory, First Presbyterian Church, San Anselmo, Feb. 6: Prelude in E flat major, Partita on Sei gegrüset, Bach; Concert Fugue in E minor, Andante with Variations, Mendelssohn (both rediscovered); Toccata, Creston; Nine Preludes, Milhaud; These are the Holy Ten Commandments (two versions), Fugue in E flat major, Bach.

Central Ohio AGO students, Columbus — St. Paul's Episcopal Feb. 14: Movement 1, Sonata 1, Mendelssohn — Janet Yake, pupil of Elizabeth Lange; Prelude, Fugue and Variation, Franck — Diane Marquart, pupil of Rexford Keller; Movement 1, Trio Sonata 5, Bach and Fugue in B-A-C-H, Pepping — H. David Herman, pupil of Frederick Jackisch; Lord God, Now Open Wide Thy Heaven and Prelude in E flat, Bach — Vicki Graff Baldwin, pupil of Roberta Gary; Sonata, Schroeder and A Mighty Fortress, Currie — Randolph Currie, pupil of Wilbur Held.

Wanda Kranich, Kankakee, Ill. — Olivet Nazarene College faculty recital Feb. 18: In cantation for a Holy Day, Langlais; The Cuckoo, Daquin; Präludien und Interludien, Schroeder; Trio on Lord Jesus Christ, Be Present Now and Fantasie and Fugue in G minor, Bach; Holiday for Pedals and Spiritual Tone Poems, Young; Toccata Festiva, Purvis. Irving Kranich, tenor, shared the program.

Gary L. Smith, Mountain View, Cal. — Grace Bible Church, Redwood City Feb. 13: Prelude and Fugue in E minor, Bach; In dulci jubilo, Buxtehude; movement 1, Sonata 1, Mendelssohn; Adagio in A, Chorale in A minor, Franck; Movement 2, Sonata 1, Hindemith; Jesus Accepts Suffering, Nativity, Messiaen.

J. Clifford Welsh, Newark, N. J. — For Metropolitan New Jersey AGO Chapter, Trinity Cathedral Feb. 14: Prelude and Fugue in G minor, Buxtehude; Intermezzo, Böllmann; Scherzo, Sonata 5, Guilmant; Sonata 1, Hindemith; Toccata, Sowerby.

K. Bernard Schade, Williamsport, Pa. — St. Boniface Church Feb. 20: Sonata, Pergolesi; Toccata in D minor (Dorian), Bach; Cortège and Litany, Dupré; The Cuckoo, Daquin. The choir and a brass ensemble shared the program.

Gerre Hancock, Cincinnati, Ohio — Miami U, Oxford Feb. 18: Prelude and Fugue in A minor and Three Schübler Chorales, Bach; Chorale in A minor, Franck; Chaconne in E minor, Buxtehude; Three Pieces for Mechanical Clock, Haydn; Pageant, Sowerby. For Denver AGO Chapter Central Presbyterian Jan. 16: Prelude and Fugue in D major, Bach; Young Life variations, Sweelinck; Prelude and Fugue on B-A-C-H, Liszt; Prelude and Trumpetings, Roberts; The Wise Men, God Among Us, Messiaen.

William E. Eifrig, Valparaiso, Ind. — Edman Chapel, Wheaton, Ill. College March 13: Estampie, Robertsbridge Codex; Mit ganzen Willen, Paumann; Maria zart, Schlick; Amarilli, Philips; The Fall of the Leaf, Peerson; Variations on Goe from My Window, Munday; Four Pieces from Fitzwilliam Virginal Book; Trio Sonata in E minor, Bach; Les Barricades Misterieuses, Le Rossignal, Le Tic-Toc Choc, F. Couperin; Chorale in B minor, Franck.

Mary Ellison, Miami, Fla. — Plymouth Basse et dessus de trompette, Clérambault; Adagio, Fiocco; Prelude and Fugue in A minor, Bach; Deck thyself and How blest are ye, Brahms; Impromptu, Vierne; To Bethlehem's Low Stable, Walcha; Bell Soliloquy, Young; Song of Peace, Langlais; Toccata, Gothic Suite, Böllmann.

Charles S. McClain, Sioux City, Iowa — For Western Iowa Chapter, Trinity Lutheran Church Feb. 13: Concerto in B minor, Meck-Walther; Four excerpts, Mass for Parishes, F. Couperin; Prelude and Fugue in G major, Bach; Movements 1 and 2, Sonata 3, Mendelssohn; Sonata 1, Hindemith; Toccata, Symphony 5, Widor.

Robert Wight, Peterborough, Ont. — All Saints' Anglican Church Feb. 20: Young Life variations, Sweelinck; Prelude and Fugue in E minor (Wedge), Bach; Sonata 3, Mendelssohn. Jean Piercy, contralto, shared the program.

Frederick Burgomaster, Elizabeth, N.J. — St. Paul's Chapel, Columbia U Feb. 16: Sonata 2, Genzmer; Pastorale, Fricker; Sinfonietta, Guillou; Introduction, Passacaglia and Fugue, Wright.

Robert Noehren, Ann Arbor, Mich. — Asbury Methodist Church, Allentown, Pa. April 17: Prelude and Fugue in G minor, Fantasie on How Brightly Shines the Morning Star, Buxtehude; We All Believe in One God and Toccata, Adagio and Fugue, Bach; Sonata 2, Hindemith; Improvisation, Saint-Saëns; Pastorale, Franck; Joie et Clarté et Le Banquet Céleste, Messiaen; Carillon de Westminster, Vierne.

Middle Tennessee State U Students, Murfreesboro, Tenn. — Choral Hall Feb. 27: Prelude and Fugue in G minor, Bach; Cortège and Litanie, Dupré — Kathy DeTriese. Andante, Symphony I, Borowski; Fugue in D major, Bach — Elizabeth Palko. Chorale in A minor, Franck — Bill Overend. Berceuse and Carillon, Vierne — Ike Terry. Hark! A Voice Saith, Bach; Thou Art the Rock, Mulet — Betty Taylor.

Earle W. Miller, Plainview, Tex. — Wayland Baptist College faculty recital Grace Presbyterian Church Feb. 24: Psalm 19, Marcello; Prelude and Sarabande, Corelli; Agincourt Hymn, Dunstable; Siciliano, Fugue in E flat, Bach; Plainte, Dialogue sur les mixtures, Langlais; Claire de Lune, Vierne; Toccata, Titcomb; Beautiful Savior, Schroeder; The Primitive Organ, Yon; Rondo in G, Bull.

Frank Bartlett, Jr., Lansing, Mich. — Central Methodist March 6: Passacaglia, Jacob Byjster; Toccata, Strategier; Adagio and Chorale 1, Andriessen; Concerto for organ and brass, Monnikendam; Lyric Rhapsody and Fantasy on Wareham, Wright. Trumpet, trombone and timpani assisted on the Monnikendam and the last Wright.

George Council, Roanoke, Va. — Dedicatory Raleigh Court Methodist Feb. 6: Offertoire sur les Grands Jeux, F. Couperin; Wenn wir in höchsten Noten sein, Ich ruf zu dir and Little Fugue in G minor, Bach; Benedictus, Reger; Partita on Veni Creator, Schroeder; Wir glauben all', Bach.

Margaret Mueller, Winston-Salem, N.C. — First Presbyterian March 9: Prelude on Croft's 136th, Blackburn; Regina Coeli, Titcomb; Entrust to Him the Footsteps, Zechiel; All Glory Be to God on High, Manz; Chorale with Interludes, Palmer.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Feb. 9: Prelude 3, Jirak; Scherzo, Whitlock; Four Koraa Preludes, Dragt. Feb. 16: Durch Adams Fall, W. F. Bach; Communion, Purvis; Prelude and Fugue in F minor, Handel; Legend of the Mountain, Karg-Elert. Feb. 23: Partita over Psalm 90, Kousemaker; Gavotte, Wesley; In Praise of Merbecke, Wyton. March 2: Agincourt Hymn, Dunstable; Pastorale, Pasquini; Ricercare, Cavazzoni; Prelude and Improvisation, Langlais.

Esther Cupps, Washington, D. C. — Universalist National Memorial Church Feb. 13: Toccata, Fleury; Sonata 3, Hindemith; Schönster Herr Jesu, Schroeder; Pièce Héroïque, Franck; Three Dances and Litanies, Alain. For Sligo Federated Music Club, Columbia Hall Feb. 15: Prelude and Fugue in F sharp minor, Buxtehude; Four Schübler Chorales, Bach; Noël Grand Jeu et Duo, Daquin; Greensleeves, Wright; Three Dances, Alain.

John Grew, Ann Arbor, Mich. — Riverside United Church, Windsor, Ont. March 22: Prelude, Fugue and Chaconne in C, Singet dem Herrn, How Brightly Shines the Morning Star, Buxtehude; Concerto in A minor, Vivaldi-Bach; Sonata 1, Hindemith; Chorale in A minor, Franck. Mabeth Saure, soprano, David Austin, violin, and Ellen Asch, violoncello, assisted.

Herbert Nanney, Palo Alto, Cal. — St. Paul's Methodist, San Bernardino Feb. 13: Prelude and Fugue in E minor, Bruhns; Jesus, by His Bitter Cross, Vogler; Young Life Variations, Sweelinck; Prelude and Fugue in C major, Bach; Deck Thyself and O God, Thou Holy God, Brahms; Toccata alla Passacaglia, Searle.

Sara Starnes, Franklin, Texas — Christ Episcopal Church, Nashville Feb. 24: Concerto in D minor, Vivaldi-Bach; Pange Lingua, Fugue and Recit, Grigny; O Lamm Gottes, Bach.

Thomas H. Webber, Jr. Nashville, Tenn. — Christ Church March 31: Prelude and Fugue in G minor, Buxtehude; Pastorale, Zipoli; Cigue, Loelleit; Prelude and Fugue in A minor; De Profundis, Te Deum, Langlais.

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Programs of Organ Recitals of the Month

Frederick B. Shulze, Portland, Ore. — Cascade College Chapel Feb. 18: Grand Jeu, Du-Mage; Now Thank We All Our God and Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Fast and Perky, Sonatina, Sowerby; Pavane, Elmore; How Lovely Shines the Morning Star, Peeters; Prelude and Fugue in G minor, Dupré.

West Jersey AGO Members Recital, Haddonfield — Haddonfield Methodist Church March 7: Emily Hesperheide — Offertoire sur le Grand Jeu, Couperin; Schmücke dich, Herzlich tut mich verlangen, O wie selig, Brahms; Prelude and Fugue in F minor, Bach; James Grenhart — Nun bitten wir, Buxtehude; Prelude and Fugue in B minor, Bach; Prelude and Fugue in G minor, Dupré. Ruth Fink — Herzlich tut mich verlangen, Strungk; Concerto in D minor, Vivaldi-Bach; O Gott, du frommer Gott, Karg-Elert; Litanies, Alaiu.

Keith Christensen, Kansas City, Mo. — Grand Avenue Temple Feb. 13: Concerto Study for Pedals, Bach; Introduction and Toccata, Walond; Variations on a Noël, Daquin; Ich ruf zu dir and Toccata and Fugue in D minor, Bach; Postlude, Langlais; Le Banquet Céleste, Messiaen; Offertoire en L'honneur St. Therese, Bourdon; Chorale in A minor, Franck.

Eugene Clark, San Francisco, Cal. — First Methodist Church, Santa Rosa Feb. 27: Introduction and Trumpet Tune, Boyce; Suite for an Organ Clock, CPE Bach; Passacaglia and Fugue in C minor, J. S. Bach; Prelude and Prayer, Suite, Creston; Variations on an American Hymn Tune, Young; Pastorale, Milhaud; Allegro, Symphony 6, Widor.

Carlina Neihart, Kansas City, Mo. — Grand Avenue Temple Jan. 23: Prelude in B minor, Three Chorale Preludes, Toccata and Fugue in B minor, Bach; Prelude, Milhaud; Land of Rest, Donovan; Sonata Eroica, Jongen.

Henry S. Humphreys, Cincinnati, Ohio — Christ Church March 9: Prämbe in D minor, Murschhauser; Wer nur den Lieben Gott, Bach; Komm, Gott Schöpfer, Walther; Aria Sebaldina, Pachelbel; Montserrat and Agony in the Garden, Humphreys.

Wilma Jensen, Oklahoma City, Okla. — For Savannah AGO Chapter, St. Paul's Lutheran, Feb. 8: Ach blieb mit deiner Gnade, Karg-Elert; Three Noëls, Daquin; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Divertissement, Vierne; Carillon, Sowerby; Scherzo, Symphony 4, Widor; Cortège et Litanie, Variations on a Noël, Dupré.

J. Herbert Springer, Hanover, Pa. — St. Matthew Lutheran March 6: Prelude in C minor, O Man Bemoan and Christ, Our Lord to Jordan Came, Bach; Fantasie in F minor, K 608, Mozart; Consolation, Reger; Prelude Fugue and Variation, Franck; I Now Would Be Consoled and O God, Thou Gracious God, Peeters; Fantasie and Fugue on B-A-C-H, Liszt. March 20: Prelude and Fugue in F, O Sacred Head and We Pray Now to the Holy Spirit, Buxtehude; Suite in D, Stanley; Sonata 1, Hindemith; Ronde Française, Böellmann; Carillon, DeLamarter; Chorale 3, Andriessen.

Neva Hopkins, Hempstead, Quebec — Queen Mary Road United Church April 24: Echo Fantasie, Sweelinck; Toccata 4 and Sonarsi alla levatione, Frescobaldi; Prelude, Fugue and Chaconne in C minor, Buxtehude; Jesu, meine Freude, All Menschen müssen sterben, We nur den lieben Gott lässt alten and Canzona in D minor, Bach; Ich ruf zu dir, Gelobet seist du, Walcha.

Marilice Perkins, Dallas, Tex. — SMU graduate recital, pupil of Robert Anderson March 2: Prelude and Fugue in D major, Herr Jesu Christ, dich zu uns wend, Bach; Noël sur les jeux d'Anches, Daquin; Sonata 1, Hindemith; Chorale in A minor, Franck; Very Slowly, Sonatina, Sowerby; Prelude and Fugue in G minor, Dupré.

Donald W. Bogaards, Burlington, Iowa — First Presbyterian Church Feb. 13: Introduction and Toccata in G, Walond; Toccata, Adagio and Fugue in C, Bach; Suite for a Musical Clock, Handel; Chorale in E, Franck; Lied, Vierne; Rhythmic Suite, Elmore.

Patricia Marek, Greencastle, Ind. — Christ Church Cathedral, Indianapolis March 4: Tierce en Taille, Grigny; Toccata and Fugue on Wacht auf, Distler; Impromptu, Vierne; Fugue in B minor, Bach.

Mary Frances Ross, Franklin Springs, Ga. — For Greenwood, S. C. AGO Chapter, South Main St. Baptist Feb. 13: Prelude and Fugue in E minor (Wedg) and All Glory Be to God on High, Bach; Wondrous Love variations, Barber; Rhosymedre, Vaughn Williams; Prelude and Fugue in A minor, Reger. Same program Toccoas Falls Institute March 4.

Chesapeake AGO Chapter students, Baltimore, Md. — Immanuel Lutheran Feb. 7: Prelude and Fugue in C minor, Comest Thou from Heaven, Bach; Carillon de Westminster, Vierne — William French, student of Arthur Rhea. Concerto in G, Ernst-Bach; Grand Choeur, Gigout; Three Chorale Preludes, Manz, Cortège and Litany, Dupré — Henry Lowe, student of Richard Wegner, Nun bitten wir, Buxtehude; Prelude and Fugue in C, Bach; O Gott, du frommer Gott, Brahms; Prelude, Pasticcio, Langlais — James B. Strawhorn, pupil of Donald King.

John Hofmann, Buffalo, N. Y. — Christ Church Cathedral, Hartford, Conn. Jan. 16: Prelude, Fugue and Chaconne, Pachelbel; We Now Implore the Holy Ghost, Buxtehude; Prelude and Fugue in D major, Bach; Concerto 4 in F, Handel; Apparition de l'Eglise Eternelle, Messiaen; Prelude on the Kyrie and Miniature, Langlais; Carillon de Westminster, Vierne.

Marie Ann Heiberg, Nacogdoches, Tex. — Stephen Austin College faculty recital March 6: Toccata in E minor, Pachelbel; Erhalt uns Herr, Buxtehude; O Mensch, Bach; Schmücke dich, o liebe Seele, Brahms; Herzliebster Jesu, Walcha; Fugue in G minor, Bach; Sonata 2, Hindemith; Suite for a Musical Clock, Handel; Modal Trumpet, Karam.

Ruth Graham, Tryon, N. C. — Faculty recital, Limestone College, Feb. 28: Grand Choeur Dialogue, Gigout; Soeur Monique, F. Couperin; Desseins Eternels, Messiaen; Pièce Héroïque, Franck; Adagio, Allegro, Symphony 5, Widor.

Gerald F. McGee, Fairfield, Conn. — Westminster College, New Wilmington, Pa. Feb. 4: Suite on Tone 2, Clérambault; Prelude and Fugue in B minor, Bach; Te Deum, Langlais; Fantasie in A major, Franck; Carillon de Westminster, Vierne.

Barrie Cabena, London, Ont. — All Saints' Church, Kingsway, Toronto March 14: Program of own works: Partita 1957, Scherzo 1965, Gloria 1963, Sonata for Manuals 1966. The Aeolian Choral Society of London sang.

Elisabeth Hamp, Champaign, Ill. — First Presbyterian, Danville, Ill. Feb. 2: Lord Jesus Christ, come unto us, Salvation has come unto us, Bach; Come unto me, Praise be to Thee, Buxtehude; Cathedral Windows, Karg-Elert; Symphony 5, Widor, Feb. 16: Siciliano, Voluntary 1, Stanley; Ye Sweet Retreat, Royce; Voluntary 2 in G, Walond; Toccata, Adagio and Fugue, Bach; Scenes from the Boyhood of Christ, Rowley; Song of the Basket Weaver, Bells of St. Anne de Beaupré, Russell; Pastorale, Milhaud; Carillon, Murrill, Feb. 23: Ballade, Richard Coeur de Lion; Diferencias sobre la Gallarda Milanesa, Cabezon; Savonarola, Twilight in Fiesole, Bingham; Aus der Tiefe, Bach, Wyton; Ach, wir arme Sunder, Pepping; Partita on Herr, wie Du willst, Bohn; Sonata 6, Mendelssohn.

Nancy Bridgeman, Hinsdale, Ill. — Barbara Pfeiffer Hall, North Central College, Naperville March 13: Canzona, Gabrieli; Rhosymedre, Vaughn Williams; Fugue in E flat, Bach; Romance, Sanford (with Sharon Reeher, pianist); Fantaisie in A, Franck; In dulci jubilo, Ahrens; Chapel in the Smokies, DeLamarter; Toccata in A, Söderholm.

Richard Neece Clark, Dallas, Tex. — SMU senior recital, pupil of Robert Anderson March 9: Tiento on Tone 6, Cabezon; Voluntary in E minor, Stanley; Resurgence du Feu, Williamson; Chorale in E major, Franck; Pastorale, Roger-Ducasse; Jesus Christus, unser Heiland (trio), Prelude and Fugue in E flat, Bach.

Henry Glass, Jr., St. Louis, Mo. — Christ Church Cathedral March 20: Variations of O Sacred Head, Pachelbel; Sonata 4, Mendelssohn; Three Stations of the Cross, Dupré; Fantasie and Fugue in G minor, Bach.

Russell Manor, Lafayette, Ind. — First Congregational Church, Kokomo March 30: Fantasie in G minor, Bach; Requiescat in Pace, Sowerby; Variations on Bach's Come Sweet Death, Schreiber.

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Programs of Organ Recitals of the Month

Charles Shaffer, Los Angeles, Cal. — For Pasadena and Valley Districts AGO Chapter, First Baptist Church, Van Nuys Feb. 14: Concerto del Sigr. Meck, Walther; Fantasie in G major, Bach; Allegro and Chorale, Symphony 2, Vierne; Paignion, Donovan; Sonata 5, Hindemith, *Iam sol recedit igneus, Simonds*; *Fantaisie-Toccata sur le Dies Irae*, Van Hulst.

Students of Heinz Arnold, Columbia, Mo. — Stephens College Chapel March 3: *God's Time Is Best*, Bach-Biggs; *Fanfare, Lemmens* — Margaret Word; *O Sacred Head, Peeters* — Susan Detering; *Allegro maestoso, Habert* — Kitty Telfair; *Prelude in G minor, Bach* and *What lovely fragrance*, arr. Nevins — Cathy Johnson; *From whence comes this band of angels, and We are here in this town*, arr. Nevins, and *Variations on Meinen Jesus lass ich nicht, Walther* — Marcia Heathman.

V. Earle Copes, Nashville, Tenn. — Andrew Price Methodist Church Feb. 20 and Albion, Mich. College Feb. 16: *Voluntary in D minor, Greene*; *Trumpet Voluntary, Stanley*; *Symphony 1, Boyce*; *Toccata in F, Bach*; *Three Miniatures, Powell*; *O God, Thou Faithful God, Triplet; Te Deum, Lenel*; *Partita on Veni Creator, Schroeder*; *Le Jardin Suspendu, Alain*; *Finale, Symphony 1, Vierne*.

Homer Wickline, Pittsburgh, Pa. — Mulberry United Presbyterian, Feb. 6: *Fanfare, Phillips*; *Variations on a Gaillard of Dowland, Scheidt*; *Concerto 4 in C, Ernst-Bach*; *Voluntary 7 in D minor, Boyce*; *Cornet Voluntary 4, Burney*; *Evensong, Candlyn*; *To the Hills, Aiton*; *Improvisation on Splendor Paternae Glorise, Wickline*; *Toccata: Big-Ben, Plum*.

Valda Jirgensons, Lubbock, Tex. — Texas Tech junior recital Feb. 21: *Sonata in D minor, Wachtel auf, Kommst du nun, Bach*; *Prelude, Fugue and Variation, Franck*; *Sonata 3, Hindemith*; *Antiphon 3 and Ave Maris Stella 2, Dupré*; *Toccata, Symphony 5, Widor*.

Ronald E. Ostlund, Sheboygan, Wis. — Grace Church March 6: *Sonata 1, Hindemith*; *Chorale 1 and Chorale Prelude, Sessions*; *Le Banquet Celeste, Messiaen*; *Cortège et Litanie, Dupré*; *Sonata 1, Mendelssohn*.

Franklin Watkins, Pittsburgh, Pa. — Southminster Presbyterian Feb. 20, Carnegie Music Hall Feb. 13: *Intermezzo, Symphony 6, Widor*; *How Lovely Shines the Morning Star and Prelude and Fugue in G minor, Buxtehude*; *Three Chorale Preludes, Walther*; *Prelude and Fugue in A major, Bach*; *Three Trios in Dance Form, Boyce*; *Verum Supernum, Iste Confessor and Inviolata, Peeters*; *Green-sleeves, Wright*; *La Journée d'un Enfant, Gretchaninoff*; *Finale, Symphony 1, Vierne*.

Robert Shepfer, Royal Oak, Mich. — First Presbyterian Dedicator Feb. 6: *Toccata in E minor, Pachelbel*; *He that Suffereth God to Guide Him, Prelude and Fugue in D major, Bach*; *Adagio and Rondo K617, Mozart*; *Trumpet Minuet, Hollins*; *Quod Libet, In dulci júbilo and Quartet for organ and strings, Dupré*; *Introduction, Fugue and Three Hymn Settings on We Praise Thee, O God, Bender*.

Ronald Rice, Washington, D.C. — Georgetown Presbyterian Feb. 20: *Air, Hancock*; *Prelude, Fugue and Chaconne in C, Buxtehude*; *Prelude on Intercessor, Fenstermaker*; *Passacaglia, R. Anthony Lee*; *Symphony 6, Widor*. *First Baptist Feb. 13: Passacaglia, Mass on Tone 2, Raison*; *Passacaglia and Fugue in C minor, Bach*; *Angelus, Dupré*; *Scherzo, Widor*; *Suite Medievale, Langlais*.

Eric Larson, Northfield, Minn. — St. Olaf College senior recital Feb. 27: *Prelude and Fugue in A minor, Wer nur den lieben Gott, Bach*; *Concerto 3 in G minor, Handel*; *Prelude, Fugue and Variation, Franck*; *Sonata 6, Mendelssohn*; *Partita on the Lord's Prayer, Post*; *Piece for Organ, Rohlig*.

James Hansen, San Diego, Cal. — Ozzie's Music Hall March 12: *Concerto in A minor, Allegro vivace, Vivaldi-Bach*; *Introduction and Toccata, Frescobaldi*; *Flute Solo, Arne*; *Haven Mercy, O Lord, Toccata in F, Bach*; *Symphony 5, Widor*; *Soul of the Lake, Karg-Elert*; *Carillon, Vierne*.

Norberto Guinaldo, Norfolk, Cal. — Interstate Center, Oakland March 6: *Christe aller Welt trost and Prelude and Fugue in G minor, Bach*; *Paso en Do Mayor, Casanovas*; *Sonata 2, Mendelssohn*; *Lord We Come before Thee, Villancico*, and *Prelude and Fugue, Guinaldo*.

Jon Spong, Des Moines, Iowa — First Reformed Church, Xenia, Ohio Jan. 18: *Fourth of July, Hewitt*; *Allegretto, Naumann*; *Fugue in E flat, Bach*; *Two Pastorales, Adams*; *Chorale in A minor, Franck*; *Pedal Tone Poems, Introduction and March, Spong*; *Variations on a Patriotic Air, Wehr*; *Variations on an American Hymn Tune, Young*; *Green-sleeves, Bahmann*; *All Glory, Laud and Honor, Bender*; *Go to Dark Gethsemane, Birmingham*; *Christ the Lord Is Risen Today, Willan*; *Improvisations*.

Janice B. Schilling, Indianapolis, Ind. — For AGO Chapter St. Paul's Episcopal Church Feb. 8: *Chaconne, L. Couperin*; *Elevation, Mass for Convents, F. Couperin*; *When Jesus Hung upon the Cross, Scheidt*; *Prelude on Song 13, Whitlock*; *Ah, Dearest Jesus and If Thou but Suffer God to Guide Thee, Walcha*; *The Palms, Langlais*; *Ave Verum, Mozart*; *Jesus Comforts the Women of Jerusalem, Dupré*; *Awake, Thou Wintry Earth, Bach*.

Jack L. Noble, Vermillion, S.D. — U of S.D. faculty recital, First Congregational Church, Feb. 20: *Rigaudon, Campra-Ferrari*; *Partita on O Gott, du frommer Gott, Bach*; *Pastorale, Zipoli*; *Capriccio Cucu, Kerll*; *Dialogue for the Mixtures, Langlais*; *Le Banquet Celeste, Messiaen*; *Noël Etranger, Daquin*; *Carillon, Sowerby*; *Saraband, Howells*; *Prelude and Fugue in G minor, Dupré*.

Gordon Jones, New York City — St. Paul's Chapel, Trinity Parish March 16: *Paso suelto, Santa Maria*; *Two Voluntaries, Cosyn*; *Four Variations on an Old English Song, Scheidt*; *Liebster Jesu, Schmidt*; *Gott ist gegenwärtig, Hanebeck*; *Canzona, Monte*; *Suite evocatrice, Tournemire*.

Paul A. Bender, Winston-Salem, N. C. — First Presbyterian Feb. 23: *Fantasia and Fugue in C minor, Bach*; *Blessed are ye faithful souls, Deck thyself, Brahms*; *Whither shall I flee, Blessed Jesus we are here, Bach*; *Chorale in A minor, Franck*.

William Braun, Philadelphia, Pa. — First Baptist Church Jan. 23: *Prelude and Fugue in G minor, Dupré*; *Meine Seele erhebt, Kyrie, Gott heiliger Geist, Jesus Christus unser Heiland, Bach*; *Dieu parmi Nous, Messiaen*; *Sonata on Psalm 94, Reubke*.

George Markey, New York City — Church of St. Paul the Apostle April 18: *Grand Choeur Dialogue, Gigout*; *Prelude and Fugue on B-A-C-H, Liszt*; *O Man, Bemoan and Prelude and Fugue in E flat, Bach*; *Prelude and Fugue in A-L-A-I-N, Durullé*; *Pastorale, Roger-Ducasse*; *My Heart Is Filled with Longing, Brahms*; *How Brightly Shines the Morning Star, Reger*.

Ted Gossett, Wilson, N. C. — Atlantic Christian College faculty recital, First Methodist Church Feb. 13: *Concerto in G major, Bach*; *When Jesus on the Cross was Bound, Scheidt*; *Hark! A Voice Saith, My Soul Exalts the Lord and Prelude and Fugue in D major, Bach*; *Poco vivace and Andante sostenuto, Schroeder*; *Dialogue on the Mixtures, Langlais*; *Cantabile in B, Franck*; *Allegro and Allegro Assai, Sonata on Psalm 94, Reubke*.

W. G. Marigold, Barboursville, Ky. — Union College, Feb. 20: *Voluntary 8, Greene*; *Concerto Telemann-Walther*; *Komm heiliger Geist, Tunder*; *Nun komm der Heiden Heiland, Bornefeld*; *Fantasia in G major, Bach*; *Sonata for Organ Duet, Wesley (with William Hays)*.

William Wagner, Pittsburgh, Pa. — Carnegie Music Hall March 6: *Grands Jeux, Langlais*; *Andante, Mozart*; *Toccata and Fugue in D minor, Bach*; *Wondrous Love Variations, Barber*; *Scherzo, Rogers*; *Sonata on Psalm 94, Reubke*.

Donna Brunsuma, New York City — St. Paul's Chapel, Columbia U March 16: *Voluntary, 17th century anon.*; *Toccata alla Passacaglia, Searle*; *Intermezzo, Slater*; *Four Hymns, Vaughan Williams*, with tenor and viola; *Fugue in A minor, Handel*.

Ray Ebert, Winston-Salem, N. C. — First Presbyterian March 16: *Toccata and Fugue, Guinaldo*; *Ah, Holy Jesus, Rohlig*; *My heart is filled with longing (two settings), Brahms*; *Benedictus, Reger*.

Robert F. Littlefield, Beverly, Mass. — Christ Church Cathedral, Hartford, Conn. March 16: *Prelude and Fugue in G, Bach*; *A Maggot, Arne*; *Benedictus, Reger*; *Acclamations, Langlais*.

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Programs of Organ Recitals of the Month

Robert Lodine, Chicago — For Saginaw Valley Chapter Feb. 7: A Mighty Fortress, How Brightly Shines the Morning Star, Buxtehude; Pastorale in F, Bach; Partita on Passion Chorale, Pachelbel; Dialogue sur les Grands Jeux, Grigny; Pastorale, Franck; A Mighty Fortress, From Heaven Above, Walcha; Come, Holy Ghost, Wyton; Interlude, Sowerby; Acclamations, Langlais.

Students of Elizabeth Farris, Magnolia, Ark. — Camp Fine Arts Building Feb. 8: Ronald Crider, Libby Bruce, Carolyn Irwin, Anne Bonner: Agincourt Hymn, Dunstable; Variations on a Dutch Chorale, Bull; Psalm 20, Marcello; Prelude and Fugue in E minor, Bach; Jesus, Thy Blood and Righteousness, Bouman; Take My Life, Van Hulse; All Glory, Laud and Honor, Kaufmann; The King of Love, Milford; Gothic Suite, Böllmann.

Frank B. Jordan, Des Moines, Iowa — Drake U faculty recital, First Methodist Church Feb. 20: Rigaudon, Lully-Best; Chaconne in E minor, Buxtehude; Wacht auf, Bach; Largo, Concerto in D minor, Vivaldi-Bach; Fantasie and Fugue in G minor, Bach; Te Deum, Langlais; Noël, Mulet; Toccata, Callaerts; La Nativité, Langlais; Allegro, Symphony 6, Widor.

Linda Bellingham, Alliance, Ohio — Mt. Union College senior recital Feb. 13: Prelude and Fugue in D major, Bach; Herzliebster Jesu, Herzlich tut mich erfreuen, Brahms; Introduction, Passacaglia and Fugue, Wright; Voluntary on Yigdal, Dan Stone; Dialogue on the Mixtures, Langlais; Three Inventions, Monnikendam; Toccata, Jongen.

Anthony Garlick, Wayne, Neb. — Wayne State College faculty recital, St. Paul's Lutheran Church Feb. 13: Prelude and Fugue in G major, Bach; My Young Life, Est-ce Mars, Sweelinck; The World Awaiting the Savior, Dupré; Fantasie on How Brightly Shines, Reger.

Patricia Mitchell, Gainesville, Fla. — U of Florida, First Methodist March 1: Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Variations on a Noël, Dupré. The University Brass Quintet shared the program.

Anthony Newman, Brighton, Mass. — St. Gabriel Parish Church April 22: Bach: Prelude and Fugue in C major; Trio 1 in C minor; Sonata in E; Trio in E flat; Passacaglia and Fugue in C minor. May 6: Pièce en Trio, Chants des Oiseaux, and Le Mains d'Abime, Messiaen; the adult choir shared the program.

G. Daniel Marshall, Pittsfield, Mass. — Hope Congregational Church, Springfield, Mass Feb. 27, Church of the Sacred Heart, Taunton Feb. 20, First Baptist Church, Pittsfield Feb. 13 included: Toccata in D minor, Pachelbel; Echo Fantasie, Sweelinck; Sanctus and Benedictus, Mass for Parishes, F. Couperin; Prelude and Fugue in F sharp minor, Buxtehude; For the Feast of All Saints, Tour-nemire; Two Modal Pieces, Langlais; Chorale, Symphonie Romane, Widor; Finale, Symphony 1, Vienne; Suite 2, Clérambault; Pièce Héroïque, Franck; Jesus Comforts the Women of Jerusalem, Dupré; Outburst of Joy, Messiaen; Prelude and Fugue in B minor and Now I stand before Thy throne, Bach.

David Mulbury, St. Charles, Mo. — Second Presbyterian, St. Louis March 20: Prelude and Fugue on B-A-C-H, Liszt; Under the linden tree, Sweelinck; Fantasie on Sonne der Gerechtigkeit, Hessenberg (first American performance); Andante, K 616, Mozart; Jesus Christus, unser Heiland and Prelude and Fugue in E minor (Wedge), Bach.

Roy L. Wixson, New Haven, Conn. — St. Paul's Episcopal, Wallingford Feb. 6 and St. John's Episcopal, Essex Jan. 23: Prelude and Fugue in G minor and Nun bitten wir, Buxtehude; Sonata 2, Hindemith; Herzliebster Jesu and Schmücke dich, Brahms; Fantasie, Variations on More Palatino, Sweelinck; Prelude and Fugue in D major, Bach.

Fred Tulan, Stockton, Cal. — Cathedral of the Annunciation Feb. 6: Prelude and Fugue in D major, Canonic Variations on Vom Himmel hoch, Bach; Sonata 3, Mendelssohn; Fugue on Ad Nos, Liszt; Chorale, Harris; Concerto, Handel-Wood.

Dene Barnard, New York City — Cathedral of St. John the Divine Feb. 27: Variations on a Hymn-tune, Mathias; Combat de la Mort et de la Vie, Messiaen; Partita on Es ist ein Schnitter, David.

Roberta Bitgood, Bay City, Mich. — St. Paul's Methodist, San Bernardino, Cal. Jan. 23: Concerto 1 in G, Ernst-Bach; My Heart Is Filled with Longing, Rejoice Christians, Prelude and Fugue in D major, Bach; On an Ancient Alleluia and Chorale Prelude on Covenants Tune, Bitgood; Litanies, Alain; Musette and Tambourin, Rameau-Karg-Elert; Song of Peace, Dialogue on the Mixtures, Langlais; Thou Art the Rock, Mulet.

Jack Abrahamse, Peterborough, Ont. — George St. United Feb. 13: Fantasie in the Manner of an Echo, Sweelinck; Ave Maris Stella, Frescobaldi; Four sections, Mass for Parishes, F. Couperin; Prelude and Fugue in E minor, Buxtehude; Chorale in E major, Franck; Variation Postlude, C. Kee; Christ Our Lord to Jordan Came, Réda; Partita on Psalm 106, C. Kee. John Allin, baritone, assisted.

Harry H. Huber, Salina, Kans. — For Salina AGO Chapter, Sams Chapel Feb. 21: All Bach: Toccata in D minor; Passacaglia in C minor; O Man, Bemoan Your Grievous Sin; Christ Lay in the Bonds of Death; Fantasie in G minor; We All Believe in One God; Come, Saviour of the Gentiles; From God naught shall divide me; Before Thy Throne I Now Appear.

Sue Henderson Seid, Des Moines, Iowa — Kaiser Friedrich Gedächtnis Kirche, Berlin, Germany Jan. 30: Prelude in D minor, Pachelbel; Chaconne in E minor, Buxtehude; Prelude and Fugue in E major, Lübeck; Passacaglia and Fugue in C minor, Bach; Concerto 2, in B flat, Handel; Dialogue for Mixtures, Langlais; Prelude and Fugue in F minor, Dupré; Litanies, Alain.

Eugene Hill, Oxford Ohio — Christ Church, Cincinnati March 2: Chaconne in E minor, Buxtehude; Herzlich tut mich verlangen and Was Gott tut, Kellner; Prelude, Fugue and Variation, Franck; Ach Gott! erhöhr mein Seufzen, Krebs; Prelude in E flat, Bach.

Dorothy Riley, Columbus, Ohio — First Community Church Feb. 21: Stations of the Cross, Dupré. Christ Lutheran Feb. 27: Prelude and Fugue in C minor, Bach; Trois Elevations, Dupré; Fantasie on Vater unser (with six horns), Haigh; Symphony 2, Widor.

John Weaver, New York City — For Central New York AGO Chapter, Westminster Presbyterian Church, Utica Feb. 16: Fantasie in F minor K 594, Mozart; Concerto 3 in G, Soler; Be Thou but Near and Fantasie and Fugue in G minor, Bach; Toccata in B minor, Gigout; Cantilene and Dialogue for the Mixtures, Langlais; Heartfelt Love Have I for Thee, Karg-Elert; Variations, Symphony 5, Widor.

Kenneth R. Fletcher, Kansas City, Mo. — Now Thank We All Our God, Karg-Elert; Larghetto, Concerto Grosso 12, Handel; A Lovely Rose Is Blooming, Brahms; The Christ Child, Hailing; Aria and Four Miniatures, Peeters; Carillon, Dubois; Forest Green, Purvis; Crusaders Hymn, Young; Miles Lane, Whitney; Bells at Twilight, Groton; In Green Pastures, Darke; Bell Benedictus, Weaver; Jubilate Deo, Silver.

Dale Peters, Denton, Tex. — For Dallas AGO Chapter, Church of the Incarnation, Feb. 15: Prelude and Fugue in D major, Bach; Partita on Jesu, meine Freude, Walther; Partita on Ach wie flüchtig, Pepping; Chorale in E major, Franck; Air with Variations, Sowerby; Dieu Parmi Nous, Messiaen. North Texas State U Jan. 3 and 7: Orgelbüchlein, Bach; Eleven Chorale Preludes, opus 122, Brahms.

Charles Merritt, Nashville, Tenn. — West End Methodist Church Feb. 27: Agincourt Hymn, Dunstable; Fugue and Chorale, Honegger; Toccata, Adagio and Fugue, Bach; Elegie, Peeters; Lied, Elegie, Scherzetto, Vienne; Dialogue sur les Mixtures, Langlais. Christ Church March 24: Chaconne, J. Couperin; Tierce en taille, F. Couperin; Variations on Veni Creator, Peeters.

Richard Wegner, Baltimore, Md. — St. Paul's Lutheran, Glen Burnie Feb. 13: Chaconne in F, Purcell; Adagio and Andante, Concerto 1, Handel; O Sacred Head; Bach; Concerto 3 in G, Soler; Dialogue for two organs, Gigout; Cortège and Litany, Dupré; Three Chorale Improvisations, Manz.

William D. Peters, Kokoma, Ind. — First Congregational Church March 9: Fantasie and Fugue in A minor, Bach; Partita on Jesu, meine Freude, Walther; Prière and Chorale, Jongen.

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Programs of Organ Recitals of the Month

Ray Ferguson, Detroit, Mich. — Capitol Drive Lutheran, Milwaukee, Wis. March 6: Prelude and Fugue in E minor, Bruhns; O Sacred Head, Buxtehude; Et in Terra Pax, Benedictus, Dialogue sur les Grands jeux, Offertoire sur les Grands jeux, F. Couperin; Toccata and Fugue in F major, Bach; The Mirrored Moon, Karg-Elert; Epilogue for Pedals, Song of Peace, Langlais; Prelude and Fugue in G minor, Variations on a Noël, Dupré.

Lee Chapman, Kansas City, Mo. — Grand Avenue Temple Jan. 16: Trumpet Fanfare, Purcell; Flute Tune, Arne; Greensleeves, Chapman; Agincourt Hymn, Dunstable; Jesus and the Children, Lovelace; Londonderry Air, Traditional; At an Old Trysting Place, MacDowell; Prelude for Rosh Hashana, Berlin-ski; The Last Supper, Weinberger; Prayer, Franck; Clair de Lune, Karg-Elert; Gothic Cathedral, Weaver.

Richard Anderson, Columbus, Ohio — Student of Roberta Gary, Capital U. Christ Lutheran Church March 6: Prelude and Fugue in B minor, Mein Seele erhebt and Ach, bleib bei uns, Bach; Prelude and Fugue in G minor, Buxtehude; Chorale in A minor, Franck; Sonata 2, Hindemith; Theme and Variations, Symphony 5, Widor.

Mrs. Max Sherman, Amarillo, Tex. — For Amarillo AGO St. Lawrence Catholic Church Feb. 8: Toccata in E minor, Pachelbel; Prelude in D major, Clérambault; Nun bitten wir, Buxtehude; Es ist ein Ros', Brahms; Miles Lane, Nicaea and Gelobt sei Gott, Willan.

Heinz Arnold, Columbia, Mo. — Stephens College faculty series Jan. 9: Fantasia and Fugue in G minor, Bach; Laude (Te Deum) Borris (with Alexander Pickard, trumpet); Partita on Veni Creator, Schindler; Concerto in G, Soler (with Monroe Bell, harpsichord); Fantasia and Fugue on Ad nos, Liszt.

J. C. Coffman, Kansas City, Mo. — Grand Avenue Temple Jan. 9: Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Nicolai, Scheidt; Buttstett, Pachelbel, Buxtehude, J. C. and J. S. Bach, Leupold, Dupré, Peeters, Bender; Prelude and Fugue in A minor, Bach.

Edward Mondello, Chicago — First Evangelical Covenant Church, Rockford, Ill. March 8: Kyrie, Covent Mass, F. Couperin; Chaconne in G minor, L. Couperin; Voluntary in A minor, Stanley; Prelude and Fugue in E minor, Bruhns; Partita in C minor, Three Chorale Preludes, Fantasia in G minor, Bach; Antiphon, Dupré; Litanies, Alain, All Saints' Church, Pasadena, Cal. March 20: similar program.

Kathleen Funk Pearson, AAGO, Donald Pearson, Edward Greene, Poughkeepsie, N. Y. — for Central Hudson Valley Chapter, Christ Episcopal Church, Jan. 17: Passacaglia and Fugue in C minor, Bach; Echo Fantasia, Sweelinck; Andante-Allegro-Andante, Grand Pièce Symphonique, Franck; Finale, Symphony 1, Vienne; Seelenbrautigam, Elmore; Heroic Song, Langlais; Brother James' Air, Wright; Andernach, Healey Willan.

Richard Einsel, Muncie, Ind. — First Congregational, Kokomo March 23: Fugue on the Kyrie, F. Couperin; Toccata per L'Elevazione, Frescobaldi; Von Gott will ich nicht lassen, Buxtehude; Brother James' Air, Wright; O Mensch, Bach; Crucifixion, Dupré; Heut' triumphiret, Bach; Acclamations, Langlais.

John Schaefer, New York City — St. Thomas Church Feb. 13, 3 and St. Mary the Virgin Feb. 9: Toccata and Fugue in F major, Bach; Récit de Tierce en Taille, Grigny; Partita on Nun komm, Distler; Even Song, La Montaine; Fantasia and Fugue in D minor, Reger.

Nancy Walker, Arlington, Va. — Unitarian Church March 6: Chaconne, L. Couperin; Concerto in A minor, Vivaldi-Bach; Herzlich tut mich verlangen, Bach; Concerto 5 in F, Handel; Mirror of Life, Peeters (with Vera Tilson, soprano); God Among Us, Messiaen.

Jeannette B. Brown, Waterbury, Conn. — First Congregational Church March 2: Introduction and Toccata, Frescobaldi; My Heart Is Filled with Longing, Brahms; Arioso, Sowerby; Chorale in A minor, Franck.

Thomas Stapleton, Iowa City, Iowa — For Episcopal student association, Gloria Dei Lutheran, Feb. 13: Klavierübung part 3, Bach.

Charles H. Heaton, FAGO, St. Louis — For Evansville, Ind. AGO Chapter Feb. 13: Prelude and Fugue in B minor, Sonata 6, Prelude and Fugue in E minor (Cathedral), Prelude and Fugue in D major, Bach; Three Preludes and Fugues, Dupré. Christ Church Cathedral, St. Louis Feb. 6: Same Bach plus O Lamm Gottes and Herr Jesu Christ (great 18).

Melvin Dickinson Students, Louisville, Ky. — For AGO Chapter, Calvary Episcopal Feb. 15: Vom Himmel hoch dan komm' ich her, Pachelbel — George Rapiet; Fugue in G minor, Bach — James Waitt; Fantasia in G, Bach — Teriann Miller; Prelude and Fugue in G, Mendelssohn — David Doran; Herzlich tut mich erfreuen, Brahms — Donna Fluhr; Chromatic Study on B-A-C-H, Piston — George Rapiet; Kommt und lasst uns Christum ehren, Pepping — Nina Gerald.

Cecil C. Neubecker, Omaha, Neb. — Wheeler Memorial United Presbyterian Feb. 20: Sinfonia to Wir danken dir, Bach-Grace; Soeur Monique, Couperin; The Day Thou Gavest, McKinley; Rise up, O Men of God, Bingham; Miniature, Langlais; Claire de Lune, Karg-Elert; Carillon de Westminster, Vienne.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral Feb. 27: Concerto in G minor, Sarabande, Sonata 1 (with Meriel Brown, recordist), Handel; Suite of Five Pieces, Bach-Edmundson; Sonata in F major (with Meriel Brown), Sinfonia on Wir danken, dir, Bach.

David M. Lowry, Rock Hill, S.C. — St. Thomas Church, New York City March 6: Deus Tuorum Militum and Carillon, Sowerby; Toccata on Leoni, Bingham; Iam sol recedit, Simonds; Introduction, Passacaglia and Fugue, Wright.

Kenneth Runkel, St. Augustine, Fla. — Flagler Memorial Church Feb. 20: Prelude and Fugue in E minor, Buxtehude; Sonata 1, Mendelssohn; Bells through the Trees, Edmundson; Suite in F, Runkel.

Nancy Mann, Greencastle, Ind. — Christ Church Cathedral, Indianapolis March 11: Sonata 1, Hindemith; Sonata 1, Mendelssohn.

Ralph Kneeream, New York City — First Presbyterian Church, Lancaster, Pa. Feb. 13: Dialogue sur les Grands Jeux, Récit de Tierce en Taille, Grigny; Wachet auf, Prelude and Fugue in D major, Bach; Hymnic Sketch on Lux Beata, Doxologia, Grandell; Te Deum, Langlais; Apparition de l'Eglise Eternelle, Messiaen; Carillon-Sortie, Mulet. Julia Ann Kohler assisted.

Richard L. Fleming, Armstrong, Ill. — First Presbyterian, Danville Feb. 9: Fugue in C major (Jig), Our Father in Heaven, Buxtehude; Rejoice greatly (two settings), Pachelbel; Lobe den Herren, Walther; Trumpet in Dialogue, Clérambault; Little Prelude and Fugue in A minor, Bach; Nun freut euch, Kauffmann, Bach; Allein Gott, In dulci jubilo, Der Tag, der ist so freudenreich, Bach; Three pieces on Antiphons, Dupré; Three Liturgical Preludes, Young.

Clair Van Ausdall, New York City — Church of the Resurrection March 13: Voluntary 9 in G, Stanley; Prelude and Fugue in C minor, Vaughan Williams; Master Tallis's Testament and Paean, Howells; Sonata 2, Elgar; Voluntary, Pavan and Gaillard, Weelkes; Fantasia and Fugue in F sharp minor, Ivan Langstroth.

Robert N. Roth, Scarsdale, N.Y. — St. James the Less Feb. 20: Chaconne, L. Couperin; Elevation, Tierce en taille, F. Couperin; Prelude and Fugue in F minor, Bach; Two Musical Clock pieces, Haydn; Allegro, Symphony 6, Widor; Passion Chorale, Bach, Brahms, Langlais; Toccata, Sowerby.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral March 11: St. Flavian, Bingham; Let Us Ever Walk with Jesus, Hillert; Louise, Sowerby; Lord Jesus, be present and Jesus, still lead on, Manz; Prelude and Fugue in A minor, Bach.

Robert J. Schaffer, Covington, Ky. — Christ Church, Cincinnati March 16: Prelude and Fugue in F minor, Bach; Chorale in A minor, Franck; Macht hoch die Tür (two settings), Pepping.

Lucile Peterson, Buffalo, N. Y. — St. Paul's Cathedral Feb. 18: Hommage a Frescobaldi, Langlais.

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Recitals

Programs of Organ Recitals of the Month

Robert Baker, New York City — For Portland, Ore. AGO Chapter First Baptist Church Feb. 25: Introduction and Passacaglia in D minor, Reger; Voluntary in D, Boyce; Rhapsody on Breton Melodies, Saint-Saëns; My Heart Is Filled with Longing, Jesus Leads Me On, Brahms; Fantasia in G major, Bach; Serene Alleluia, Messiaen; Introduction, Prelude and Trumpeting, Roberts; Quem pastores, Walcha; Prelude in D minor, Bloch; The Snow Lay on the Ground, Gehrenbeck; Finale, Symphony 1, Vierne. Same program First Methodist, Springfield, Ill. Feb. 27.

Bridgeport, Conn. Members' Recital — Church of Christ, Congregational, Millford, Conn. Jan. 18: Partita on Lobe den Herren, Ahrens; In Memoriam, Roberts; Nazard, Suite Francaise, Langlais; Toccata, Grabner — Frank Mulheron. Wir glauben all' and Wo soll ich fliehen, Bach; The Burning Bush, Berlinski — John Alves. Prelude and Fugue in F minor; Toccata, Villancico and Fugue, Ginastera — D. Frederic DeHaven.

Tom Robin Harris, Salem, Ore. — College of Idaho, Caldwell March 6; Boise College March 8: Allegro, Symphony 6, Widor; Shepherds Came, A Mighty Fortress, O Dearest Jesus, Walcha; Prelude and Fugue in D major, Bach; Fantasia in A, Franck; Serene Alleluia, Outburst of Joy, Messiaen; Prelude and Fugue in G minor, Dupré.

Sandra Carpenter, Lubbock, Tex. — Texas Tech senior recital, First Methodist Feb. 7: Toccata, Muffat; Herr Jesu Christ, dich qu uns wend', O Lamm Gottes, Christ lag in Todesbanden and Prelude and Fugue in C minor, Bach; Pastorale, Franck; Suite Médievale, Langlais.

David Hewlett, New York City — Church of the Resurrection, Feb. 13: Verses for the Nunc Dimittis, Friedell; Sonatina, Sowerby; Meditations on the Seven Last Words, Huston; Chromatic Study on B-A-C-H, Piston; Adagio for Strings, Barber-Strickland.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Feb. 7: Offertorio, Zipoli; Fantasia and Fugue in G minor, Bach; Malabar, Sowerby. March 6: Nun bitten wir, Buxtehude; Fugue in G minor, Bach; Gaudeamus, Titcomb; Elevation, Wills.

John Upham, New York City — St. Paul's Chapel, Trinity Parish March 2: All Bach: Prelude in G major, Five Clavierübung Chorales. March 9: Toccata and Fugue in G minor, Eberlin; Four Chorale Preludes, Homilius; Fugue in G minor, Mozart. March 23: Sonata 1, Hindemith; Prelude and Fugue in C minor, Bach. All Bach: Fantasia in C minor; Four Orgelbüchlein Preludes, Prelude and Fugue in F minor.

John Fenstermaker, Washington, D. C. — For Cumberland Valley AGO Chapter, St. Paul's Methodist Church, Hagerstown, Md. Feb. 19: Concerto per la Chiesa, Telemann; Kyrie, F. Couperin; Toccata, Adagio and Fugue, Bach; Chorale in B minor, Finale in B flat, Franck; Madrigal, Sowerby; Allegro, Symphony 2, Vierne.

James Dorrah, Birmingham, Ala. — For Nashville, Tenn. AGO Chapter Fisk U Chapel Feb. 8: Versets for an Organ Mass, Zipoli; Partita on Jesu, Meine Freude, Walther; Prelude and Fugue in D major, Bach; Epilogue on a Theme of Frescobaldi, Langlais plus unlisted numbers by Isaac and Schroeder.

Frances S. Beniams, Oakland, Cal. — Interstake Center April 3: Fugue in G minor and Trio Sonata 3, Bach; Lied to the Ocean, Peeters; Variations on a Theme by Paganini, Thalben-Ball. Michael Petroforte was assisting baritone.

David Dunkle, Bluefield, Va. — First Baptist Church March 7: Prelude and Fugue in E flat, three chorales, Klavierübung part 3, Bach; Prelude and Fugue in E minor, Bruhns; Elegie, Peeters; Sonata 1, Hindemith; Chorale in A minor, Franck.

Foster Diehl, Chicago — St. Chrysostom's Feb. 27: Prelude and Fugue in C minor, Three Orgelbüchlein Preludes, Bach; Fugue a la gigue, Buxtehude; Flute Tune, Arne; Pièce Héroïque, Franck; Arabesque, Vierne; Introduction and Passacaglia in D minor, Reger.

Theodore W. Ripper, Decatur, Ill. — First Methodist Church March 6: Voluntary on Old 100th, Purcell; O God, Be Merciful, Bach; Lord Jesus Walking on the Sea, Weinberger; Prayer, Creston; We All Believe in One God, Bach; Benedictus, Reger.

J. Earl Ness, Jr. Philadelphia, Pa. — Marple Presbyterian, Broomall, Pa. March 1: Fugue in G, Arioso in A, Bach; Concerto in A minor, Vivaldi-Bach; Musical Clocks, Haydn; Fantasia in F minor, Mozart; La Nativité, Langlais; Scherzetto, Vierne; Chorale, Jongen; Chorale in A minor, Franck; Ballade in D, Clokey; Te Deum, Langlais.

Mount Holyoke Students, South Hadley, Mass. — Abbey Memorial March 3: Ricercare 3, Mode 3 Cavazzoni — Eileen Sypher; La Spiritata, Gabrieli — Margaret Wheeler; Toccata, Sweelinck — Kate Foster; Fantasia on Laat ons met, Bull and Versets on the Magnificat on Tone 4, Titelouze — Marilyn Hunsicker; Récit de Tierce en Taille, Grigny; Basse et Dessus de Trompette, Clérambault; Grand Jeu, DuMage — Margaret Wheeler. March 4: Ich ru' zu dir, Hilf Gott, Fantasia and Fugue in C minor, Bach — Eileen Sypher; Trio Sonata 5, Bach — Margaret Wheeler; Toccata and Fugue in D minor, Bach — Lynn Dickensheets.

Sister Ann Cecile, OSB, Duluth, Minn. — For Arrowhead AGO Chapter, College of St. Scholastica Feb. 21: Processional and Recessional, Tcherepnin; Theme and Variations, Langlais; Triptyque, Touremire; Canzona, Froberger; Fugue a la Gigue, Bach; Fugue in A flat minor, Brahms; Fugue and Chorale, Honegger.

Antone Godding, Waterbury, Conn. — First Congregational Church Feb. 16: Fanfare in C, Purcell; Cantabile in B, Franck; What God Ordains, Kellner; Modal Prelude and Heroic Song, Langlais. Feb. 23: Voluntary 2, Greene; Prayer, Jongen; Three Preludes on Lenten Hymns, Wyton.

Edward Linzel, Indianapolis, Ind. — Christ Church Cathedral March 25: Da Jesus an dem Kreuze, Scheidt; Jesu lieden, Pein und Tod, Vogler; Four Versets on Ave Maria Stella, Titelouze; Ave Maria Stella, Langlais; Four Versets on Ave Maria Stella, Dupré.

Stanley E. Tagg, Pittsburgh, Pa. — Carnegie Music Hall Feb. 6: Prelude and Fugue in C major, Bach; Fantasia in F minor KV 608, Mozart; Chorale in E major, Franck; Movements 1, 2, Symphonie Gothique, Widor; Carnival, Crandell.

Samuel Walter, New York City — Church of the Resurrection Jan. 9: Ricercar, Wilaert; Jesu, miene Freude, Bastiaans; Toccata, de Vrind; Toccata, Fantasia and Capriccio, Sweelinck; Chorale in E major, Franck.

Phillip Steinhaus, Washington, D.C. — St. John's Church Feb. 25: Toccata, Frescobaldi; Toccata, Adagio and Fugue, and Fantasia and Fugue in G minor, Bach; Toccata, Symphony 5, Widor. March 4: Chaconne in G minor, L. Couperin; Canzona, Frescobaldi; Chorale in B minor, Franck; Passacaglia in C minor, Bach. March 11: Prelude and Fugue in F sharp minor, Buxtehude; Fugue in Five Parts, Grigny; Fugue in E flat, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue on a Theme of Vittoria, Britten. March 18: Sonata on Tone 1, Lidon; Concerto, Walther; Sonata 1, Bach; Grande Pièce Symphonique, Franck. March 25: Three Versets on the Te Deum, Anon.; Basse et Dessus de Trompette, Clérambault; Three Chorale Preludes, Bach; Chorale Dorian, Alain; Chorale in A minor, Franck. April 1: Chorale in E major, Franck; O Lamb of God, Bach; Young Life Variations, Sweelinck; Variations and Fugue on an Original Theme, Reger.

Catherine Mallatis, Tulsa, Okla. — Boston Avenue Methodist March 1: Chaconne in G minor, L. Couperin; The Fifers, Dandrieu; Prelude and Fugue in F sharp minor, Buxtehude; Nun komm' der Heiden Heiland and Toccata in F minor, Bach; Fantasia in F minor, Mozart; Chorale in B minor, Franck; Resurrection, Passion Symphony, Dupré.

Roy Kehl, Buffalo, N.Y. — St. Paul's Cathedral Mar. 4: Prelude and Fugue in B minor, Lübeck; Triptych on Psalm 86, Piet Kee; O Lamb of God, O Sacred Head and Jesus, I will ponder now, Kehl.

Helen Largent, Tallahassee, Fla. — Florida State U graduate recital Jan. 29: Allegro Concerto 4, Handel; Toccata, Adagio and Fugue in C major, Bach; Trio, Triptyque, Langlais; Sonata on Psalm 94, Reubke.

Gerhard Krapf, Iowa City, Iowa — Gloria Dei Lutheran Church March 4, All Bach: Prelude and Fugue in C; Christ lag in Todesbanden (three settings); Prelude and Fugue in B minor.

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Alce Wyton, New York City — Grace Church Jan. 19: Prelude and Fugue in G minor, Buxtehude; Maria zart, Schlick; Prelude, Symphony 1, Vierne; Sortie, Wyton; Wondrous Love Variations, Barber; Partita, Mathias; Les Mages, Messiaen; Passacaglia and Fugue, Bach. Cathedral of St. John the Divine, Jan. 23: Same Buxtehude, Mathias, Messiaen. Jan. 30: Prelude and Fugue on a Theme of Vittoria, Britten; How brightly shines the Morning Star, Reger; My young life variations, Sweelinck; Variations on Veni Creator, Duruffé.

Kresge Auditorium, MIT, Cambridge Feb. 9: Prelude and Fugue in B minor, Bach; Prelude and Fugue on a Theme of Vittoria, Britten; How Bright appears the Morning Star, Reger; Les Mages, Messiaen; Parish Mass, Couperin; Kyrie, Prière, Masse des Pauvres, Satie; Young Life Variations, Sweelinck; Variations on Veni Creator Spiritus, Duruffé. Members of the choir of the Church of the Advent assisted. Mercer U, Ga. Feb. 15: Prelude and Fugue in G minor, Buxtehude; Maria zart, Schlick; Prelude, Symphony 1, Vierne; A Little Liturgical Cycle, Wyton; Partita, Mathias; Wondrous Love Variations, Barber; Les Mages, Messiaen; Passacaglia and Fugue in C minor, Bach. All the above used at Cathedral St. John the Divine Jan. 30, Feb. 6, 13.

Barry Richardson, Kansas City, Mo. — Grand Avenue Temple Jan. 30: Trumpet Voluntary in D, Purcell; Tambourin, Rameau; Prelude in C, God's Time Is Best and Toccata in C, Bach; Sonata 2, Mendelssohn; Pastorale on a 12th century Melody, Edmundson; Carillon, Vierne.

Doris Lora, Bluffton, Ohio. — Bluffton College Feb. 6: Let All Together Praise Our Lord, Toccata, Adagio and Fugue, Bach; Pièce Héroïque, Franck; Suite for Musical Clock, Haydn; Church Sonatas 7 and 8, Mozart; Processional, Mathias. Ann Nofziger, flute, shared the program.

Margaret Moss, Lubbock, Tex. — Texas Tech recital, First Methodist Feb. 13: Fugue in G minor, In Dir ist Freude, O Mensch, Heut triumphiret, Bach; Flute Solo, Arne; Rhosymedre, Bryn Calfarina, Vaughan Williams; Chorale in E, Franck.

Richard Peek, Charlotte, N. C. — First Presbyterian, Durham Feb. 27: Prelude and Fugue in C major, Lübeck; O Lamm du Gottes, Bach; Chorale in B minor, Franck; Prelude and Fugue on St. Thomas, Peek; Desseins Eternels and Dieu parmi nous, Messiaen.

Lee Dettra, Lancaster, Pa. — Holy Trinity Lutheran Feb. 22: O God, Hear My Plea, Krebs; Allegretto, Sonata 4, Mendelssohn; Dawn, Jenkins; Song of Peace, Langlais; Fugue in E flat, Bach.

Eugene Hancock, New York City — Cathedral of St. John the Divine Feb. 20: Go Down Moses, Sowande; Adagio and Allegro K 594, Mozart; Roulade, Near; I am Black but Comely, Dupré.

Robert Capen, Winston-Salem, N. C. — First Presbyterian March 30: Fugue in A minor, Cernohorsky; Passacaglia and Fugue in C minor, Hark a voice saith, Bach; Prelude and Fugue in G minor, Dupré.

Milton Gill, Hanover, N. H. — Rollins Chapel, Dartmouth College Feb. 27: Partita on Come Thou Long Expected Jesus, Gill; Prelude and Fugue in C, Sonata 3, Prelude and Fugue in E minor, Bach.

Judith Hancock, Cincinnati, Ohio — Christ Church March 30: Allein Gott and Jesus Christus, unser Heiland, Passacaglia in C minor, Bach.

Margaret Persons, Winston-Salem, N. C. — First Presbyterian March 23: Fantasie in G minor, Bach; Passacaglia in D minor, Kerll; Chorale in E major, Franck.

Steven R. Sigler, Hartford, Conn. — Christ Church Cathedral March 2: Suite from Parish Mass, F. Couperin; O Mensch, Bach; Chorale in A minor, Franck.

Searle Wright, New York City — St. Paul's Chapel, Columbia U March 23: Three Chorales, Franck.

Marilyn Mason, Ann Arbor, Mich. — Riverside United Church Windsor, Ont. March 1: Two Pieces for Organ and Brass, Collier; Trio Sonata in G, Bach; Prince of Denmark's March, Clarke; Trumpet Voluntary and Voluntary in C, Purcell; Sonata pian'e forte, Gabrieli; Chaconne, L. Couperin; Aria con Variazione, Martini; Concerto del Sgr. Torelli, Walther; Two Ayres for Cornetts and Sagbuts, Adson; Christ the Lord Has Risen, Peeters. The Windsor Brass Quartet assisted. For Sandusky AGO Chapter, Zion Lutheran Church March 6: Clavierübung, part 3, Bach; Sinfonia Brevis, Sowerby; Fugue a la Gigue, Johnson; Suite for Organ, Near.

Gordon A. Beaver, Columbia, S.C. — Ebenezer Lutheran Church Feb. 6: A Mighty Fortress and Partita on What Shall I a Sinner Do, Pachelbel; Toccata in G major and Come Holy Spirit, God and Lord, Buxtehude; Prelude and Fugue in A major and All Glory Be to God on High, Walther; Fantasie in C, Christ Jesus Lay in Death's Strong Bonds, Partita on O God, Thou Faithful God, Prelude and Fugue in F minor, Bach.

Donald Ingram, Buffalo, N. Y. — Christ Church, Alameda, Cal. Jan. 9: Prelude and Fugue in A, Six Schübler Chorales, Bach; Concerto 3, Soler (with John de Camp); Cantabile, Franck; Variations on a Noël, Dupré. St. Paul's Cathedral, Buffalo Jan 14 All Bach: same Bach as above. Feb. 11: Fantasie in F minor K 608, Mozart; Symphony 6, Widor.

Raymond C. Boese, Redlands, Cal. — Young Harris, Ga. College Feb. 7 and St. Augustine's College, Raleigh, N. C. Feb. 10: Concerto in A minor, Vivaldi-Bach; Ein frühlich Wesen, Obrecht; Alma Redemptoris Mater, Dufay; Sonata in G, Scarlatti; Fantasie in F minor K 594, Mozart; Sonata, Schroeder; Le Banquet Celeste, Messiaen; Fantasie and Fugue in G minor, Bach.

Max Yount, Beloit, Wis. — Mount Union College, Alliance, Ohio Feb. 15: Prelude and Fugue in D, Christ unser Herr, O Mensch und Wachtet auf, Bach; Jesu, dulcis memoria, Yount; Concerto 4 in F, Handel-Dupré; Piece for Organ, Lenel; Allegro, Symphony 6, Widor.

Alexander Boggs Ryan, Kalamazoo, Mich. — For Corpus Christi AGO, First Methodist Church, Feb. 25: Chaconne in G minor, L. Couperin; Basse et Dessus de Trompette, Clérambault; Fugue in E flat, Bach; Chorale in A minor, Franck; Naiades, Vierne; Variations on a Noël, Dupré.

Richard Unfried, La Mirada, Cal. — Biola College faculty recital Feb. 21: Prelude and Fugue in C major, Bach; Fugue and Prelude, Rayner Brown; Sonata 1, Mendelssohn; Chorale in B minor, Franck; Sonata on Psalm 54, Reubke.

James Christensen, New York City — St. Bartholomew's Church Feb. 9: Toccata for the Elevation, Frescobaldi; Toccata, Adagio and Fugue in C, Bach; The sun's declining rays, Simonds; The Tomb of Titelouze, Dupré.

Gregory M. Colson, Nashville, Tenn. — Christ Church March 10: Messe Basse, Fauré; Variations on Veni Creator, Duruffé; Litanies a la Vierge Noire, Poulenc. An ensemble of women's voices assisted.

Arthur Lawrence, Berkeley, Cal. — Hertz Hall, U of Cal. March 2: all Bach; Toccata in C major; Concerto in G after Ernst; Four Duets, Clavierübung 3; Prelude in B minor.

Clyde Holloway, Bloomington, Ind. — Christ Church, Cincinnati, Ohio March 23: Sonata 1, Hindemith; Schmücke dich, Brahms; Finale, Symphony 1, Vierne.

Frederick Bell, Bronx, N. Y. — St. Bartholomew's Church, New York City, Feb. 16: Chorale in A minor, Franck; The Celestial Banquet, Messiaen; Toccata, Sowerby.

Peter Van Dyck, Buffalo, N.Y. — St. Paul's Cathedral Feb. 25: Grand Jeu, DuMaze; O Sacred Head, Kuhnau; Lied, Litaize; Prelude and Fugue in G, Bach.

Joseph Ritchie, Nashville, Tenn. — Christ Episcopal March 3 and Andrew Price Methodist March 27: Stations of the Cross, Dupré.

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Choral Music

The supply of choral music has speeded up considerably as directors begin to plan next season's schedules. The emphasis is often on short works for general use.

William C. Schoenfeld's *The Steward's Prayer* (Abingdon Press) is singable block harmony; we feel its title is its principal liability. Richard Peck has set Psalm 130 for two parts — men vs. women — for a good contemporary effect without difficulties. Austin Lovelace uses similar voicing in his useful little *O Dearest Love*. And Lloyd Pfautsch uses the two-part style and unison with brass in his *I Want a Principle Within*. V. Earle Copes has set Psalm 121 for unaccompanied chorus with free meter and almost no dynamic markings.

From Augsburg are: Knut Nystedt's *The Night Is Far Spent*, whose special kind of tonality may pose problems for some choirs; Daniel Moe's *Rejoice, Ye People* is a big hymn-anthem with brass for festival occasions; and John F. Crowe's *The Light of the Lord* is short and with few problems. Walter L. Pelz has an SAB youth choir *Who Shall Abide*, with flute and guitar.

Augsburg has several treble releases: Marie Pooler's SA or unison arrangement from the Bohemian, *Let Our Gladness Know No End* and her SA of *Wondrous Love*; a Carolyn Bliss editing of a 16th century *My Soul, Now Bless Thy Maker*; and three David N. Johnson SSAs of Southern folk tunes: *When Jesus Left His Father's Throne*, *Ah Jesus Lord Thy Love to Me* and *The Lone, Wild Bird*.

William Grant Still's *A Psalm for the Living* (Bourne) has orchestral parts available and might be suitable for a school or interfaith festival.

David Gow's SA *Magnificat* and *Nunc Dimittis* (Elkin) has enough harmonic and tonal quirks to confuse amateur singers; it is probably designed for well-drilled boy choirs.

Carl Fischer sends a simple hymn-anthem, *O For a Thousand Tongues* arranged by Warren Angell, and three perhaps better adapted for program than service use: *Son of Man* by Leroy Robertson, whose text and pianistic accompaniment are not for most service uses; unaccompanied *Credo* by Frank Groff on a strong Edward Arlington Robinson poem; and an arrangement by Warner Imig and William Simon of *The Putney Hymn*, with optional brass accompaniment.

A large stack of material from Neil A. Kjos was reduced somewhat by deleting secular materials which are not the concern of this column. A number of arrangements are included: Paul Christiansen's of the Mendelssohn aria *If with All Your Hearts*; Maynard Klein's of *Praise to the Lord*, and Bruce Randall's of a chorale melody as a double choir processional *Sing Hosannah*; and a Handel *Rejoice in the Lord* arranged by Theron Kirk.

Jean Berger has two a cappella numbers from Kjos (*Behold, the Lord Hath Proclaimed* and *Let Us Go into the House of the Lord*) and Gordon Young has two (*Sing unto God* and *An Easter Chant*). Russell Danburg has set a segment of the Kennedy inaugural, *Let Us Go Forth*, for which orchestra and band parts are available on rental. Further accompanied numbers from Kjos

are: Anthony Donato's *Make a Joyful Noise*, for children's voices, organ and brass commissioned by the North Shore AGO Chapter; Donald B. Ward's *The Bell in the Tower*, the Yankton College Hymn; and William Whitaker's *If I Had Known*. There are three more unaccompanied ones: Ralph E. Williams not difficult *Come, Let Us Sing unto the Lord*; Marilyn Rinehart's *Alleluia* with all but altos divided but no other major problems; and Olaf C. Christensen's SATBB *Hope in the Lord*, on Psalm 130.

We are not sure for what occasion Philip Hagemann's *Praise Ye the Lord* is intended (Mercury). It has a big piano accompaniment and a highly dramatic style but is neither for most choirs nor for most services.

Novello has a new release on set 2 of its 1951 *Short and Easy Anthems*.

A set of four *Motets* of Pierre de la Rue have been meticulously edited by Nigel Davison for Theodore Presser. Texts of course are Latin and a knowledge and feel for the period is required, but these are for singing, not just for scholarship. Titles: *Pater de Caelis*, *Salve Regina*, *Salve Mater Salvatoris* and *Gaude Virgo*.

Presser also sends an unaccompanied setting of *The Lord's Prayer* by Edwin Gerschefski; Rob Roy Peery's unaccompanied Palm Sunday anthem, *Ride On O Lord and King*; a setting of St. Mark's Easter Gospel by Lyndol Mitchell with three trumpet parts available (also available TTBB) and two for Easter by David Wehr; *Christ the Lord Is Risen* (division in all voices) and SSAATBB *To Thee Our Alleluias We Raise*. Carl Weinrich has edited a TTB Lassus *Adoramus Te, Christe*.

A number of anthems come from Plymouth Music. Among those requiring accompaniment are: Charles Rasely's *The Twenty-Third Psalm*, in conventional style with tenor and alto solos; Wihla Hutson's *Lenten Jesus, In Thy Thirst and Pain*, also with solo; a pair of contrasts by Fred Bock — *Glory and Honor* and *Jesus, crucified for man*; Raymond Rhea's extended *Laus Deo* with optional brass choir; and Rosalind Dobie's *O Most Merciful Redeemer*. Esther Mary Fuller's *This Wondrous World's accompaniment* doubles voices and could be omitted.

In the Plymouth stack marked optional accompaniment or for rehearsal are: David Davenport's *The Lord Is a Mighty God*, with division in tenors and sopranos; Kenneth W. Jewell's *Kyrie* and *Agnus Dei*, with Latin text; A. W. Binder's delicate *Haleluyah*; Norman Ramsey's *The Blessing of Aaron* (benediction) and *Six Choral Benedictions* by Jack E. Platt and Aden G. Lewis.

Several of the numbers from Plymouth are arrangements from standard composers: *O Lord, Ruler of All Nations* arranged from Tchaikowsky by Walter Rodby; Ivan Trusler's arrangements of *Lord, Have Mercy*, from Lotti, of the Beethoven *Hallelujah* from *The Mount of Olives*, and of *Grant Us Thy Grace* from Pergolesi; Thomas King's *Almighty and Everlasting God* from Gibbons and *Hymn to the Trinity* from Leisring; two hymn anthems by Dorothy and Ferris Ohl (*God of Abraham Praise on Leoni* and *O Lord of Life on Forest Green*); Richard Pisano's *Comfort, O Lord, the Soul of Thy Servant*, from William Crotch; and Don Craig's rendering of the *Chorus of Hebrew Slaves* from Verdi's *Nabucco*.

Sacred Songs, Waco, Tex. sends a single by Kenneth Pool: *God Is My Strong Salvation*, a straightforward tune in a familiar idiom. — FC

AREA SIX of the American Guild of English Handbell Ringers will hold a festival June 22-26 at Kansas State U, Manhattan. For information and reservations write Mrs. Webster Sill, 1128 Wreath Ave., Manhattan, Kans.



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During the visit of Pope Paul VI to the United Nations in October 1965, John Grady organized & conducted an orchestral and choral salute to the Pontiff when His Holiness met with representatives of three major religions at Holy Family Church. He was also organist for the Papal Mass which followed at the Yankee Stadium

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W. LAWRENCE CURRY DIES; AT BEAVER COLLEGE 37 YEARS

Dr. W. Lawrence Curry, organist, educator and composer, died Feb. 26 at his home in Jenkintown, Pa. He was 59. A Phi Beta Kappa graduate of the University of Pennsylvania, he had taught at Beaver College, Glenside, Pa. since 1929 and had been chairman of the department for 30 years. He earned his SMD at Union Seminary.

Dr. Curry had composed more than 100 pieces of sacred music and was music director at the First Methodist, Germantown. His Mass in E minor, commissioned last May by the Gregorian Institute, was first performed Feb. 12 at the Germantown church by 220 voices from six choirs.

Dr. Curry was music consultant to the United Presbyterian Church of the USA and was music editor of Westminster Press. He directed the male chorus of the University of Pennsylvania, the Abington choral club, the Fortnightly Club and the Matinee Musical Club. Last May he was awarded a Distinguished Teaching Award at the annual honors convocation of Beaver College.

He was a member of the AGO and ASCAP and of the Musical Fund Society of Philadelphia. His widow, a son and two grandchildren survive.

BRITISH PUBLISHER PASSES; MAX HINRICHSSEN WAS 64

Max Hinrichsen, chairman and managing director of his own music publishing firm, Hinrichsen Edition, Ltd. London, and director of the London office of Peters Edition, passed away in London Dec. 17, 1965, of a heart attack. He was 64.

In July 1965, he was elected Honorary Fellow of Trinity College of Music, the first music publisher to be so honored in the 92 years these awards have been made. At the same ceremony, Sir Malcolm Sargent and Yehudi Menuhin were also made Fellows.

Born in Leipzig July 6, 1901, Max Hinrichsen worked with his father, Henri Hinrichsen (1868-1942), sole owner of Edition Peters. In 1937, he went to London, setting up his own firm a few years later and becoming a British subject in 1947. His home has been in Hampstead since 1937. He had published *Hinrichsen's Musical Year Book* since 1944. His wife, the former Carla Eddy, Lawrence, Kans. alumna of Mills College, California, will carry on the production of her husband's firm, which includes publishing for the first time 30 volumes of old English keyboard music.

Surviving, in addition to his wife, are a daughter, two grandchildren, two sisters, and two brothers, Robert and Walter, the latter president and owner of C. F. Peters Corporation, New York.

VETERAN ORGAN BUILDER PASSES AWAY AT AGE OF 82

Frederick L. Goodman, Aeolian-Skinner craftsman from 1908 to 1958, died Feb. 6 in Milton, Mass., four days before his 82nd birthday. As a boy his mother took him to the Mission Church in Boston to hear the dedication recital by Alexandre Guilmant. The instrument was a Hutchins built under the supervision of Ernest M. Skinner. He returned to the church shortly afterward and became well-acquainted with the workmen and the construction of the instrument, an experience influencing his decision to become an organ builder.

He was employed by James Cox, Melrose builder, by Hutchins and subsequently joined Skinner in 1908 when the firm was just five years old. He finished many important Skinner organs, including the original instrument in St. Thomas Church, New York City, and the Carnegie organs in Pittsburgh. In later years he became head voicer for Aeolian-Skinner, retiring in 1958, his 50th year with the firm.

SAVANNAH ORGANIST DIES, RECEIVED SEVERAL HONORS

Lalla Ellington Hanks, Savannah, Ga., died Jan. 15 after a long illness. She was a native of Clayton, N. C. and the widow of Worth Hanks. Mrs. Hanks retired last May as organist of the Independent Presbyterian Church after 46 years. The church honored her by placing an inscribed bronze plaque on the console of the organ. Lalla Hanks Night was observed with a banquet at which she received more than 200 testimonial letters bound into an embossed leather book. The congregation presented her with a handsome check.

Mrs. Hanks taught piano for many years and was a valued member of the Savannah Piano Teachers' Club. She conducted a workshop for the club last October.

In December she was honored by the Savannah Chapter of the DAR with a gift of a 50-year membership pin.



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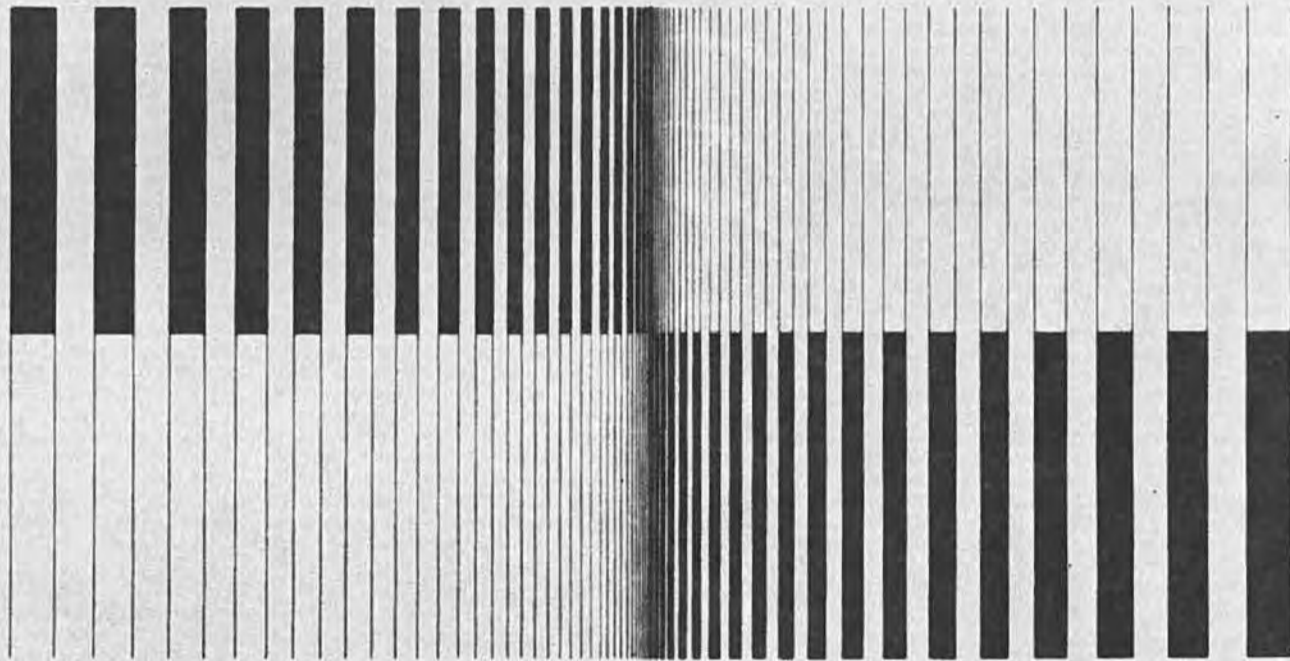
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Where German Stopknobs Got Their Names

By HANS HASELBÖCK

Translated from Singende Kirche

The great diversity of sound which has marked Western music for half a thousand years is reflected in the labeling on our organ consoles. To anyone who concerns himself with their meanings, the stop names indicate a multiplicity of musical considerations, unnoticed geographic borderlines and stylistic periods. Certainly the meaning is not always immediately apparent, but the result is indeed worth the effort.

The oldest form of organ pipe is that of an open or stopped cylindrical tube. Conical pipe shapes did not appear until later. The first type we already know from our organ cases, and we call it by the name *Principal*. The interpretation of this expression as "important voice" or "headvoice" of the organ does not conform to the original meaning of the word. The "vox principalis" denoted no particular tone quality but rather the bass voice, the deepest sound of the organ, usually the 8 ft. pitch. There is no indication of a register having a uniform timbre at the time of the first church organs. Rather the pipes had a uniform diameter from the largest to the smallest — which the treatise known as "Berner Anonymus" expressed as "the length of a dove's egg" — with a correspondingly changing timbre. This could be voiced only within a limited keyboard compass. Progressive scaling can be traced beginning in the 13th century.

As long as the only tone color encountered was that of the flute-derived pipe (although in various pitches), having a name of its own proved unnecessary. The *vox octave* corresponded to the "first voice", the *vox principalis*, but was eight tones higher. The naming of stops by simply following diatonic intervals, as we find it here, remains a peculiarity of the Italian organ. Therefore our normal foot indications (4 ft., 2 2/3 ft., 2 ft., 1 1/2 ft., 1 ft.) correspond to the Roman numerals VIII, XII, XV, XIX, XXII etc. without any further indication on the stop knob as long as it concerns a principal.

Later the principal at the front of

the organ case also received the name *Praestant* (Latin praestare = to stand in front). The French designation for principal, *Montre* (Latin monstrare = to show) means intrinsically the same thing; and in Holland also *Schoupijp* (= show-pipe) points up an obvious parallel.

The rows of smaller pipes which were placed behind and which originally spoke together as a mixture were called *Nachsatz* or *Hintersatz* — sets of pipes in back or behind. (Today we still occasionally come across these terms for a pedal mixture). The bass pipes which, because of their length, were transferred from the oberwerk chest to a lower level (unter) comprised the *Untersatz*, a designation originally meaning ranks installed underneath but later taking on the musical meaning of the deep tone of long pipes.

When the term *Principal* became a generic word, it was necessary that individual ranks be designated according to pipe-length. Even today only the lowest principal stop of a manual should receive the name *Principal*, in the proper meaning of the term.

The English term for principal — (open) *Diapason* — comes from the Greek expression for the interval of an octave. Modifications of the sound of the stop, which the 19th century undertook, influenced by the sound of the modern orchestra, affected also the use of stop names: *Horn Principal*, *Flute Principal*, *Harp Principal* (*Hornprinzipal*, *Flötenprinzipal*, *Harfenprinzipal*) and (already old, of course) *Geigen Principal*.

A principal with narrow mouth and somewhat more restrained tone was called *Schwegel* or *Schwiegel*. Although the stop does sound softer, the term has nothing to do with "schweigen" = to be silent, as is often thought. The stop name goes back to the old High German "swegala" = flute or pipe. The musical instrument of the same name turns out to be the narrow-bore Schnabelflöte (beak, fipple or whistle flute or recorder) which from the 16th to the

18th centuries was used alternately with the wide-bore flageolet and the conical flute (block-flöte, gemshorn). These varieties disappeared with the victorious advance of the *Querflöte* (transverse flute) after 1700.

The *Hohlflöte* or *Hohlpfeife* (hollow flute, hollowpipe) is of wider scale. In his famous book *Syntagma musicum* (1619), one of the most important sources about instruments of the Baroque period, Michael Praetorius describes it and also tries to explain its name. He is inclined to relate the *Hohlflöte* to the "hollow sound" of these pipes. "... and meanwhile they are so open and so wide... and sound so hollow / that the name *hohlfloit* was given to them" (p. 131). But the more likely derivation goes back to *Hollerflöte* = *holunderflöte* (elderwood flute), the old designation for the single flute. Higher pitched ranks were called *Waldflöte* (*tibia silvestris* = forest flute); the term *Metallflöte* (metal flute) refers to the material used. The very extravagant, and therefore rarely encountered, facing of a rank of pipes in ivory (the Compenius organ in the Schlosskirche at Frederiksberg, Denmark, has such a stop) is reflected in a stop name: the French term "flûte d'ivoire" (ivory flute) changed to "flute deivoir" (task flute) in "Divinare" (e.g. in the Hauptwerk of the Bruckner organ in St. Florian). At the same time as the understanding of names was lost, naturally the knowledge of the original kind of materials which they signified disappeared too.

Wide flutes of high pitches are also known as *Bauernflöten* (a stop designation which implies a somewhat rustic, hearty sound). Praetorius says of the "Bawrflötlein": "For it is just such a sound as a person whistling" (p. 141). Built similarly but even stronger and more piercing is the stop usually encountered as a 2 ft. rank, the *Feldflöte*. About the instrument of the same name, the author of the *Syntagma* says that "it would only be used with military drums" (p. 35).

The *Nachthorn* has the widest scale of all open cylindrical pipes. The meaning of its name presents difficulties. It is established as a fact that there is no connection with "night" (Nacht). The designation must rather indicate that at one time a rank of pipes was separated from the above-mentioned *Hintersatz* or *Nachsatz* and became an independent register. Again to consult the valuable Praetorius book: he calls the *Nachthorn* a little quintadena "... however decidedly enlarged, and consequently (because it attained a horn-like quality by such an enlargement) was called *nachthorn*" (p. 138).

In the narrow-scale classification we meet first the term *Salicional*. The Latin word *salix* means willow; *fistula salicis* is therefore a willow pipe — a recorder made from a willow branch. The name clearly means that the salicional is not intended to be an imitation of orchestral strings but rather was built in imitation of the sound of the narrow (overblown) soldier's or shepherd's flute. Salicionals in organs in Bohemia and Silesia, where the stops originated, are identified even before 1600. The changes of taste occurring in the course of the Baroque period, which found expression in the gradual suppression of wind instruments and the increasing dominance of stringed instruments, also took effect in the timbre of narrow-scaled organ stops: orchestral strings were approximated more and more. Originally a salicional was made only a few half-tones smaller than a principal. Up to the time of the high Romantic period we can trace a tendency toward narrowing this stop, and at the same time imparting an exaggerated, singular character to it.

The 4 ft. register is often given the name *Salicet*. The term *Falsetti* (*dolce*) and the Italian form *Salicetti* are used in Austrian organ building (for example on the positiv and oberwerk of the Bruckner organ).

Likewise of narrow scale is the *Gamba*, properly *Viol di Gamba* or *Viola*. Descant, alto, tenor, and bass viols were known in 16th century instrumentation. The arm-viol (*viola da braccio*) was distinguished from the knee-viol (*viola da gamba*) according to size. The smallest form was called *violino*, the largest *violone*. In the 18th century the "cello" supplanted the commonly used *gamba*. The organ *gamba*, which had already appeared in early Baroque stoplists, was not an extremely narrow, non-blending string but rather a somewhat keener principal. Baroque organ building attempted to substitute for or simulate with short reeds the sounds of the increasingly popular orchestral strings. One sometimes encounters the designation *octave* or *viol* in stoplists of the 17th century (e.g. in the Compenius organ of the Stadtkirche of Bückeberg).

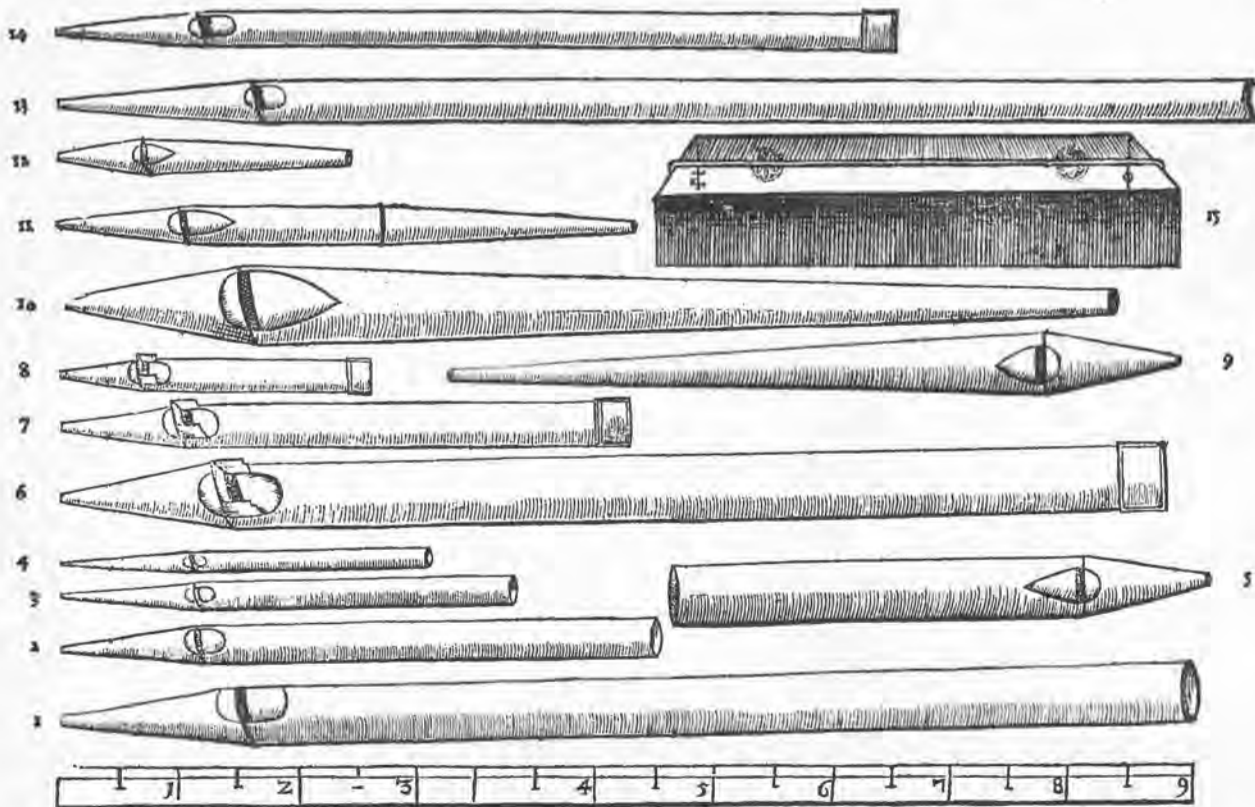
The *Fugara* is recognized about 1600 as the designation for an overblown flute. The name stems from the Bohemian (*fujara* = shepherd's flute) where these instruments were soon incorporated into the stoplists of organs and spread abroad, though rather slowly. Jakob Adlung, the author of the comprehensive *Musica mechanica organoedi* (published 1768) never came across this register and said "who can guess what the Bohemians will report for one made-up word."

The *Aeolung* had a pronounced string quality from the beginning and therefore appeared correspondingly late in stoplists. It got its name from a keyboard instrument invented by Eschenbach in 1816, a forerunner of the harmonium. Its delicate tone may have suggested the Acolian harp, a lyre using the wind to make its sound (Aeolus = God of the Wind).

The organ received an enrichment of its tonal possibilities through the discovery of conical stops — pipe shapes coming to a point at the top. The development of these organ stops took place in the late Renaissance and had only the slightest influence on South German and Austrian building.

The name *Spitzflöte* no doubt derives from the pipe shape, coming to a point at the top (Latin *tibia cuspidata*, from *cuspidis* = spike, point). The terms *Spitzoktav*, *Spitzquinte* etc. indicate other pitches of this stop.

The *Gemshorn* gets its name from the similar name of a recorder. This was made from the horn of a chamois, a corresponding curved shape, and was provided with five finger-holes. This



1. Principal, 8 ft.; 2. Octave, 4 ft.; 3. Quint, 3 ft. (now 2 2/3 ft.); 4. Klein Octave, 2 ft.; 5. Nachthorn, 4 ft. (open); 6. Quintadena, 16 ft.; 7. Quintadena, 8 ft.; 8. Nachthorn, 4 ft.; 9. Grossgedacktlieblich, 8 ft.; 10. Gemshorn, 8 ft.; 11. Spillflöte, 4 ft.; 12. Blockflöte, 2 ft.; 13. Open Querflöte, 4 ft.; 14. Gedack-Querflöte, 4 ft.

organ stop gives another example of musical style subjected to changing tastes: built as a decided flute sound in old organs, the gemshorn became a stop with pronounced string tone in the course of the 19th century.

The organ stop *Blockflöte* gets its designation from the orchestral instrument of the same name, a recorder with a conical bore. The construction of its mouthpiece became the prototype of a Baroque organ pipe. The stop is met with frequently at 4 ft., 2 ft., and 1 ft. pitches but died out at the beginning of the Romantic era. In the course of the *Orgelbewegung*, the *Blockflöte* has returned to new honor as an organ stop.

The *Flachflöte* has a broader kind of lip. Praetorius explains the name of the stop by the sound: "thus it sounds smooth (*flach*) and not pompous / and only a little pointed at the top" (p. 136). However, it should be thought of in reference to the flat (*flach*) shape of the pipe caused by the broader lip.

Gedachts (old form for stopped pipes — cf. *Dach* = roof) are among the most valuable of organ stops because of their lack of overtones and, therefore, their ability to blend; and because they conserve space and materials, being only half the length of an open pipe. Their existence is already met with in the old pre-Christian water organ! Many are found called by the name *Bordun*, an expression which denotes the stationary bass-pipes (drones) of a bagpipe. Also in stringed instruments, so-called *bordun* strings were known, such as on the *Theorbo*, which were not fingered but sounded only by means of resonance. Another explanation of this stop name derives from the Latin term *burdonnes* = pilgrim's staff, a somewhat improbable meaning if one considers the greater pipe lengths which would result if it were not a capped rank. The echo forms of the *gedackt*, which evolved later, were given appropriate prefixes: *Still Gedackt* (quiet *gedeckt*), *Zartgedackt* (mild *gedeckt*), *Lieblighgedackt* (sweet *gedeckt*). The narrow form of this stop appears in our organs as *Quintadena*, *Quintade* and *Quintatön*, wherein the tone color is particularly characterized by the prominent third partial, the quint. The expression *quintadenare*, which comes from the Latin of the Middle Ages, means "overblown at the 5th", "with a quint". A *quintadena* is included in the oldest surviving organ specification (Delft 1455).

The similar sounding *Pommer* was included in the Baroque organ because of its characteristic *gedeckt* sound which strongly resembled the wind instrument of the same name. We recognize in the *pommer* the forerunner of the modern orchestral bassoon.

The names of the mutation stops (*Quint*, *Terz*, etc.) are self-explanatory, so going into the designations of these registers appears unnecessary. More complicated is the matter of the terms *Nasat* or *Nazard* for a wide or conical quint voice. The term comes from the Dutch and means much the same as *Hintersatz* or *Nachsatz*. The *nasat* was indeed one of the mixture-like single voices, separated like the *nachsatz* (cf. *nachthorn* above) and it originated not at the fifth but at the octave position. This resulted in the old German expression "Quint of Nasat", a fifth over the *nazard*, as an indication of the quint position. Not until later did the term refer to a type of fifth-speaking stop.

The *Sesquialtera* (to ignore at this point the other chorus voices) exists customarily as a Quint $2 \frac{2}{3}$ and a Terz $1 \frac{3}{5}$. Its naming can be explained from the Latin: *sesqui*, from *semis* + *que* = a half and one with *alter* (other), serves as the term of the ratio 3:2. This way of titling is certainly inaccurate — quint and *terz* are in the relationship of 5:3 — and still the length of the non-octave voices is not yet expressed precisely when one recalls that the Quint was usually labeled 3 ft. instead of $2 \frac{2}{3}$. This stop could be made in principal scaling or wide scaling (the latter often a kind of *Kleinkornett*) and may have existed before 1600.

The *Kornett* on the other hand always has a wide scale and produces five pitches (8', 4', $2 \frac{2}{3}$ ', 2' and $1 \frac{1}{2}$ '). The term was derived from the wind instrument of the same name (cornet) which stood between the trumpet and the *Flügelhorn* in size. The name comes from Latin *cornu* = horn, and designates a "little horn". (It can be com-

pared to the *Hörnlein* (little horn), a *terz* stop found in Austrian stoplists. The reed voice *Singend Kornett* imitated the sound of the *Zink* (Italian cornet) — a wind instrument with hollow mouthpiece very common from the 16th up to the 18th centuries.

The name *Tertian* or *Terzian*, the combination of the *terz* $1 \frac{3}{5}$ and the quint $1 \frac{1}{2}$ above it, indicates the presence of the characteristically colorful *terz*. Also the two voices lie a minor third apart.

The *Rauschpfeife* (today usually $2 \frac{2}{3} + 2$) derives from an oboe-like, light, conical bore, double reed instrument already obsolete by 1550. The term is explained from the Middle High German *rusch* = rush (*rohr*); thus it was earlier called *Rohrpfeife*. The term *Rauschpfeife* was soon misunderstood and *ersatz* etymology confused it with the verb *rauschen* = to rustle or roar.

The *Mixture* combines several small ranks of principals (Latin *mixture* = combinations). The French title *Fourniture* (= seasoning) also suggests that it was introduced into the organ to strengthen the very weak trebles of the single stops (caused by the old methods of scaling) with its progressively larger number of ranks from the bottom to the top. Familiar too are the Italian and French terms for mixture: *Ripieno* = full, and *Plein Jeu*.

Higher still lie the *Scharff* and the *Acuta* or *Vox acuta* (= a shrill voice). Praetorius: "Some [organ builders] use very small, subtle pipes [to make a *scharff*]" (p. 131). The words "sharp" (*scharff*) and "high" were more or less identical at this period.

Finally, the *Cymbel* (*Zimbel*) whose ranks of pipes go to the tonal limit and which therefore must break back frequently, is a labial imitation of the cast bells of the *Zimbelstern*. The term could scarcely come from the Greek verb meaning to mix (several ranks of pipes) but rather from the Latin term *cymbalum*, for the hammered metal cymbals with their ringing sound, rich in overtones.

Among the reed stops, the ones with cylindrical resonators, such as the *Krummhorn*, can be traced furthest back. The *Chalumeau* (a wind instrument with single reed and cylindrical bore) may have been the prototype for the introduction of reeds in the organ. The *Krummhorn* emerges by the end of the 15th century as an organ stop but it was no longer built after the Baroque period. The name for the corresponding orchestral instrument derives from the crooks of the resonators which in the organ stops are certainly unnecessary, so that this term is no longer meaningful. Adlung found "no crooks at all" in the *Krummhorn* and believed

it to be a distortion of *Cor morne* = gloomy or mournful horn (p. 109).

The *Clarinete* (*Klarinette*) organ stop is older than one might expect. Descended from the *chalumeau*, the French folk instrument, already transformed by Denner before 1700 to an artistic instrument, this stop was added to the organ in the second half of the 18th century. It has a hollow sound, deficient in overtones, due to its wider bore.

The flue stops *Dulcian* (inverted cone shape) and *Dulciana*, a delicate string voice, are derived from the same word root (Latin *dulcis* = pleasant, lovely, sweet). The *Dulcian* is found in organ building by about 1500. The stop was largely dropped in the Baroque period due to the prevalence of the *Fagott*. The *Dulciana* comes only in the Rococo period.

The *Sordun*, one of the common woodwind instruments of the 16th and 17th centuries, had a double reed and a curved resonator. It received its name from the Latin word *sordus* = hollow, quiet. Praetorius says of the *sordun*: "it is very lovely and quiet / if it has had the right master."

The *Ranckett*, a double reed instrument of the same period with spiral shaped crooks lodged in a kind of case, has a similar sound. The Middle High German word "rank" means curve (cf. modern German *die Ränke* = crookedness). Organ building has preserved the sound of these long-forgotten instruments for us. In *Syntagma* we find this organ stop cited (p. 40): "it is very quiet in sound / almost as if one blows through a comb . . ."

Among reed stops with conical shapes the *Trompete* (*Trumpet*, *Tromba*, *Tuba*, *Clarine*, *Clairon*) enjoys the widest distribution. This organ stop, named for the familiar orchestral instrument, was originally built with narrow scaling to produce a rasping kind of sound, rich in overtones. Because of the resulting related troubles with tuning, as early as the Baroque period a wider scale was adopted, to which Praetorius objected (p. 143): "the narrower [it is] the sweeter and the more charming. But not every organ builder uses narrow scalings, which would produce the right sound, especially since to understand it well requires great diligence and exquisite pains. Most of the builders (who are lazy scalawags and, moreover, too listless to learn) commonly keep to the ordinary wide scalings."

The *Posaune* (trombone) is met with as a stop-name about 1500. Related forms of the same such as *Pusaun*, or *Buccina*, suggest the derivation from the Latin *bucina* = blowhorn (from *bovi* + *cina* = shepherd's horn). Though the organ stops *Posaune* and *Trompete* have never disappeared from use since their

first appearance, the unchanging names have concealed a variety of sounds, depending on the prevailing tonal fashions.

After the rounder, hornlike, fundamental sound — often dull and strained of the 19th century, today's organ building again is returning to the rich harmonic development of the Baroque era.

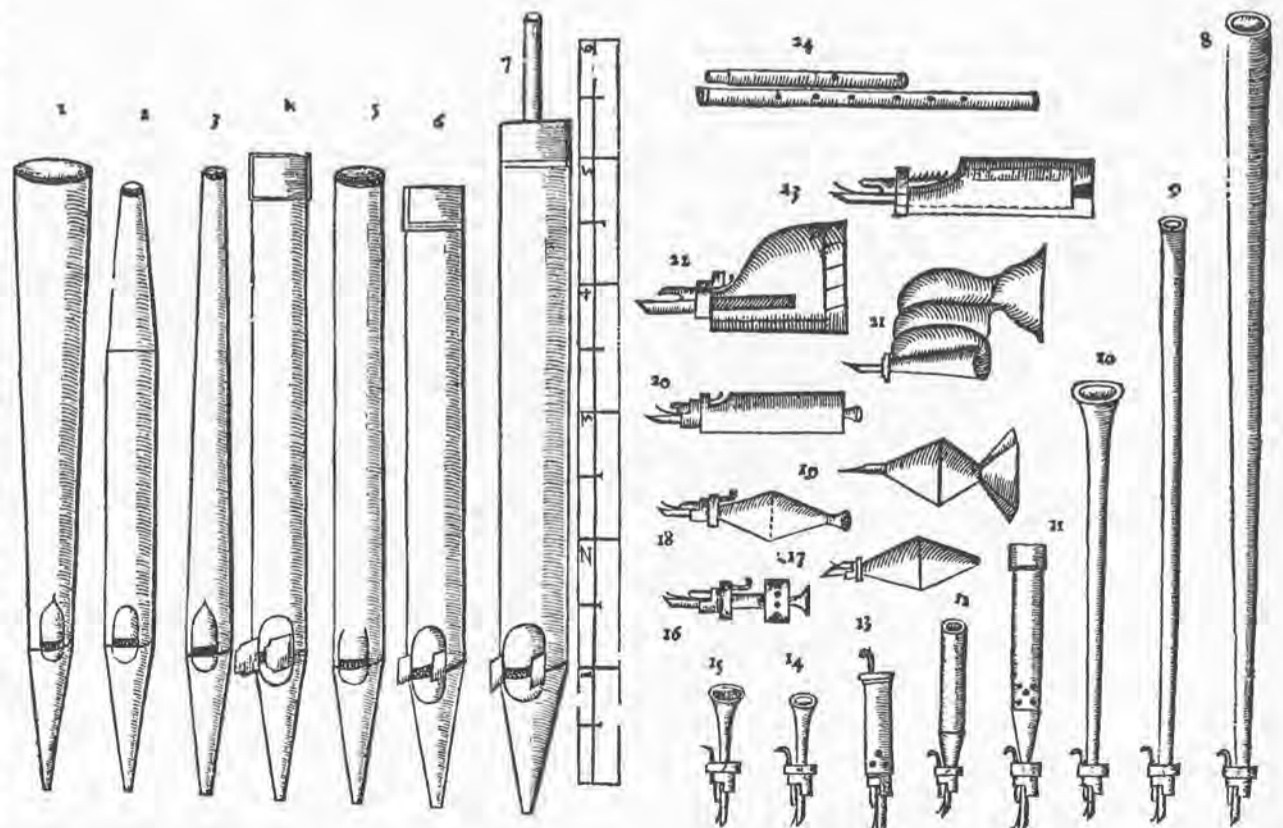
The organ stop *Fagott* (*Bassoon*) was named after its orchestral counterpart of the same name which furnished the term for the curved reed (French *fagot* = a bundle of wood).

The term *Schalmei* comes from a Latin word root: *calamus* = reed, reed-pipe. The *Oboe* (French *Hautbois* = high wood) took its place in the *schalmei* family in about 1700.

There are many difficulties in explaining the term *Regal*. Praetorius puzzled over it (p. 74) ". . . that several consider the *Regal* has its name from the first / as the discoverer made these works *Regi cuidam*, offered them to the King as a special present and thus the stops came to be called *Regale*, as worthy of a king." A little more plausible is another derivation from the Latin *regula* = standard, canon, criterion. Other possible meanings go back to the Franck *Rigole* = a throaty reed-stop (*Regal* would consequently be a *pars pro toto* designation) and Latin *rega*, *rigabellum* = squad, row, row of pipes. The sound, very rich in overtones and raspy, became out-of-date in the Late Baroque. Matteson, the historian of Bach's time, makes no secret of his attitude: "Just reading or writing about the *Regal* makes me ill. It forces its way widely with such infamous reed-work, but without the slightest sweetness . . ."

Built similarly is the *Bärpfeife*, so named because "it possibly growled quietly like a bear" (Praetorius p. 147). Adlung advances the same explanation of the name (p. 73): "They sound completely within themselves and remind one of the quiet growl of a bear with a growling voicing." But the derivation going back to the Dutch has much more to be said for it (from *Baarpfeife*, *Bauerpfeife* = rustic pipe).

Specially and finally, not evident are the pains which old organ builders took with the voicing of the organ in imitation of the voices of living things. Among the many kinds of *Regal* there is a *Kälberregal* (calf's *regal* . . . Greek *Zooglossa* = animal voice). A refined sounding *regal*-style stop receives the name *Vox Humana* (human voice). The first evidence of this stop is found in Lüdingworth (1598). Finally they went so far as to conjure up a celestial name on the stopknob: the *Vox angelica* — angel voice — is already met with in the



1. Dolcan, 4 ft.; 2. Coppelflöte, 4 ft.; 3. Flachflöte, 4 ft.; 4. Klein Barduen, 8 ft.; 5. Open Flute, 4 ft.; 6. Gedackt, 8 ft.; 7. Rohrlflöte or Hohlflöte, 8 ft.; 8. Trompete; 9. Krummhorn, 8 ft.; 10. Schalmei, 8 ft.; 11. Sordun, 16 ft.; 12. Zinck: Cornet-discant; 13. Ranckett, 8, 16 ft.; 14. Messing Regale, 8 ft.; 15. Gedempft Regale; 16, 17, 18. Krumbshorn; 19, 20, 21, 22, 23. Various Bärpfeife; 24. Querflöte.

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17th century as an organ stop. Adlung rebukes this trend of organ builders and sets out to educate them (p. 72): "Whether it be necessary to introduce angels as wives and discantists, I don't know . . . essentially their sound cannot be like ours because as spirits they disclose to one another their thanks in a very subtle manner, other than by means of coarse swirling of air . . ."

A few words on celeste stops: The notion is completely erroneous that they belong in the sentimental world of the Romantic period and thus are an invention of the 19th century. The juxtaposition of two pipes built alike but with slight difference of pitch was known since the Italian Renaissance organ: The Italian *Voci umane*, a celeste principal stop, tried to imitate the human voice. The organ builder Casparini is supposed to have brought it to Germany in 1703. In the organs of the great Gottfried Silbermann, the celeste stop is encountered twice (Dresden: Sophienkirche and Hofkirche). In contrast to principal or flute celestes built originally, German organ building in the 19th century was restricted more and more to the building of delicate strings for the celeste voices, which limited the usefulness of this type of stop. The oldest designation north of the Alps read *Piffera* (cf. Latin *bis fari* = double speech), later *Vox Coelestis* (Latin = heavenly voice) and *Unda Maris* = roll of the sea. Adlung likened it to "Water stirred by a light breeze" (p. 119).

Efforts of organ builders to give as poetic and exclusive stop names as possible, to extol appropriately the art of their product, are encountered now and then even today — double spiral trumpet (Doppelt gewunden Trompet), twinkling octave (glitzend Oktav), rejoicing pipe (Jauchendpfeif) etc. — common practice even as far back as the greatly renowned Baroque organ. The oft-quoted Adlung writes in one place (p. 107) regarding mention of Jubal as "the father of those who play at the harp and the pipe" (Genesis 4:21) in the naming of the *Jubalflöte*: "There is still to be said in such cases that organ builders wanting to pay Jubal a compliment would say it best in plain words as an honest octave."

In the same place Adlung makes a remark which is applicable to our time as well and with which we close this discussion: "It is much harder to build an old, common organ stop well than merely to give it a new name."

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Dulcina 8 ft.
Lieblich Flöte 8 ft.
Bourdon 8 ft.
Flute Harmonique 4 ft.
Waldflöte 2 ft.
Carillon
Celesta
Harp

SWELL

Geigen Principal 8 ft.
Gemshorn 8 ft.
Octave Geigen 4 ft.
Octavin 2 ft.
Plein Jeu 3 ranks
Vox Celeste 2 ranks 8 ft.
Gedeckt 8 ft.
Flute 4 ft.
Nazard 2 1/2 ft.
Flute Celeste 2 ranks 8 ft.
Contra Fagotto 16 ft.
Trompette 8 ft.
Clarion 4 ft.
Tremolo
Flute Tremolo

CHOIR

Viola 8 ft.
Aeoline 8 ft.
Principal 4 ft.
Lieblich Flöte 8 ft.
Spitzflöte 4 ft.
Blockflöte 2 ft.
Nasat 2 1/2 ft.
Tierce 1 1/2 ft.
Larigot 1 1/2 ft.
Oboe 8 ft.
Clarinet 8 ft.

PEDAL

Contra Bass 32 ft.
Principal 16 ft.
Octave 8 ft.
Choral Bass 4 ft.
Mixture 3 ranks
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Gedeckt 8 ft.
Flute 4 ft.
Posaune 16 ft.
Bombarde 8 ft.



James D. Woodward has been appointed chairman of a newly created department of church music at Oklahoma Baptist U, Shawnee, effective in September. He leaves the post as minister of music of the First Baptist Church, Tulsa, largest church in the denomination, where he has served since 1959.

Mr. Woodward has BMus from the University of Kentucky and MSM from Southern Seminary. He is president of the Southern Baptist Church Musicians. Mrs. Woodward will also join ABU music faculty to teach courses in organization and direction of children's choirs.



Joseph F. Leonard has become organist-choirmaster at St. Mark's Episcopal Church, San Antonio, Tex. He was formerly at St. Thomas the Apostle Church, Dallas. St. Mark's Church is one of the five largest Episcopal churches in the United States. Mr. Leonard will direct two choirs and teach music in the parochial school of the church.

He studied at Juilliard School with David McK. Williams and Vernon de Tar, with further work with Rolande Falcinelli and Marcel Dupré at Fontainebleau, France. Mrs. Leonard, with MMus from Eastman, will have charge of the music in one of the children's chapels at St Marks.

The music illustrated, typical of the baroque era, was reproduced directly from an original parchment manuscript. It is one page of a large book, prepared by a Spanish monk in 1640.



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Sesquialtera II.....	112 Tone Generators
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4' Geigen Regal.....	56 Tone Generators

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8' Quintätön.....	56 Tone Generators
8' Gedackt.....	56 Tone Generators
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4' Querflöte.....	56 Tone Generators
4' Spitzflöte.....	56 Tone Generators
2' Violine.....	56 Tone Generators
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Dvorak Te Deum Laudamus, St. Bartholomew's, New York City
Wright Green Blade Riseth, First Baptist, Philadelphia, Pa.
E. Power Biggs, pedal harpsichord, Gardner Museum, Boston
Frederick Swann, Riverside Church, New York City
John Weaver, St. Thomas Church, New York City
Festival Music, St. Paul's Episcopal, Milwaukee, Wis.
Clyde Holloway, Fifth Avenue Presbyterian, New York City
- 11**
Richard Ellsasser, San Antonio, Tex.
- 12**
David Drinkwater, Rutgers U, New Brunswick, N.J.
Alec Wyton, First Congregational, Long Beach, Calif.
Harriette Slack Richardson, First Congregational, Manchester, Vt.
Jerald Hamilton, Wittenburg U, Springfield, Ohio
John Weaver, West Liberty, W. Va. State College
Pierre Cochereau, St. Thomas Church, New York City
- 13**
Virgil Fox, Shiloh Baptist Church, Washington, D.C.
Alec Wyton plus workshop, St. Paul's, Sacramento, Calif.
- 14**
E. Power Biggs, Wesleyan U, Middletown, Conn.
Alec Wyton plus workshop, St. Paul's, Sacramento, Calif.
Richard Ellsasser, Brownsville, Tex.
Jerald Hamilton, First Presbyterian, Hutchinson, Kans.
- 15**
Robert Baker, Westminster College, New Wilmington, Pa.
Ted Alan Worth, Gallery of Modern Art, New York City
Alec Wyton workshop-festival, San Diego, Calif.
St. Luke's Nursing Choir, Shaare Emeth Temple, St. Louis
Pierre Cochereau, St. John's Lutheran, Charleston, S.C.
- 16**
Robert Baker seminar, Westminster College, New Wilmington, Pa.
Alec Wyton workshop-festival, San Diego, Calif.
Pierre Cochereau class, Duke U, Durham, N.C.
- 17**
Pierre Cochereau, Duke U Chapel, Durham, N.C.
Earl Eyrich, St. Mark's Cathedral, Minneapolis, Minn.
Arthur Phillips, Siloam Presbyterian, Brooklyn, N.Y.
Alec Wyton hymn festival, St. Luke's Baltimore
Joseph Payne, King's Chapel, Boston
Orpha Ochse, organ, Robert Prichard, harpsichord, Claremont, Calif. Congregational Church
Harriette Slack Richardson, Rollins Chapel, Dartmouth College, Hanover, N.H.
Baritone, recorder, piano, St. George's Church, New York City
Sacred Music workshop, U of Iowa, Iowa City
- George Markey, Madison Avenue Presbyterian, New York City
Flower Sunday recitals, Christ Church Cathedral, St. Louis
Virgil Fox, First Baptist, Los Angeles, Cal.
Jerald Hamilton, Kansas State U, Manhattan
- 18**
E. Power Biggs, Limestone College, Gaffney, S.C.
Sacred Music workshop, U of Iowa, Iowa City
Orpha Ochse, organ Robert Prichard, harpsichord, Biola College, La Mirada, Calif.
George Markey, St. Paul the Apostle, New York City
Alec Wyton workshop, Washington Cathedral
Pierre Cochereau, Brainerd Methodist, Chattanooga, Tenn.
Joseph Payne, Kings Chapel, Boston
Joyce Jones, High School, Riverton, Wyo.
Jerald Hamilton, First Presbyterian, Hastings, Neb.
- 19**
Sacred Music Workshop, U of Iowa, Iowa City
E. Power Biggs workshop, Limestone College, Gaffney, S.C.
George Markey, First Methodist, Clearwater, Fla.
Richard Ellsasser, Ruston, La.
Alec Wyton workshop, Washington Cathedral
Edward Mondello, Rockefeller Chapel, Chicago
Frederick Goehagan, Riverside United Church, Windsor, Ont.
Pierre Cochereau, SMU, Dallas, Tex.
Virgil Fox, Santa Barbara, Calif.
Frederick Swann, State U of Iowa, Iowa City
Robert Baker, Midland Lutheran College, Fremont, Neb.
Clyde Holloway, Nashville, Tenn.
- AGO**
John Weaver, North Methodist, Indianapolis, Ind.
- 20**
Gerre Hancock, Christ Church, Cincinnati, Ohio
George Markey master class, Clearwater, Fla.
Alec Wyton, Christ Church Cathedral, Vancouver, B.C.
Richard Ellsasser, Ruston, La.
William Whitehead, Methuen, Mass. Music Hall
- 21**
Marilyn Mason plus class, Jamestown, N.D. College
Robert Baker, Bethany College, Lindsborg, Kans.
Alec Wyton choir festival, Redeemer Cathedral, Calgary, Alta.
Pierre Cochereau, Christ Church Cathedral, Victoria, B.C.
- 22**
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 Robert N. Webber, Brooklyn Museum
 Sandra Soderlund, strings, Rice U, Houston, Tex.
 Rollin Smith, St. George's, New York City

Gerre Hancock, Christ Church, Cincinnati, Ohio
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Donald McDonald, Wayne, Pa. Presbyterian

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Frederick Swann, First Methodist, Houston, Tex.

25 Richard Ellsasser, San Francisco, Cal.
 Pierre Cochereau, Eastern Washington State College, Cherry, Wash.

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Wilma Jensen, William Woods College, Fulton, Mo.

27 Pierre Cochereau, St. Mary's College, Moraga, Calif.

28 Claire Coci, First Baptist, Silver Spring, Md.

Virgil Fox, Cathedral of Immaculate Conception, Albany, N.Y.

Gale Enger, Princeton Theological Seminary, N.J.

29 Marianne Webb, First Congregational, Waterbury, Conn.

Pierre Cochereau, Pasadena, Cal. Presbyterian

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

David Craighead, First Unitarian, Berkeley, Calif.

Ladd Thomas, Central Baptist, Knoxville, Tenn.

30 Marianne Webb workshop, Waterbury, Conn.

May 1 Honegger King David, Rockefeller

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6 Bach B minor Mass, St. John's, Washington, D.C.

Anthony Newman, St. Gabriel's, Brighton, Mass.

Pierre Cochereau, AGO, Jackson, Miss.

7 Wilma Jensen, RLDS auditorium, Independence, Mo.

Alec Wyton address, symposium, U of Redlands, Calif.

8 Beethoven Missa Solemnis, Westminster Presbyterian, Pasadena, Calif.

Ray Ferguson, Madison Avenue Presbyterian, New York City

Pierre Cochereau, First Methodist, Hartford, Conn.

Robert Baker, Grace Episcopal, Middletown, N.Y.

Clyde Holloway, Berea, Ky. College

Robert Anderson, Air Force Academy, Colo.

Marilyn Mason, Third Presbyterian, Pittsburgh, Pa.

Lionel Rogg, St. Thomas, New York City

9 Howard D. Small, instruments, La Jolla, Cal. Presbyterian

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Richard Webb has joined the faculty of the East Tennessee State University, Johnson City, where he teaches organ and music theory. He is also organist and choirmaster of St. John's Episcopal Church.

Mr. Webb received his BFA with honors and MFA degrees from Ohio University where he studied with Jerald Hamilton and Eugene Wickstrom, serving with the latter as graduate assistant in organ.

Before coming to Tennessee, Mr. Webb was organist-choirmaster of Good Shepherd Episcopal Church, Parkersburg, W. Va. Last summer he served as guest organist at the Trinity Methodist Church, Lima, Ohio. He was the winner of the 1964 Sphere award in composition.

FOUR EVENT BACH FEST HELD AT CATHEDRAL IN ST. LOUIS

A four-event bicentennial Bach fest on Sunday evenings from Jan. 30 to Feb. 27 featured Ronald Arnatt in an organ recital and as conductor of two concerts: featuring the St. Louis chamber orchestra and chorus, Feb. 13 in the Missa Brevis 2 and the Trauerode; and the chamber orchestra March 27 playing three Brandenburg Concertos. Charles Heaton's Feb. 6 recital is listed in the recital section.



Patricia Carter, Chicago, is winner of the annual young artist's contest in organ sponsored by the Society of American Musicians. She is a junior at the Sherwood Music School where she studies organ with Dr. Herbert L. White, Jr. She won the Arion award at Fenger High School, Chicago in 1963 for work as accompanist. She is a past-president of the Sherwood GSG and represented the school in a GSG group recital held jointly in 1965 with GSGs from Moody Bible Institute and Wheaton College. She was organ soloist on the annual Sherwood commencement recital in Orchestra Hall. She is presently organist at the Southlawn Community Methodist Church, Chicago.



Lon Doudna has been appointed instructor of organ and university organist at Ohio Northern University, Ada, Ohio. He is a graduate of Indiana University with the MMus degree, and the University of Wisconsin at Milwaukee. He recently was organist at the First United Presbyterian Church, Kankakee, Ill. and is now organist at the First Methodist Church of Ada.

HENRY BRIDGES directed the choir and John Allen the baroque ensemble Feb. 27 in a program, The Gospels, Voices and Instruments at the First Presbyterian Church, Charlotte, N.C.

A PREMIERE of Richard Proulx's Festival Mass was directed by the composer Feb. 20 at the Cathedral Church of St. Mark, Minneapolis, Minn.

THE ANNUAL CONCERT of the Church Choir of the Ebenezer Baptist Church, Atlanta, was conducted Jan. 30 by David Crawford Stills, organist and choirmaster.



Christopher Trussell has become organist of St. John the Divine Episcopal Church, Houston, Tex. Born in Birmingham, England in 1937 he became assistant organist of St. Germain's Church there at 13. He went to South Africa in 1954 and became organist in Port Elizabeth.

After study at the Trinity College of Music he was appointed to St. John's School, Houston. His duties of the church will include the development of a boys choir.



Organ Music

The hymn-prelude continues to be a favorite form for writing organ music. Approaches to the form are varied. Some composers comply with the original purposes, and write in hymn-book keys with the tune not only recognizable but in a tempo related to the sung versions. Others get so far away from the original that the results are rather fantasies, rhapsodies or toccatas upon some aspect or motive of the theme. Often the tune appears in notes of such long duration that recognition is neither possible nor, we suspect, intended. All complexions of the form are probably justified and useful, though for different purposes and different occasions.

For Augsburg David N. Johnson has three hymn preludes — a small one for manuals on Wondrous love and two others whose cadenzas would not likely be played on the manuals (Faith of Our Fathers and A Mighty Fortress). Mr. Johnson's cue Fugue à la Gigue should be fun to play and to listen to; it requires pedals. His two volumes of Free Hymn Accompaniments for manuals supply useful, not difficult settings to about three dozen tunes. These include, incidentally, several versions of both rhythms of Old 100th.

Piet Post's Triptych (also Augsburg) is a set of three unremarkable hymn preludes on familiar tunes with optional pedal.

Derek Healey's Introduzione, Aria e Passacaglia (Novello) is a well-written three-movement show piece for a nimble player.

Volume 1 of Voluntaries for the Christian Year (Abingdon) is also a set of hymn-preludes — a dozen on familiar tunes in a considerable range of style but of only moderate difficulty. Most of the 12 composers represented are standard writers in this idiom and know how to turn out useful pieces. In addition to representation in the volume, Robert Powell has a set of Six Easter Preludes, all based on hymns and all very playable, and also a big Fantasy on Victimae Paschali and, for Lent, Meditation upon the Passion of Our Lord. The Abingdon material has pipe and Hammond registration indications.

Mercury sends a Sonnet by Boris Kautzen designed for a Romantic player on a Romantic organ.



Ellsworth Hinze, Southbury, Conn., an active member and treasurer of the Waterbury AGO Chapter for years, was rewarded Jan. 16 for his faithful service as organist of the South Britain Congregational Church by being installed as minister of music.

The Waterbury Chapter presented Mr. Hinze with a hood and stole which the Rev. George Smith placed about his neck as he remarked on his talent and understanding of worship.

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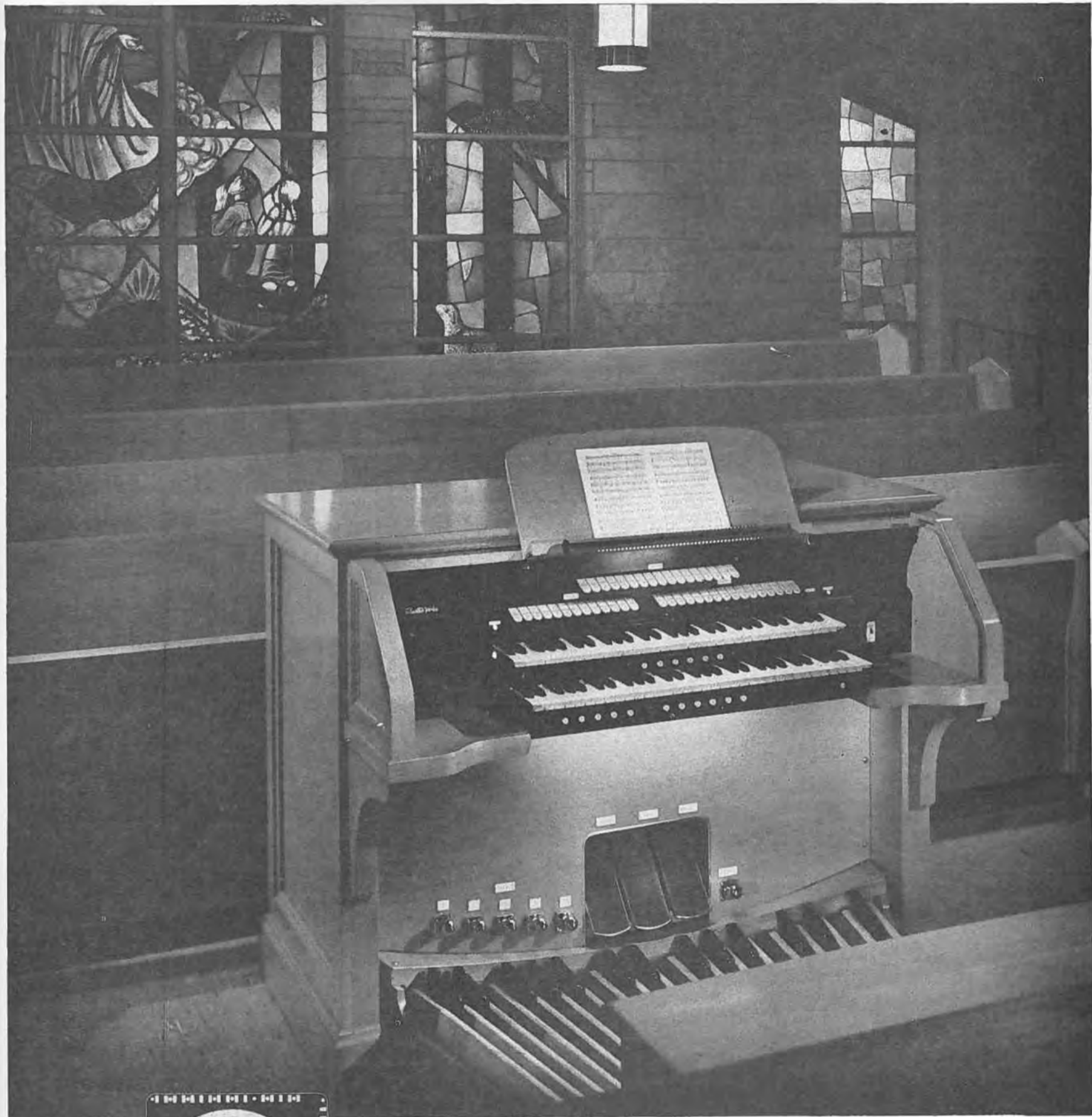
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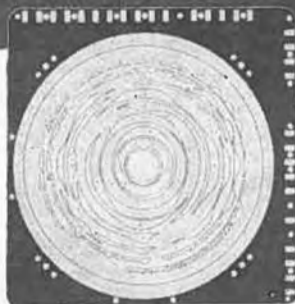
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TRANSCONTINENTAL TOUR

January 16 to March 17

1967



NOTE: It will be eight years since Mr. Langlais last toured the Pacific Coast, where he will be available the first three weeks in February.