

THE DIAPASON

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

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DECEMBER, 1966

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HOLTKAMP IS INSTALLED AT SWEET BRIAR COLLEGE

THREE MANUALS IN NEW CHAPEL

Gallery Installation at Virginia Institution Will Serve Many and Varied Uses There

A three-manual, 27-rank organ, designed and built by the Holtkamp Organ Company, Cleveland, was installed in July in the newly completed chapel at Sweet Briar College, Sweet Briar, Va. Enclosed in a walnut case, the organ is situated in the choir gallery over the narthex of the chapel. The great division is located in the center of the gallery with the swell behind and above it. The positiv is hung on the wall at the right and the upper work of the pedal is suspended from the left wall.

As an instrument for teaching and practice, it is being used daily by students and faculty members, as well as for three weekly chapel services. Organ recitals and choral concerts will feature the instrument.

Dr. G. Noble Gilpin is choirmaster. The chapel organist is Dr. John Shannon. For his first public recital Oct. 24 Dr. Shannon played an all-Bach program.

Plans for the dedication of the chapel include a dedicatory recital April 20 by Fenner Douglass.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedekt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Rohrlöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

SWELL

Gamba 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Oboe 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft. 32 notes
Octave 8 ft. 32 pipes
Gedekt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes

BERLINSKI PLAYS, LECTURES ON JEWISH MUSIC IN GERMANY

Dr. Herman Berlinski, Washington Hebrew Congregation, has been invited by the government of the Federal Republic of Germany to give a series of organ recitals and lectures on the renaissance of Jewish liturgical music in America. The series starting Nov. 12 are being given in the principal German cities.

The events were sponsored jointly by the government and the Association for Christian and Jewish Co-operation.

ARTHUR POISTER has had a busy fall of master classes: at Southern Illinois University, Carbondale, Nov. 5; at Oberlin Conservatory Oct. 17-20; and at Duke University, Durham, N.C. Nov. 13.



Holtkamp at Sweet Briar

REBUILT SWELL DIVISION AT ST. THOMAS COMPLETED

The swell division of the organ in St. Thomas Church, New York City, has been completely rebuilt. Damaged by water in 1965, it has been partly out of commission since that time. Slider chests have been installed, eight new stops added, and the principal chorus revoiced. The work was completed by Gilbert F. Adams who designed and voiced the new reeds and mixtures. A large audience heard this new tonal work for the first time when M. and Mme. Maurice Duruflé played the first recital of the season for the New York City AGO Chapter Oct. 18.

The new division contains: Bourdon 16 ft.; Principal 8 ft.; Flûte Harmonique 8 ft.; Rohrlöte 8 ft.; Viole de Gamba 8 ft.; Viole Céleste 8 ft.; Flûte Douce 8 ft.; Flûte Céleste 8 ft.; Prestant 4 ft.; Flûte à Fuseau 4 ft.; Fugara 4 ft.; Dulciana 4 ft.; Unda Maris 4 ft.; Nasard 2-2/3 ft.; Doublette 2 ft.; Octavin 2 ft.; Tierce 1½ ft.; Plein Jeu 6 ranks; Cymbale 4 ranks; Bombarde 16 ft.; Trompette 8 ft.; Hautbois 8 ft.; Vox Humana 8 ft.; Clairon 4 ft.; Tremulant.

UNION SEMINARY RECEIVES TANGEMAN MEMORIAL GIFT

A substantial gift to Union Theological Seminary, New York City, is made possible by the establishment of the Robert Stone Tangeman Professorship of Sacred Music. Mrs. Tangeman presented the gift in behalf of the Irwin-Sweeney-Miller Foundation of Columbus, Ind. Dr. Tangeman, a member of the Union faculty from 1955 until 1964, was the Harkness Professor of Sacred Music and Director of Graduate Studies at the School of Sacred Music at the time of his death two years ago.

Dr. Tangeman was a native of New Bremen, Ohio and had degrees from Harvard. He studied with Nadia Boulanger in Paris. He was associated with the New York Pro Musica as a board member and with numerous other musical, educational and cultural organizations.

START NEW ORGAN JOURNAL IN FARAWAY NEW ZEALAND

Volume 1, number 1 of *Mixtures and Mutations*, a Journal for Organ Enthusiasts, has reached our desk. Edited by A. Ross Wards who gives his address as 57 Hall Crescent, Lower Hutt, New Zealand, it has enough interest to augur a growth from its present mimeographed form to a regular magazine.

We found of special interest stoplists from Wellington and Hamilton, a listing of 65 builders from various countries who have built organs for New Zealand churches and auditoriums, a "platter chatter" column on records, and a "snippet's column" of humor and information. One New Zealand builder, Croft, has been making organs in New Zealand since 1898 and has some 60 organs functioning plus a large number of rebuilds.

Editor Wards is sparking his readers with questions about organs and churches for which he hopes those readers will supply the answers. He has also begun an organ stop dictionary, in the first issue getting as far as BA — .

CHORISTERS GUILD SPONSORS EUROPEAN TOUR SEMINAR

The Choristers Guild is sponsoring a tour seminar of England, Holland and Denmark July 10-31. Choirs and choir schools will be observed at Stratford, Covington, Oxford, London, Salisbury and Brighton in England and at The Hague, Amsterdam and Copenhagen on the Continent.

BIGGS TO PLAY COPLAND SYMPHONY WITH BERNSTEIN

E. Power Biggs will be soloist in the Copland Symphony for organ and orchestra at five concerts of New York Philharmonic Orchestra Dec. 28, 29, 30, 31 and Jan. 2 at Lincoln Center. Leonard Bernstein will conduct the regular series concerts at Philharmonic Hall, Lincoln Center.

HOST DALLAS CHAPTER SET FOR RECORD CONCLAVE

MANY NEW ORGANS TO BE HEARD

Crozier, Haller, Thomas, Willing to Play — Noye's Fludde and Ft. Worth Schola Cantorum

By the time this issue reaches readers, even if its battle with the Christmas cards is successful, most members of the American Guild of Organists will have made plans for attendance at the mid-winter conclave at Dallas Dec. 27-29. Those whose commitments make attendance impossible are not likely to be lured to Dallas by last-minute temptations provided by program details, no matter how alluring those details are.

But those hundreds who do plan to attend will perhaps appreciate a brief word as to the contents of the handsome green-covered brochure with sepia-toned type filled with handsome advertisements whose proceeds assure an ambitious and successful conclave.

A number of new and unusual organs will be heard as well as top choral organizations.

Registration will begin Monday, Dec. 26 (Christmas Monday holiday) from four to nine; all displays and exhibits will be open at this time.

Tuesday: official opening; William Haller recital; Ladd Thomas recital; hospitality hour.

Wednesday: sightseeing and organ crawl; Donald Willing recital; Noye's Fludde.

Thursday: Panel discussion; deans and regents luncheon; Fort Worth Schola Cantorum; banquet; Catharine Crozier, symphony orchestra.

Even such a bare outline indicates the high caliber of the program the host Dallas Chapter has provided.

HILARIOUS RCO CONCERT HARVESTS FUN AND PROFIT

A program, *Organ in Sanity and Madness*, devised and produced by Peter Hurford Sept. 24 at Royal Festival Hall, London, must have been a prize example of broad English humor at its best. The program booklet illustrated with hilarious cartoons and posed pictures (examples: (1) a crew of eminent organists — we recognize Dr. John Dykes-Bower of St. Paul's Cathedral, Mr. Hurford, Simon Preston of Westminster Abbey and Gillian Weir — hitched like a team of horses dragging the organ out the front door of the RCO while, we think, Dr. Francis Jackson holds the staff at bay with a revolver; (2) members of the celebrated choir of King's College, Cambridge, climbing all over the fountain outside their chapel).

Program notes for a whole list of specialties are equally witty. Plans are afoot for the release of a recording of the concert. Interested North American organists might write: The Clerk (RCO Records), Royal College of Organists, Kensington Gore, London, SW7, England.

The concert was also very successful financially, raising a considerable sum for the RCO's Centenary Appeal.

MUSIC FROM WESTMINSTER ABBEY was the title of a program at St. Mark's Episcopal Church, Shreveport, La. Oct. 30 in which William Teague, Norman Z. Fischer and Marilyn Hansen combined their choirs.

ADDENDA LIST 58 has just been issued by the Organ Literature Foundation, Nashua, N.H. Copies are available free by writing.

SPECIAL NOTICE

THE DIAPASON was able to hold its presses for informal telephone calls from our friends who attended the National Council meeting in Detroit. Matters of major consideration involving the readers of this journal were discussed. Our reaction to these reliable reports will be found on page 26.



3-MANUAL SIPE ORGAN TO BE HEARD AT CONCLAVE

WHITE ROCK METHODIST CHURCH

Organist Sue Johnson in Opening
Recital Dec. 4 — Robert
Anderson is Consultant

White Rock Methodist Church, Dallas, Tex. is the home of a new organ built by Robert L. Sipe, Inc., Dallas organ-builders. The instrument has three manuals, 37 stops and 48 ranks, and features the pipes of the 16 ft. principal and 8 ft. octave from the pedal division in the façade. It was finished Nov. 1. The specification was prepared by the builder in conjunction with Dr. Robert T. Anderson, Southern Methodist University, who was consultant for the church. The minister of music is Roy E. Johnson, president of NAFOMM, and the organist Sue Johnson, who plays the dedicatory recital Dec. 4. The organ will be used for the midwinter convolve Dec. 27, 28 and 29. William Haller will play it.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrlöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzlöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 - 5 ranks 286 pipes
Schalmey 8 ft. 61 pipes
Tremulant

SWELL

Gedeckthaus 16 ft.
Gedeckt 8 ft. 73 pipes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrlöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Basson 16 ft. 73 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR-POSITIV

Holzgedeckt 8 ft. 61 pipes
Spitzlöte 8 ft. 61 pipes
Spitzlöte Celeste 8 ft. 49 pipes
Spitzlöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 49 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedeckthaus 16 ft.
Octave 8 ft. 32 pipes
Gedecktpommer 8 ft. 32 pipes
Spitzlöte 8 ft.
Choralbass 4 ft. 32 pipes
Koppellöte 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Centre Basson 32 ft.
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 32 pipes
Kobenschulmey 4 ft. 32 pipes

SERVICE HONORS CHARTER MEMBER AS SHE RETIRES

Inez Mayritte Holley, organist for more than 47 years at the Messiah Baptist Church, Bridgeport, Conn. and charter member of the Bridgeport AGO Chapter, was honored Oct. 9 at an appreciation service in connection with her retirement. She received a plaque to be placed on the organ in her honor, keys to the church and to the organ given by William Blackwell, trustee, and a purse from church members and friends.

A brief history of Mrs. Holley's service to the church was read. The music for the program comprised her favorite hymns sung by the combined choirs under the direction of Martha Jones, associate organist. Gerald Morton played the organ program and two of Mrs. Holley's grandchildren were guest pianists.

An alumna of the Yale School of Music, Mrs. Holley was an organ student of the late Samuel Lister, Seth Bingham, and the late Alvin C. Bruel. She began her service as a church organist and choir director in 1914.

D.C. AREA ORGANIST HONORED AFTER 40 YEARS IN CHURCH

Effie A. Collamore completed 40 years as organist of the Wallace Memorial United Presbyterian Church, West Hyattsville, Md. Sept. 25. She was honored for her record of service at a reception given by the congregation. She has never been late for a service and has been absent for illness only on rare occasions. She retired Oct. 30 and became organist emerita.

A native Washingtonian, Miss Collamore studied at Peabody Conservatory, Baltimore. While a junior in high school she began teaching piano. She organized and directed the junior choir at the church for 15 years. When she was admitted to the District of Columbia AGO Chapter, she was its youngest member.

For 17 years, in addition to two Sunday services, Miss Collamore has played for morning and evening services at the U.S. Soldier's Home. In recent years she has given monthly organ recitals at the church.

She will continue on the faculty of the Washington Bible College and to teach in her home. She is a charter and faculty member of the National Guild of Piano Teachers and has been a member of the Friday Morning Music Club for many years.

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E. 521 Sharp Avenue

**HILLGREEN-LANE BUILDS
FOR PARMA HEIGHTS, OHIO**

IN DIVINITY LUTHERAN CHURCH

Carl Weinrich Will Play Opener —
Richard Cochrane Organist;
3 Manuals Provided

Hillgreen, Lane & Co. is installing a new three-manual instrument in the Divinity Lutheran Church, Parma Heights, Ohio. The entire organ will be located to the left of the chancel area behind grille work. The church will seat 550 and is a striking example of contemporary architecture.

Negotiations for the sale were handled by Robert Hillgreen, Jr. and consultants were Robert Meresko, choir director, and Richard Cochrane, organist. Dedication is scheduled for January with Carl Weinrich as recitalist.

GREAT

Principal 8 ft. 61 pipes
Koppelgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Mixture 3-4 ranks 224 pipes
Spitzflöte 4 ft. (prepared)
Chimes (prepared)

SWELL

Flute a Bois 8 ft. 68 pipes
Viole de Gamba 8 ft. 68 pipes
Viole Celeste 8 ft. 63 pipes
Gemshorn 4 ft. 68 pipes
Fourniture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Regale 4 ft. 68 pipes
Tremulant
Fagotte 16 ft. (prepared)

CHOIR-POSITIV

Bourdon 8 ft. 68 pipes
Nachthorn 4 ft. 68 pipes
Prestant Cornoque 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krumshorn 8 ft. 68 pipes
Tremulant
Flauto Dolce 8 ft. (prepared)
Flute Celeste 8 ft. (prepared)
Trompette Harmonique 8 ft. (prepared)



Jean Langlois will arrive in this country by plane Jan. 12 for his seventh transcontinental tour which opens Jan. 15 at Union Methodist Church, Washington, D. C. The tour will include five California recitals in early February, his first visit to that state in eight years. He will return east via Arizona, playing Feb. 19 on the new Aeolian-Skinner at Arizona State University, Tempe.

Mr. Langlois will give master classes in Harrisburg, Columbus, Lubbock, Tex., Berrien Springs, Mich., Houghton, N. Y. and a full day of classes March 4 at the University of Pittsburg.

Mr. Langlois' recital March 7 at the Philadelphia Cathedral of Sts. Peter and Paul will be sponsored by the Musical Fund Society of Philadelphia and will include his Messe Salve Regina. His only New York recital will be at the Church of the Heavenly Rest March 12. The complete list of appearances will appear in calendar pages.

PEDAL

Resultant 32 ft.
Contre-Basse 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Gemshorn 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft.
Gemshorn 8 ft. 12 pipes
Super Octave 8 ft. 12 pipes
Contra Trompette 16 ft. 12 pipes
Cor de Nuit 4 ft. (prepared)
Quartane 2 ranks (prepared)
Rehrschalmel 4 ft. (prepared)

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Editor

DOROTHY ROSER
Business Manager

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Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

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

Have A Truly Joyful Christmas!

May this holiday season fill you and yours with the happiness of its true meaning... the birth of our Lord and Savior, Jesus Christ.

THE *W. H. Reisner* MFG. CO. INC.





MEMO TO A CHURCH MUSICIAN

Subject: New Anthems for SPRING

a pre-publication offer of
introductory copies at no charge

AT THE NAME OF JESUS—SATB—by Joseph Roff. Based on *Phil. 2: 9-11*, *At the Name of Jesus* is a versatile, broadly-appealing offertory whose modest technical demands and excellent traditional melodies are sure to win the approval of choirs and congregations of all denominations this spring. (*Organ or Piano accompaniment.*)

GLORY BE TO GOD ON HIGH—SATB—by William P. Latham. Its text taken from *The Book of Common Prayer*, William P. Latham's exciting new festival anthem is an unaccompanied work of bold contemporary harmonies and of driving, exultant rhythms. *Glory Be To God On High* is a vivid selection of uncompromising modernity that will be equally at home in the hands of either the mature choir or advanced concert ensemble.

JESUS, JESUS, WE ADORE THEE—SATB—By L. Cherubini (1760-1842); arranged by Elwood Coggin. A thoughtful and valuable new arrangement of a fine traditional chorale, *Jesus, Jesus, We Adore Thee* offers in its lucid minor tonality an opportunity for the choir of medium ability to make an unusually moving contribution to the Lenten ministry of music. (*Piano or Organ accompaniment.*)

LORD, MY GOD, SHOW MERCY UNTO ME (MISERERE MIHI DOMINE)—SATB—by Pietro Guglielmi (1727-1804); arranged by Walter Ehret. Delicacy, fine structure, and poignant shadings of harmony all mark this distinctive and stately chorale as ideal for Lent. With both Latin and English texts, *Lord, My God, Show Mercy Unto Me* offers a fervent prayer of redemption in a musical setting whose burnished harmonies evoke the solemn majesty of the *Pieta*. (*Piano or Organ accompaniment.*)

O LORD, HOW EXCELLENT IS THY NAME!—SATB—by Benedetto Marcello (1686-1739); arranged by Walter Ehret. With optional Soprano solo, *O Lord, How Excellent Is Thy Name* is an impressive offertory of medium difficulty that gracefully anticipates with clarity and delicacy the great music of Haydn, C.P.E. Bach, and the youthful Mozart. (*Organ or Piano accompaniment.*)

THAT THEY ALL MAY BE ONE—SATB—by Joseph Roff. A fitting salute to the United Nations on that organization's twenty-first birthday is this strong new prayer for brotherhood by Joseph Roff. Bearing a dedication to the Holy Family Church of New York which serves the U.N. community, this straightforward, vigorous anthem is particularly apt for the spring worship service, or as a memorable highlight to the school graduation program. (*Piano or Organ accompaniment is optional.*)

THREE EARLY AMERICAN HYMN TUNES—SSA—arranged by Bob Burroughs. Dating from the era 1759 through 1825, these *Three Early American Hymn Tunes* still move audiences and congregations with their forthright texts and musical settings of rugged beauty. A rich historical experience and a valuable new musical departure for both treble choir and chorus alike. (*Piano accompaniment.*)

The new spring anthems described above will be released *January 1, 1967*. To ensure a head start on new music for spring in your choir, simply clip, fill out, and mail the coupon below. Single copies of the music you desire will be rushed to you the moment it is released.

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| <input type="checkbox"/> Jesus, Jesus, We Adore Thee (A893) | <input type="checkbox"/> Three Early American Hymn Tunes (B263) |
| <input type="checkbox"/> Lord, My God, Show Mercy (A902) | |

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Donna Harris Guillaume, AAGO, has returned from a year's Fulbright grant to become director of music at the Lafayette Avenue Presbyterian Church, Buffalo, N.Y. At Lübeck she studied organ, voice and orchestral conducting and on several occasions played with groups in the Marienkirche, where Buxtehude created the Abendmusik programs. Mrs. Guillaume is a Phi Beta Kappa graduate of Carleton College, Northfield, Minn. and holds a SMM degree from Union Seminary where she studied with Charles Dodsley Walker.

LAMBERSON IS APPOINTED TO COLLEGE IN INDIANAPOLIS

James B. Lamberson has been appointed to the faculty of Indiana Central College, Indianapolis. He has a BS from Southwest Missouri State College and MMus from Indiana University. Since 1962 he has been minister of music at the Northwood Christian Church, Indianapolis and chapel organist at Christian Theological Seminary.

REUTER TO BUILD ORGAN FOR TUSCULUM COLLEGE

SCHOOL IN GREENEVILLE, TENN.

Movable Positive Featured in Design
Three-Manual Installation Set
for Spring of 1968

The Reuter Organ Company has been awarded a contract to build a three-manual, 46-rank organ for Tusculum College, Greeneville, Tenn.

The great division and a portion of the pedal section are to be functionally exposed to view in a prominent location at the right front of the auditorium just ahead of the stage and in front of the present organ chamber. The positiv division of the instrument will be situated on its own movable platform so that it may be positioned on the stage for use as an accompanying section for choral and/or small instrumental groups. It also may be moved near the main organ to serve as the third manual division during organ recitals. The console also is to be placed on a movable platform so that it may be located in the most advantageous position for the program at which it is to be used.

The mobile positiv division will be provided with its own small blower and action current power unit so that the division will be totally independent in every respect from the main organ. The independent positiv section will be provided with its own single manual keyboard so that it may be used independently when desired.

Negotiations for the sale of the instrument were handled by David Marshall, Charlotte, N.C., area representative for Reuter. He will install the instrument in the early Spring of 1968. The consultant was Dr. Charles Heaton of St. Louis, Mo.

GREAT

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Forniture 4 ranks 244 pipes
- Cymbelstern



Charles S. Brown has been appointed assistant professor of organ and music and university organist at Arizona State University, Tempe. He will supervise and participate in a series of weekly organ recitals on the Aeolian-Skinner in the university's new Frank Lloyd Wright-designed auditorium. His first programs appear elsewhere in these pages.

Mr. Brown, a native of St. Simons Island, Ga., holds the BM magna cum laude from Westminster Choir College and the MM from the Eastman School of Music, and is a candidate for the DMA from Eastman. Recipient of Fulbright awards in 1961-1963, he studied organ and harpsichord at the Academy of Music in Vienna where his teachers were Anton Heiller and Isold Ahlgrim. His other organ teachers have been Addie May Jackson, Savannah, Ga., Dr. Alexander McCurdy and David Craighead. He has held church positions in Princeton and Rochester, most recently as organist-director of Rochester's Church of the Ascension. A pupil of Herman Genhart in conducting, he served as a coach for Opera Under the Stars and as conductor of the Teutonia Liedertafel, both of Rochester.

SWELL

- Robflöte 8 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Viola Celeste 8 ft. 54 pipes
- Geigen Octave 4 ft. 61 pipes
- Hohlflöte 4 ft. 61 pipes
- Nasard 2 1/2 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Plain Jeu 4 ranks 244 pipes
- Fagotto 16 ft. 85 pipes
- Trompette 8 ft. 61 pipes
- Fagotto Clarion 4 ft.
- Tremolo

POSITIV

- Holegedackt 8 ft. 61 pipes
- Gembors 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Rankett 16 ft. 61 pipes
- Rankett Bass 16 ft.
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

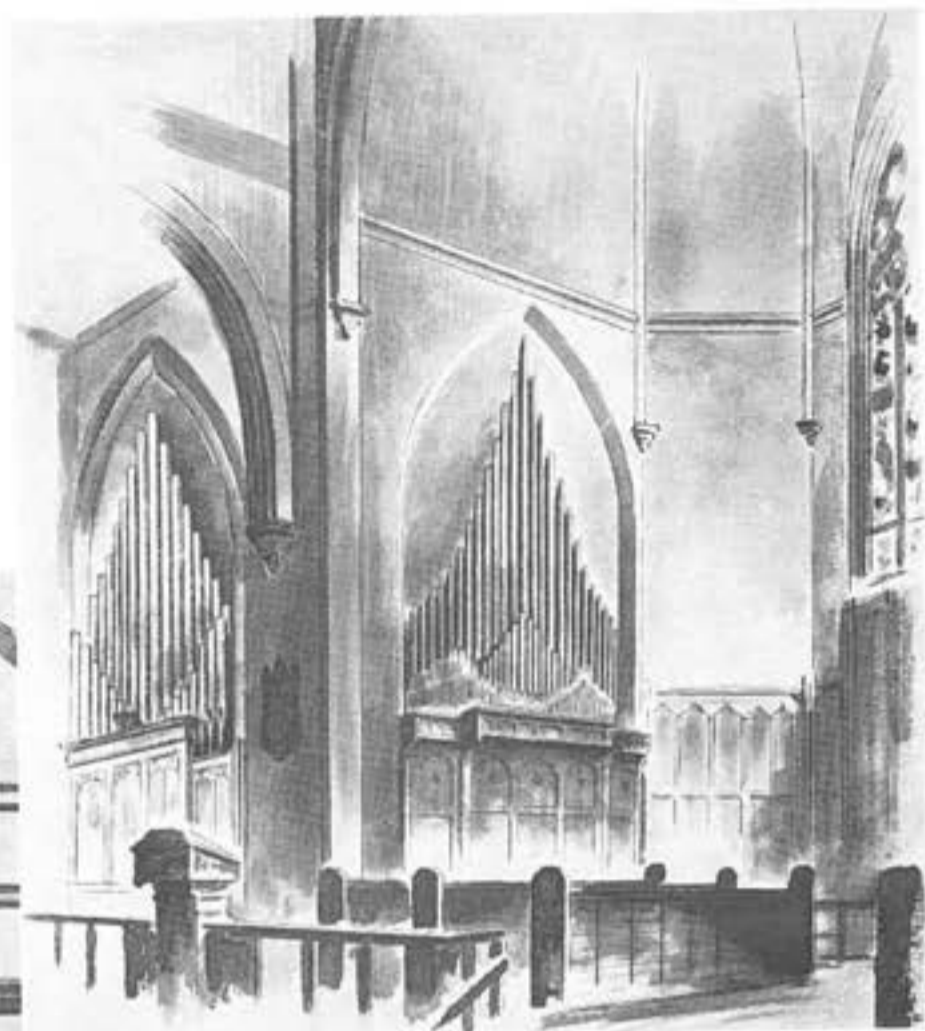
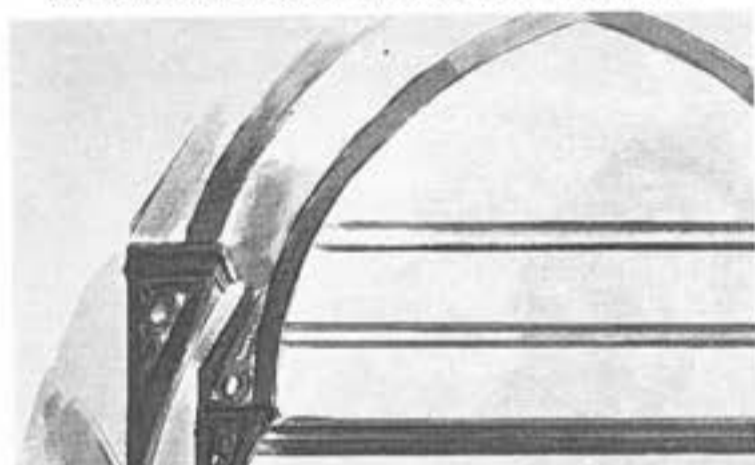
- Resultant 32 ft.
- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 44 pipes
- Quintaten 16 ft.
- Octave 8 ft. 32 pipes
- Bourdon 8 ft.
- Quintaten 8 ft.
- Choral Bass 4 ft. 32 pipes
- Mixture 4 ranks 128 pipes
- Posaune 16 ft. 44 pipes
- Fagotto 16 ft.
- Posaune 8 ft.
- Fagotto 8 ft.
- Schalmei 4 ft. 32 pipes

AUSTRALIA HOLDS FIRST NATIONAL PLAYING CONTEST

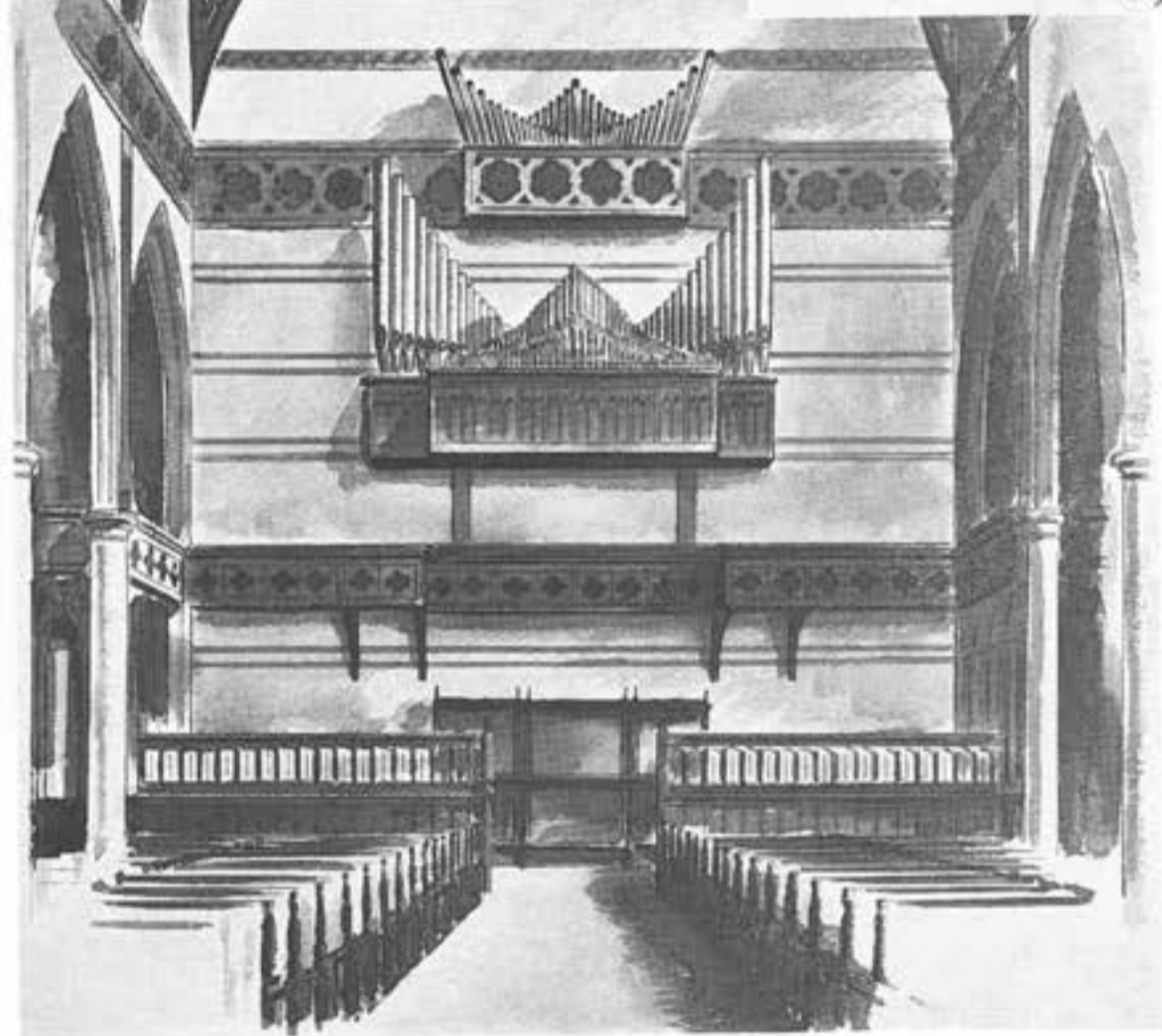
The Society of Organists, Incorporated, of Victoria, Australia is staging the First Australian National Organ Playing Competition in May, 1967. Preliminaries will be held May 22, semi-finals May 25, Grand Final May 24 at St. Kilda Town Hall, with presentation of awards May 28. Adjudicators are Professor G. Loughlin, University of Melbourne, and Michael Brimer, Monash University. Three organ builders are sponsoring prizes of \$500, \$300, \$200 and four of \$50. Age limits are 15 to 31 years and application is limited to residents of Australia.

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1. There were shepherds abiding (Veni Emmanuel)		
2. Joseph's Vigil (Holy Night)		
3. Shepherd Pipers (The First Noel)		
4. Gloria in Excelsis Deo		
Carol Prelude on "Venite Adoremus"	D. Gehrenbeck	.90

Standard!

Four Chorales from the Christmas Oratorio	arr. Alex Wyton	1.25
Nativity Song	Seth Bingham	.90
Postlude on "Adeste Fideles"	Peter Dickinson	1.50
March of the Wisemen	Harvey Gaul	.90
Carol-Prelude on "Greensleeves"	Searle Wright	.90
Pastorale on a Christmas Plainsong	Virgil Thomson	.75
Joy to the World	Maurice Whitney	.90

SONGS

In the Sky a Wandrous Star	High	Charles Black	.60
Carol of the Little King	Med.	Mary Caldwell	.60
Lute Carol (with Flute or Violin)		Mary Caldwell	.90
Songs of the Nativity	Med	John La Montaine	3.00
Holy Night	High	J. Rheinberger	.90
In the Bleak Midwinter	High	D. H. Williams	.60
Brightest and Best	High or Med.	arr H. Lipscomb	.60
Twelve Days of Christmas	Low	F. Austin	.75

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AEOLIAN-SKINNER BUILDS FOR LONG BEACH CHURCH

IN COVENANT PRESBYTERIAN

Elaine Edbory is Organist for New Church Formed by a Merger — Three Manuals, Antiphonal

Covenant Presbyterian Church, Long Beach, Calif., formed by a merger of the membership of Calvary Presbyterian and First Presbyterian, is having an Aeolian-Skinner organ installed. Some of the pipework from a Murray Harris originally installed in First Presbyterian has been retained.

The organist for the merged congregation is Elaine Edbory and Robert Dill is the minister of music.

The instrument is located in the chancel, with an exposed antiphonal division at the other end of the church.

The specification was developed by Robert Sproule of Aeolian-Skinner.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 6 ft. 61 pipes
Doppelflöte 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Tromba 8 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes 21 tubes

SWELL

Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Aedine Celeste 2 ranks 124 pipes
Prestant 4 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-4 ranks 226 pipes
Hautbois 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Voix Humaine 8 ft. 68 pipes
Claron 4 ft. 68 pipes
Tremulant

CHOIR

Geigen Principal 8 ft. 68 pipes
Quintadena 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Cor de Nuit 8 ft. 68 pipes
Fogara 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tert 1½ ft. 61 pipes
Cromorne 8 ft. 63 pipes
Tremulant

ANTIPHONAL

Spitzflöte 8 ft. 61 pipes
Chimney Flute 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Mixture 3-5 ranks 269 pipes

PEDAL

Untersatz 32 ft. 12 notes (8 pipes, 4 resultant)
Contra Bass 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Gemshorn 16 ft.
Gedeckt 16 ft. 12 pipes
Gemshorn 8 ft.
Flute 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Wald Flute 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Cromorne 8 ft.
Cromorne 4 ft.

ANTIPHONAL PEDAL

Rohrbass 16 ft. 12 pipes

PHILADELPHIA CHURCH PLANS TELLERS ORGAN

FLORENCE GORDON IS ORGANIST

Downtown Zion Baptist Church Known for Urban Renewal Leadership — Completion Set for Summer

The Tellers Organ Company will install a new organ for the Zion Baptist Church, Philadelphia, Pa. in the summer of 1967. This is one of the large Philadelphia churches which has been a leader in urban renewal and is well known for the development of the Opportunities Industrialization Center. This movement, with Centers throughout the United States, is now spreading abroad under the guidance of Dr. Leon Howard Sullivan, pastor of Zion Church.

The organist, Florence B. Gordon, consulted with Howard S. Okie, Jr. in the tonal design typical of Tellers' restrained contemporary work. To take full advantage of the chancel and nave tone-openings, both expression chambers will feature double expression selectively controlled by the organist, allowing virtually unimpeded speech to supplement the exposed great division.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Bombarde 8 ft. 29 pipes
Bombarde 4 ft. 12 pipes
Chimes

SWELL

Gedeckt 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Gedecktblöte 8 ft. 61 pipes
Geigenoctave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Claron 4 ft. 12 pipes
Tremulant

CHOIR

Nasongedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Bombarde 8 ft.

PEDAL

ContraGedeckt 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Choralbass 4 ft. 12 pipes
Gedeckt 4 ft.
Octavin 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 12 pipes
Bombarde 8 ft. 32 pipes
Trompette 4 ft.

RICHARD ELLSASSER has been awarded a Hays Foundation grant through calendar year 1967. The monetary award will be used to co-sponsor his appearances in churches and colleges.

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MÖLLER ENLARGES AND REDESIGNS AT MUSKEGON

FOR CENTRAL METHODIST CHURCH

George Shirley Serves as Organist of Church in Michigan — John Wheeler Plays Opener

The Möller Organ Company, Hagerstown, Md., has completely rebuilt, redesigned and enlarged its 1929 instrument in the Central Methodist Church, Muskegon, Mich., expanding it from 32 to 50 ranks. All pipework was reworked at the factory, all mechanical parts have been renewed or replaced and a new console provided. Henry Beard represented Möller, with George Shirley, organist of church, and Troy Carpenter, Kalamazoo, as consultants on design. John Wheeler played the opening vesper recital Nov. 6.

GREAT

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Forniture 4 ranks 244 pipes
Sordun 16 ft. 73 pipes
Sordun 8 ft.
Quintade 16 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 3 ft. 61 pipes
Scharf 3 ranks 183 pipes
Tremolo

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 61 pipes
Spitzprinzipal 4 ft. 73 pipes
Waldflöte 4 ft. 73 pipes
Oktavin 2 ft.
Flauto 2 ft.
Plain Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trumpette 8 ft. 61 pipes
Oboe 8 ft.
Claron 4 ft. 61 pipes
Tremolo

CHOIR

Gemshorn 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Gedeckt 8 ft. 73 pipes

Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Fagot 4 ft. 12 pipes
Gedeckt 4 ft.
Prinzipal 2 ft. 61 pipes
Harmonic Flute 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 2 ranks 122 pipes
Claronet 8 ft. 61 pipes
Rohrschalmei 8 ft. 61 pipes
Bombarde 8 ft. 73 pipes
Harp
Tremolo

ANTIPHONAL

Echo Flute 8 ft. 61 pipes
Weitprinzipal 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Kleinoktav 2 ft. 12 pipes
Trumpet 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Chimes
Tremolo

PEDAL

Untersatz 32 ft. 12 pipes
Contrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintade 16 ft.
Rohrgedeckt 16 ft.
Gemshorn 16 ft.
Prinzipal 8 ft. 12 pipes
Gedeckt Pommer 8 ft.
Rohrflöte 8 ft.
Gemshorn 8 ft.
Oktave 4 ft. 12 pipes
Gedeckt 4 ft.
Oktavin 2 ft. 12 pipes
Rohrflöte 2 ft.
Mixture 3 ranks 96 pipes
Acuta 2 ranks 24 pipes
Bombarde 16 ft. 12 pipes
Sordun 16 ft.
Bombarde 8 ft.
Sordun 8 ft.
Bombarde 4 ft.
Sordun 4 ft.
Zimbelstern

CHURCH RECEPTION HONORS FUSNER'S 10TH ANNIVERSARY

Henry Fusner was honored with a reception Oct. 23 on his 10th anniversary as organist and choirmaster of the Church of the Covenant, Cleveland. This followed the Covenant Choir's performance of the Duruffé Requiem, the first event on the Sacred Concert Series for this season.



Harold Campbell has become minister of music at First Christian Church, Tulsa, Okla. He succeeds David Williams who resigned to accept a teaching position at the University of Tulsa.

Mr. Campbell received his B.Mus. from Westminster Choir College in 1961 with a double major in voice and conducting. While at Westminster he served the Fieldstone Methodist Church, Melrose Carmel Presbyterian Church, Philadelphia, Pa. and Bethel Methodist Church, New York City. He was a member of the Westminster Touring Choir for two years, one year serving as choir manager and assistant conductor.

At First Methodist Church, Columbus, Miss. he built a graded choir program numbering 180. In the summer of 1964, Mr. Campbell became minister of music at First Methodist Church, Bryan, Tex. where he developed a 13-choir program with an enrollment of 256 members and two bell choirs.

THE CHOIR of men and boys of Christ Church, Lexington, Ky. made a singing tour of New York City and Washington, D.C. from Oct. 27 to Nov. 2, appearing at St. Thomas Church, Cathedral of St. John the Divine and Washington Cathedral. Twenty-five boys and ten men made the trip with Robert Quade, organist and choirmaster.



Organ albums for the Christmas Season

- A Christmas Organ Album (31.167) \$2.25
6 pieces by Burton, Thiman, Jackson, Gibbs, Bush, and Campbell
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- Seasonal Chorale Preludes, ed. by C. H. Trevor
- For Manuals Only, Book I (31.184) \$2.15
- With Pedals, Book I (31.184) \$2.15
Short pieces by Walther, Buttstedt, Telemann, Zachau, Herzogenberg, Vetter, Merkel, and J. C. Bach

Please send me on 30-day approval a copy of the titles I have marked above.

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THREE MANUAL GRACE BIBLE CHURCH

Redwood City, California

GREAT

8' Principal.....61 Tone Generators
8' Melodia.....61 Tone Generators
8' Gemshorn.....61 Tone Generators
4' Octave.....61 Tone Generators
4' Spitzflute.....61 Tone Generators
23 1/2' Twelfth.....61 Tone Generators
2' Fifteenth.....61 Tone Generators
Mixture IV.....244 Notes
8' Bombarde.....61 Tone Generators
Chimes.....25 Notes
Tremolo

SWELL

8' Geigen.....61 Tone Generators
8' Diapason.....61 Tone Generators
8' Rohrflöte.....61 Tone Generators
8' Salicional.....61 Tone Generators
8' Voix Celeste.....49 Tone Generators
8' Flute Celeste.....49 Tone Generators
4' Principal.....61 Tone Generators
4' Flute
Harmonique.....61 Tone Generators
23 1/2' Nazard.....61 Tone Generators
2' Blockflöte.....61 Tone Generators
Mixture III.....183 Notes
16' Fagotto T.C.....61 Tone Generators
8' Trumpet.....61 Tone Generators
8' Oboe.....61 Notes
8' Vox Humana.....61 Tone Generators
Tremolo

CHOIR

8' Nason Flute.....73 Tone Generators
8' Spitzflöte.....73 Tone Generators
8' Dukiana.....73 Tone Generators
4' Koppelflöte.....73 Tone Generators
23 1/2' Nazard.....73 Tone Generators
2' Flautino.....73 Tone Generators
13 1/2' Larigot.....61 Notes
1' Sifföte.....61 Notes
8' Krummhorn.....73 Tone Generators
4' Rohschalmei.....73 Tone Generators
Tremolo

PEDAL

32' Violone.....32 Tone Generators
16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
16' Salicional.....32 Tone Generators
16' Nazard.....32 Tone Generators
16' Rohrflöte.....32 Tone Generators
8' Octave.....32 Tone Generators
8' Flute.....32 Tone Generators
8' Salicional.....32 Tone Generators
8' Rohrflöte.....32 Tone Generators
4' Choral Bass.....32 Tone Generators
4' Flute.....32 Tone Generators
Mixture III.....44 Tone Generators
32' Fagotto.....32 Tone Generators
16' Bombarde.....56 Tone Generators
8' Bombarde.....32 Tone Generators
4' Bombarde.....32 Notes

MECHANICALS

28 adjustable tripper type combination pistons controlling all organ divisions • general cancel piston • Sforzando piston and toe stud • individual Great, Swell and Choir expression shoes • Crescendo shoe with light indicator • individual Great, Swell, and Choir tremolo generators with adjustable rate and depth • manual to pedal reversibles • duplicate general and pedal toe studs • 126 sq. ft. of power radiating surface (168-12" Loudspeakers) essential for proper tone radiation for this sanctuary.

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THREE MANUAL CALVIN EAST UNITED PRESBYTERIAN CHURCH

Detroit, Michigan



GREAT

8' Principal.....61 Tone Generators
8' Hohlfute.....61 Tone Generators
8' Gamba.....61 Tone Generators
4' Octave.....73 Tone Generators
4' Hohlfute.....73 Tone Generators
23 1/2' Twelfth.....61 Tone Generators
2' Fifteenth.....61 Notes
2' Piccolo.....61 Notes
Furniture IV.....12-15-19-22
8' Bombarde.....61 Tone Generators
8' Fanfare Trumpet.....61 Notes
Chimes.....G2-G4
Tremolo (light) (full)

PEDAL

32' Contra
Violone.....32 Tone Generators
16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
16' Violone.....32 Tone Generators
8' Octave.....32 Tone Generators
8' Bourdon.....32 Tone Generators
8' Violone.....32 Tone Generators
4' Choral Bass.....44 Tone Generators
4' Fagota.....32 Tone Generators
2' Superoctave.....32 Notes
32' Bombarde.....32 Tone Generators
16' Trombone.....32 Tone Generators
8' Tromba.....32 Tone Generators
4' Clarion.....32 Tone Generators

SWELL

16' Viola
Pomposa.....85 Tone Generators
8' Bourdon.....73 Tone Generators
8' Viola.....61 Notes
8' Salicional.....73 Tone Generators
8' Voix Celeste.....61 Tone Generators
8' Flute Celeste.....61 Tone Generators
8' Flauto Dolce.....73 Tone Generators
4' Flute
Harmonique.....73 Tone Generators
4' Gemshorn.....61 Notes
2' Piccolo.....61 Notes
1' Fife.....49 Notes
16' Fagot.....73 Tone Generators
8' Trumpet.....73 Tone Generators
8' Oboe.....73 Tone Generators
4' Clarion.....61 Notes
Tremolo

CHOIR

8' Nason Flute.....61 Tone Generators
8' Gemshorn.....85 Tone Generators
8' Dukiana.....61 Tone Generators
4' Nachthorn.....73 Tone Generators
4' Gemshorn.....61 Notes
23 1/2' Nazard.....73 Tone Generators
2' Spillflöte.....61 Notes
2' Gemshorn.....61 Notes
13 1/2' Larigot.....61 Notes
1' Sifföte.....49 Notes
8' Krummhorn.....15-19-22
8' Krummhorn.....61 Tone Generators

MECHANICALS

22 adjustable tripper type combination pistons controlling all organ divisions • general cancel piston • Sforzando piston and toe stud • individual Great, Swell and Choir expression shoes • Crescendo shoe with light indicator • individual Great, Swell and Choir tremolo generators with adjustable rate and depth • manual to pedal reversibles • duplicate general and pedal toe studs • 61 sq. ft. of power radiating surface (80-12" Loudspeakers) and 330 watt all-silicon power amplifier... essential for proper tone radiation for this sanctuary.



TWO MANUAL MEMORIAL DRIVE PRESBYTERIAN CHURCH

Stone Mountain, Georgia

GREAT

8' Diapason
Principal.....61 Tone Generators
8' Hohlfute.....61 Tone Generators
8' Gemshorn.....61 Tone Generators
4' Octave.....61 Tone Generators
4' Koppelflöte.....61 Tone Generators
23 1/2' Twelfth.....61 Tone Generators
2' Fifteenth.....61 Tone Generators
Mixture IV.....15-19-22-26
8' Trumpet.....61 Tone Generators
Chimes
Tremolo (light) (full)

SWELL

8' Rohrflute.....73 Tone Generators
8' Viola
de Gamba.....73 Tone Generators
8' Voix Celeste.....49 Tone Generators
8' Flute Celeste.....49 Tone Generators
4' Chimney Flute.....73 Tone Generators
23 1/2' Nazard.....73 Tone Generators
2' Blockflöte.....61 Tone Generators
13 1/2' Larigot.....61 Notes
8' Fagotto.....61 Tone Generators
8' Trompette.....61 Tone Generators
8' Liturgical Trumpet.....61 Notes
Tremolo (light) (full)

PEDAL

16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
16' Gemshorn.....32 Tone Generators
16' Lieblich Gedeckt.....32 Notes
8' Octave.....32 Tone Generators
8' Gedeckt.....32 Tone Generators
4' Choral Bass.....32 Tone Generators
4' Flute.....32 Tone Generators
16' Bombarde.....32 Tone Generators
8' Trumpet.....32 Tone Generators
4' Clarion.....32 Tone Generators

MECHANICALS

12 adjustable tripper type pistons controlling all divisions of the organ • general cancel piston • independent Great and Swell tremolo generators with adjustable rate and depth • each manual under separate expression • crescendo pedal with light indicator • 97 sq. ft. of power radiating surface (128-12" Loudspeakers) essential for proper tone radiation for this sanctuary.

**HISTORIC N. J. CHURCH
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FIRST PRESBYTERIAN, ORANGE

4-Manual Designed for 150-year-old
Group — Elmer Lancaster Is
Minister of Music

"Old First Presbyterian", the First Presbyterian Church of Orange, N.J. has signed a contract with Austin Organs, Inc. for a new four manual organ to replace the present Aeolian-Votey instrument.

Organized in 1717 the First Presbyterian Church of Orange can trace its lineage to the early Connecticut Valley Settlements in the 1630's. Some of the first families of the Connecticut Valley Settlements, distressed by the growing "liberalism" and compromise manifest in the easing of membership requirements in these early Congregational communities, joined in the migration to Long Island and subsequently to the shores of the Passaic River where they founded the New Ark Colony and its old First Church under the leadership of Robert Treat. By 1717 a sufficient number of members of the Old First Church had established residence in the area five to ten miles west of Newark to found the Mountain Society which, like its mother church in Newark, served both as the ecclesiastical and the civil authority of the area. The congregation remained in the Congregational fold until 1748 when it embraced constitutional Presbyterianism.

The present colonial church building, the fourth edifice, was built in 1928 on the site of the Old Burying Ground to which the church has held title since 1725.

The new organ will be located in hard-plastered areas to the rear of and on both sides of the chancel. Some pipe-work and the antiphonal organ from the present installation will be reused. The stoplist was drawn up by Austin Organs, Inc. in consultation with the Rev. W. Elmer Lancaster, AAGO, minister of music. Charles L. Neill handled negotiations for Austin.



ister of music, Charles L. Neill handled negotiations for Austin.

GREAT
Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Violone 8 ft. 12 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL
Gedeckt 16 ft. 12 pipes
Montre 8 ft. 68 pipes
Gamba 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Rohrgedeckt 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Larigot 1 1/2 ft. 61 pipes
Spillflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Trompette 8 ft. 68 pipes
Clarin 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV
Nason Flute 8 ft. 68 pipes
Spitz Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppel Flute 4 ft. 68 pipes
Prestant 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Gymbel 2 ranks 122 pipes
Sifflöte 1 ft. 12 pipes
Krummhorn 8 ft. 56 pipes
English Horn 8 ft. 68 pipes
Tremulant

SOLO
Orchestral Flute 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Gamba Celeste 8 ft. 61 pipes
Harmonic Flute 4 ft. 73 pipes
French Horn 8 ft. 72 pipes
Orchestral Oboe 8 ft. 73 pipes
Bombarde 8 ft. 73 pipes
Tremulant

ANTIPHONAL
Rohrflöte 8 ft. 61 pipes
Principal 8 ft. 61 pipes
Flute 4 ft. 61 pipes
Voix Angelica 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Tremulant
Chimes 25 notes

PEDAL
Contra Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrgedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.
Chimes

THE BROTHERS of Phi Mu Alpha Sinfonia Music Fraternity at Catholic University sponsored a program of music for organ and brass Nov. 18 at the National Shrine of the Immaculate Conception, Washington, D.C. Music of Buschulte, Gabrielli, Purcell, Mozart, Haydn and Sowerby were featured. Haig Mardirian was organist.



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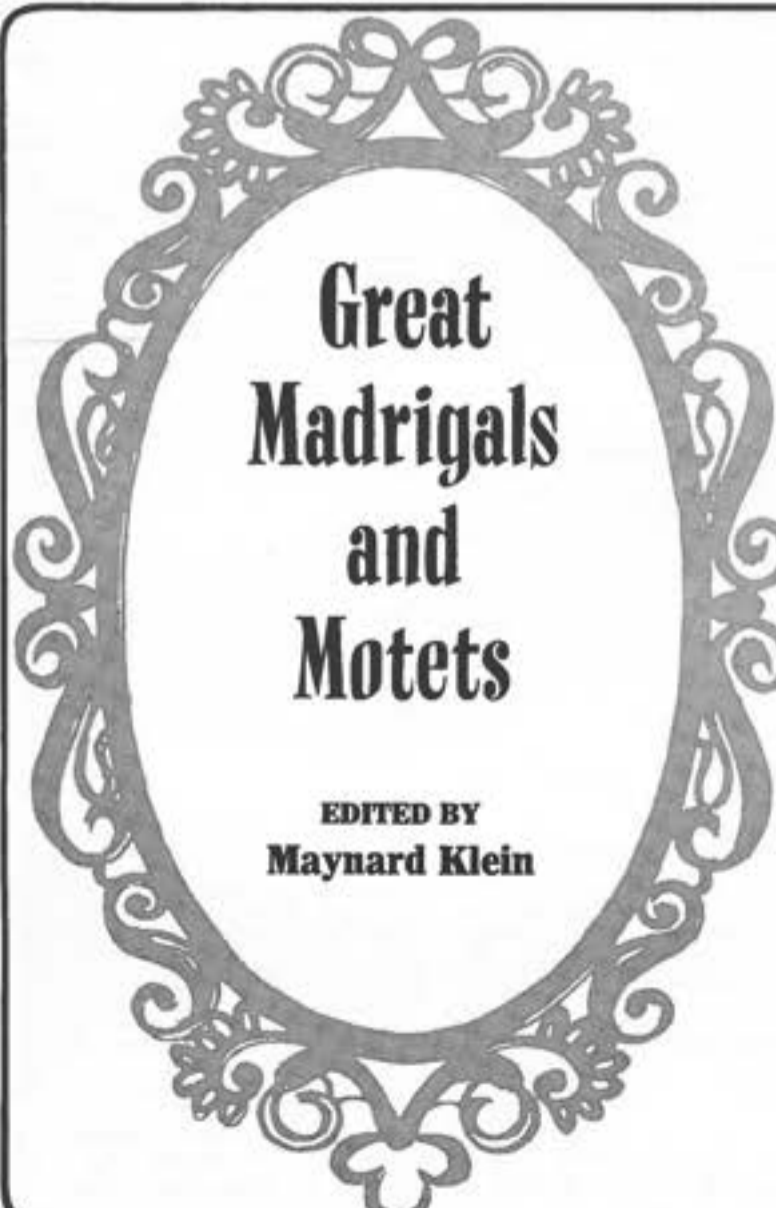
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Dec. 17, 1896



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President's Column

In the light of our practices during the past two years, you would by now have read a detailed account of the National Council Meeting which would have been held early in October. If you have followed closely, and I am sure that you have, the proceedings of the Council meetings during the past year, you will remember that for two good reasons we have decided to hold two meetings a year instead of four. The reasons are the expense of bringing councilors from different parts of the country in the first place, and the best use of the time of heavily involved people in the second. In the past we have met four times a year for about three hours. It seemed to me an economy from every point of view if we were to meet twice a year for a whole day. The Council meeting for this fall, therefore, is scheduled to be held in Detroit on Monday, Nov. 14.

It is to be held in Detroit for several reasons. One of these is that in the light of the wider geographical distribution of our councilors, it is economical of their time and our expenses to meet in a more centrally located situation than New York. Another is that the Detroit Chapter has impressed me so much with its activities during the past few years that I wanted, if possible, for our Council members to meet some of the officers of the Chapter and see what it is that produces the results which have made them known as the "Dynamic Detroit Chapter".

When you read this, we shall have met and in January you will see an account of the proceedings, which is the earliest we can appear in print because of deadline. We shall have discussed, among other things, a budget for the future operations of the Guild in view of our greatly expanding activity, a Nominating Committee for the 1967-68 slate of officers and councilors, a proposed chartered airline flight to Europe (which I hope, if it goes through, will not be allowed to interfere with people's attendance at Regional Conventions, and above all at the ICO), the implementation of a number of recommendations growing out of committee reports, and one big surprise which is of such concern to the Council that I prefer not to think about it until they have deliberated on it!

Meanwhile, I wanted to keep you in touch with one or two things that have been done in this new year. You may remember that it is my policy to try and move responsibility for various committee activities around the country so that we can have the best use of the best brains in all parts of our organization. The Publicity Committee has been relocated in Atlanta with Adele Diekmann as Chairman. The one major piece of business that they are working on is an excellent suggestion made by their predecessors that the Guild plan to make an award at the next National Convention (Denver, in case you could

have possibly forgotten!) to the newspaper critic who, in the opinion of the Committee, has made the greatest contribution to the profession of organ and church music since the last convention. You will be hearing from this committee very shortly.

The Examination Committee in Boston has done splendid things for us, but because of the close liaison which must exist between National Headquarters and this Committee, I have decided to spread it out a little bit, with its Chairman in New York. Since we have, as our newly elected Vice-President, Vernon deTar, who is not only one of the greatest musicians practicing his art in the church in the English speaking world, but is a renowned teacher, I have asked him to head this committee, which he has consented to do. The members are spread in an arc from Boston to Washington and I have already attended one meeting and they are going ahead great guns. I have felt somewhat disappointed that the long longed for syllabus for the Choir Master Certificate has not yet appeared. We were assured in a report earlier this year that it was to go to press Feb. 15, but I am now reassured that no less a person than Daniel Pinkham has the matter in hand at the publishers and we all look forward to its appearance with enormous anticipation.

I could go on to tell you of other committee work, but I don't want to steal all of their thunder. I just wanted you to be quite sure that since you have not read any reports of Council meetings, we have not gone into a long deep sleep like Rip Van Winkle. Keep looking, and you won't be sorry!

ALEX WYTON
National President

Richmond

The Richmond Chapter held its meeting Oct. 13 at Northminster Baptist Church with Dean Beverly Jesse Kieth presiding. The fund drive which began Sept. 23 was making progress and little difficulty was anticipated in reaching the goal for 1966-1967 series. The chapter was to sponsor Wendell Piehler of Colby Junior College for Women Nov. 14 as first in the Organ Repertoire Recital Series this year. The dean suggested that each member inform his church choir — large or small — about the recital series, and invite them to become a patron. After all business had been disposed of the meeting was adjourned, and the members assembled in the choir room for an interesting program of anthem reading. Those participating were Shirley Morgan, Virginia Allen, Ray Collins. Some of the anthems selected were by Tye, Handel, Fauré, Young and Wood.

ROBERT B. JACKSON

Huntington

The Huntington, W. Va. Chapter met Oct. 17 at the First Presbyterian Church. A program of hymn tunes with preludes was presented by Henry McDowell, Luther Woods, Hal Hopson and Paige Allred. Mr. Hopson played his own prelude on Immortal, Invisible God only Wise. Other preludes used were by Presters, Clokey, Manz, Fischer and Young. A business meeting conducted by Dean Ruth Boyd and a social hour followed in the church parlor.

Mrs. HARRY B. GOSWAM

Regional Conventions

Sites and Dates

Below are listed the locations of 1967 regional conventions arranged in order of their dates. All except two have reported in with this information; those are listed at the end of the list.

Names and addresses of general chairmen of these conventions will be published as soon as possible and advance news of each meeting will begin appearing in the January issue.

- For Eastern Idaho, Utah, Wyoming — Salt Lake City, March 1
 - For Kentucky, Ohio, West Virginia — Louisville, June 12-14
 - For Alaska, Montana, Oregon, Washington, Western Idaho — Spokane, June 12-14
 - For Alabama, Arkansas, Eastern Louisiana, Mississippi, Tennessee — New Orleans, June 12-16
 - For District of Columbia, Maryland, Virginia — Roanoke, June 18-22
 - For Illinois, Indiana, Michigan, Wisconsin — Champaign-Urbana, June 19-21
 - For Kansas, Oklahoma, Texas, Western Louisiana — Houston, June 19-22
 - For Arizona, Hawaii, California — San Francisco, June 19-23
 - For Iowa, Minnesota, Missouri, North and South Dakota — Minneapolis-St. Paul, June 20-22
 - For Colorado, Nebraska, New Mexico — Albuquerque, June 20-22
 - For Connecticut, Massachusetts, Rhode Island — Springfield, June 25-28
 - For Delaware, Pennsylvania, Southern New Jersey — Lancaster, June 25-29
 - For Panama Canal Zone, Northern New Jersey, New York — Utica, June 27-29
- No report yet for Maine, New Hampshire, Vermont or for Florida, Georgia and North and South Carolina.

Chesapeake

A recital Oct. 7 co-sponsored by the Chesapeake Chapter, Baltimore and the First Presbyterian Church was held under rather unusual circumstances. While inside the church a large crowd of serious music lovers heard Gerie Hancock in recital, outside many thousands were gathered in the streets of Baltimore for a parade to honor the Oriole baseball team, the World Champions. While some of the noise of the jubilation outside spilled into the church and parking was all but impossible, the recital by Mr. Hancock was so well played that the enjoyment of this program was not at all hampered by the merry-making. Mr. Hancock's program is identical with one listed in the recital section.

EUNICE S. HEARN

Wheeling

The Wheeling, W. Va. Chapter sponsored Gerie Hancock in a recital Nov. 17 at Vance Memorial Presbyterian Church on the new three-manual Miller installed this year. After the recital a reception was held in fellowship hall sponsored by the Vance Choir Guild. Jean Kittle was hostess chairman. The program is the same as one listed in the recital section.

RUTH J. HARLE

Alexandria

A recital featuring the electronic instrument and pipe organ was heard at the Nov. 11 meeting of the Alexandria Chapter, Little Falls Presbyterian Church. Nancy Phillips, host organist, played the two-manual, 19-rank Möller and Donald Mori, St. Barnabas Episcopal, Annapolis. played a two-manual Allen, model TC 4. The program included Mrs. Phillips playing a L'Orgue Mystique excerpt by Tournemire, Mr. Mori playing Mozart's Fantasia in F and together they played Sonata, Naumann, Concerto, Handel and Dialogue for Mixtures, Langlais.

A festival of choirs featuring nine choirs, five organists and eight string players was held Nov. 20 at the First Baptist Church, Paul M. Hall and Robert J. Rooks directed the choirs, accompanied by Nancy Reed at the organ. The choral program included Vaughan Williams, Brahms, Hovhanniss, Bechler, Berlioz, Rachmaninoff and Feter. Helen Rickles played the prelude, Fantasia in G major, Bach; for the offertory Donald Mori played Reger's Benedictus, and the service concluded with Beulah Cameron playing Festival Hymn, Bartlett. Dana Brown and the string ensemble played the Handel Concerto 4 in F. The festival of choirs was arranged by Marvin Keese.

MARJORY H. MELNICK

Cumberland

The Cumberland Valley Chapter held its first fall meeting Oct. 15 at St. John's Episcopal Church, Hagerstown, Md. Lewis Bruun, who recently began duties as director of music at St. Paul's Methodist Church played the organ program listed in the recital section. Refreshments followed.

HELEN L. SHELLEN

Greenville

The Greenville, S.C. Chapter met Sept. 29 for a dinner meeting at Morrison's cafeteria after which the members had a progressive recital of service music for organ. Three organists each on different organs played Chaconne in G minor, L. Couperin and other music of their choice. The program appears in the recital section. At the conclusion of the last performance, members met for a brief business session where new officers listed in the July issue were introduced. After new members and guests were introduced, George Leist outlined programs for the year. The Anderson Chapter is being organized and three Greenville members will be members there.

ROSALIE M. BRYAN

Greenwood

The Greenwood, S.C. Chapter met Oct. 24 in the Lander College Auditorium to hear the Lander Singers under the direction of Frederick Pravatia. The group sang: Fragments from the Mass a cappella, Emma Lou Diemer; Thanks Be To God, Haydn-Imig; The Beatitudes, Mueller. Roberta Major announced the Robert Anderson recital for Nov. 20. Dr. Paul E. Weston, Mrs. James Mickey and Mrs. Lamar Lightsey were host and hostesses.

Mrs. W. C. SMITH

Charleston

The Charleston, S.C. Chapter's annual organist-clergy banquet was held Oct. 3 at the Fort Sumter Hotel. The Rev. A. James Laughlin, Jr., pastor of St. Matthews Lutheran Church, was the speaker of the evening. His remarks included predictions of the trends of church music in the coming century. The officers for the coming year were introduced and the programs announced.

RUTH ROSSER

pierre
COCHEREAU
Notre Dame
Paris

richard
WESTENBURG
Central Presbyterian
New York, N. Y.

anthony
NEWMAN
St. Gabriel's
Brighton, Mass.

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News of the American Guild of Organist—Continued

Spartanburg

The Spartanburg, S.C. Chapter met Oct. 4 at the Central Methodist Church with Dean John Bullard presiding. Dr. Ruth Graham gave a report of the Atlanta Convention. Laura Cantrell, Jo Ann Metz, and Sam Woodruff tended last summer. Plans were made for a junior choir festival in the spring of 1967.

The Nov. 7 meeting was held at the First Presbyterian Church. The program was a Christmas choral and organ workshop. John E. Williams was chairman. Dean John Bullard and John Williams conducted the choral workshop. Christmas organ selections were played in the chapel by Anna MacGregor, John Williams and Rachel Pierce, Converse College. A social hour in the church parlor concluded the meeting.

ANNA MACGREGOR

Savannah

The Savannah, Ga. Chapter held its annual organist-pastor banquet Oct. 17 at the Trinity Methodist Church; 50 attended. Elizabeth Buckshaw announced the Marilyn Manon master class and recital Feb. 27-28. Following a brief business meeting, Dwight Bruce led a lively open forum discussion on the mutual problems and relationships of organists and ministers.

LOUISE CHARNOCK

Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held Oct. 18 at the Aton Music Company, Clearwater, Fla. with the dean, Mrs. William McCullough, presiding. Dr. Gordon Johnson, University of South Florida, Tampa, gave the program on Choral Conducting Techniques. He spoke of his experiences and problems with choral groups and gave demonstrations using members as the choir. He also conducted a repertory session, reminding members to find out what is going on in the 20th century and what the trends are.

MARIE B. CROW

Sarasota

The Sarasota, Fla. Chapter opened its 1966-67 meetings Oct. 18 with a dinner for members at Martine's Restaurant. Members spoke of their activities in music in the summer, several having attended the music camp at Interlocken, Mich. Dean Carl G. Werner invited members and friends to a demonstration of the new Electro-Voice instrument at Skycrest Methodist Church, Clearwater Nov. 15. The regular business meeting concluded the evening.

IDA G. DETTRICH

Central Florida

The Central Florida Chapter met Oct. 4 at the Winter Park Methodist Church. Dinner was followed by a brief program on the new Methodist Hymnal given by Lamar Simmons and Jane Hood Smith, director of music and organist respectively of the host church.

The chapter met Nov. 5 at the First Methodist Church, Orlando to hear Donald McDonald in a recital on the four-manual Aeolian-Skinner Organ installed in the church three years ago but just recently completed with the addition of the state trumpet hung over the rear balcony of the church.

ROBERT ESTERNAUX

Mobile

The Mobile, Ala. Chapter held its annual member-clergy banquet Oct. 11 at St. Paul's Episcopal Church with new organist and choir-master, Jack Noble White as host. Preceding the program the gathering was entertained by a lady's barbershop harmony quartet the Bronze Tones. The highlight of the evening was a panel discussion on Music in the Worship Service. Dean Robert Sawyer, Jr. moderated with several faiths represented: Catholic, Father Theodore Hay; Baptist, Dr. Howard Reaver; Presbyterian, Wesley Ellis; Methodist David H. Witt; Episcopal, Jack Noble White. A tour of the new St. Paul's followed the meeting. Simulated organ pipes in brass containers were surrounded with fall fruit as the decorative motif. Nyra Sawyer was in charge of decoration.

ESTHER KNUDSEN

Nashville

A progressive dinner and organ crawl formed the Oct. 11 meeting of the Nashville, Tenn. Chapter. Members met at Vine Street Christian Church for an appetizer and an organ demonstration by Dean Gregory Colton; Mrs. Clarence Fico was hostess. The main course was served at St. George's Episcopal with Dean Colton as host and the organ demonstration by Mrs. Fico. Joseph Ritchie was host and Sharron Lyon played the organ at Bellemeade Methodist Church. A brief business meeting was conducted by Dean Colton.

ELANOR DUBUSSION FOSBICK

South Mississippi

The South Mississippi Chapter held its first meeting of the year Oct. 4 at Temple Baptist Church, Hattiesburg with 21 members and guests present. Mrs. George Baylis, chairman of the yearbook committee, distributed the booklets and made brief comments. She also was leader of the program on contemporary music. She said creativity is taking a new look at old material. Among composers mentioned were Dr. Benjamin Dunford and Dr. William Presser of Hattiesburg. Mrs. M. V. Mackrell of Laurel played La Nativité, Langlais and Mrs. A. M. McWhorter played music of Gordon Young. Chapter officers for 1966-67 are Mrs. McWhorter, dean; Mrs. W. M. Breland, Jr., sub-dean; Mrs. J. B. Holloway, secretary; Margaret Forter, treasurer; Mrs. J. B. Salmond, reporter. The next meeting Nov. 1 will be at Bay Street Presbyterian Church. The social hour following the meeting was held in the parlor. Hostesses were Thelma Skipworth and Mrs. McWhorter.

Mrs. J. B. SALMOND

Louisville

A buffet dinner meeting of the Louisville, Ky. Chapter was held at Christ Church Cathedral Oct. 10 with Dean Robert Crose presiding. At the business meeting following, reports of various officers and committee chairmen were given, among which was a report on the planning and program of the regional convention in Louisville June 11, 12, 13, and 14. Sub-dean David Wilson, chairman of the regional convention committee, emphasized the need to push the current advertising campaign, as well as that for sponsors and patrons of the chapter's recital and convention fund. The listing of artists will appear in an early issue.

Dr. Maurice Hinsen, chairman of examinations, announced the local competition for students for Jan. 16, and the regional competition for June 11, immediately preceding the convention. Information and rules governing the competition will be sent all deans of the region as soon as additional material arrives from headquarters. Following the business meeting, a program of Music of the Netherlands (Holland, Belgium and Luxembourg) was played on the cathedral organ by members Robert Crose, Jan Wiest, Robert French, Philip Malpas, and David Wilson. A commentary on the composers and style was given by Roland Herzel, graduate student of the University of Louisville, and composers represented were Sweelinck, Corset, Malling, Dom Benoit, Andriessen, De Klerk and Monnikendam. The program is listed in the recital section.

DOVYANNA BYERS

Chattanooga

The Chattanooga Chapter had a Sounds and Sights program of outstanding organs and choirs in Europe via slides and tapes made by Stephen Ortlip of Lookout Mountain Presbyterian Church. Mr. Ortlip made his trip in the fall of 1965.

Harald Rohlig, Huntingdon College, Montgomery, Ala., had a workshop on service playing and improvisation and a recital Oct. 14-15. Programs announced were recitals by Betsy Green Oct. 23 at Brainerd Methodist Church, Paul L. Anderson Oct. 30 at St. Paul's Episcopal Church, Wilma Jensen Nov. 8 at Brainerd Methodist Church, and Bone Hammel with the Chattanooga Symphony Oct. 25.

CORNELIA SWAIN

Central Arkansas

Oct. 11 was the meeting date for the Central Arkansas Chapter at Trinity Methodist Church. Punch bowl round-up hosts were Mr. and Mrs. Felix Weatherly, Mr. and Mrs. William Horton and Diane Woodard. Invocation was given by Archie McMillan, then members enjoyed a box supper. Tables and hall were decorated in fall colors. After business meeting members went to St. Mark's Episcopal church, a block from Trinity Church, for a program of organ, instrumental and choral music by Jerry McSpadden, host organist, Kay Spadden, flutist, and the Philander-Smith College Chorus directed by Carl Harris.

HELEN MARTIN

Tulsa

The monthly dinner meeting of the Tulsa Chapter was held Nov. 1 at John Knox Presbyterian Church. Following a brief business session, presided over by Sub-dean John Halvorsen, the large audience of members and guests heard the following program of Baroque music: Sonata in G major for harpsichord and viola, Telemann—Robert Maddin, violist and John Halvorsen, harpsichord; Sonata in E flat major for flute and clavichord, Bach—Jo-Ellen Beeson, flutist and Eleanore Hawn, harpsichord; Concerto in C major, Haydn—D. Frederick Elder, harpsichord and Catherine Mallat, organ; Jig Fugue, Buxtehude—Carolyn E. Bolea, organ.

Mrs. JAMES E. WATKINS, JR.

KNOW YOUR GUILD



Barbara F. Mount, Chairman of this year's National Nominating Committee is a native of New Jersey, where her initial piano and organ study began with Thelma Mount Rainear, AAGO. She has been a member of the American Guild of Organists since 1947.

She majored in sacred music at the Guilman Organ School, New York City, studying under Viola Lang Domin, Svend Tollefsen, the late Harold Friedell, and the late Willard I. Nevins, then director of the School. Upon graduating, summa cum laude, she was awarded the Dr. William C. Carl Medal for Excellence. After completing post-graduate work at the School she attained her AAGO. The years of 1964 through 1966 were spent in further organ study with Dr. George Markey and John Weaver.

Mrs. Mount lives with her husband, Robert, and two daughters, in Freehold, N. J., where she maintains a music studio which houses her grand piano, a six-rank pipe organ, and a concert harpsichord. She has twice served as dean for the Monmouth Chapter, is a past-president of the Cecilian Music Club, a charter member of the Monmouth Symphony League, and has just completed the post of consultant to the music committee of the First Methodist Church of Freehold for their new organ. She also serves as organist and director of music at St. Luke's Methodist Church, Long Branch, N. J.

Fort Smith

The Fort Smith, Ark. Chapter entertained the clergy at a dinner Oct. 3 in the Disciples' House, First Christian Church, with the dean, Mrs. Milton L. Birkett, presiding. The invocation was given by the Rev. Marvin Jennings. Guests were introduced by Sister Rosarita Huber, O.S.B. The guest speaker, John Glenn Metcalf, state chairman, was introduced by Alice Louise Davies, sub-dean. His talk, The Musical Heritage of The Un-rehearsed Congregation, traced the history of various hymn tunes. In keeping with his talk, Mr. Metcalf played a program of organ music based on familiar hymntunes listed in the recital section.

Members met Oct. 30 in the First Presbyterian Church. Dr. Robert Cross, teaching at the University of Arkansas, shared with members and guests some of his experiences with Marcel Dupré. Following his talk, he played a program of organ music found in the recital section.

SISTER M. ROSARITA, OSS

Alamo

The Alamo Chapter opened its year's activities Sept. 27 with a dinner meeting outdoors at the Little Red Schoolhouse Restaurant, San Antonio, Tex. Before the meal or program got under way, a storm blew up and forced everybody indoors. A half-dozen new members and transfers from other chapters were present. In the absence of the dean, Mrs. Homer Corzall, past-dean, introduced and welcomed them and announced the December dedication of the new organ in the chapel of Trinity University. The program committee reported on plans for coming meetings.

CHARLES DRISHOERNER

Fort Worth Choral Group Featured at Midwinter Conclave

One of the attractions of the midwinter conclave in Dallas will be the Schola Cantorum of Fort Worth under the direction of Bev Henson, Texas Christian University. The group of 40 voices is in its fourth season and has a varied repertory from the finest choral literature to what it has sung in benefit "pops" concerts with the Fort Worth Symphony. The Schola's program of Mozart, Britten, Hindemith and Bernstein promises to be a real highlight.

Membership in the Schola Cantorum consists of graduate music students and adult choral singers — many choir directors, piano teachers, organists and singers. The group sings several concerts and major choral works each season.

Fort Worth

The Fort Worth, Tex., Chapter met Oct. 10 at Hemphill Presbyterian Church. Dr. Felix Gwozdz introduced his honored guest, Professor Kazuru, one of the jurors of the Van Cibus Competition held recently in Fort Worth. Professor Kazuru spoke briefly of the career of her late husband, Stanislaw Karuru, conductor and composer of Warsaw, Poland. The Rev. Ralph S. March, S.O. Cist., spoke on Gregorian Chant and its Place in Contemporary Music.

GERALDINE ASKEM

Oklahoma City

The Oklahoma City Chapter held its regular monthly meeting Nov. 7 at St. Paul's Cathedral. The business meeting, preceded by dessert and coffee, was held in the parish hall. Dean Fred Haley made announcements concerning the upcoming mid-winter convales in Dallas, and asked support of members for the year-long program of Arts Showcase '67, a state-wide program of arts enrichment now going on. The meeting was followed by a program presented by Clyde Morris, host organist and choir-master. Members were given lists of new service music as Mr. Morris explained and played many of the selections listed.

Mrs. M. J. FLEMING

Houston

The Houston Chapter featured Dr. Robert Anderson, Southern Methodist U., Dallas, as its first recitalist of the season. His program at St. Luke's Methodist Church is listed in the recital section. Following the musical event, members and guests honored Dr. Anderson with a reception in the church parlors.

The chapter is busy with the early planning and detailing of the Southwest Regional Convention. The program committee, under the chairmanship of Jim Clark, is completing its planning, and the brochure committee, under the chairmanship of Arline Haskell, will soon send information to regional members and national advertisers. The convention is scheduled for June 19-22.

ARLENE HASKELL

Texarkana

The Texarkana Chapter held a called meeting at the home of Mrs. Henry Stilwell, Jr., dean, Sept. 26. Irene Pelley was named sub-dean, filling a vacancy made when Robert Mann moved from the city. Dean Stilwell appointed Mary Jane Enderby and Charles Jordan to serve on the program committee with Mrs. Pelley. A discussion of the type of program desired by members and the time of meeting most convenient to the majority, followed. Dean Stilwell served refreshments at the end of the short meeting.

A meeting was held Oct. 8 at the home of Mrs. William Hibbits, at which time Mrs. Pelley announced that Mr. Jordan was to play a recital Nov. 20 at St. James Episcopal Church, with a meeting before the recital. At the conclusion of the meeting, Mrs. Hibbits served cookies and cold drinks.

DOROTHY ELDER

Lubbock

The Lubbock, Tex. Chapter held its Oct. 10 meeting at the First Methodist Church. Dinner was served and participants in the program listed in the recital section were entertained at dinner. Following the meal, a business meeting was held with plans for future meetings and a proposal for a youth choir festival discussed. Members then adjourned to the church where J. David Mallock, host minister of music, played a recital. Assisting him were Richard Tolley, trumpet, and a brass ensemble of faculty and students from Texas Technological College. The recital was taped for future broadcast over Lubbock station KPFO. A reception followed.

KENT HILL

robert
BAGDON
St. Michael-All Angels
Baltimore, Md.

john
GRADY
Holy Family Church
New York, N. Y.

henry
HOKANS
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News of the American Guild of Organists—Continued

East Texas

The East Texas Chapter held the first meeting of the season Sept. 30 in Green Acres Baptist Church, Tyler. Dean Mary Bruce Burt presided. Upon completion of business, Sub-dean Tom Moseley introduced Richard Highfill in a discussion and presentation of music suitable for use in the small choir. Dr. David McCormick concluded the program with his selection of materials to develop singers within the small choir. A social period followed adjournment.

Kansas City

Maurice and Marie-Madeleine Durullé gave a recital Sept. 24 at the Auditorium in Independence under the co-sponsorship of the Kansas City Chapter and the Reorganized Church of Jesus Christ of Latter Day Saints. Preceding the program, members attended a dinner at the Laurel Club. Bethel Knoche planned the successful evening.

The first regular dinner meeting and recital was held Oct. 17 at St. Andrew's Episcopal Church. Albert Russell, Washington, D.C. and Peabody Conservatory, Baltimore, played a fine recital. There was an excellent attendance. New members of the Guild Student Group were introduced at the dinner.

LOIS BURTON

Wichita

John Weaver was sponsored in recital by the Wichita Chapter Oct. 18 at First Methodist Church. The program appears in the recital pages. Following the recital, a reception was held in the new church reception room. Social arrangements were made by Dorothea Waldely and her committee and members from the Winfield Chapter were present. The next morning a master class was held. Students of Dorothy Addy, Friends University, Robert Town, Wichita State University, and James Strand, Winfield played for Mr. Weaver. Players and their selections were: Verleen Baerg — Prelude and Fugue in B major, Dupré; Lynn Doepke — Arabesque for Flute and Prelude, Suite Française, Langlais; Jean Miles — Prelude in E flat (St. Anne), Bach; Richard McPherson — Prelude and Fugue in D major, Bach; John McCarthy — Prelude in F minor, Bach; Anna Thompson — Prelude and Fugue in G major, Bach. About 50 attended the master class. Following the class a luncheon was held at the church.

JANET D. WITMER

Dallas

The Dallas, Tex. Chapter met Oct. 18 at the Highland Park Presbyterian Church. After dinner Dr. Robert T. Anderson, dean, conducted the business session. The program for the evening was sung by the chancel choir of the host church under the direction of Devon Hamilton. Sam Parker was organist. The choir sang Five Mystical Songs, Vaughn Williams with John Griffiths as baritone soloist. The program concluded with Missa Brevis, Kodaly.

MARTHA JINSON

Salina

The Salina, Kans. Chapter met Oct. 17 in the Little Sanctuary of the University Methodist Church. The program was presented by Kathy Seng, student at Kansas Wesleyan University, who recently returned from a semester of study abroad. While in Europe, Miss Seng studied for eight weeks in Hamburg, West Germany, with Heinz Wunderlich, organist of St. Jacobi Church. She played a tape recording of Professor Wunderlich playing the Prelude and Fugue in G minor, Bach, and the trio Sonata in D, Bach on the famous Arp Schnaitger organ in St. Jacobi Church. Prior to her stay in Hamburg, she studied for several weeks at the University of Freiburg and took a tour to Berlin and a two week Mediterranean trip. She related some of her experiences and showed slides taken on her travels. A short business meeting followed and plans were discussed for the dinner meeting in November at which the clergy were to be guests. The meeting ended with a social hour.

ELSON M. ASCHBA

Central Iowa

The Central Iowa Chapter met Oct. 10 at the Westminister United Presbyterian Church, Des Moines. The business meeting was preceded by a potluck dinner. Dean Bryant Deniston began the meeting with installation of officers. Committee reports of special interest were those of the scholarship contest, organ work commission and the guest recitalist. The program was a lecture-demonstration of Rehearsal Methods and Actual Performance by Jack Hoyt, minister of music of the host church. He used his 43-voice Boys Choir and Sophomore Bell Choir to illustrate his procedures. Active interest was expressed on his fine results. Appreciation was extended to him for his stimulating program. Refreshments were served at the social hour that followed.

HELEN S. SMITH

Lawrence-Baldwin

An organizational meeting was held in Lawrence, Kans. Oct. 23 for the forming of the new Lawrence-Baldwin Chapter. Twenty-two names of charter members were obtained, with a number of others expected to join who were not able to be present. Meetings were scheduled for the third Monday evening of each month. Elected officers are Dan Abrahamson, dean; Bunker Clark, sub-dean; Lester H. Grooms, secretary; Winifred Gallup, treasurer. Members of the executive committee are Proctor Crow, James Mosser and Jack Sievert. For its first program Nov. 21 James Mosser gave a lecture-demonstration on French Baroque Literature and Performance Practice.

LISTER H. GROOM

St. Louis

The first meeting of the season was held at Christ Church Cathedral Sept. 26. New officers are: dean, Aline R. Perkins; sub-dean, Grover Farris; secretary, Alice Allen; treasurer, John A. Helacher; registrar, Carolyn Loeber; auditors, Lucille Astoa, Allan J. Willis; executive committee, Helen Bellan, Elizabeth B. Buck, Julius Ter Veen. Following a short meeting the chapter heard the recital by Maurice and Marie-Madeleine Durullé.

The Oct. 24 meeting was held at Webster College. The recital following was played by four faculty members: Michael Cerveris, piano; Sister Eloise Jarvis, piano; Gerald F. Fischbach, violin; Joan Marie Mack, cello. The chapter also toured the new Loretto-Hilton Theater for the Performing Arts at Webster College following the recital.

CAROLYN LOEBER

Mason City

The Mason City, Iowa Chapter met Sept. 30 at the Wesley Methodist Church for its opening meeting of the season. Forty members and guests enjoyed the potluck dinner and program. Dean Kay Tidball presided at the business meeting. Marie Voa Kanel moderated a panel on Practical Problems of the Church Musician. This was an interesting and informative opportunity to learn what is done in other churches. A lively discussion followed on the use of other instruments in the worship service, the organ as "background music", the value of the postlude, hymn-singing at communion, needs of youth, and too much music, responses, etc. Participating panelists were Wilma Nyce, Dorothy Allen, Earl Stewart, John Tidball and the Rev. J. L. DeGarmo.

DAVIS ALMAN

Northeast Iowa

The Northeast Iowa Chapter met Sept. 20 at the First Baptist Church, Oelwein. Horace Daggett, First Presbyterian Church, Waterloo, played a program of wedding music for organ and voice.

The second meeting was Oct. 18 in St. Paul's Lutheran Church, Garnaville. More than 30 members and guests enjoyed a buffet supper served by Lucia Roggman, host organist, and ladies of the church. A members recital followed on the Wicks rebuild of one of the oldest organs in the area. The program appears in the recital section.

GERHARD R. BUNOS

Buena Vista

The Buena Vista, Iowa, Chapter met Oct. 9 at the Lakeside Presbyterian Church, Storm Lake. Dean Hilvie Johnson opened the meeting; Howard Johnson gave devotions. Frances Heuinkveld played Nun komm der Heiden Heiland, Bach. A business meeting was held. Susanne Winterhof gave an interesting talk on the history of hymnology. Refreshments were served by Frances Heuinkveld.

FRANCES HEUINKVELD

Southeastern Minnesota

The Southeastern Minnesota Chapter chartered a bus to attend the Sept. 26 recital by Alec Wyton on the Casavant organ at the Central Lutheran Church, Minneapolis.

Gerald Bales spoke at the Oct. 24 meeting of the annual music-ministers banquet at the Sweden House in Rochester, on Music in the Church Needs Doctoring. The slate of officers was introduced: Robert E. Scoggin, dean; Mrs. James Jahn, sub-dean; Dean Robinson, treasurer; and Mrs. Vinton Harris, secretary. The executive committee consists of C. Stanley Hahn, Evangelin Mitchell, Mrs. Edward L. W. Scofield and Marian Treder. Special guests were Dr. and Mrs. Henry Woodward, Northfield. Mrs. Woodward is regional chairman.

Mrs. VINTON HARRIS

Twin Cities

The Twin Cities Chapter held its first dinner meeting of the season Oct. 5 at the Mount Olive Lutheran Church, Minneapolis, with Dean Paul O. Mass, host organist and choir-master. Dr. Mass spoke on The Liturgical Church Organ and gave an analysis of the stops and tonal resources of the 55-rank Schlicker slider chest organ in the rear gallery. Members had the opportunity of trying it. Dr. Mass played movements 2 and 3, Concerto 1, Haendel.

LAVRENCE A. LARSEN



Wendell Westcott at manual console of Verdin Carillon.

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News of the American Guild of Organists—Continued

Blackhawk

Holding its annual pastor-musician dinner Oct. 10 the Blackhawk Chapter met for steak and all the trimmings, at the Town and Country restaurant, Rock Island, Ill. More than 50 members and guests were present. A guest was Dr. Karl Ferdinand Muller, Hannover, Germany, director of the school for church music of the Evangelical Lutheran Church there, who is on a lecture tour sponsored by the Lutheran World Federation. Speaker of the evening was the Rev. Samuel Laebli, Garrett Theological Seminary, Evanston, Ill., who brought an exciting and provocative message. Tracing the parallel history of art, music and theology, he aroused those present to the need for doing something new and different. Dean Edith Meier presided and Sub-dean Kenneth Lovenberg announced the Nov. 7 meeting.

Arrowhead

The Oct. 16 meeting of the Arrowhead Chapter was at Bethlehem Lutheran Church, Two Harbors, Miss. No report was received from the Arena Auditorium board regarding installation of an organ in the Auditorium. Mrs. William House, organist at Bethlehem Lutheran Church, played several numbers and the group sang some hymns. Members were entertained at the William House home for supper and an evening of fellowship and singing.

The chapter sponsored a recital by Roger Nyquist Nov. 13 at the First Lutheran Church, Duluth.

ISABELLE B. JOHNSON

River Valley

The River Valley Chapter met at the First Presbyterian Church, Cedar Rapids, Iowa, Nov. 1. Robert Keyton gave a lecture-demonstration on church organ music, and a local music store provided a display of organ music, including the numbers played by Mr. Keyton. The chapter welcomed several new members. 1966-67 membership cards and yearbooks were distributed.

BEULAH HORNEN

Western Iowa

The Western Iowa Chapter opened its season with dinner Oct. 15 at the Steak House, Sioux City. Members then adjourned to the Trinity Lutheran Church for a recital by Jack L. Noble, University of South Dakota. He played Buxtehude, Bach, Franck, Bruckner, Roberts, Hilty; Messiaen and Dupré. A business meeting followed.

CATHERINE NYLEN



The newly-formed Fox Valley Chapter was duly installed Nov. 6 by Elisabeth Hamp, state chairman for Illinois, and Dr. Robert Lodine, FAGO, regional chairman. The service of installation was read by Dr. Lodine and the charge to the officers and council was given by Mrs. Hamp.

The installation was held in the Aurora college chapel, Aurora, Ill. with President Crimi of the college extending a greeting and welcome and offering the concluding prayer. Installed as officers for the year were: Dr. Gordon Farnell, AAGO, ARCO, Naperville, dean; Dr. Donald N. Morrison, Lombard, sub-dean; William Aylesworth, Plano, Secretary; Marion Lower, Downers Grove, treasurer; councilors two each for one, two and three years: Betsy Ramp, Downers Grove; Harold Noffsinger, Naperville; Nancy Bridgeman, Naperville; Arthur Eymann, Downers Grove; Sister M. Donna, Naperville; John Leo Lewis, FAGO, Aurora.

Forty-one charter members comprise the present chapter with two additional members in the process of joining. Of these 41, 37 are new members of the Guild.

Southern Illinois

Dinner was served at the L&J Steak House, Carbondale, Oct. 7 to initiate the Southern Illinois Chapter's season. A special guest, Elisabeth Hamp, Illinois State Chairman, installed officers for the year. After the business meeting with Dean Marianne Webb presiding, Mrs. Hamp spoke on the organist's performing and teaching responsibilities and the inspiring qualities of the organ.

MARILYN HUGHES

Indianapolis

The Indianapolis, Ind. Chapter met Oct. 11 at the Northwood Christian Church. Following dinner a stimulating panel discussion on Church Music: Whither? had James Litton, William Robinson and Foster Hatchkins as panelists. Following the discussion, Thomas E. Swan played the program on the Reuter organ which appears in the recital section.

JOSEPH G. ROBERTS

Muncie

The Muncie Chapter held its annual Church Music Workshop Oct. 21-22 at the First Presbyterian Church. Guest conductor was John Roe, professor of organ at Ball State University. Topics of discussion were The Organist and the Church Service, The Adult Director and the Choir Rehearsal, and Children's Choir, Banns or Blessing?

LOUISE ARNOLD

Evansville

The Evansville, Ind., Chapter invited George Mitchell Williams, Roosevelt University, Chicago, to play its annual recital. At a workshop held the following evening, Mr. Williams discussed the music he had selected and the registrations he used. Success of this event was due in part to extensive newspaper and television coverage. This recital is believed to be the best-attended program in the history of the Evansville Chapter.

MERLE E. BARN

Kenosha

The Kenosha, Wis. Chapter opened what promises to be a busy and exciting year Sept. 26 with a potluck supper hosted by Mrs. Gene Holmes and Mrs. Fred Frisque. Dean Donald A. Burns, after a brief business meeting, introduced the sub-dean, Mrs. Henry Neal, who explained the proposed program for the year. Much discussion ensued concerning the magnitude of various projects, but enthusiasm prevailed and a tentative schedule was adopted. Mrs. Harry Ostlund and Ida Gaffney were elected to fill board vacancies which had occurred after the final spring meeting.

The chapter traveled to Madison Oct. 30 to tour the University of Wisconsin Memorial Carillon and Tower and to hear John W. Harvey, carillonneur, in recital. Following a brief lecture on the history, music and method of the instrument, the group climbed to the top and out among the bells for the playing of the University Hymn. Only mildly deafened, the members moved inside to the warmer climate around the keyboard for the next selections and finally back to their cars, away from the tower, where the recital could best be enjoyed. The afternoon concluded with dinner at the University Union at which Mr. Harvey answered many questions posed by the group.

LINDA FOARD BURNS

Danville

The Oct. meeting of the Danville, Ill. Chapter was held at St. James Methodist Church. The following officers for 1966-67 were installed: dean, Gerald Perkins; sub-dean, Dr. V. J. Soukup; secretary, Eva May Thomas; treasurer, Bernice Shutt; Edna Brand, past-dean and the Rev. Eugene Darling, chaplain. Betty Gill gave a re-run of the May program, Modern Music in the Church. Plans were made for the chapter's annual hymn festival Nov. 20.

EVA MAY THOMAS

Fort Wayne

A potluck dinner opened the new season for the Ft. Wayne, Ind. Chapter Oct. 10 at the South Wayne Baptist Church. The business meeting followed conducted by Dean Kathleen Detrick after which plans for the chapter for the year were outlined by the sub-dean and program chairman, John Loresi. A detailed report of the convention in Atlanta was given by Past-dean Richard Carlson. After adjournment, members had an opportunity to peruse a fine display of new and standard organ music.

MARY ANNE ARDEN

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22 RANKS



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News of the American Guild of Organists—Continued

Rockford

The Rockford, Ill. Chapter met Sept. 26 at the Zion Lutheran Church. Richard W. Litterst, dean, lectured on Practical Service Improvement. This was the first of a series for this year Various Aspects of Service Playing. Clarence Helmsing, a member of the chapter's executive board, showed Christmas music from various publishers.

The Oct. 2 meeting was held at the First Lutheran Church. Mrs. William Hollander, program chairman, and Wayne Sellock, publicity chairman, explored the practical problems and possibilities of hymn playing. This was the second program of the series. Carl G. Alexis and Mrs. Paul Erickson played organ preludes based on hymn tunes.

WAYNE SELLOCK

Northern Michigan

The Northern Michigan Chapter met Sept. 25 at the Messiah Lutheran Church, Marquette, for a recital by Sally Rehfeldt, host organist. The program is listed in the recital pages. Following the program, a business meeting was held in the church lounge. The officers of this newly-chartered chapter are: Gerald Pieti, dean; Sally Rehfeldt, sub-dean; Jane Anderson, secretary; and Ruth Mathews, treasurer.

SALLY REHFELDT

Saginaw

The Saginaw Valley Chapter met Oct. 25 at the First Congregational Church. The recently rebuilt organ was officially launched into service at a public dedication recital by the church organist, Dr. Page Long. A business meeting and social hour followed the recital. The program is listed in the recital section.

MIRIAM ENSEER

St. Joseph Valley

The St. Joseph Valley Chapter met Oct. 3, for dinner in the social rooms of the First Presbyterian Church, South Bend, with new Dean Neal Smith in charge. Frank Cuskie, editor of THE DIAPASON, gave a talk on My Eleven Years with THE DIAPASON, followed by a discussion period. It was announced that Clyde Holloway, Indiana University would play a recital Nov. 8, First Presbyterian Church, Elkhart and conduct a Master Class the preceding evening. Barbara Hyde replaces Charles Hoke as sub-dean of the chapter and Albert Schnaible is the new secretary. Other officers remain the same as last season.

The chapter met Nov. 7 in the First Presbyterian Church, Elkhart, Ind., for a master class conducted by Clyde Holloway, Indiana University, using as his subject of study, Service Playing. In the same location Nov. 8 he played the recital listed in the usual columns.

In addition to officers indicated above, Lillian Klausmeyer, South Bend, is registrar and new board members are Mrs. Harvey Van Fossen, William Head and Orlando Schmidt. Following the class, the group was graciously entertained at a smörgåshord in the home of Robert Decker, Elkhart. Many students and faculty of Andrews College, Berrien Springs, Mich., were guests.

LILLIAN KLAUSMEYER

Toledo

Vernon Wolcott, Ann Arbor, played the following recital for the Toledo Chapter at St. Paul's Lutheran Church Oct. 18: Prelude and Fugue in D major, Buxtehude; Fantasie in A, Franck; Sonata, Persichetti; Sonata in C minor, Toccata, Adagio and Fugue in C major, Bach.

Southwest Michigan

The Southwest Michigan Chapter sponsored Kathryn Loew, organist, and Audrey Davidson, soprano, in a recital Nov. 7 in Stetson Chapel, Kalamazoo College. The program was: O Quam Fulgido Splendore, Foggia; Pie Jesu, Lili Boulanger—Mrs. Davidson and Mrs. Loew; Partita on Non komin der Heiden Heiland, Bornefeld—Mrs. Loew; Ein Magd, vin' Dienerin, Haydn; The Blessed Virgin's Expostulation, Purcell—Mrs. Davidson and Mrs. Loew. Following the program a reception was held in Welles Hall. Board members met briefly after the reception.

MARJORIE M. KLOSS

Flint

The Flint, Mich. Chapter, in conjunction with the Flint Community Music Association, sponsored a church musicians workshop Oct. 22 at the Court Street Methodist Church. Guest lecturer was Kent McDonald, Birmingham, Mich., who talked on service playing and demonstrated suitable voluntaries. Following a box supper, Mr. McDonald led those attending in the reading of a group of anthems.

RUTH OUTLAND GWILLIM

Lansing

Thirty-five members of the Lansing Chapter heard Oct. 10 lecture-recital by Dr. John Hammerma, Calvin College, Grand Rapids, at the First Presbyterian Church, Lansing. A detailed introduction to the physical and spiritual climate of Johannes Brahms at the time he wrote the 11 Chocale Preludes was followed by class instruction in interpretation and registration for the selected preludes. The Biggs edition was used. Mrs. Max Ploughmar, sub-dean, served as hostess at the 8:00 hour which followed.

PAULINE A. RUMBLER

Dayton Chapter Has 2-Day Church Music Workshop

The 11th annual church music workshop at the Westminster Presbyterian Church Oct. 16-17 was sponsored by the Dayton, Ohio, Chapter, the Dayton Choirmaster's Club and with the cooperation of the Church Federation of Greater Dayton. More than 200 attended the two-day affair. Faculty included: Jane Marshall, adult choir; Gerre Hancock, organ; Vivian Sharp Morsch, children's choir; Burton Weaver, Mary Jan Durst, Carol Bright and Beatrice Iams assisted them.

The Sunday session was climaxed by an organ recital by Mr. Hancock followed by a reception honoring the faculty. A Festival of Divine Worship, using anthems composed and directed by Jane Marshall, was the culmination of the workshop. The choir of the First EUB Church, Ronald McCreight director, was augmented by members from the co-operating organizations. Robert Stoffer, organist-choirmaster of the host church, accompanied the choir, Annie Hainsworth Lakos played the prelude and postlude.

RUTH V. BAUGHMAN

Peoria

The Peoria, Ill. Chapter held its Oct. 12 meeting at the music school of Bradley University. The key to the new Wicks organ was presented by Dean Margaret M. Sayre to the university's executive vice-president, Dr. A. G. Haussler. Jet Turner, organ instructor at the university, played a dedicatory recital. His program appears in the recital section. Impetus for purchase of the organ was a \$1,000 gift by the chapter. The two-set instrument makes possible the study of organ at the university, not available for 15 years. Following Mr. Turner's recital, a tour of the school of music was conducted and refreshments were served at the student center for the 120 members and friends in attendance.

GLENN M. BRIDCKE

Wabash Valley

The Wabash Valley Chapter met Oct. 23 at the Centenary Methodist Church, Terre Haute. At a short business meeting Donald Lazell was elected sub-dean to fill a vacancy. A short program of organ music followed, played by Mrs. B. J. Dodson. Included were: Rejoice Greatly, O My Soul, Pachelbel; If Thou But Suffer God to Guide Thee, Concerto from Unto Us a Child is Born, Bach; Prayer, Franck; The Cross, Our True and Only Hope, Penick; Beside Still Waters, Pastoral Psalm Suite, Bingham; Ein feste Burg, Whitford. Refreshments and a social time were enjoyed after the program.

BERRY L. DODSON

Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter had a potluck dinner Oct. 8 at First Congregational Church, Muskegon. At the business meeting final plans were made for the Oct. 16 hymn festival. Because of the unavoidable absence of John Wheeler, program chairman, Arnold Bourziel discussed and played some recordings of the music of the Centennial Year now being celebrated by St. Paul's Episcopal Church. He concluded by leading the Guild in sight reading Magnificat, Charpentier.

DON E. DAVIS

Youngtown

The Annual Fall Roundup of the Youngtown, Ohio, Chapter was held Sept. 20 at the Austintown Community Church. The highlight of the evening was the surprise honoring of three charter members of the group—Mrs. Jay Heensberger, Hazel F. Buchanan and Frank Fuller. These three were instrumental in organizing the chapter and have been active and helpful in all of its activities since its formation. They received appropriately inscribed plaques to commemorate the occasion and various gifts from the group. It was also the 50th anniversary of Mrs. Heensberger's graduation from the Guilman Organ School in New York, and she received a letter of congratulations from the director of that school. A humorous sketch of "way out" poems and little girl stories of the sacraments concluded the evening.

The Oct. 24 meeting was held at St. John's Episcopal Church. The program for the evening was Do You Know Your Organ? A panel consisting of Robert Hillgreen, Jr., Hillgreen-Lane Organ Company, James Hamilton and Robert Wevey discussed organ architecture or design, organ tuning and the mechanical aspects of the organ. Following their talks they served as a panel to which the group directed questions. A short recital followed on the newly installed Schlicker Organ by the interim organist-choirmaster of St. John's, Gerald F. McGee.

MRS. ROBERT G. CRAWFORD

St. Martin Church

Cheviot, Ohio



REV. ALBERT J. KROUM, Pastor

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News of the American Guild of Organists—Continued

Cleveland Chapter Sponsors 15th Annual Church Music Conference

Robert Rayfield, Indiana University, opened the Cleveland Chapter's 15th annual conference on church music Sept. 30 with a recital on the Holtkamp organ at St. Paul's Episcopal Church. His well-attended recital received rave notices from Cleveland newspaper critics. The following days, Oct. 1 and 2, Dr. Rayfield and Dr. Hugh Ross, Schola Cantorium, New York City, conducted organ and choral workshops, respectively, attended by 125 registrants from Northeastern Ohio.

Dr. Rayfield stressed the acquiring of "scholarship" in organ playing through intensive study of the composers' eras and unedited manuscripts. In his choral workshop, Dr. Ross introduced nine contemporary anthems ranging in use from small choirs to large festivals. His conducting techniques stressed the importance of natural but concise diction and the use of choral color to further portray the meaning of the music.

Joy Lawrence moderated two panel discussions the first, Is Your Church a Member of the Swing Set, Yet? with a panel of youth and youth folk singers; and the second, Contemporary Church Music, Mission or Menace? with a panel of John D. Herr, dean, worship leaders, and members as participants.

The conference concluded Sunday evening with a workshop chorale conducted by Dr. Ross with the assistance of a ten-member brass ensemble, string quartet, youth handbell ringers, and organ. This open session was attended by 125 visitors.

GRATIAN NUGENT

Cleveland

A bus tour to Oberlin College Conservatory Oct. 23 initiated the year's monthly program series of the Cleveland, Ohio, Chapter. A group of 65 members were treated to an organ recital by students in Warner Concert Hall which houses a new Holtkamp organ. The recital appears in the recital section. Fenner Douglas, head of the organ department, was host. Following the recital, members were divided into five groups and, with students as guides, toured conservatory facilities. The various practice and teaching organs described in the November 1962 issue of this magazine were demonstrated by students including one blind organist who charmed his listeners with his playing. The tour continued by bus to Christ Episcopal Church, Oberlin, where Mr. Douglas demonstrated the two-manual Fleestrop. Also of interest were the stained-glass windows made by an Oberlin student from discarded scrap piles of a stained-glass factory. The tour concluded with a Guild vesper service and catered box supper at Olmsted Falls Community Church. The choral choir and adult handbell choir, two of seven of the church, led the service under the direction of Kenneth Cliston with Gratian Nugent as organist.

GRATIAN NUGENT

Central Ohio

The annual organist-clergy dinner of the Central Ohio Chapter was held Oct. 11 at Hope Evangelical Lutheran Church, Columbus. Hosts were Mrs. Peter Hewetson, organist, and the Rev. David Lynn, pastor. Approximately 80 attended the dinner. There was a short business meeting in the church. Edward Sovik, Northfield, Minn., nationally known church architect, chairman of the committee on religious architecture of the American Guild of Architects, and vice-president of the Guild for Religious Architecture, was the speaker. Mr. Sovik's talk touched on a great deal more than bricks, mortar and acoustics. Interest was shown by clergy and laymen in a question and answer period following his talk.

ELIZABETH L. CLINGMAN

Lake County

The Lake County, Ohio Chapter held a meeting Oct. 24 at the Mentor Christian Church for the purpose of seeing and playing the new two-manual Schantz organ recently installed. Mrs. James Corey is the organist. Each of the members brought several favorite numbers to play and also had the opportunity to play handbells. A business meeting and refreshments followed.

AUDREY E. BARBER

Cincinnati

The Cincinnati, Ohio Chapter opened the season with a dinner meeting Oct. 11 at the Church of the Redeemer. The program for the evening was a recital given by a new member, Karen Southoff Walter, graduate of the University of Michigan. Her program appears in the recital pages.

SUE K. MILLER

Akron

The Akron, Ohio Chapter journeyed to Alliance for the Nov. 7 meeting. After dinner at Colonial Inn, the members went to Cope Music Hall, Mt. Union College. They were welcomed by Dr. Cecil Stewart, chairman of the music department, and director of the college choir. A small group of the choir gave a program chosen from the repertoire of its around the world tour in the summer of 1966. Dr. Stewart then talked about the tour, telling us of the highlights of the trip. A demonstration of the new 3-manual Hillgreen and Lane in Presser Recital Hall and a tour of the building wound up the evening's festivities.

LOUISE LESKAY

Lorain

The meeting of the Lorain County Chapter was held Oct. 17 at the Church of the Redeemer, Lorain. The Rev. Thomas Curtis, Mrs. Robert Fortney and Mrs. Richard Cooley played on the Blanchard organ Suggested Organ Music for Christmas.

MRS. WALTER S. STULTZ

Rochester

The Oct. 17 meeting of the Rochester, N.Y. Chapter at Asbury First Methodist Church Community House, was given over almost completely to panel discussion concerning the relationship between church musicians and church music committees. Dean Marian Craighead presided over a brief business meeting, and then introduced and panel moderator, Dr. M. Alfred Bichel, head of the Church Music Department, Eastman School of Music. Dr. Bichel gave opening remarks and presented the panel: (1) Carol Doran, whose church is installing a 47-rank Casavant organ, spoke about problems of choosing a new organ. (2) Marian Craighead, host organist, spoke on what the musician can expect from its church in business arrangements, adequate tools and equipment, encouragement, and the fact that the organist has a responsibility to the church and its organizations, and a responsibility to deepen his own spiritual life. (3) Clayton DeLong, chairman of the music committee of the host church, spoke of the mechanics of financing the music program of the church and the details involved. (4) Raymond Vanderlize spoke on the minister-choirmaster relationship. The chairmaster should be a dedicated Christian; should consider musical needs of the church before its likes. Refreshments were served.

BERNICE WATSON

Westchester

Peter Hurford, St. Albans, England, was sponsored by the Westchester Chapter in recital at Christ's Episcopal Church in Rye, N.Y., Oct. 30. Mr. Hurford introduced his program with interesting comments on the music. The program is listed on the recital pages. A fourth Noël, Dandrien was added by Mr. Hurford. A reception followed the recital, with refreshments served by women of the church.

FLORENCE W. HYDE

Rockland County

The Rockland County, N.Y. Chapter held its meeting Oct. 10 at St. Paul's Methodist Church, Nyack. Conducting the program for the evening was Dr. Harold M. Best, Nyack Missionary College, who discussed techniques of hymn accompaniment and service music. Dr. Best interspersed his interesting lecture with demonstrations at the organ.

CAROL S. ROWAN

Pittsburgh

The Pittsburgh, Pa. Chapter met Oct. 24 at the Pittsburgh Theological Seminary where dinner was served to 130 including guest ministers. The host for the evening was Dr. Howard Ralston, organist and director of music at the seminary. Dean Crawford conducted the business meeting. The group was adjourned to the chapel where items from the Warrington Collection of hymn and tune books were on display from the seminary library. Richard Wetzel, whose master's thesis was a study of this collection, gave a brief background on its significance. The featured speaker was Dr. James Sydnor, Richmond, Va., whose topic was The Congregation and Hymn Singing, a program arranged in response to a recent member's interest poll, where hymn singing headed the list. Dr. Sydnor concluded the evening by leading the enthusiastic group in the singing of three hymns from *The Hymnbook* (Presbyterian, 1955).

WILBERTA NADEN PICKETT

Reading

The Oct. 8 meeting of the Reading, Pa., Chapter featured a talk by John Butterbaugh, M. P. Miller, Inc., on organ tonal design. A brief consideration of the mechanical aspects of organs over the centuries and some particularly helpful hints on organ maintenance were included plus what the parish organist should be aware of and what he himself can do in the way of emergency repairs and tuning.

The Nov. 6 meeting took the form of a Sunday evening bus trip to the First Baptist Church, Philadelphia, to hear the Philadelphia Oratorio Choir directed by Earl Ness, sing *Dona Nobis Pacem*, Vaughan Williams in honor of Veterans' Day. The tonal quality, the precision and the organ accompaniment were a particular joy to the members who joined the trip.

JOHN L. FREDERICK

Lancaster

The Lancaster Chapter held its Oct. 7 meeting at Grace Lutheran Church with Dean Dorothy Westermann presiding. Carl E. Schroeder, sub-dean, distributed brochures containing registration blanks for the all-day workshop Nov. 12 by Dr. Preston Rockholt, College of Church Musicians, Washington, D. C. Mr. Schroeder reminded members of the rules and regulations of the young organists competition at the regional convention. The main part of the meeting was the sight reading of the junior choir festival music under the direction of Virgil Cooper with Helen Nuss, accompanist, and the senior festival anthems, Abram Longenderfer directing with Dr. David E. Schlöner accompanying. The junior festival will be held in April, and the senior festival in 1968. Virginia Chessman will be guest director of the junior festival. The director of the senior festival has not yet been named. A social hour followed.

ALBERTA S. REBMAN

Philadelphia

Eighty members of the Philadelphia Chapter visited new organ installations in New York City Oct. 8. Instruments seen and heard were: General Seminary (Holtkamp), Church of St. Paul the Apostle (1965 Möller, front and rear installation), and Union Theological Seminary Chapel (Möller). After dinner at Patricia Murphy's Restaurant, the group returned home tired but refreshed.

JOAN GURNIAK

Harrisburg

The Harrisburg, Pa. Chapter began the new year with a covered dish supper Sept. 27 in the social hall of the Paxton Presbyterian Church. Following supper, the group assembled in the church for a reading of new anthems. Sub-dean Robert S. Clippinger played a dedicatory recital Oct. 16 in St. Peter's Lutheran Church, Highspire, Pa.

The Oct. 25 meeting was held in the Pine Street United Presbyterian Church with Donald L. Clapper acting as host. This church has two sets of handbells, English and Flemish, with five handbell choirs. The difference in construction of each set of bells was explained and demonstrated by Mr. Clapper. The group was divided into two sections and an opportunity provided to members to read and play bell music arranged by Mr. Clapper.

IRVING BRASSLER

Johnstown

The Johnstown, Pa. Chapter met Oct. 24 at the Franklin Street Methodist Church. Albert Paul Fruth, organist-choirmaster of the host church discussed Vocal Production and How It Can Be Conducted from the Organ Console. Dean William Pasternak and Secretary Mary Ruth Antes announced future musical events in the Johnstown area.

DOROTHY SWICK

Elmira

The Elmira, N.Y. Chapter met Sept. 26 for a potluck dinner at the home of Mrs. Raymond Andrews. Several chapter projects were launched including a list of all church musicians in the area, a membership drive, a substitute organist clearing house and an anthem loan library. Dean Robert M. Finster appointed committees to handle these projects and the annual junior choir festival and a program for the Council of Churches.

The chapter met Oct. 25 in the Centenary Methodist Church, Elmira. Three student organists, Clara Belle Palmer, Glenda Wilson and David Jackson played a recital. This was followed by refreshments and a business meeting.

ISABEL M. CALKINS

Central Pennsylvania

The Oct. 30 meeting of the Central Pennsylvania Chapter was held in Bedford, hosted by Wilona Garbrick and David Behrens. Visits were made to several historic churches in the area. Rural church organists were invited as special guests in order that they could learn more about the Guild and its purpose. William Stahl of Westmont, Johnstown played a recital. Miss Garbrick conducted a musical quiz. Following a business session members and friends enjoyed the smorgasbord at the New Hoffman Hotel.

MARY E. WERTZ

Niagara Falls

Members of the Niagara Falls Chapter met Sept. 19 at the Schlucker Organ Company, Buffalo, where they were greeted by Herman L. Schlucker who introduced the evening's host, Ken List, who was both informative and entertaining as he conducted a tour of the factory and demonstrated a new organ at the First Trinity Lutheran Church, Tonawanda.

Catherine Thiedt played a recital Oct. 16 at the Zion Evangelical Lutheran Church where she is director of music. Her program appears in the recital section.

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News of the American Guild of Organist—Continued

Williamsport

Inspiration from Europe and the Baroque Era was the theme of the Oct. 17 meeting of the Williamsport, Pa. Chapter held at St. Mark's Lutheran Church. Mr. and Mrs. Frederick A. Snell spoke about their recent European trip. Featured were slides and tape recordings of many churches in Scandinavia, Germany, France, and England. Mr. Snell, past-dean of the chapter, is organist and choirmaster at the host church.

CAROL A. WALTZ

Wilkes-Barre

A busy fall program for the Wilkes-Barre, Pa., Chapter began Sept. 7 with a dinner meeting at the Trinity Presbyterian Church, Dallas, Pa., with Virginia Swanson, hostess. Dorothy Turner, program chairman, outlined programs for the year. Highlighting the season's activities was the Marilyn Mason recital Oct. 10. Students were pleased with her interest in them.

The chapter had a joint program Nov. 21 with the Mozart Club, member of the National Federation of Music Clubs. The chapter sponsored a choral clinic conducted by Philip Dieterich. Chairman of this evening was Marjorie George, who represented both organizations. Other plans for the year include the reactivation of the student group under the leadership of Myron Leet, AAGO. The group plans to visit various churches in the area and play for each other comparing the results on different instruments. Representatives from this group of high school and college students will play for the parent chapter in February.

BEA BLOEMKER

Monmouth

The Monmouth, N.J. Chapter began its 52nd year with the annual banquet for organists and clergy Oct. 10 at St. Luke's Methodist Church, Long Branch. Barbara F. Mount, retiring dean, was hostess. New Dean Herbert Burtis presided for almost 50 members, clergy and guests including James Bryan, national executive secretary. Following a roast beef dinner, entertainment was provided by Barbara Adams, soprano, and Robert Spencer, tenor; Mrs. Adams with I Hate Music, Bernstein; Mr. Spencer with songs by Vaughan Williams. They then joined to sing The Telephone, Menotti. Dean Burtis gave a brief summary of the year's programs and events, and yearbooks were distributed containing meeting dates, and membership directory.

JUDITH DOUGHERTY

Northern Valley

The first fall meeting of the year of the Northern Valley Chapter was held Oct. 2 at the Oradell Reformed Church. A light supper preceded the recital by Allen Sever, West End Collegiate Church, N.Y. His program appears in the recital section.

An interesting and instructive series of programs will follow in the coming months—a course treating organ and choral music from the renaissance period through the classic period. This course in six sessions will be conducted by John Bullock, Fairleigh Dickinson University, Teaneck, N.J. The objective is the introduction of representative works of the Renaissance, Baroque and Classical periods. Stylistic and technical characteristics will be discussed and demonstrated.

ROY R. THOMPSON

Northern New Jersey

The Nov. 1 meeting of the Northern New Jersey Chapter was held at the Reformed Church, Hasbrouck Heights. David Braun was chairman for the evening and Wilma Schipper was hostess. The Emanon Club of the host church were guests and served refreshments. An enjoyable evening was provided by Dr. Richard Barrows, dean of the Northern Valley Chapter and head of the music department, River Dell High School, River Edge, N.J. His subject was The Organ with Other Instruments. Dr. Barrows was at the organ with full brass choir, tympani, oboe and violin. Instrumentalists were drawn from his school organization.

HAZEL SNELL

Asburn

The Asburn, N.Y. Chapter held the first meeting of the season Sept. 12. A buffet supper was at the home of Marie Blatz in Skaneateles. After the meal, Mrs. Blatz and several members played the two-manual Müller in the home of the hostess. At a short business meeting the program for the coming year was announced.

The Oct. 10 meeting was at the First Presbyterian Church. Paul Maki, host organist, conducted a workshop in organ playing. Several members played hymns and service music and Mr. Maki made helpful suggestions. Later he and the Rev. Richard Kuenzler, assistant minister, played Carillon, an organ and carillon composition which they had played at the dedicatory service in the church for the memorial carillon the previous Sunday.

ANN C. MOUNT

Southern New Jersey

The Oct. 5 meeting of the Southern New Jersey Chapter was held jointly with the Organ Historical Society. Under the direction of Robert Bruce Whiting and Fred Spensler the group made a tour of five churches in Philadelphia. Included on the tour were St. Matthew's Lutheran Church and Gloria Dei (Old Swedes). The evening concluded with dinner at Shoyer's restaurant, Philadelphia. Mrs. Robert Taylor has been appointed dean of the chapter succeeding David A. Forskols who has resumed studies at Union Theological Seminary. Mrs. Paul A. Dike has been elected sub-dean.

ELIZABETH S. DIKE

West Jersey

The West Jersey Chapter met Oct. 3 at St. Michael's Lutheran Church, Cherry Hill, N.J. Leonard Llyers, director of music, Board of Publications, Lutheran Church of America, conducted a choral reading session, emphasizing new anthems by contemporary composers. Carolyn McDaniel was the accompanist.

RUTH FINK

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Oct. 10 at the Central Presbyterian Church, Summit, to hear an organ recital by John Tuttle, student of Dr. Alexander McCurdy, who included works by Bach, Brahms, Schumann, Roger-Ducasse, and Duruflé in his program. His virtuosity and interpretation were received enthusiastically.

JANET H. STEVENS

Hudson-Catskill

The Oct. 18 meeting of the Hudson-Catskill Chapter was held at the chapel of the New York State Training School for Girls, Hudson, N.Y. The Rev. Harold Nixon, Protestant chaplain and the Rev. Edward Cantwell, Catholic chaplain at the school addressed chapter members and their guests. The musical program consisted of a cappella selections by the girls of the school, organ numbers by Clayton Waltermire and vocal solos by Mrs. King Van Deusen. Dean Helen Allers read announcements and the payment of annual dues was accepted. Refreshments were served by Mrs. Scott Moore, Mrs. Reet Pukk and Mrs. Stephen Estok.

The Nov. 14 meeting was held in the newly-dedicated Christian Education Building of the Reformed Dutch Church, Claverack, N.Y. when _____ Blayfield, Lenox, Mass. lectured on Choral Techniques.

ALVOK F. DUNY

Long Island-Nassau

The first meeting of the season for the Long Island Chapter was held Oct. 9 at the First Presbyterian Church, Mineola. The evening began with a Buntghude program sung by the choir of the host church under the direction of Prentice E. Whitlock. Four solo cantatas were sung with violin, cello, harpsichord and the 45-rank Casavant. The Angelus choir sang My Jesus is My Lasting Joy and the senior choir sang Rejoice, Beloved Christians. Following a reception, a business meeting was called to order, conducted by the officers listed in the July issue. Programs for the year were discussed.

JUDITH MINNERLY KOUTOS

New York City

The New York City Chapter held its opening dinner Oct. 18 with Dean Frank Smith. Vernon de Tar, national vice-president, formally awarded certificates to successful candidates in the 1966 AGO examinations: AAGOs to Mary Nott, Walter Hilas and in absentia to M. Lee Suter. Maurice and Marie-Madeleine Duruflé spoke briefly and delightfully of their pleasure in being in America. After dinner the Duruflés played a brilliant program in St. Thomas Church.

ANNE CONROW HAZARD

Danbury

The Danbury, Conn. Chapter opened its year with a pastor-organist dinner at the Brookfield Congregational Church, Brookfield Center Sept. 19. The Women's Fellowship of the host church served dinner to 46 including guests from the Housatonic Chapter. Included with each place-setting was the program for the year. The invocation was offered by Chaplain Joseph Cleary. Dean Thomas Powell introduced officers and special guests. After dinner, host-pastor, the Rev. Edward Walker, gave a talk on The History of Music in the Church with comments on The Rhythmic Choir. The group then retired to the church to review the rhythmic choir directed by Mrs. Edward Walker. The main speaker for the evening was Gordon Stearns, Sr., West Hartford, who discussed the present day problems of the choir director with half his choir in Florida for a few months of each year, plus other down-to-earth problems ever present. Also the importance of the music committee and what one church did about selecting a committee unusually qualified to serve in this capacity. At the end of the program many gathered about Mr. Stearns to continue with questions.

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News of the American Guild of Organist—Continued

Queens

The Queens Chapter held its annual installation service Oct. 23 at North Presbyterian Church, Flushing, N.Y. with the minister Rev. Kenneth R. Baldwin presiding. The chapter chaplain, the Rev. Ernst R. Pflug, Redeemer Lutheran Church, Bayside installed the following officers: Lily Andujar Rogers, FAGO, dean; Hugh Stiles Campbell, sub-dean; Richard Arthur Seid, secretary; Madeline McKnight, assistant secretary; Ruth K. Schuh, treasurer; Doranne S. Tiedeman, registrar; Bernard G. Klarmann, librarian-historian; Judith Wines, Frederick D. Bell, auditors; Mary E. Kane, David S. Walker; Richard N. Amend, FAGO, ChM, Lorraine Merritt, Gladys E. Hubner, Corleton L. Janis, AAGO, executive committee. Following the service a roundtable discussion was held on choir training techniques.

DORANNE S. TIEDEMAN

Hartford

The Hartford, Conn. Chapter sponsored Maurice and Marie-Madeleine Durulé in their only recital of this area at St. Joseph's Cathedral Nov. 6, the major recital presentation of this year's program. The cathedral, with its new large Austin organ, was ideally suited for this auspicious occasion.

The chapter is again sponsoring a young artists' organ playing competition open to members of the Hartford Chapter or their students. The winner will be offered an expense subsidy to participate in the regional convention in Springfield, Mass. in June. A cash award has been donated by the Austin Organ Company.

DIANNE TROGON

Berkshire

The Berkshire Chapter held its monthly meeting Oct. 7 at the Lenox House in Lenox, Mass. The speaker was Robert Barrow, Williams College, who spoke on Musical Sound as Related to Organ Harmonies. Preceding the meeting dinner was served to members and to the ministers of many of the churches in the chapter area. The meeting was presided over by Helen A. Fohrlantz, sub-dean, in the absence of Dean Sherman Hall.

CHARLES B. LOWE

Bridgeport

A musical hit was scored Oct. 11 at First Congregational Church, Stratford, on the recently installed Austin, by Gerre Hancock, whose program appears in the recital section. The recital was co-sponsored by the First Congregational Church and the Bridgeport Chapter. The audience was introduced to Mr. Hancock in Packard Hall by the church's organist and choir director, M. Louise Miller.

CAROLE FANLOW

Rhode Island

The Rhode Island Chapter started its season with a recital and workshop by Fred Swann. A large audience was in attendance at Grace Church, Providence, to hear Mr. Swann's Sept. 16 recital. The following day, 39 registered for the workshop in service playing at the Gloria Dei Lutheran Church. An interesting series of meetings has been planned for the year, including recitals, discussions, and a choral festival.

The Oct. 31 meeting held at the Barrington Congregational Church, a recital of music for organ and various instruments, used violin, clarinet, flute, harp, and a brass ensemble. Members who accompanied the instrumentalists were Anna Flier, Franck Converter, Glen Guitari, Adele Adams and James Bennett. Following the well-attended recital, members gathered to discuss the music performed and techniques used by the organists in accompanying the various instruments.

DAVID L. MITCHELL

Merrimack Valley

The Merrimack Valley Chapter held its first meeting of the season Oct. 10 at the First Parish Unitarian-Universalist Church, Billerica, Mass. This was to be a Fun Night and it proved to be just that. The transcriptions and variations on such tunes as; Old 100th, God Save the Queen, Home Sweet Home and William Tell made incredible listening. Philip Beaudry, organist, performed these works with great skill. The quartet performed these ancient anthems with such fine interpretation and deep feeling. Mr. Boadway also deserves thanks for the explanatory notes. All were glad that present organ repertoires did not include some of these numbers, and that our choirs were not subjected to this type of anthem. We were reminded from Mr. Boadway's notes that Dudley Buck was a founder of the AGO.

ALBRYA MATHILSON

Waterbury

The Oct. 7 meeting of the Waterbury, Conn. Chapter was held at the Morris Congregational Church, Morris, Conn. After dinner, members gathered in the gallery to see and hear the new Geddes organ. Following a talk by Richard Hamar of the Geddes firm, three members, Mrs. Leonard Dickinson, Frederick Black and Robert Rudesill, played several selections. Members met their new chaplain, the Rev. Joseph Byrnes introduced by the dean, Mrs. John Ferguson.

VICTORIA C. MENOTTI

Worcester

A joint meeting of Worcester, Mass., Chapter and the St. Pius X Guild was held Oct. 17 at St. Bernard's Catholic Church. Separate brief business meetings were conducted by each group preceding the program, with Dean LeRoy Hanson presiding over Worcester Chapter, and President Raymond Gemme leading the host Guild, Donald Willing, New England Conservatory, Boston, lectured on Improvisation. Demonstrations of some principles of this art were illustrated by several volunteers from the combined Guilds. Since the majority of performers were either organ students or unversed in improvising, they enjoyed the benefits of a skilled instructor, and the audience was able to evaluate the worth of such guidance, unhampered by pre-formed ideas and convention. Refreshments were served by the St. Pius Guild.

BEATRICE L. HOLMES

Bangor

The Oct. 3 meeting of the Bangor, Maine Chapter was held at the parish house of St. Mark's Episcopal, Augusta. Fred Thorpe was host for the evening. The southern fried chicken dinner was topped off with a program of organ, voice, violin, and cello music by Muriel Plimpton and Fred Thorpe, organists and four guest artists: Margaret Godfrey, organ; Julius Sussman, violin; Mrs. Alden Bradford, cello; and Florence Cross, voice.

CLAYTON A. ROGERS

New London

The New London, Conn. Chapter held a dinner meeting Oct. 25 at St. Mark's Lutheran Church, Norwich, with Russell Clark as host. Beatrice Hutton Fisk recently retired from St. James's Episcopal Church, New London, and Edward Diemante, organist at St. Joseph's Cathedral, Hartford, discussed Anglican and Gregorian chant, using members as a choir.

James Armstrong, Connecticut College for Women, and a group of members studying together for the Guild service-playing examination, met Nov. 8 for the first of a series of bi-weekly sessions.

RICHARD W. HYDE

Monadnock

The Monadnock Chapter met Oct. 30 at the Federated Church of Winchester, N.H. to hear a recital by James D. Ingerson on the newly rebuilt organ and for refreshments and a brief business meeting. Mrs. Stephen Johnson, host organist, was in charge of arrangements.

JAMES D. INGERSON

Vermont

On the occasion of its 20th anniversary, the Vermont Chapter was awarded a plaque by the Burlington Musicians Union (AFL-CIO) because of the chapter's contribution to live music in the state. This presentation was made at the annual choir festival held in Norwich Oct. 23. The choral work commissioned for this event, Psalm 137 by Milton Gill, was given a notable first reading by the large festival choir under the direction of Arthur Quimby with the composer as organist. No less distinguished performances were given the anthems by two other members, Harriette Richardson and Fred Metcalf. The annual exchange of printed programs of Christmas music and services will mark the chapter activity for the busy month of December.

ROMAINE S. FARMHAM

Westerly Branch

The Westerly Branch, Rhode Island Chapter opened the season Oct. 23 at the Pawcatuck Seventh Day Baptist Church, by presenting the Three Arts Trio, Kenneth and Gladys Custance, harpists, and Merce Morse, chalk artist, in a program of American folk melodies. Mr. and Mrs. Custance, opened with a Stephen Foster Melody and Brahms' Cradle Song, displaying facility in handling this ancient instrument, the Irish Harp. Miss Morse illustrated several of the American numbers, sketching quickly and effectively. A reception followed in the church vestry.

The chapter met Oct. 17 at the Pleasant Street Baptist Church. Norman Gregory, New London County Chapter, gave highlights of the national convention in Atlanta. Refreshments were served and a social period followed.

ALBERT M. WEBSTER

New Haven

The New Haven, Conn. Chapter held a dinner meeting Oct. 31 at St. Luke's Episcopal Church, New Haven. Guest speaker for the evening was Esther Ellison, AGO state chairman. An informative talk was given on Guild Organization on the local, state and national levels and followed with a discussion period.

LAWRENCE J. LANSING

Portland

The Portland, Maine Chapter held its first fall meeting at the home of Dr. Alfred Brinkler. Thelma McInnis gave a report of the national convention held in Atlanta, Ga. Marie English and Phyllis Cobb led a choral reading session.

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MEMBER APORA

News of the American Guild of Organist—Continued

Hawaii

The Hawaii Chapter held its first meeting for the year Sept. 12 at Central Union Church, Honolulu. These officers and committee chairmen were introduced: dean, Sarah Younsker; sub-dean, Thomas Hinckley; secretary, Virginia Cole; treasurer, Katherine Knight; membership, Charles Brennan; publicity, Marlene Goetz; refreshments, Yvonne Bowman. Mr. Hinckley awarded a past-dean's pin to Walter Kau. The program was a lecture demonstration by Lawrence L. Schoenstern, West coast representative of Aeolian-Skinner, assisted by Alan Walker, host organist-choir director. Members and friends were impressed with the organ and Mr. Schoenstern's presentation. All were invited to try the organ following the program. Refreshments were served in the church's meeting room.

The chapter met Oct. 10 at St. Clement's Church, Honolulu. Following a business meeting, a program on choral repertoire was led by Eunice DeMello accompanied by Walter Kau with the host church choir. Mrs. DeMello discussed ideas on selecting music, working in a liturgical setting, programs for special occasions, and children's choir. Refreshments were served after the program.

SYBIL K. SCHOENSTEIN

Los Angeles

The Los Angeles Chapter's first dinner meeting of the year was held on Nov. 7 at Occidental College. Program plans for the coming year were announced by Sub-Dean Halstead McCormac. Dean Robert C. Bruce awarded a past-dean's pin to Dr. James H. Vail, dean for 1964-65 and 1965-1966. The after-dinner speaker, Dr. Orpha Ochs, presented a comparison of European organs, featuring tapes she made during her summer European recital tour. William Beck, recitalist for the evening, performed on the new Schlicker organ in the College's Herrick Memorial Chapel; the program appears in the recital pages.

RENECCA CAROL THOMPSON

Riverside

The Riverside-San Bernardino Counties Chapter met Oct. 1 for a church music workshop and retreat at the First Baptist Church, Redlands, Calif. Featured artists were: William B. MacGowan, All Saint's Episcopal Church, Pasadena, and John T. Burke, First Congregational Church, Berkeley. Assisting was the Rev. George A. Graham, chaplain to the University of Redlands, and Gerard Faber, First Congregational Church, Riverside. Lectures by Mr. MacGowan pertained primarily to repertoire and problems of service playing. Mr. MacGowan's program is listed in the recital section. This was followed by a worship service.

BETTY J. HANNINGER

San Diego

The San Diego and La Jolla Chapters, All Hallows Roman Catholic, Christ Lutheran, La Jolla Presbyterian and St. Paul's Episcopal Churches combined to sponsor Marie-Madeleine Durullé-Chevalier in an organ recital and Maurice Durullé conducting a performance of his Requiem at the La Jolla Presbyterian Church Oct. 11. Mme. Durullé played: Prelude and Fugue in D major, Bach; Choral Improvisation on Victimae paschali, Tournemire, and Prelude and Fugue on A-L-A-I-N, Durullé. M. Durullé played the Euxebade Fugue in C major in the first half of the program. The combined choir of the four churches were joined by 22 members of the San Diego Symphony, with Beverly Green as soloist, for the performance of the Requiem.

ISABEL TINKHAM

Fort Collins

The Fort Collins Chapter met Oct. 17 at the First Methodist Church, Loveland, Colo. Dr. Austin Lovelace, Denver, who will direct the choir festival Jan. 23, introduced the music for the festival. Plans are being made for an organ workshop in April by Dr. Delbert Disselhorst, Hastings, College, Neb.

SARA SEMCOE

Contra Costa

The initial fall meeting of the Contra Costa Chapter was held at the home of Lois Hill, Livermore, Calif. Members were greeted with a list of mixed up nouns such as edger, burdoo, adun armai and twenty-two additional words. The unmixing was the task of each member and guest and a gay beginning for the year. A program of organ-piano duets followed including works by Marcello and Purcell. Lois Hill and G. Allen Schell presided at the instruments. For those wishing to earn service playing certificates, classes will be conducted by Dean Kenneth Mansfield and Sub-Dean Freda Booth. At the conclusion of the meeting cider and doughnuts were served by hostess Lois Hill.

RACHEL LEANE SCOTT

Central Arizona

The Oct. 9 Virgil Fox recital on the organ at Arizona State University, Tempe, served at this month's meeting. This performance, sponsored by the chapter was a huge success with several thousand people in attendance. Mr. Fox received three standing ovations and played two encores following a lengthy program listed in the recital pages. The Aeolian-Skinner organ, largest instrument in Arizona is in three sections, each on heavy casters for moving across the auditorium stage. The entire organ had been moved forward from behind a screen to be in plain view of the audience. Soft-colored lights placed to illuminate the pipework, and a spotlight directed on Mr. Fox, center stage, created a dramatic effect in the darkened auditorium.

KENNETH L. WALKO

Sacramento

The Sacramento Chapter met Sept. 13 at the home of the sub-dean, Dr. Ivan Olson, who gave a report of the Atlanta convention. Dean Lois Graneth read a letter which had been prepared to read to all churches in the Sacramento area stating the purpose of the AGO and presenting the local guild as a placement service for all churches needing church musicians.

The chapter sponsored a recital with the First Baptist Church, Sacramento. Four organists from four different churches played. See recital section for the program.

The chapter sponsored George Markey Oct. 16 in recital at the First Methodist Church. See recital section for the program. A short business meeting was held before the recital and a reception after.

CAROL PERUS

Eugene

The Eugene, Ore. Chapter held its Oct. 11 meeting at Grace Lutheran Church. A fine program was performed by members of the chapter and the choir of the Central Lutheran Church. Ray Anderson played two preludes on Old 100th, one by Walther, another by Pachelbel. Eunice Macke, organist of the host church, played God of Glory, God of Grace, Van Hulse. The choir of Central Lutheran Church, directed by Glen Patton and accompanied by Jan Walsh, sang Where'er I go, where'er my task, Hillert, and Thanks be to God, Matthews. Barbara Possman concluded the program with Carillon, Murrill.

RICHARD DREWIS

Colorado Springs

The Nov. 1 meeting of the Colorado Springs Chapter began at St. Mary's Catholic Church. A few numbers were played on the old Hinners Organ, newly rebuilt by the Layton Organ Company. Jean Knight was the organist. Next visit was to Shove Memorial Chapel. John Buck, sub-dean, played a short recital on that organ, recently overhauled by the Fred Meinzer Associates. Following this Dewey Layton played and demonstrated the old Austin of the First Lutheran Church. A social hour followed at the John Buck home with 27 present.

AGNES S. MARTIN



The Southern Arizona Chapter sponsored a concert of organ and choral works by its distinguished member, Camil Van Hulse, Oct. 11 at the First Congregational Church, Tucson. When informed of the concert honoring him, the composer said: "Forty years ago I sat in the trenches facing Germans not knowing whether I'd be alive the next minute. If anyone had approached me then even hinting that I'd be living in 1966 and I'd be composing music, I'd have thought he was out of his mind. But truth is stronger than fiction."

Born in Belgium in 1897, Mr. Van Hulse began his professional life in America as a concert pianist and organist, performing in both North and South America. After settling in Tucson he began promoting music and has never stopped. Tucson's first chamber music society was organized by him; he was a member of the Tucson Symphony in 1928 and became its first conductor.

The chapter requested organists to play Van Hulse music during his anniversary week. His Sonata received its first performance Oct. 11 with Dean Carl L. Anderson, AAGO, as artist. Four other organists also played works by the composer. A choral group organized for the celebration was conducted by Harold Turney.

Dean Anderson awarded Mr. Van Hulse a life membership in the chapter as part of the celebration.

Other organ works heard were the Cortège Nuptial, Symphonia Mystica, Little Triptych on Leon, Evening Song, two chorale preludes and Elevation and Alleluia, Messe Basse 4. Organists were Betty Fors, Rosamond Davis, Geraldine Saltzberg and David McDowell, in addition to Dean Anderson on the Sonata.

V. LOUISE PATTERSON

Tacoma

The Tacoma, Wash. Chapter held its Oct. 10 meeting at the Central Lutheran Church. Leslie Doerner, senior at the University of Puget Sound, played: Fantasia and Fugue in G minor, Bach; Orgel Ordinarium, Schroeder. The program, played from memory on the Balcom and Vaughan organ was followed by a reception in the church parlor with Mrs. James C. Eubanks and Orpha Moser as co-hostesses.

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 UNIVERSITY OF OKLAHOMA, Norman, Okla., Mildred Andrews
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 WESTMINSTER COLLEGE, New Wilmington, Pa., Raymond Ocock
 WHEATON COLLEGE, Wheaton, Ill., Gladys C. Christensen
 WHITWORTH COLLEGE, Spokane, Wash., David P. Dahl
 WINTHROP COLLEGE, Rock Hill, S.C., David Lowry
 WISCONSIN STATE UNIVERSITY, Stevens Point, Wis., John M. Thomas
 WOMAN'S COLLEGE OF GEORGIA, Milledgeville, Ga., Dr. Robert Wolfersteig

Bethel College GSG
 The Bethel College Guild Student Group attended a recital played by Wallace Dunn at the Bethel College Memorial Church, North Newton, Kans., Sept. 31. The following day, he led a workshop in which many of the members participated.
 The group attended the Oct. 18 recital of John Weaver at the First Methodist Church, Wichita, Oct. 18.

BONNIE GRABER

Jamestown GSG
 The Jamestown College Guild Student Group met at Voorhees Chapel, Jamestown College Oct. 25. After a short business meeting the group listened to excerpts from a recording of the works of Louis Marchand, played by Raymond Daveluy, St. Joseph's Oratory organ in Montreal. The group supervisor, Davis Folkerts, made some remarks on the organ based on his experience playing it while studying in Montreal last summer.

MARILYN HORTON



The unusual Guild Student Group of the Convent of the Sacred Heart, El Cajon, Calif. is a group of young nuns shown being instructed in the skills of service playing by Constance Virtue. The group was chartered on St. Cecilia's Day (Nov. 22) three years ago and they hold monthly meetings in their beautiful chapel. In addition to student performances, their supervisor, Mrs. Virtue, offers more advanced repertory and leads discussions on hymnology, registration and the influences of ecumenical trends on congregational singing and liturgy.

Winthrop College GSG
 Members of the GSG of Winthrop College, Rock Hill, S. C., attended the Seventh Annual Convocation of Sacred Music Oct. 25-29 at Davidson College, Davidson, N. C. The group attended an address by Harold Gleason entitled Organ Instruction from the 15th Century to the Present, a panel discussion on Training the Church Musician, led by Jess Casey, Winthrop College, and an organ recital by Catherine Crozier at Davidson College Presbyterian Church. The following day the group heard Miss Crozier in A Discussion of the French Organ Mass with Emphasis on the Two Organ Masses of François Couperin, and a Mozart Chamber Concert at the Davidson College Presbyterian Church.

CLARA DORRINE

Alverno GSG
 It was decided at the first meeting of the Alverno College GSG, Milwaukee, Wis. that organ music, composers and organ of the English school would be the subject of this year's study. At the Nov. 7 meeting, the first lecture-demonstration of this study was given. The organs of the Early Polyphonic and Post-Restoration were described and characteristic compositions of these periods were performed; composers included Tallis, Tomkins, Gibbons, Byrd, Bull, and Purcell.
 The activities of the group included a special meeting Oct. 7 at which Mary Jane Wagner discussed form, style and compositional techniques of the Netherland School. Another special activity was hearing Sister M. Theophane, O.S.F., moderator of the group, perform her Postlude on Old 100th, composed for the International Church Music Convention in August.

GLENDA MOSCHETE

Wake Forest GSG
 Vaughan Lockwood was elected president of the Guild Student Group of Wake Forest College, Winston-Salem, N. C. Sharpyn Dowd will serve as secretary-treasurer. The group met Nov. 2 in the listening studio of the music department for a program on the organ music of Dietrich Buxtehude. The program included a discussion of Buxtehude's style and its relation to the Baroque period, as well as listening to recordings of some of his major works. Plans for the future include similar studies of other organists and visits to inspect some of the interesting instruments in the Winston-Salem area. Dr. Paul S. Robinson is adviser.

SHARPYN DOWD

Georgia Woman's College GSG
 The Woman's College of the Georgia Guild Student Group attended the regular monthly meeting of the Macon Chapter at the First Presbyterian Church Nov. 7. The program included Contemporary Service Music. Jack Jones, Mercer University, represented the American school; Sidney Melton, Vineville Presbyterian Church, represented music from the French school; and Dr. Robert Wolfersteig, Woman's College of Georgia, played selections from the German school.

KATHERYN HAMILTON

Southern Baptist GSG
 The Nov. 1 meeting of the Guild Student Group at Southern Baptist Theological Seminary, Louisville, Ky. began with dinner at Lantini's Italian restaurant; the program followed at Highland Presbyterian Church where the group viewed and played the new 33-rank Austin organ. Jan West, organist at the church, played an informal recital highlighting some of the solo steps.
 A trip was made Oct. 11 to the Steiner Organ Company, Louisville. Of special interest was a recently built tracker organ soon to be installed at Indiana University. The sponsor for this group is James Good, professor of organ at the seminary.

SANDRA DUNN

San Fernando GSG
 The Guild Student Group at the San Fernando Valley, Calif. State College held its first meeting Oct. 21. This gathering enabled the group to elect officers, talk about tentative plans, and begin this year's project. The new officers will be: president, Boudie Moore; secretary, Cheryl Prout; treasurer, Irene Gambia; correspondence, Suzanne Champion. Elfrieda Baum is sponsor. The major project of the chapter will be to enable the student to receive experience working on a new pipe organ in one of the local churches. The first meeting consisted of an introduction to the organ. At the second meeting, three students will play a recital for the group. Following each student's performance a discussion of the music will be held.

SUZANNE CHAMPION

Fredonia GSG
 The Fredonia Guild Student Group attended a faculty recital by John Hofmann, its advisor. The recital Oct. 24 consisted of works of the Baroque masters and a liberal portion of the music of 20th century composers. In several compositions, Mr. Hofmann was augmented by the college brass ensemble.

SUELLEN SWARTZOUT

Whitworth GSG
 Since its reorganization at the end of September, the Whitworth College Guild Student Group, Spokane, Wash., has been extremely active. The first major activity was a trip to Seattle Oct. 5 to hear a recital on the St. Marks' Flentrop organ by the Durallés. After the recital an opportunity was afforded the students to examine the large tracker-action instrument.

Students played a program of chorale preludes Oct. 23 for the Spokane Chapter. The colors called for in the various preludes gave the students a chance to demonstrate the 2-manual, 3-rank Wicks organ just installed. The 25-year old instrument acquired from Central Lutheran, Spokane, was disassembled, cleaned, voiced and reinstalled under the guidance of David P. Dahl, faculty advisor. The members are now looking forward to the sponsorship of an organ recital and master class by Dr. Edward Hansen, Seattle.



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CONCERT HALL ON THE PRAIRIE

The Saskatoon Centre visited the Stuart Kolbison farm home, Kindersley, Sask., Oct. 29. Through the kindness of the host, who kept open house throughout the day, members were able to visit freely at any hour.

The organ is a 1905 Casavant four-manual, bought some 10 years ago from Grace Church, Winnipeg. When the parts were uncased, a blizzard arose of such severity they had to be left exposed until the weather had abated. Many wooden pipes thus had to be taken apart, cleaned and reconstructed. All this delayed the re-assembly of the instrument some years; parts and other newly acquired pipework accumulated in barns around the farm.

Eventually there arose in the heart of the prairies an annex to the farmhouse containing a spacious, roomy concert hall. The organ is not yet complete and is subject to interchanges and modifications as each year goes by. The action has been converted to electric.

The specification already contains full choirs on great, swell, and choir but the pedal has yet to be completed and the solo is not yet added. Much thought is being given to the organ's final design.

At Christmastide each year Mr. Kolbison gathers his neighbours and friends from miles around for a carol service to the accompaniment of the magnificent instrument.

Members of the Saskatoon Centre were given opportunity throughout the day to play the instrument. The eventful occasion concluded with a short recital by the centre's president, Russell Green, of items by Bach, Guilman and Vierne.

Halifax

The Halifax Centre had its opening meeting Oct. 7 at the summer home of Mr. and Mrs. Joseph MacDonald, Grand Lake. At the business meeting, plans were made for the year's projects, and there was a lively and enlightening discussion on the subjects of wedding and funeral fees and guest organists at weddings. After a potluck supper, some entertaining and unusual records and tapes were provided by Dr. Farmer, Perry Teale, Anton Los and Alan Lowe.

KATHERINE PYE

Kitchener

A large and appreciative audience attended the Oct. 15 meeting of the Kitchener Centre in Knox Presbyterian Church, Guelph. It took the form of a public recital on the new Keates organ with James F. Bard as recitalist, assisted by Carole Swain, soprano, Doreen Nagy, contralto and John Busfield, bass, in the works of Buxtehude, Bach, Johns, Dvorák, Telemann and Mass. Chairman Walter Kemp welcomed the audience and thanked the performers. A short executive meeting followed and refreshments were served.

ROSEMARY HAMILTON

Vancouver Centre Members Invade Seattle

Forty-two members and friends of the Vancouver Centre boarded a chartered bus at eight in the morning of Oct. 8, destination Seattle. Flasks of hot coffee, sandwiches, chocolate bars and similar fare consumed enroute attuned fountains and filled wind-chests by the time, three hours later, members arrived at the factory of Balcolm and Vaughan. A guided tour of this small but efficient plant was conducted by Eugene Nye and William Bunch and proved interesting and educational.

An enjoyable lunch at the Vance Hotel was followed by a visit to St. Mark's Cathedral to view and hear the 75-rank, four-manual Flentrop. Most had an opportunity to play it. Appreciating the blaze of tone of the principal choruses, feelings were somewhat mixed about the tracker action and the rather puzzling layout of the console.

The small 5-rank Baroque organ in the auditorium of the Faculty of Music Building at the University was the next center of attention. Built by G. Herald Keefer, a centre member, it was demonstrated in a short Bach recital by Terry Anderson, a student.

On the long drive home organists sang Bach chorales or improvised rounds in the gathering darkness, "prompted" by a FRCO in a speeding bus.

The success of the meeting was due in no small measure to gracious American hosts (may we reciprocate one day!) and to the program committee who made all the necessary arrangements.

DONALD KING

Ottawa

The Ottawa Centre considered the question *Whither Church Music?*, in Knox Presbyterian Church hall Oct. 15. Brian Law introduced the topic with some historical notes as well recorded excerpts from 20th century folk masses. To bring out other aspects and various viewpoints a panel of three grappled with the question of where the church is going musically and what the rôle of the church musician is and should be in the 20th century. Vice-Chairman Raymond Barnes was moderator and the panelists were the Rev. Hallam Johnston, Mrs. Ivy Lewis and Harry Hill. The panel members were interrupted and prodded by spirited discussion from the assembled group of 30. Clyde Markham extended thanks to the panel for informative and stimulating expressions of opinion. Prior to refreshments, Chairman Arnold Earl spoke of our catalogue of compositions by Canadian musicians and invited those present to browse through the many single copies made available to the centre by the publishers.

On Oct. 29 the centre hosted a choir workshop in Woodroffe United Church. The guest clinician, John Sidgwick, FRCO, Toronto, spent the morning session working on vocal techniques with a group of 45 youngsters from three Ottawa and district churches. In the afternoon, Mr. Sidgwick emphasized senior choir instruction and made use of the assembled group of 45 adults in both vocal exercises and several anthems. The workshop was organized by Ralph Stewart and Craig Davidson and thanks to the lecturer were extended by Frances Macphail.

ROD HOLMES

Hamilton

The Hamilton Centre sponsored two of its members in recital Oct. 30 at St. Paul's United Church, Dundas. Keith L. Hopkins, FRCCO, ARCT, played a varied programme of organ works assisted by host organist and baritone Lloyd H. Oakes, ARCT, who sang two selections. The programme is reported in the recital section. The collection taken up for the RCOO Building Fund will be donated as a memorial to the late Harry J. Allen who was a charter member of the Centre.

HOWARD W. JEROME

Brantford

The opening meeting of the Brantford Centre's season was held Oct. 16 at the home of Chairman George A. J. Fox. After a social hour at which a few anthems were sung through, the chairman presided over a short business meeting.

R. BRADLEY

BIG DAY OF MUSIC AT OSHAWA

The first event of the new season for the Oshawa Centre was a choral and organ workshop Oct. 22 at St. George's Memorial Anglican Church. Organists attended from Toronto, London, North Bay, Barrie, Peterborough, Belleville, Kingston, Hamilton and Gananoque as well as from the local centre.

After a registration period, sessions opened with a master class in organ conducted by the distinguished Montreal organist, Mireille Lagacé. Three young students, Nancy Stewart and Tom Fitches, Oshawa, and Margaret Anderson, London, played and Mme. Lagacé judged their work and made suggestions as to improved tempo, phrasing and registration.

Guest speaker on choral training was Derek Holman, FRCO, Grace Church on the Hill, Toronto and formerly music master at Westminster Abbey and assistant organist at St. Paul's Cathedral, London. He dealt with the extensive preparations choir directors should make before rehearsing a choir and with practical suggestions for conducting a rehearsal. His amusing and colorful description of the difficulties which can arise when training singers struck a responsive chord with the audience.

A program of chamber music followed at which Alan Resor, Oshawa Centre chairman, conducted a group of string players in *Concerto Grosso 1*, Handel, *Clavier Concert*, Haydn, both for harpsichord and strings, and *Organ Sonata 1*, Mozart. Nancy Stewart was harpsichordist and organist.

After dinner in the parish hall, Reginald Geen, RCOO, national chairman of extension, spoke on the importance of retaining volunteer choirs and shared some of his methods for successful choir training.

The evening recital by Mme. Lagacé was open to the public and attracted an enthusiastic audience. Her well-planned program showed the variety and color possible in the new Casavant organ. Her brilliant technique, fine rhythmic sense and musicality made it a memorable recital.

Many attended the reception following the recital. During the day, ample time was arranged between sessions for browsing through a display of music provided by BMI music publishers.

MARGARET DRYNAN

Saskatoon

Richard Birney Smith, organist and choir-master of St. John's Anglican Cathedral, was the commentator at a program of recorded organ music at the Sept. 7 meeting of the Saskatoon Centre in Knox United Church. Organ works of Bach, Willan and Gibbons were performed. E. Power Biggs, Marie-Claire Alain, Melville Smith, Marcel Dupré and Dr. Francis Jackson were the artists heard. Russell Green, host organist, was in the chair, and Mrs. H. D. Hart and Mrs. D. Appelt were hostesses for the social hour.

MARGARET MORRIS

Sarnia

The Oct. 7 meeting of the Sarnia Centre was held in St. Giles Presbyterian Church. After a short business meeting, a lecture with description of different ways of chanting, and a choral workshop were conducted by David Young, ARCCO, on the *Gelineau Psalm*, now used extensively in the Roman Catholic Church. Members were handed copies of the psalms and sang a number of them at sight.

MARILYN MANWARING

Calgary

The Calgary Centre held its first meeting of season Oct. 15 in Wesley United Church. It was a hymn sing to which the general public was invited. Groups of well-known hymns and less familiar tunes were introduced and conducted by several members of the centre. Those taking part were Glenn Potter, Terence Fullerton and Stuart Kennedy. Harold Ramsay, Centre chairman, welcomed the visiting audience and introduced and conducted a group of hymns in the absence of one of the mem-

ORGAN OF BURLINGTON CHURCH MOVED, REBUILT

PEAKER HEARD IN DEDICATORY

Instrument Has History of Rebuilds; Gordon L. Douglas Is Organist of Wellington Square United

Dr. Charles Peaker, distinguished Toronto organist, played the opening recital Oct. 3 on the redesigned and enlarged Casavant organ in the New Wellington Square United Church, Burlington, Ont. His program is listed in the recital section.

The organ in Wellington Square Church has a history which dates from 1904. Originally built by Karm, it has been rebuilt three times. In 1958 the work was done by Morel of Casavant. In 1950 a new Casavant console was added. In 1956 the entire organ was replaced by a new Casavant with 14 ranks of the old Karm organ retained. In 1966 the entire organ was removed from the Old Trinity United Church to the new church renamed Wellington Square, the old name of the town of Burlington, and now the name of the community located there. The work on the organ was by Dubai Organ Company, Burlington, Ont. The organist and choir-master is Gordon L. Douglas, FRCCO.

GREAT

Quintaton 16 ft. 68 pipes
 Principal 8 ft. 68 pipes
 Rohrflöte 8 ft. 68 pipes
 Chimney Flute 4 ft. 68 pipes
 Octave 4 ft. 68 pipes
 Octave Quint 2½ ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Döckelflöte 2 ft. 61 pipes
 Fourniture 4 ranks 61 pipes
 Festival Trompette 8 ft. 68 pipes
 Chimes
 Harp

SWELL

Bourdon 8 ft. 68 pipes
 Viola da Gamba 8 ft. 68 pipes
 Voix Céleste 8 ft. 61 pipes
 Traverso Flute 4 ft. 68 pipes
 Geigen Octave 4 ft. 68 pipes
 Quint Flute 2½ ft. 61 pipes
 Wald Flöte 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Cymbal 3 ranks 183 pipes
 Basson 16 ft. 68 pipes
 Trumpet 8 ft. 68 pipes
 Clarion 4 ft. 68 pipes
 Festival Trompette 8 ft.
 Chimes
 Tremulant

CHOIR

Coe de Nuit 8 ft. 68 pipes
 Spinprincipal 4 ft. 68 pipes
 Koppel Flöte 4 ft. 68 pipes
 Nazard 2½ ft. 61 pipes
 Piccolo 2 ft. 61 pipes
 Tierce 1 3.5 ft. 61 pipes
 Sifflette 1 ft. 61 pipes
 Clarinet 8 ft. 68 pipes
 Festival Trompette 8 ft.
 Tremulant
 Harp 49 bars
 Chimes 25 tubes

PEDAL

Resultant 32 ft.
 Contra Bass 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaton 16 ft.
 Violoncello 8 ft. 12 pipes
 Hohlflöte 8 ft. 32 pipes
 Stopped Flute 8 ft. 12 pipes
 Choral Bass 4 ft. 12 pipes
 Nachthorn 4 ft. 12 pipes
 Schwegel 2 ft. 12 pipes
 Basson 16 ft. 12 pipes
 Bombarde 16 ft. 12 pipes
 Festival Trompette 8 ft.
 Chimes

bers. Mid-way in the program, John Searchfield, official organist for the evening, played *Toccata in D minor*, Reger. The evening proved very successful; it was suggested that this type of program be repeated next season.

OLIVE L. MOON

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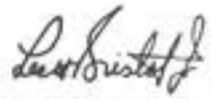
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Bach Christmas Oratorio, Riverside Church, New York City; Fifth Avenue Presbyterian, New York City; Hopewell-Petersburg Choral Society, Virginia Beach Civic Chorus, Trinity Methodist, Petersburg, Va.
Menotti Amahl, First Baptist, Philadelphia
Neumann Opera for Christmas, Christ Congregational, Silver Spring, Md.
Britten St. Nicolas, Army and Navy Academy, Carlsbad, Calif.; Fox Chapel Episcopal Church, Pittsburgh, Pa.
Poulenc Gloria, Presbyterian Church, White Plains, N.Y.
Vaughan Williams First Nowell, First Congregational, Waterbury, Conn.
Buxtehude Advent Cantata, Distler Christmas Story, Concordia Senior College, Fort Wayne, Ind.
Bach Cantata 142, Hovhannes Magnificat, First Baptist, Kalamazoo, Mich.
Christmas Pageant, Madison Avenue Presbyterian, New York City
Charles Henderson, St. George's, New York City
Richard Ellsasser, Tulsa, Okla. Philharmonic
Virgil Fox, Salle Claude Champagne, Montreal
William Whitehead, Emmaus, Pa. Moravian Church
12
Richard Ellsasser, Tulsa Philharmonic
June Farmer, St. Paul's Episcopal, Chicago
13
Donald McDonald, Hayes, Barton Baptist, Raleigh, N.C.
Alec Wyton, Christ Church, Ridgewood, N.J.
14
Britten Ceremony of Carols, St. Paul's Chapel, Columbia U
Virgil Fox, St. Mary's Episcopal, Wayne, Pa.
16
Edward Linzel, Christ Church Cathedral, Indianapolis
17
Bach Christmas Oratorio, Louisville, Ky.; Bach Society, Christ Church Cathedral
18
John Reilly Lewis, St. Thomas, New York City
C. Griffith Bratt, Bach, St. Michael's Cathedral, Boise, Idaho
Britten Ceremony of Carols, St. George's, St. Thomas, New York City; with Honegger Christmas Cantata, First Baptist, Philadelphia

DECEMBER						
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

DEADLINE FOR THE CALENDAR WAS NOVEMBER 10

- J. C. Bach Childhood of Christ, Second Presbyterian, Alexandria, Va.; All Saints, Pasadena, Calif.
Bach Cantata 61, Emmanuel Episcopal, Webster Groves, Mo.
Carpenter Midnight Mass, Church of Heavenly Rest, Madison Avenue Presbyterian, New York City
Williams Pageant of Holy Nativity, St. Bartholomew's, New York City
Boys Town Concert Choir, Cathedral of Risen Christ, Lincoln, Neb.
Fred Tulan, instruments, Haggin Museum, Stockton, Calif.
Pachelbel Magnificat, Vivaldi Gloria, Union Methodist, Washington, D.C.
Richard Ellsasser, Symphony, Houston-Tex.
Bach Christmas Oratorio, Hopewell-Petersburg Choral Society, Virginia Beach Civic Chorus, Galilee Episcopal, Virginia Beach, Va.; Union Avenue Christian, St. Louis
19
Richard Ellsasser, Houston Symphony
Billy Nalle, Connecticut Bank and Trust, Hartford
20
Richard Ellsasser, Houston Symphony
Billy Nalle, Connecticut Bank and Trust, Hartford
21
James Lawson cymbala concert, Riverside Church, New York City
Billy Nalle, Connecticut Bank and Trust, Hartford
Handel Messiah, Cornerstone Baptist, Brooklyn, N.Y.
Betsy De Carolis, Christ Church Cathedral, Hartford
22
Fred Tulan, instruments, Cathedral, Honolulu, Hawaii
Billy Nalle, Connecticut Bank and Trust, Hartford
23
James Litton, choir boys, Christ Church Cathedral, Indianapolis
Billy Nalle, Connecticut Bank and Trust, Hartford
24
Bach Christmas Oratorio, Church of Resurrection, New York City
James Lawson, carillon, Riverside Church, New York City
Fred Tulan, instruments, Cathedral, Honolulu, Hawaii
25
Daniel Keiler, St. Thomas, New York City
James Lawson, carillon, Riverside Church, New York City
Britten Ceremony of Carols, St. Bartholomew's, New York City
Ladd Thomas, midwinter conclave, Dallas
28
E. Power Biggs, New York Philharmonic, Lincoln Center
Robert Morcen, Christ Church Cathedral, Hartford
William Best, choir, Church of St. John the Evangelist, Flossmoor, Ill.
29
E. Power Biggs, New York Philharmonic, Lincoln Center
Catharine Crozier, midwinter conclave, Dallas
30
Preston Rockholt workshop, American University, Washington, D.C.
E. Power Biggs, New York Philharmonic, Lincoln Center
William Tinker, Christ Church, Cathedral, Indianapolis
31
E. Power Biggs, New York Philharmonic, Lincoln Center
James Lawson, carillon, Riverside Church, New York City
Jan. 1
Bach Christmas Oratorio, St. Bartholomew's, New York City
Donald Dumler, St. Thomas, New York City
Boar's Head and Yule Log Festival, Christ Church, Cincinnati
2
E. Power Biggs, New York Philharmonic, Lincoln Center
4
Richard Ellsasser, Hamburg, Germany
6
Richard Ellsasser, Hamburg, Germany
Philip Jessup, Christ Church Cathedral, Indianapolis
8
Haydn Creation, part 1, St. Bartholomew's, New York City
Joel Kaznik, Concordia Senior College, Fort Wayne, Ind.
James Callahan, St. Thomas, New York City
Richard Ellsasser, Hamburg, Germany
Virgil Fox, Western Maryland College, Westminster, Md.

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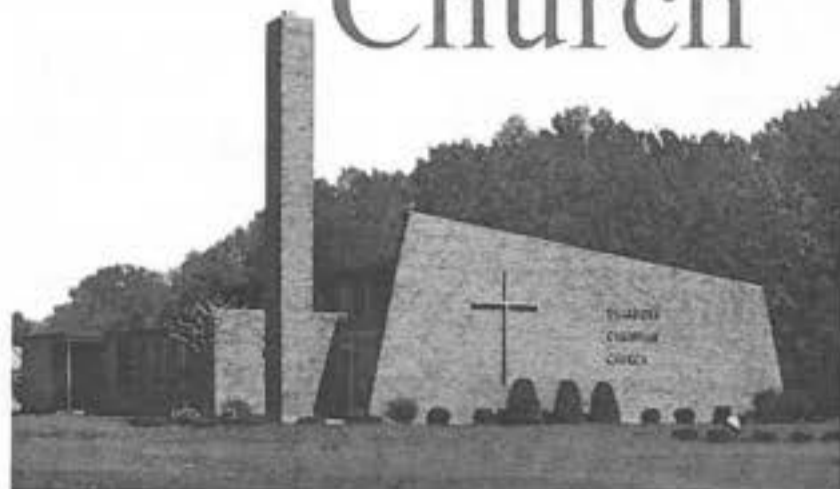
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8' Bourdon	8' Rohrflöte	8' Gedeckt	16' Bourdon
4' Octave	8' Camba	8' Quintade (w/chiff)	16' Lieblich Gedeckt
4' Spitzflöte	8' Gamba Celeste	4' Gemshorn	16' Dulciana
2 1/2' Twelfth	8' Flute Celeste II	4' Koppelflöte	8' Octave
2' Superoctave	4' Prestant (Ch)	2 1/2' Nazat	8' Flötenbass
2' Blockflöte	4' Nachthorn (Ch)	2' Nachthorn	4' Chorabass
Mixture III	2 1/2' Nazard (Ch)	1 1/2' Terz	4' Spitzflöte
4' Great to Great	2' Waldflöte (Ch)	1 1/2' Larigot	Mixture II
16' Swell to Great	8' Trompette	1' Sifföte	16' Fagotto
8' Swell to Great	8' Hautbois	Harp	8' Great to Pedal
4' Swell to Great	8' Krumhorn	Carillon	4' Great to Pedal
16' Choir to Great	Tremulant	Tremulant	8' Swell to Pedal
8' Choir to Great	16' Swell to Swell	16' Choir to Choir	4' Swell to Pedal
4' Choir to Great	Swell Unison Off	Choir Unison Off	8' Choir to Pedal
	4' Swell to Swell	4' Choir to Choir	4' Choir to Pedal
		16' Swell to Choir	
		8' Swell to Choir	
		4' Swell to Choir	
ANTIPHONAL PROVISIONS			COMBINATION ACTION
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Swell Echo On	BALANCED		4—Swell Pistons
Choir Main Off	EXPRESSION PEDALS		4—Great & Pedal Pistons
Choir Echo On	1. Great and Choir		4—Choir Pistons
	2. Swell		4—Collective Master Piston
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NUNC DIMITTIS

OHIO ORGANIST, TEACHER
SUCCUMBS TO CANCER AT 78

Ruth Whittington Roberts, 78, Springfield, Ohio, died Oct. 25 of cancer. Mrs. Roberts was a graduate of the Conservatory of Music, University of Cincinnati and served churches in the Springfield area her entire life. She was organist of the Covenant Presbyterian Church in Springfield for 36 years, retiring last June.

From 1943 to 1961 Mrs. Roberts was an instructor in organ at Wittenberg University and organ accompanist for the university choir. She went on choir trips and was heard with the choir when it performed on The Lutheran Hour. She was a patroness of Sigma Alpha Iota, national women's music honorary, and a past winner of the Springer Gold Medal awarded at the University of Cincinnati for distinguished organ playing.



Reginald Frey Merrill died Sept. 2. Born in Willoughby, Ohio July 16, 1898, he served as organist and choirmaster of Grace Episcopal Church there at the age of 14. He studied organ with E. V. W. Heal, Canadian organist then in Cleveland, and with Edwin Arthur Kraft. In 1921 he studied at the Guilman School in New York and served as minister of music of Van Nest Presbyterian Church and as master of the choristers of St. Martha's Episcopal Chapel.

In Cleveland Mr. Merrill served Grace Episcopal Church, Church of the Incarnation and St. Alban's. In 1935 he joined the Halle Bros. Company as organ salesman. After amputation of his leg, he served in the company's customer information and service department until his retirement in 1954.

Mr. Merrill played under Arthur Radzinski, with the Cleveland Symphony and with the Clevelandaires under Rudolph Ringwald.

Mrs. Merrill, an organist and teacher, survives her husband.

VETERAN PIPEMAKER DIES
IN CALIFORNIA; ALMOST 91

Ferdinand Oechsner, veteran pipemaker, died Oct. 10, just six days before his 91st birthday. He came to America from Germany before the turn of this century, having learned metal pipemaking with the old Walcker Organ Company in Weikersheim, Germany. He settled in Philadelphia for a time and was associated with the late Anton Gottfried, who later opened a factory in Erie, Pa.

Mr. Oechsner moved to Chicago in 1912 to become metal pipemaker with the W. W. Kimball Company where he worked until his retirement in 1942. In 1943 he and his family moved to Hollywood, Calif. where he lived until his death. He leaves two sons and three daughters as well as seven grandchildren and 29 great grandchildren.

THOMAS LARIMORE PASSES
IN CALIFORNIA RETIREMENT

Thomas W. Larimore, AAGO, died suddenly at the age of 77 Aug. 6 at Grand Terrace, Calif. He came to California eight years ago after having taught organ at the University of Minnesota for many years. For several seasons he served as one of the auditors of the Riverside-San Bernardino AGO Chapter and played at two local churches: St. Stephen's Methodist in San Bernardino and First Congregational in Highland. Survivors include two sons, a daughter and several grandchildren.

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John Pagett, AAGO, began his duties Sept. 1 as director of music at the Presbyterian Church, White Plains, N.Y. he will direct a multiple choir program with a series of special services.

Mr. Pagett is a native of California and has his BMus in organ from the University of the Pacific, Stockton, where he studied with Dr. Charles Schilling. Following a MSM at Union Seminary where he studied with Donald McDonald, he received the Debussy Grant given by the Alliance Française de New York for a year of study with André Marchal in Paris. He is a member of Phi Kappa Phi and Pi Kappa Lambda, national scholastic and music honoraries. He is listed in Who's Who in American Colleges and Universities.

THE INCOMPARABLE SCHUBERT was the subject of a program of choral, vocal, and instrumental music Oct. 23 at St. Mark's Episcopal Church, Glendale, Calif. with Richard W. Slater directing. Major work was the Mass in C major.

MOZART EPISTLE SONATAS featured an all-Mozart program Oct. 23 at First Methodist Church, Tulsa, Okla. Alta Bush Selvey is organist.

RAYNER BROWN HONORED FOR 25 YEARS AT CHURCH

Rayner Brown was honored Oct. 25 on his 25th anniversary as organist of the Wilshire Presbyterian Church, Los Angeles, with a program of his own works. The program included his Aus tiefer Noth for viola and organ, his new Concerto Grosso for brass and percussion, and his Concerto 2 for organ and orchestra. Participants were: Irene Robertson, organist; Robert L. Tusler, organist-conductor; Dan Neufeld, violist; and the Los Angeles Brass Society, Lester Remsen, conductor. Clarence Mader was one of the speakers.

TWO ORGANISTS WED; CHOIRS PARTICIPATE IN THE SERVICE

Stephen Farrow, organist-choirmaster of Westminster Presbyterian Church, Greenville, S.C. and Joyce Ann Garrett, who teaches organ and theory at North Greenville Junior College, Tigerville, were married Oct. 15 at Westminster Church. The music they selected, performed by members of the choirs of both the college and the church, was conducted by James P. Morgan, with Rachel Barron Pierce at the organ and with flute and trumpet. Miss Pierce's organ music is listed in the recital section.

WILLIAM BEST ASSUMES POST IN CHICAGO SUBURB

William Best has been appointed organist and choirmaster as of Sept. 1 at the Church of St. John the Evangelist (Episcopal), Flossmoor, Ill. He leaves a similar position at Gresham Methodist Church, Chicago.

His organ study has been with Edward Eigenschenk, Heinrich Fleischer and Herman Pedkte. At St. John he will direct both adult and junior choirs. In addition to his new duties Mr. Best is a teacher in the Chicago Public Schools System.



Marilyn Keiser, AAGO, ChM, Springfield, Ill., was appointed assistant organist and choirmaster of the Cathedral Church of St. John the Divine beginning Sept. 1. She succeeds Eugene Honcock.

Before going to the cathedral, she was assistant organist at the Riverside Church, New York City. At the time of her appointment there, this magazine reviewed her professional and personal background.

SOWERBY TO LEAD SEMINAR AT CATHEDRAL IN ORLANDO

The first Southeastern Seminar for Church Musicians will be held at the Cathedral Church of St. Luke, Orlando, Fla. Jan. 8, 9, and 10. Musicians of all faiths from Florida, Georgia, Alabama, Louisiana, Mississippi and South Carolina are invited to participate. Dr. Leo Sowerby, director of the College of Church Musicians, Washington Cathedral, will lead the seminar. Write Mrs. William N. Ellis, 3333 Lakeshore Drive, Orlando, Fla. 32803.

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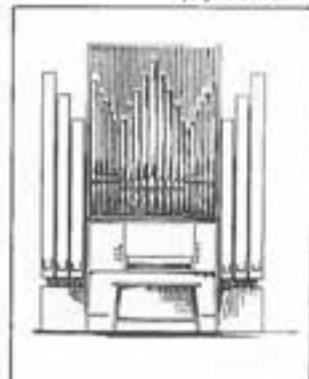
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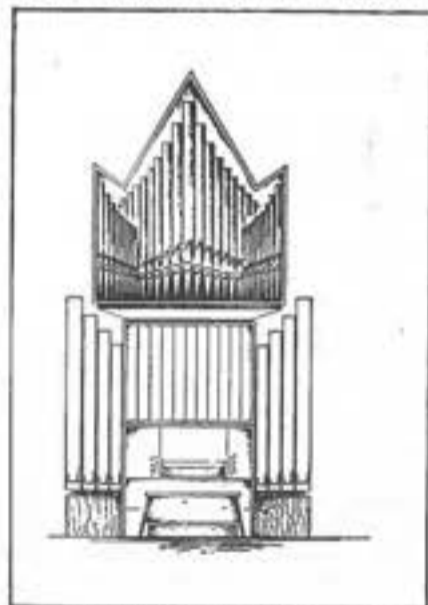
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The Gag Is Off

The telephone calls which reported to us the proceedings of the meeting of the AGO National Council at the Detroit Club surprised us greatly. We had assumed, like anyone would have who witnessed the open council meeting at Atlanta, that that justly famous steam roller would flatten all before it and that the apparent determination to start a new monthly magazine to serve as the official journal of the AGO would have become a *fait accompli* by sundown the evening of November 14, 1966.

Most of us are aware by now that "What Lola wants Lola gets." After all, as they say in Chicago, you can't fight City Hall.

Minutes of the Council meeting, allegedly edited at Headquarters, will be published in our January issue. The compromise agreed upon includes a letter to be sent to deans of chapters asking opinions on the wisdom of changing representation. It should be pointed out that Council action is not bound in any way by whatever answers the deans write. This was, allegedly, clearly stated at the meeting.

The official relationship between the Guild and THE DIAPASON was established more than 31 years ago by a 3 to 1 vote in a plebiscite of the entire membership. Guild chapter reports started appearing in THE DIAPASON regularly in 1911, 25 years before the merger of the Guild with the National Association of Organists (NAO) — a merger first suggested by THE DIAPASON, then the official NAO journal. The extent of our services to readers and the Guild over the years and the warmth of our relationships are certainly too familiar to warrant any detailed review here.

To try to keep peace in the family, THE DIAPASON has allowed itself to be "gagged". Old friends all over the country have noticed this and commented sadly upon it. We recall the special admonition given us at breakfast in a Kitchener, Ont. hotel by a leading American recitalist the morning after his brilliant recital at the 1963 RCCO National Convention: "Your primary responsibility is not to National Headquarters, nor

even to the Guild itself. It is to the whole profession of organists and church musicians."

If we have abrogated that responsibility, even in tense circumstances, we welcome all the more this clear directive to return to our traditional rôle of objective examiner of all sides of all questions of importance to church musicians.

We have on our desk a long list of questions our readers have posed, on which we can start open consideration. A few of these are:

What is the Guild doing in the insurance business and has anyone a personal axe to grind in this matter?

Why does anyone want the grueling, unpaid job of president of the Guild?

Why isn't the Guild's detailed financial statement published in the same manner as that of almost every other professional organization?

Can the Guild legally, competently and economically publish another magazine on a monthly basis? What is the Guild's history in publication?

These are only a few of the questions our future issues will attempt to explore in depth. Our regular news columns, special articles by top professionals, recitals and, for now, chapter reports will continue.

We feel a little like the man who kept banging his head against the wall because it felt so good when he stopped. It feels so good to have that gag off!

O Clap Your Hands, All Ye People!

Psalm 47:1

Perhaps one of the great strengths of such an organization as the American Guild of Organists is the wide variety of opinions, backgrounds and convictions to be found among its members. So we always meet a variety of responses when we report periodically our current observations on the matter of applause at organ recitals.

We expressed our favorable reaction in 1962 to the arrangements which permitted applause at all events of the national convention in Los Angeles County. At Philadelphia and Atlanta we felt that careful indication ahead of time kept confusion about applause at a minimum.

We would like to make another contemporary contribution to discussion on the subject: the apparent softening of the attitude of the Catholic church toward applause in the house of worship. At the congress in Milwaukee reported in the October issue, the *postlude* was applauded after each pontifical mass in the cathedral by a congregation made up largely of priests and nuns — surely signifying that an audible expression of appreciation was not considered inappropriate.

At the fine new Shrine of the Immaculate Conception in our nation's capital, the audience gathered for the recital by the Durufles was told that the Host had been removed from the altar and that applause was invited.

We note too the increasing number of recital programs reaching our office with the notation "Applause is permitted" or "Please reserve applause until the end of the program." These are more and more equalling the more familiar "Please refrain from applause" notations.

We are pleased to note a trend toward the acceptance of applause at organ recitals in churches. Since most recitals must be played in churches, this seems to us a move toward according the organist a status more nearly that of other recitalists. Most organists, we are sure, will try hard to deserve this recognition.

Again, we know many of our readers will not feel the way we do and, as always, we welcome expressions diametrically opposed to our own.

Pony Express

The October issue and its problems tempted us to "get a horse" or at least to dust off our trusty bicycle and start delivering THE DIAPASON in the same fashion we used to deliver the *Times-Record* — folding it into neat little bundles and aiming it hopefully at the front porch. (Even if a few copies landed on porch roofs, this was nothing compared to the number of October issues which tested and became weatherbeaten in Chicago's main post-office.)

Despite a brimful period of activities in late August and early September (several reported in that star-crossed October issue), the "dummy" reached the printer promptly and made its way through publication without a hitch. But . . . our addressing service, crowded by urgent postoffice regulations, selected this time to re-sort our mailing list numerically according to zip code. By using nearly a week extra to complete this monumental task, the mailers enabled those Octobers to reach the Chicago postoffice at the very height of the unprecedented jam there, in which THE DIAPASON accounted for some 23,000 of those 15 million pieces of undelivered mail which clogged midwest postal channels for about two weeks.

Of course our readers were puzzled and quite naturally added their hundreds of letters of inquiry to said 15 million pieces of undelivered mail. We are gratified and not at all surprised to report that readers, almost to a man (or woman!) were polite and genuinely concerned and assumed that our office was not to blame. When we read in our newspaper that a great mass of third class mail was being destroyed (sales and political flyers now too old to be effective) we wondered just how many of our precious October copies accidentally went into the same hopper.

The November issue, as you may have noticed, was back on schedule. We'll hold our breath until we know how the December issue has held its own against those billions of Christmas cards so many of us mail early to avoid the rush.

Brother's Keeper

From time to time as we process recital programs (back above the 200 mark again this month) we encounter a little practice which frankly gives us pause. We think it unlikely many of the perpetrators of this little practice have any idea of the image (there's that word again!) it projects to editorial staff members preparing copy.

The matter in question is the sending in a series of recitals by different players, with all the attention focused on just one — the sender. The other recitals are either X-ed out, completely obliterated by crayon, if on separate pages torn away, or even, if on the same page, torn raggedly away leaving just raw edges of the other recital. Some people apply all these methods or various permutations or combinations of them.

What does all this say to us? Well, it could say "Nobody else is going to use my five-cent stamp but me" or "If the others want their programs printed let 'em send in their own" or "Mine was the only program that really mattered."

The people who have been observed indulging their egos thus would make a shocking and surprising list. (No indeed, we are not going to print such a list!) Apparently no recital status is too high — or too low — to preclude it.

The solution to this apparently widespread temptation is one that more and more comes into use: the sponsor of the series simply sends in the series all at once, often ahead of time. Incidentally we regularly use those X-ed out recitals in our recital pages if we can possibly

decipher them — just as a matter of principle.

Perhaps strangest of all is to receive in a single day's mail, three copies of the same series, each "edited" to focus on just one of the recitalists: it has happened.

Those Were the Days

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

The big five-manual Austin in Chicago's Medinah Temple was dedicated Nov. 20, 21, 22. Dr. J. Lewis Browne conducted the orchestra in organ concertos of Guilman, Borowski and Rheinberger with Wilhelm Middelschulte, Florence Hodge and Palmer Christian as soloists. Stars of the Chicago Grand Opera Company also appeared.

Portland, Maine found public organ recitals in City Hall so profitable that Will C. Macfarlane was authorized to expand his concert budget.

Old First Presbyterian Church, New York City, celebrated its 200th anniversary Dec. 3 to 8 with a series of musical events under the direction of Dr. William C. Carl.

Firmin Swinnen was engaged to play at the Rialto Theater in New York City.

S. Lewis Elmer conducted C. Lee Williams' cantata, *A Harvest Song*, at Memorial Presbyterian Church, Brooklyn.

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

Organ builders were investigating the use of substitute materials to alleviate the shortages caused by the war.

W. Judson Rand was appointed to the factory of the New England Conservatory.

E. Power Biggs played a program at the Germanic Museum at Harvard consisting of the six Bach trio sonatas and the Toccata in F.

Frank B. Jordan was appointed dean of the College of Fine Arts and professor of organ at Drake University, Des Moines.

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

Violet C. Severy was appointed to the faculty of Morehead, Ky., State College.

Edwin Arthur Karft rededicated the E. M. Skinner organ in Trinity Cathedral, Cleveland, after reconditioning by Schantz.

Henry Hokans was appointed organist of the Worcester, Mass. Art Museum.

The first issue of *The Tracker* was issued by the newly formed Organ Historical Society.

Choral Performances

Choral performances of larger works are beginning to come in at a rather fast pace for so early in the season and we note a few with Bach again heading the list. Bach cantatas were listed frequently and we note: 78 at United Methodist, Washington, D.C. (Peggy Kelley Reinburg); 140 at First Presbyterian, Buffalo, N.Y. (Squire Haskin); 50 at Concordia Senior College, Fort Wayne, Ind.; 68 and 103 plus motets of Bach and Brahms, Louisville Bach Society (Melvin Dickinson).

We noted some Mozart: Litany in B flat at St. Paul's Chapel, Columbia University (Searle Wright) and at Fox Chapel Episcopal, Pittsburgh (Bob Whitley); Laudate Dominum, First Presbyterian, Burlington, N.C. (Robert B. King).

The Durufle Requiem under its composer's direction is listed under Durufle recitals in the recital section but there were other performances as under Henry Fusner at Church of the Covenant, Cleveland. The Fauré Requiem was noted at Chapel of the Intercession, New York City (Clinton Reid).

Among contemporary works we list Effinger's *The Invisible Fire* at First Methodist, Ashland, Ohio (Robert Doss), Britten's *Rejoice in the Lamb* at St. Andrew's, Kansas City, Mo. (Mel Bishop, Carlene Niehart), and Pinkham's *Magnificat* at Grace Church, Elmira, N.Y. (Robert M. Finster).

Letters to the Editor

Mr. Weaver Answers

Decatur, Ga. Oct. 18, 1966

To the Editor:

I had determined not to comment on the two letters that have appeared in *THE DIAPHRAM*, but I honestly feel that I must.

It seems to me that the time has long since past when we can measure our colleagues' moral status on the basis of consumption of alcoholic beverages. Although many religious denominations do expect abstinence, there are a significant number that expect temperance in its literal sense instead. Thus in the greater purpose of serving the glory of God, perhaps we might exercise more tolerance of our differences in peripheral areas such as this.

By now it must be obvious even to those who did not attend the Atlanta Convention that many of both persuasions were in attendance. Our local group tried to adopt a policy that would be congenial to all. We did not serve spirits at any convention function; on the other hand, we did permit a cash bar to be set up in a room adjacent to the ballroom.

The real question regarding convention deportment is whether there were those who behaved offensively. It was my observation that Atlanta had relatively few inconsiderate delegates in this respect. The fact (which you noted in your review) that absenteeism from programs was unusually low all week further indicates a commendable seriousness of purpose to the ideals of the Guild.

The Atlanta Chapter, A.G.O., thoroughly enjoyed hosting the convention and we were very proud of our colleagues who attended. We regret that this much attention had already been focused on the above matter.

Sincerely,

WILLIAM WEAVER

Marilyn Mason in England

Ann Arbor, Mich., October 11, 1966

To the Editor:

I have just returned from a brief but satisfying trip to England. I had been invited to play in six English cities, and the two-week trip proved most exciting. Since less than a four-hour train trip was involved for each recital, there was plenty of time available for practice. Everywhere I was impressed by British hospitality and interest in American American organ-playing, American organ-building and American composers.

A former student of mine, Clark Bedford, has been organist-choirmaster at All Souls Church, Langham Place, London for the past year. Both he and his wife have been graciously received by the parish, and I was told by the vicar, and many others, of the fine contribution he is making to the musical life of their church.

Sincerely,

MARILYN MASON

Some Queries for Dr. Noehren

Allison Park, Pa., Nov. 5, 1966

To the Editor:

Thank you for giving those of us who were unable to attend the convention in Atlanta an opportunity to read some of the fine lectures that were given there. I admire greatly the fine work that Robert Noehren is doing for our profession. His fine, article, *Schnitger, Cluquet and Cavallé-Coll* has some statements which I would like to question and comment upon.

He says "a conductor never thinks in terms of changing the orchestration. But the composer is always concerned for the instrumental medium in the music he writes and feels no less a responsibility for determining what registration shall be in organ music he writes."

The words "never" and "always" I believe, are too limiting, for I believe a good conductor does sometimes think or wish he could change the orchestration as does the composer sometimes with his own work. The composer is not always so concerned for the instrumental medium as he is the faithful reproduction of his rhythms, melodies and harmonies.

As a composer I do have very definite ideas when scoring for orchestral instruments, largely, I believe, because of the individual characteristics of these instruments in the way they attack a tone by bow, wind or striking, and in their sustaining or legato or lack of it possibilities. This is not so true when composing for the organ. The action of a key is the same whether the stop pulled is a principal, flute or reed, pianissimo or fortissimo. My chief concern is that the melody lines are clear, that the harmonies are balanced, the rhythm is vital and that the overall form is in good taste and in keeping with the general indications. I wonder if we do not put too much emphasis upon authenticity of registration rather than the composers musical intentions which are contained in the notes themselves.

Mr. Noehren states "Registration is defined as the act of combining the various registers of the organ appropriately to provide a tonal

medium for the music to be performed." This is a big order and presents many problems of which I shall mention just a couple. For example take a C major triad in open position. The composer writes the chord with the supposition that it will be balanced, whether pp or ff. As any organist knows this is not true in all registers of some stops or combinations of stops, and it is not uncommon today to hear full organ sounds in which the upper harmonics dominate destroying the balance. Then there is the problem of resultant tones which should re-enforce the fundamental tones, and how about the tuning of the octaves, fifths and thirds? Our tempered tuning leaves much to be desired. No wonder we so often hear about screaming mixtures today. Then too, when this same chord is used in an inversion how different it reacts to different registers and how careful one must be in the use of manual 16-ft stops. Just a move of a whole tone in pitch can sometimes make its use acceptable. For example play "The strife is o'er" tune Victory in several different keys using the 16-ft. manual stop with the principal chorus. Since most of the chords in this hymn are in root position it lends itself very readily to the use of a 16-ft. stop. This is not true of most hymn tunes.

Then there is the problem of the melody line. On most of our new organs the melody line of a hymn, for instance, is lost in the overtones. We hear the harmonic changes but the top voice is lost in a sea of overtones. I don't know the solution to this one but I find myself using less and less organ even when playing Bach fugues. What a joy it is to sometimes play a fugue using only a beautiful 8-ft. principal stop. How clean and clear and distinct the lines become!

I suggest that what we need is more refinement of tone, more careful tuning and more concern for the musical elements rather than so-called authenticity. We can learn much from the great builders of the past but we must remember our first aim is to create or re-create music. So let us work towards building and demanding instruments using new and old ideas which will best suit the requirements of the composers melodies, harmonies and rhythms.

Sincerely yours,

KEUEL LASHNER, A.A.G.O.

Those New Ads!

Bethel Park, Pa., Oct. 10, 1966

To the Editor:

I'm positively ecstatic over the delightful "light touch" ads for Casavant, Allen, and World Library of Sacred Music, on pages 23, 29, and 35 of the October issue.

I hope many others feel likewise, so we can have lots more of the same.

Sincerely,

WILLIAM S. MINNLER, PhD

Festival at Concordia

A Festival of the Reformation Oct. 31 at Concordia Teachers College, River Forest, Ill. began with a faculty recital the preceding evening at Grace Lutheran Church at which Herbert Gotsch played the Bach *Clavierübung*, Book 3 (large settings) with the chorales sung by the senior choir of the church.

A convocation address by Jaroslav Pelikan, Yale University, on Tradition and Renewal in Lutheran Worship opened Monday proceedings at Geiselman Gymnasium. Music was one of the principal facets highlighted in the stimulating address.

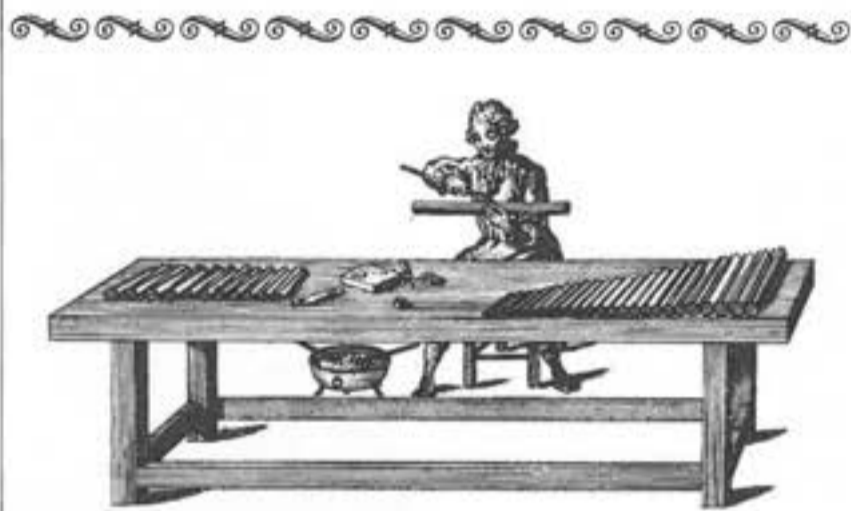
Two musical programs featured the music of Richard W. Wienhorst, Valparaiso University. The program of choral and instrumental works was performed by the chapel choir of Concordia directed by Carl F. Schalk, and the choir of the parish school directed by Paul B. Bouman. The final vespers utilized Dr. Wienhorst's setting of the service sung by the Kapelle directed by Thomas E. Gieschen.

At a panel discussion on Composing for the Lutheran Service, Drs. Pelikan and Wienhorst were joined by Carl F. Halter and Richard Hillert with Paul Bunjes as moderator.

Musicians of many faiths from a wide area attended.

THE LUTHERAN ORDER FOR VESPERS in musical settings was given twice Nov. 6 at part of the Lutheran Fine Arts Festival at St. Luke's Lutheran, Chicago, with Victor Hildner conducting the festival choir and Grigg Fountain at the organ.

JAMES A. BRANDT has been appointed president and chief operating officer of the Saville Organ Corporation, Northbrook, Ill.



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Part 2 — The French Organ of the 17th Century

by ROBERT NOEHREN

Continued from the November issue

The organ in France was as different from the Schnitger organ as a Frenchman is from a German. By the end of the 17th century and the time of François Couperin, the French organ had become a beautiful and colorful instrument completely reflecting its national taste. Of course, it had much in common with the German organs, yet it was so different in its colors and in the way it was used, that a German organist visiting a French organ could find himself in difficulty if called upon to perform some of the larger forms of German organ music of the day. In form there was a resemblance to the German organ. Its main work or *Grand Orgue* (the equivalent of the German *Hauptwerk*) like the German organ, was situated on the floor of the west gallery contained in a main case. Similarly, it was complimented by a smaller case hanging in a forward position from the gallery rail containing the *Positif*, as it was called in France. Here most of the resemblance to the German organ ends, for the *Grand Orgue* and *Positif* divisions of the old French organ were the only large and complete divisions. There were never more than two, three or four registers in the *Pedal* and these were located together with the *Grand Orgue* in the main case. A third manual division, known as the *Recit*, had but a few registers playable only from middle C upward, and in many organs there was only one register, a *Cornet*. This division also took its place with the *Grand Orgue* in the main case. Occasionally there was a fourth manual division, known as the *Echo*, but this like the *Recit* contained only a few registers playable in the treble and located again in the main case. Until the 18th century, the French did not build very large organs as could be found in North Europe. The average organ of two or three manuals was almost completely a standard instrument, even more so than was typical of German organs. Even the name of each of its registers symbolized at once its family, color and pitch. One organ was like another in its form, the character of its tone, and the disposition of its registers. In fact, it is quite possible to draw up an imaginary disposition and discover that it varies little when compared with the organs one might find from church to church in that day. Moreover, the organ music of the day dictated the registration to be used, for it was the custom of the composer to indicate in his scores the appropriate registers. For instance, basic flute registers were called Bourdons; there were Bourdons 16' and 8' on the *Grand Orgue* and a Bourdon 8' on the *Positif*. The presence of these registers in their proper places was absolutely indispensable for the performance of the organ music of the day. The organ builder of the day did not have the license to

substitute a Quintadena or a Holzflute in place of one of these Bourdons as a variation from what would seem to be the monotony of always having the same color. He had an obligation to build each organ like all the other organs to function properly in the performance of music. The French organ was nearly as standard as an orchestra. It is quite appropriate then to illustrate the form of this instrument by presenting an imaginary disposition. (see stoplist)

The principal registers of this organ consist of the *Montre*, at 16' and 8' pitches. These are the foundation registers and the largest pipes stand in the facade of the main case. The *Prestant* is the Octave at 4' pitch and the *Doublette* the Octave at 2' pitch. There are usually two mixtures, the *Fourniture* at normal pitch and the *Cymbale* at a higher pitch. Each of these mixtures usually has from four to five ranks. The *Cymbale* of the French organ bears no resemblance to the *Cymbel* of the German organ but is more akin to its *Scharf* mixture in color and pitch. It functions as a mixture in the principal chorus, or what is called in France the *Plein jeu*, whereas the *Cymbel* in the German organ is a color register. The *Positif* has virtually the same chorus and registers as the *Grand Orgue*, except for the 16' *Montre* and 16' Bourdon. This *Plein jeu* of the *Positif* is of course scaled smaller, and the pitches are higher to produce a somewhat sharper and more brilliant sound than on the *Grand Orgue*. Like the German organ, the posi-

tion of the two chief divisions helps to emphasize further the difference between the two choruses.

The wide-scaled groups of both *Grand Orgue* and *Positif* are usually quite complete. Like the family of principals, the names of the registers are associated with an appropriate pitch and function. The 16' and 8' stopped and chimney flutes are always called Bourdons, the 2-2/3' is a Nazard, the 2' a Quarte de Nazard, and the 1-3/5' a Tierce. There is always a five-rank *Cornet* running upward from middle C on the *Grand Orgue*, and it is often repeated on the *Positif*. The entire gamut of wide-scaled registers of the *Grand Orgue* is also found on the *Positif* with the addition of the 1-1/3', a Larigot, and the omission of the Bourdon 16'.

The reeds of the French organ have always been something special, and they were particularly so on the early French organs, with a very intense, splashing color. Full-length reeds and short-resonator reeds always appear on the *Grand Orgue* and the *Positif*; Trompettes at 16', 8' and 4' pitches on the *Grand Orgue* and at 8' and 4' on the *Positif*, a Voix Humaine on the *Grand Orgue* and the Cromhorne on the *Positif*.

It is curious to note that the *Pedal* organ never develops as a great bass instrument in the French organ or in the other South Europe instruments until the 19th century. The *Pedal* of the early French organs contained never more than two flutes at 8' and 4' pitches and two trompettes at 8' and 4' pitches, and these were mainly used for playing

simple melodies or Gregorian tunes with the feet. At other times the pedal board was used to play the bass of the *Grand Orgue* by means of a coupler.

The *Recit* was strictly a solo organ, as its name implies. Sometimes it had two or three registers, including a small reed and a flute, but more frequently it contained only a *Cornet* of five ranks with the pitches at 8', 4', 2-2/3', 2' and 1-3/5'. In larger instruments there was still another manual division, the *Echo*, which functioned much like the *Recit*.

With the knowledge of this typical disposition, an organist can easily grasp some feeling for the way this French organ functioned simply by studying the organ works of François Couperin, in which the composer has indicated the registration for each composition. However, many of the terms used represent registrations consisting each of several registers. These recipes were commonly known to all organists of the day, such as *Plein jeu*, *Grand jeu*, *Tierce en taille*, or *Recit de Cornet*. The term, *Tierce en taille*, indicated to the organist that he was to play a melody in the tenor with the Bourdon 8', *Prestant* 4', the Nazard, Quarte de Nazard and the Tierce, and to accompany this solo with one or two 8' registers in the right hand. The term, *Plein jeu*, indicated that the principal choruses of the *Grand Orgue* and *Positif* coupled were to be drawn. A *Plein jeu* indicated the use of the *Positif* chorus.

The wide-scaled mutations and the cornets were particularly characteristic of the French organ and were used in many ways. The Voix Humaine and Cromhorne were unique solo instruments quite unlike their counterpart in the German organ. But it was the brilliant Trompettes that were the glory of this organ and which created the *eclat* of the *Grand jeu*. Unlike the German trumpets which were used to help integrate the *Organo Pleno*, the French reeds were never drawn together with the choruses of the *Plein jeu*. Strangely enough, it was the *Cornet* alone which was drawn with the reeds to intensify their particular color and help strengthen the trebles.

The organ music of France before the 19th century requires the variety of vivid colors so typical of its instrumentation even more so than the music of Germany. It also requires a form in which its various registers can be so disposed as to make performance practical. For instance, the repetition of the mutations and cornets is necessary in the performance of trios and duos in which the coloring of the Tierce is required on two manuals. There are few organs outside France which have more than a token of the appropriate colors to provide the necessary tonal medium for a convincing performance of early French organ music.

(To be continued)

FRENCH ORGAN, 17th CENTURY

16 Montre	16 Bourdon	8 Trompette
8 Montre	8 Bourdon	4 Clairon
4 Prestant	(8 Flute)	8 Voix Humaine
2 Doublette	2-2/3 Nazard	
Fourniture	2 Quarte de Nazard	
Cymbale	1-3/5 Tierce	
	Cornet V r. (dessus)	
	POSITIF	
8 Montre	8 Bourdon	8 Trompette
4 Prestant	2-2/3 Nazard	4 Clairon
2 Doublette	2 Quarte de Nazard	8 Cromhorne
Fourniture	1-3/5 Tierce	
Cymbale	1-1/5 Larigot	
	(1 Flageolet)	
	Cornet V r. (dessus)	
	RECIT	
	Cornet V r. (dessus)	
	ECHO	
	8 Flute	8 Trompette
	PEDALE	
	8 Flute	8 Trompette
	4 Flute	4 Clairon

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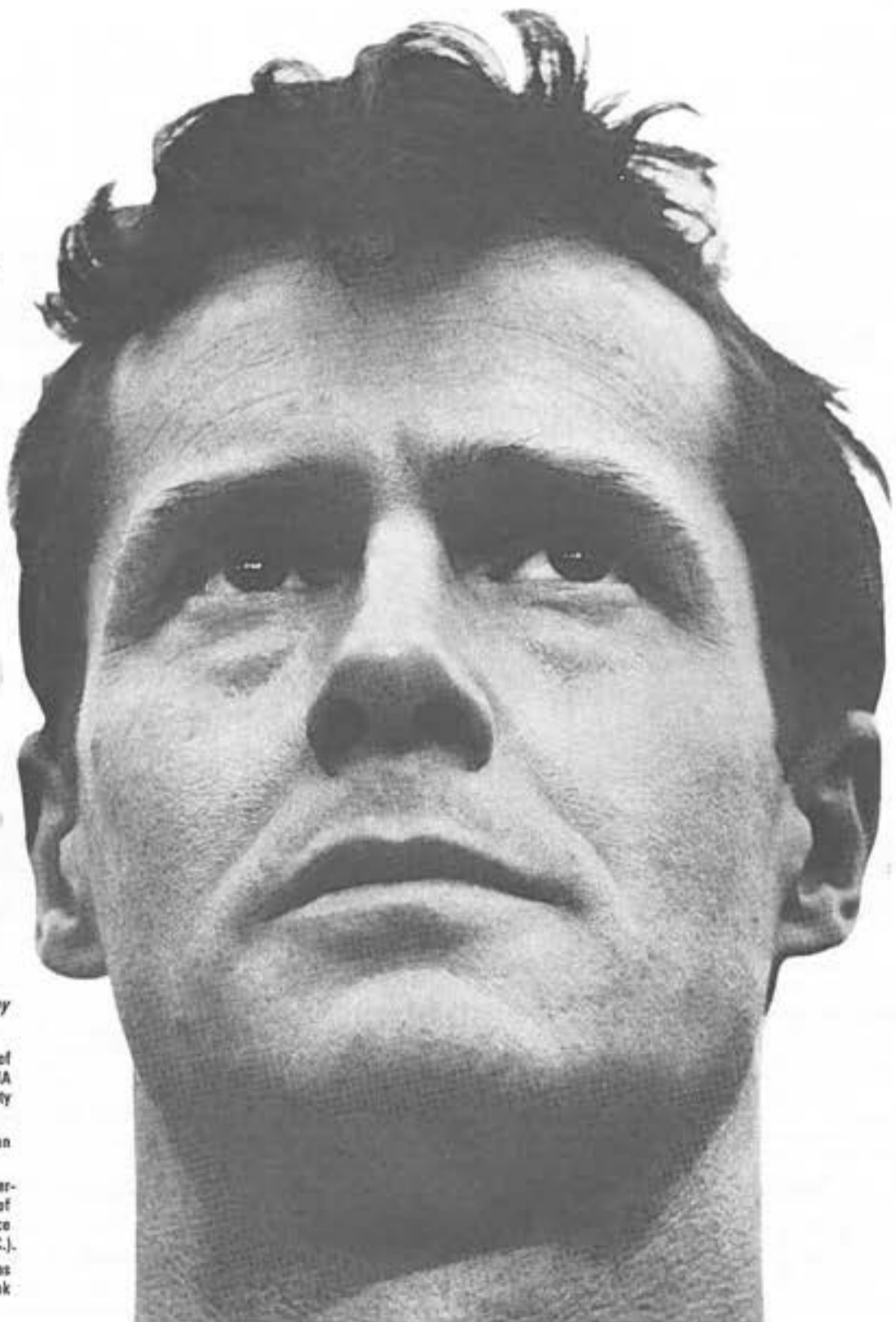
THE SEVENTIETH PSALM (SATB, 7 WINDS), H. W. Gray

"What If Some Little Pain", "A Christmas Carol", and "Cycle of Holy Songs" are included in *SONGS OF NED ROREM* on COLUMBIA ML 5961 / MS 6561 (performed by Phyllis Curtin, Regina Sarfaty and Charles Bressler accompanied by the composer).

"Two Psalms and a Proverb" is conducted by Daniel Finkham on CAMBRIDGE RECORDS, CRM 416, CRS 1416.

"Sing My Soul", "The Ascension", and "All Glorious God" are performed by the Washington Cathedral Choir under the direction of Paul Callaway (Mono or Stereo are obtainable from Curator's Office of Washington Cathedral at Mt. Saint Alban, Washington 16, D. C.).

The enthusiastic response to *The Paris Diary Of Ned Rorem* has prompted George Braziller, N. Y., to publish Rorem's new book *Music From Inside Out* early next spring.



Programs of Organ Recitals of the Month

Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Anthony J. Newman, Newton, Mass. — College of the Sacred Heart Sixth All Bach program Dec. 17: Prelude in C, Durch Adams Fall (two versions); Es ist das Heil; Nun freut euch; Ich ruf' zu dir; Von Gott will ich nicht lassen; In dich hab' ich gehoffet, Fugue in C; O Gott dud frommer Gott partita; Prelude in A major, A minor, C; Fugue in C, Prelude in C; Sonata 6; Prelude in A minor (Great); Wo soll ich fliehen hin (two versions); Erbarm' dich; Fugue in A Minor (Great).

Jay Lovins, Kokomo, Ind. — Grace Methodist Church, Oct. 23: Prelude and Fugue in F minor, Bach; Flute Piece, Hise; Diapason Movement, Greene; Trumpet Voluntary, Dupré; Fantasia in F minor, K 608, Mozart; Hommage a Frescobaldi, Langlais; Meditation on University, Grace; Abide With Us, Karg-Elert.

Similar program Nov. 2, First Congregational Church.

Luther T. Spayde, Fayette, Mo. — Dedicatory recital, First Presbyterian Church, Chillicothe, Nov. 7: Sonata, Ritter; The Bass and Treble of the Trumpet, Clémenceau; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Pastoral Song, Langlais; Preludio Sint Nonsine, Howells; Toccata, Symphony 5. Widor.

Donald Williams, Ann Arbor, Mich. — Hill Auditorium, U. of Michigan, Oct. 16: Noël ancien, Balbastre; Noël pour l'amour de Marie, Le Begue; Noël Suisse, Daquin; La Nativité de Seigneur, Messiaen.

John R. Shannon, Sweet Briar, Va. — Sweet Briar Memorial Chapel, Oct. 24: All Bach. Partita on O Gott, Du frommer Gott; Eleven Chorales from the Orgelbüchlein.

John Floreen, Verona, N.J. — St. Bartholomew's Church, New York City Nov. 30: Fugue in E flat, Bach; Scherzo, Symphony 2, Vienne; Chorale in B minor, Franck.

Rainer Lille, Bad Nauheim, Germany — Holy Cross Lutheran Church, 7, Ohio, Oct. 23: Introduction, Fugue and Three Settings on We Praise Thee, O God, Bender; Prelude and Fugue in A major, Buxtehude; Variations on Freu dich sehr Böhm; Prelude and Fugue in E minor, Bach; Allegro Cantabile, Symphony 5, Widor; Scherzo from an Improvised Symphony, Dupré. The church choir assisted. St. Paul's Chapel, New York City, Nov. 23: God among us, Messiaen; Prelude and Fugue in E minor, Bach; Scherzo, Dupré; Alle Menschen müssen sterben, Regor.

Keith L. Hopkins, Hamilton, Ont. — St. Paul's United Church, Dundas, Oct. 30: Diferencia el Canto del Caballero, Caberon; Two Trumpet Tunes, Purcell; Air with Variations, Handel-Hopkins; Wachet auf, Prelude and Fugue in F minor, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Alleluia, Prester; Meditation on Coblenz, Cabero; Les Petits Cloches, Marche Grottesque, Purvis; Incantation pour un Jour Saint, Langlais. Lloyd H. Oakes, baritone, assisted.

Henry Lowe, New York City — St. Bartholomew's Church Oct. 12: Chaconne in G minor, L. Couperin; When Adam Fell, Homilist; Prelude and Fugue in G minor, Bach; Flute Solo, Arne; Jesu, Lead Thou on, All Glory Be to God on High, Mass; Particello, Langlais. Nov. 2: Trumpet Tune in C, David Johnson; Chorale in B minor, Franck; Aria, Peeters; Grand Choir Dialogue, Gigout.

Milnes Gill, Hanover, N.H. — Ine New England Chapter, American Musicological Society, Spaulding Auditorium, Dartmouth College, Nov. 12: Prelude in G major, Bach; Chorale Preludes on Allein Gott in der Höhe sei Ehr: Praetorius; Diben; Scheidt (2 settings); Hase; Walther (eight verses); Bach (6 settings); Fugue in G major, Bach.

Kenneth Kroth, Albany, N.Y. — Cathedral of All Saints, Nov. 6: Une Vierge Pucelle, Le Begue; Prelude and Fugue in E minor, Bach; Chorale in B minor, Franck; Litanies, Alain.

Keith Chapman, Princeton, N.J. — Princeton Theological Seminary Nov. 3: Credo, Sonata 6, Bach; Choral Varie sur Veni Creator, Duruffé.

Marilyn Mason, Ann Arbor, Mich. — Westminster Abbey, London Oct. 4 and King's College, Cambridge; Prelude and Fugue in G, Bach; Sinfonia Brevis, Sowerby; Threnos, In Time of War, Iain Hamilton; Evocation à la Chapelle Sixtine, Liszt; Chorale in A minor, Franck; Abbey Church of St. Mary the Virgin, Tewkesbury Sept. 24, Bradford Cathedral, Newcastle University and Middlesbrough Town Hall: Same Bach, Liszt, Franck plus: Concerto, Toveit-Walther; Air and Variations, Martini; Variations and Fugue on the English National Anthem, Regor.

Richard A. Carlson, Ft. Wayne, Ind. — Dedicatory recital, Trinity Church, Oct. 16: Prelude and Fugue in G minor, Buxtehude; Deck Thyself With Gladness, In Thee is Gladness, Saviour of the Heathen, Come, Bach; Noël, Dandric; Passacaglia and Fugue in C minor, Bach; Variations on America, Ives; Andante, Symphonie Gothique, Widor; Scherzo, Symphony 2, Vienne; Fanfare, Cook; Song of Peace, Langlais; Variations on a Noël, Dupré.

Rachel Barron Pierre, Greenville, S.C. — Wedding music, Westminster Presbyterian Church, Oct. 15: Prelude and Fugue in G, Deck Thyself with Gladness, Bach; Sleepers, Wake, (with trumpet), Krebs; Jesu, Joy of Man's Desiring, Walther; Sonata in G (with flute), Marcello; St. Anthony Chorale, Haydn; Now God be praised in Heaven Above, Vulpius, Farrow, Willan; Now Thank We All Our God, Bach.

Claude Means, Greenwich, Conn. — Christ Church, Oct. 30: Grand Jeu, DaMaze; I Cry to Thee, Lord Jesu Christ, Rejoice now, Christian soul, Bach; Partita on Jesu, Priceless Treasure, Walther; Toccata in C, Seixas; Voluntary in D, Boyce; Fanfare, Willis; Nazard, Langlais; Prelude on St. Columba, Means; Chorale in A minor, Franck.

Charles E. Moore, New Canaan, Conn. — First Congregational Church, Waterbury Nov. 2: Prelude and Fugue in G major, Abide with Us, Bach; Sketch in F minor, Schumann; Prelude and Fugue in G minor, Dupré.

Marilyn Keiser, New York City — Cathedral of St. John the Divine Oct. 23: Fanfare, Cook; We All Believe in One God, Bach; We Pray now to the Holy Spirit, Buxtehude.

Robert Cundick, Salt Lake City, Utah — Richland Stake Center, Richland, Wash., Oct. 28: Concerto in B flat major, Taglietti-Walther; O Sacred Head, Kuhnau; Prelude and Fugue in F minor, Jesu, Joy of Man's Desiring, Bach; Prelude, Fugue and Variation, Franck; Berceuse, Vienne; Sketch in C major, Schumann; Soliloquy, Cundick; Toccata, Sowerby.

Hilaire-M. Tardif, OFM, Montreal, Que. — St. Antoine Church, Niagara Falls, Ont. Nov. 20: Chaconne in G minor, L. Couperin; Dialogue, Parish Mass, F. Couperin; Prelude and Fugue in G minor, Fugue in C, Buxtehude; Movement 1, Sonata 1, Lord Jesu Christ, Only Son of God, Prelude and Fugue in C major, Bach; Cantabile, Franck; Arabesque, Wedding March, Tardif. Montreal Oct. 16: same Buxtehude, Bach plus: Passacaglia in D minor, Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in C (Fanfare), Bach.

Heinz Arnold pupils, Columbia, Mo. — Stephens College GSG, Oct. 13: Prelude and Fugue in D, Handel — Sue Ann Shirley; Wondrous Love, Johnson; Prelude in G minor, Bach — Kathy Dee Johnson; Prelude and Fugue in G major, Bach; Finale, Sonata 6, Mendelssohn — Linda Duckett; Postlude in C minor, Eslava — Susan Detering; O Gott da frommer Gott, Bach — Barbara Hollis; Fanfare, Lemmens — Margaret Word.

George M. Williams, Chicago, Ill. — for Evansville, Ind. AGO Chapter, St. Mark's Lutheran Church, Oct. 24: Chaconne in G minor, L. Couperin; Trio Sonata in D minor, Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Lyric Piece, Opus 43, Ivy Beard; Prelude and Fugue in G minor, Dupré.

G. Dene Barnard, Utica, N.Y. — Grace Church, Oct. 30: Fanfare, Improvisation on Amos, Wyton; Miniature, Langlais; Six Schibler Chorales, Passacaglia and Fugue in C minor, Bach; Variations on a Hymn Tune, Mathias; Carillon, Roberts; Choral-varie sur Veni Creator, Duruffé.

David Koehring, Indianapolis, Ind. — Christ Church Cathedral, Oct. 9: Prelude and Fugue in C minor, Mendelssohn; Requiessat in Pace, Sowerby; Allegro Vivace, Finale, Symphony 1, Vienne.

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Programs of Organ Recitals of the Month

Ludwig Altman, San Francisco, Calif. — Trinity Methodist Church dedicatory Oct. 16: Partita on We Welcome Thee, Kind Jesu, Bach; Allegro and Scherzo for an Organ Clock, Beethoven; Andante in A flat major, Hummel; Concert Fugue in E minor, Mendelssohn; Prelude and Fugue in D major, Buxtehude; Partita on How Futile, How Inutile, Pierre Pidoux (first American performance); Toccata, Litaizer; Dawn Hymn, Hochmann; Prelude and Fugue in G major, Bach.

Gordon and Helen Betenbaugh, Baltimore, Md. — Organ and harpsichord, Govans Presbyterian Church, Oct. 9: Psalm 18, Marcello; First Harpsichord Suite, Purcell; Two Toccatas, Scarlatti; Prelude, Kohaan; My Heart is Filled With Longing, Our Father Who Art in Heaven, All Glory Be to God on High, Bach; Adagio K. 336, Mozart-Betenbaugh; O Blessed Are Ye Faithful Souls Departed, Brahms; Cantabile, Franck; Fairest Lord Jesus, Schroeder; Toccata, Farnam.

Organ Majors, Ann Arbor, Mich. — University of Michigan, Oct. 17: Bonnie Beth Black — Prelude and Fugue in G minor, Buxtehude. John D. Peterson — Nun komm der Heiden Heiland, Bach (3 settings). Ennis Frubaut — Prelude and Fugue in G Major, Bach. Samuel Lam — Introduction, Passacaglia and Fugue, William John Ellis — Two Preludes for the Holy Holy Days, Berlinick. Lyle Hecklinger — Toccata, Jongens.

William Osborne, Granville, Ohio — Faculty recital, Denison University, Oct. 23: All Bach. Prelude and Fugue in B minor; Five Orgelbüchlein Preludes; Fantasie in G Major; Partita on O God, Thou Good and Helpful Lord; Pastorale in F major; Prelude and Fugue in G major.

Earl Barr, Minneapolis, Minn. — St. Paul's Episcopal Church, Nov. 13: Prelude and Fugue in A minor, Bach; O God Be Merciful, Krebs; Concerto 5 in F, Handel; Procession for organ and two trumpets, Ciccio (first performance); Three Chorale Preludes, Manz; Toccata, Creston.

James Burchill, Hamilton, Ont. — All Saints' Anglican Church, Nov. 6: Trois Pièces, Alain; Sonata in C K. 336, Mozart; Sonata in D minor, Guilman; Toccata in F, Bach.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church, Sept. 25: Chaconne, The Trophy, L. Couperin; The Filers, Dandrieu; Récit de Tierce en Taille, Grigny; Fantasie and Fugue in G minor, Bach; Suite, Halms; Aria, Posters; Allegro Vivace, Finale, Symphony 1, Vierné.

Orpha Ochse, Pasadena, Calif. — Chiesa Di S. Giuseppe, Brescia, Italy, Sept. 13; St. Wilhadi, Hamburg, Germany, Sept. 4; St. Johanniskirche, Lüneburg Sept. 8; Marktkirche am Hl. Geist, Clausthal, Germany Sept. 18; St. Jakobikirche, Lüdingworth, Germany Sept. 18; Grote Kerk, Elburg, Holland Aug. 24. Programs include: Wir glauben all', Vater Unser, Wenn wir in höchsten Nöten sein, Prelude and Fugue in E flat major, Bach; Wie schön leuchtet, Buxtehude; Sonata in B major, G.P.E. Bach; Ricercar, Canzon dopo l' Epistola, Toccata per l' Elevazione, Toccata, Frescobaldi; Fantasia sopra Ut, Re, Mi, Fa, Sol, La, Echo Fantasia, Sverclink; Noël, Le Begue, Pange Lingua (2 verses), Titelous; Sonatina 21, Brown; Toccata II, Mullat; Sonata 6, Mendelssohn; Chorale in A minor, Franck; Chaconne, Ochse; Prelude in E minor, opus 59, Reger.

David H. Witt, Mobile, Ala. — St. Francis St. Methodist Church organ dedicatory Oct. 16: Toccata in E minor, Pachelbel; Fugue a la Gigue, Rejice, Christians, Bach; Chorale in A minor, Franck; The Filers, Dandrieu; Elegie, Posters; Rhoymedre, Williams; Chorale on Psalm 37, Karhu; Toccata, Symphony 5, Widor.

Sally Rehfeldt, Marquette, Mich. — for Northern Michigan A.G.O., Messiah Lutheran Church, Sept. 25: Prelude and Fugue in G, Böhm; My Young Life Hath an End, Sverclink; To God on High be Praise, Prelude and Fugue in D, Bach; Allegro, Symphony 6, Widor; Song of Peace, Heroic Song, Langlais.

James H. Lazenby, Albany, N.Y. — All Saints Cathedral, Oct. 28: Concerto in D minor, Vivaldi-Bach; Chorale in B minor, Franck; Dialogue sur les mixtures, Suite Heve, Langlais.

Haskell Thompson, Oberlin, Ohio — West Shore Unitarian Church, Rocky River, Ohio Oct. 23: Three Chorales, Sonata for Violin & Piano (with Liada Coroni), Franck.

Clyde Holloway, Bloomington, Ind. — For St. Joseph Valley A.G.O. Chapter, First Presbyterian Church, Elkhart, Ind., Nov. 8: Prelude and Fugue in B minor, Bach; Two Noëls, Daquin; Pièce Héroïque, Franck; Sonata 1, Hindemith; Canons in B major and B minor, Schumann; Sonata on Psalm 94, Reubke.

Elisabeth Hamp, Champaign, Ill. — First Presbyterian Church, Danville Oct. 20: Lord Jesu Christ, be Present Now, Draw us to Thee, Bach; Twilight in Fissole, Bingham; Harmonies of Evening, Karg-Elert; Wooden Shoe Dance, Hemel; Swing low, Sweet Chariot, Diton; St. Francis Suite, Purvis. Oct. 27: Benedictus, Rowley; Angelus-Meditation, Matthews; Echo, Schmidt; The Filers, Dandrieu; A Little Harmonic Labyrinth, Bach; Comes Autumn Time, Sowerby; Londonderry Air, Lemare; The Little Red Lark, Clokey; Adagio, Toccata, Symphony 5, Widor. Nov. 3: Prelude on Seelenbrüstung, Elmore; Alle Menschen müssen sterben, Bach; Morgenblau der Ewigkeit, Walcha; Rigaudon, Campra; Sketch in D flat, Schumann; Petit Piece, Le Jardin suspendu, Alain; The Sun's Evening, Hymn to the Stars, Karg-Elert.

Carolyn E. Boles, Tulsa, Okla. — John Knox Presbyterian Church, dedicatory recital, Oct. 30: Fanfare, Bliss; Psalm 19, Marcello; Jig Fugue, Buxtehude; Durch Adams Fall, Hemelin; Prelude and Fugue in C major, Bach; A Mighty Fortress, Kee; Canon in B minor, Schumann; My Soul Doth Magnify, Dupré; Carillon, Vierné.

Wendell Piehler, New London, N.H. — Richmond, Va. Chapter series, Church of The Holy Comforter, Three Chorales, Pepping; Fantasie and Fugue on B-A-C-H, Liszt; Giacomini in F minor, Pachelbel; Passacaglia per timpani e organo, Badings; Fuga a 5 pr Organo pleno, Bach.

Catherine Mallatis and D. Frederick Elder, Tulsa, Okla. — Harpsichord and organ recital, Boston Avenue Methodist Church, Nov. 6: Siciliano, Bach; Concerto in C major, Haydn; Sheep May Safely Graze, Bach; In Peace and Joy I now Depart, Bach.

Dorothy Riley, Columbus, Ohio — Christ Lutheran Church Oct. 23: All Hendrik Andriessen; Sonata da Chiesa; Passacaglia; Intermeni; Sinfonia.

Arthur Poister, Syracuse, N.Y. — Duke University, Durham, N.C. Nov. 13: Prelude and Fugue in A major, Chorale and Eight Variations on O Gott, du frommer Gott, Fugue in E flat major, Bach; O How Blessed, Deck Thyself, Brahms; Chorale in B minor, Franck; Cantabile, Pièce Héroïque, Franck.

Northeast Iowa A.G.O. Members Recital — St. Paul's Lutheran Church, Garnaville Oct. 18: Ave Verum, Guonod; Melodia Celeste, Kocho; Hymn Tune Arrangements — Victor Steege, Maynard. Jesu meine Freude, Prelude and Fugue in A minor, Bach; Chant Pastorale, Sergison; In Summer, Stebbins — Marvin C. Schutte, Potville; Sheep May Safely Graze, Bach; Toccata in G, Dubois — Gerhard Bunge, Oelwein; What a Friend We Have in Jesus, arr. Felton; I Love to Tell the Story, arr. Fischer; Andante in D minor, Handel; Allegro in G major, Buxtehude; Fantasie, Pachelbel — Ann Kutschat, Oelwein. Though Deeping Trials, Careless, Noël, Guilman; Prelude in G minor, Bach — W. L. Maxwell, Fayette, In Paradisum, Dubois; A Gothic Cathedral, Fratella-Weaver — Lucia Roggmann, Garnaville.

Anne Ehasz, Alliance, Ohio — First Christian Church, Nov. 6: Toccata in D minor (Dorian), Bach; Adagio, Fiocco; Partita on Jesu, Pricoles Treasure, Walther; The Trophy, F. Couperin; The Filers, Dandrieu; Concerto in A minor, Vivaldi-Bach; Sketches in C minor, D flat major, Schumann; Le Banquet Céleste, Messiaen; Litanies, Alain.

Jet Turner, Peoria, Ill. — For Peoria A.G.O. Chapter, Bendley U Oct. 12: A Maggots, Arne; In Thee Is Joy, Jesu, Joy of Man's Desiring, Prelude and Fugue in B minor, Bach; Lento, Blanchard; Trio Sonata, Corelli and Three Church Sonatas, Mozart, both with strings.

John Conner, Williamsport, Pa. — Christ Church Parish Nov. 1: Komm, Heiliger Geist, Schmäcke dich, Prelude and Fugue in G major, Bach; Incantation pour un Jour Saint, Langlais; Adagio, Symphony 6, Widor; Two Postludes on the Missa Est, Russell Woolien; Le Banquet Céleste, Messiaen; Finale, Symphony 1, Vierné.

William R. Gable, Hartford, Conn. — Christ Church Cathedral Nov. 2: Sonata on Psalm 94, Reubke.

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Roberta Gary, Columbus, Ohio — Grace Methodist Church, Washington Court House, Ohio Oct. 23: Introduction and Trumpet Tune, Boyce; Vision of the Church Eternal, Messiaen; Wake, awake, for night is flying, Bach; Carillon, Sowerby; Prelude, Fugue and Variation, Franck; How lovely shines the morning star, Manz; Prelude and Fugue in A minor, Bach; Elevation, Couperin; Toccata in B minor, Gigout.

Sacramento, Calif. Chapter members — First Baptist Church, Sept. 25: Echo Fantasia, Sweelinck; Little Canonetta, Buxtehude; My Heart is Ever Yearning, Kellner; Voluntary, Stanley — Esther De Young. Fugue in G minor, Jesu, Meine Freude, Toccata in F, Bach — Vivian Lambert. Fantasia and Fugue on B-A-C-H, Liszt — G. Leland Ralph. Een Vaste Burg, Cor Kee; Psalm Prelude 2, Set 2, Howells; Dieu Parmi Nous, Messiaen — Ivan Olson.

Nelson A. Close, Greenwich, Conn. — First Church of Christ, Scientist Oct. 16: Chaconne, L. Couperin; Jesu, Joy of Man's Desiring, Bach; Fantasia in A major, Franck; A Psalm of David, Rossi; Praise to the Living God, Froed; Prelude for Koth Hashonak, Berenski; Chorale Prelude on Sawley, Meams; Chorale Prelude on Morecambe, Close; Quiet Music for Organ, De Nero; Fugue in G sharp minor, Honnegger; Te Deum, Langlais.

Eileen Coggins, San Francisco, Calif. — Lakeside Presbyterian Church, Oct. 30: Introduction and Toccata, Walond; Four Chorale Preludes, Pepping; Dearest Jesus, We are Thine, Father, Dwell in Every Heart, Krebs (with Donna Roselius, oboist); Fugue in E flat major, Bach; Pastoral, Franck; Miniature, Langlais; Finale, Symphony 2, Widor.

Philip Hahn, Cedar Falls, Iowa — St. Thomas Church, New York City Dec. 4: Prelude and Fugue in E major, Lübeck; Variations on Fortuna my Foe, Scheidt; Concerto in A minor, Vivaldi-Bach; Andante Sostenuto, Symphonie Gothique, Widor; Toccata, Villancico and Fugue, Ginastera.

Charles Richard, Miami, Fla. — St. Peter's Lutheran Church Dec. 4: Fantasia on O Come, Emmanuel, Rowley; Noëls 3, 4, Daquin; An American Organ Mass, Purvis. Wesley Boynton, tenor, shared the program.

Mildred Andrews, Norman, Okla. — First Presbyterian Church, Nov. 6: Toccata in A major, A. Scarlatti; Benedictus, Chromorne en Taille, F. Couperin; Prelude and Fugue in D major, Bach; Chorale in A minor; Franck; Prelude and Fugue in G minor, Dupré; Offertoire pour la Fête de Tous les Saints, L'Ange à la Trompette, Charpentier, Same program Hollins College, Va. Oct. 23.

Thomas E. Swan, Indianapolis, Ind. — For Indianapolis AGO Chapter, Northwood Christian Church Oct. 11: Chaconne in G minor, L. Couperin; Elevation, Tierce en taille, F. Couperin; Prelude and Fugue in G minor, Buxtehude; Toccata in F, Bach; Four Kleine Präludien und Intermezzi, Schümter Herr Jesu, Schroeder; Winter Sonata, Liggitt. First Congregational Church, Kokomo, Oct. 5: Prelude and Fugue in G minor, Buxtehude; Grave, Adagio, Sonata 2, Mendelssohn; Winter Sonata, Lonnie Liggitt.

Gordon Farnell, Naperville, Ill. — North Central College, Nov. 6: Musical Clocks, Haydn; Cantus del primero, Declaracio de instrumentos musicales, Bermuda; Méditation à Sainte Clotilde, James; Meine Seele erhebt den Herren, Bach; Choral-Improvisation on In dulci jubilo, Karg-Elert; Twilight at Fiesole, Hymn-Prelude on Need, Birgham; Pièce Héroïque, Franck. Robert B. Myers, violin, shared the program.

J. David Malloch, Lubbock, Tex. — For Lubbock AGO Chapter First Methodist Church Oct. 10: Voluntary 1 in D major, Boyce; Sonata 1, Bach; Benedictus, Reger; Adagio, Toccata, Symphony 5, Widor; Sonata 1, Mendelssohn; Aria, Malloch; Sonata for Trumpet and Organ, Hovhanes, with Richard E. Tolley; Pièce Héroïque, Dupré, with brass choir.

Ruth Barrett Phelps, Boston, Mass. — Central Congregational Church, Newton, Oct. 25: Grand Jeu, DuMoye; Choral and Variations on I Will Not Leave My Jesus, Walther; Come, Saviour of the Gentiles, Prelude in G major, Bach; Adagio Espresivo, Faxon; Come, Creator God, Holy Ghost, Pepping; Adagio, Symphony 6, Widor; Pièce Héroïque, Franck.

Grady Wilson, Brooklyn, N.Y. — St. Paul's Chapel, New York City, Nov. 30: Chaconne in E minor, Buxtehude; Andante in F K. 616, Mozart; Sinfonia Brevis, Sowerby.

Squire Haskin, Buffalo, N.Y. — First Trinity Lutheran Church Oct. 9: Toccata in F, Muffat; Now Pray We to the Holy Ghost, Buxtehude; Jesus Christ, Our Saviour (three verses), Tunder; Three-part Ricercare, Musical Offering, My Soul Doth Magnify the Lord, Kyrie, God the Holy Ghost, Bach; Canonetta, Prelude and Fugue in F major, Buxtehude; Prelude in E and E flat, Saint Saëns; Sonata 3, Hindemith; Sinfonia, Sinfonia Brevis, Sowerby; Berceuse, Vierne; Toccata on Veni Creator, Litaire.

James Hansen, Escondido, Calif. — Emmanuel Faith Community Church, dedicatory recital, Oct. 23: Concerto in A minor, Vivaldi-Bach; O Sacred Head, Toccata in D minor (Dorian), Bach; Sonata in D minor, Guilman; Up the Sagunay, St. Lawrence Sketches, Russell; Pastorale on a Christmas Plainsong, Thomson; Scherzo on Mendelssohnian Themes, Ellsaesser. First Covenant Church, Minneapolis, Minn., Oct. 28: Same program.

Eugene H. Clark, San Francisco, Calif. — Lakeside Presbyterian Church, Oct. 16: Prelude and Fugue in D major, Buxtehude; Aria con variazioni, Martini; Whither Shall I Flee?, He That Suffereth God to Guide Him, Prelude in E flat major, Bach; Prelude, Prayer, Suite, Creston; Rhythmic Trumpet, Bingham; In Bethlehem's Low Stable, A Mighty Fortress, From Heaven Above, Wach; Finale, Symphony 1, Vierne.

Gordon Keddington, Oakland, Calif. — Interstake Center, Dec. 4: Magnificat Primi Toni, Buxtehude; Nam treut euch, Albin Gott in der Hoh', Nun komm', der Heiden Heiland, Bach; Noël pour l'amour de Marie, LeBegue; Noël 2, Daquin. The Diablo Valley Madrigal Singers shared the program.

John Doney, Hartford, Conn. — Christ Church Cathedral, Oct. 19: Prelude and Fugue in E major, Lübeck; Elevation, Tierce en Taille, F. Couperin; Dialogue in F, Grigory; We All Believe in One God, Bach; Cantabile, Franck; Toccata in D minor, Reger.

Roy Brunner, Buffalo, N.Y. — St. Paul's Cathedral, Oct. 30: Fantasia on A Mighty Fortress, Praetorius; Variations on My Young Life Hath an End, Sweelinck; Fantasia and Fugue in G minor, Bach.

C. Griffith Bratt, Boise, Idaho — St. Michael's Episcopal Cathedral continuing Bach series, Oct. 16: Toccata and Fugue in F; O Come, God Creator, Holy Ghost; Concerto 1 in G; Prelude and Fugue in C major; Deck Thyself; Fantasia and Fugue in G major; John H. Best assisted with Suite 3 for cello, Nov. 20: Prelude and Fugue in E minor (Wedg); Ach Gott und Herr; Vater unser; Komm heiliger Geist; Nun danket alle Gott; Aria in F major; Prelude and Fugue in C; Walter Cerveny, violinist played the Chaconne.

Richard Alexander, Swardmore, Pa. — Swardmore Presbyterian Church, Oct. 9: First Presbyterian Church, Philadelphia, Oct. 17; Fairwood Presbyterian Church, Fairwood, N.J., Oct. 2. Programs included: Prelude and Fugue in G, Bach; Cantabile, Franck; Prelude and Fugue on B-A-C-H, Liszt; Sonata in D, Scarlatti; Carillon, Sowerby; Carillon de Westminster, Vierne; Pastore, Willa; Cortège et Litanie, Dupré; Le Banquet Céleste, Messiaen; Choral Varié sur Veni Creator, Duraffé.

Anna Anderson, New Ulm, Minn. — Wisconsin Lutheran High School, Milwaukee, Oct. 9: Sonata 1, Hindemith; Partita on O God Thou Faithful God, Toccata in F, Bach; My Jesus, Who to Me Awardest, O World I Now Must Leave Thee, My Heart Abounds with Pleasure, O How Blest, Brahms; Chorale in A minor, Franck.

Bernard Schade, Williamsport, Pa. — St. Luke's Episcopal, Lebanon, Pa. Oct. 23: Prelude on the Kyrie, Langlais; Puer Natus Est, Maleingreau; We Pray Now to the Holy Spirit, Buxtehude; Fugue in E flat, Bach; Adagio for Strings, Barber; The Cuckoo, Daquin; Cortège and Litany, Dupré; Toccata, Monnikendam.

Douglas Webb, Toronto, Canada — Lakeside United Church, Oct. 15: Fantasia in F minor K 594, Mozart; Tune for the Flutes, Stanley; Chaconne in E minor, Buxtehude; Partita on O God, Thou Faithful God, Bach; Les Bergers, Messiaen; Scherzo, Whitlock; Suite Médiévale, Langlais.

Wilbur F. Russell, San Anselmo, Calif. — First Presbyterian Church Oct. 29, Nov. 5: Entire Great 18 Leipzig Chorales, Bach, in two sections. The Marin Pro Musica Singers assisted in the chorales.

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Programs of Organ Recitals of the Month

Virgil Fox, New York City — for Central Arizona State University, Tempe, Oct. 9: Passacaglia and Fugue in G minor, Trio Sonata in E minor, Komm, süßer Tod, Prelude and Fugue in E minor, Bach; Clair de Lune, Vierne; Ad nos, Liszt; Elfin Dance, Edmundson; Nocturne, Faure; Tu es petra, Mulet.

Dorothy Addy, Wichita, Kans. — for Hays AGO Chapter, Fort Hays State College, Hays, Oct. 23: Magnificat quasi toni, Scheidt; The little Windmills, F. Couperin; Minuet, Lully; Sonata on Tone 1, Lidon; Prelude and Fugue in C minor, Bach; Sonatine for Pedals, Persichetti; Roulade, Near; Mit freuden Zart, Pepping; Lobe den Herren, Walcha; Prelude and Trumpeting, Roberts. Same Couperin, Lully, Near, Persichetti, Pepping, Walcha, Durullé at First Methodist Church, Wichita, Sept. 23, plus: Come Holy Spirit, Come Apace, Bach; Echo Voluntary for the Double Organ, Purcell; Fanfare, Wyton; Piece in Free Form for Organ and Strings, Langlais; Prelude and Fugue on A-L-A-I-N, Durullé. Eugene Butler conducted the string ensemble in the Langlais.

John Helts, Hartford, Conn. — Universalist Church, West Hartford Oct. 24: Fantasia in G major, Bach; Folk Tune, Whitlock; Voluntary 8 in D minor, Stanley; Hommage à Frescobaldi, Prelude au Kyrie, Epilogue, Langlais; Intermezzo, Toccata and Fugue in A minor, Reger; Communion, Tony Botel, Robert Jones; Toccata and Fugue in D minor, Bach.

Merle E. Baer, Evansville, Ind. — St. Lucas United Church of Christ, Oct. 23: Fugue in E flat major, Bach; Not Jerusalem, Eventide, My Gospel Will I Teach Thee, Alfred H. Johnson; Sonata for Organ, Van Hulse, Sing Unto the Lord, Handel, by the chancel choir and ensemble concluded the program.

Will O. Headlee, Syracuse, N.Y. — Kramer Chapel, Concordia Senior College, Ft. Wayne, Ind. Nov. 13: Prelude and Fugue in F sharp minor, Buxtehude; An Wasserflüssen Babylon, Prelude and Fugue in E flat, Bach; Cortège and Litany, Dupré; Cantilene, Langlais; God Among Us, Messiaen.

Emily Beaman, Fort Wayne, Ind. — First Congregational Church, Kokomo Nov. 16: Prelude, Durullé; Sonata 3, Mendelssohn; Prière, Jongens; Fanfare, Cook.

John Weaver, New York City — Wichita AGO, First Methodist Church, Oct. 18: Fantasia in F minor, K. 594, Mozart; Lord Jesus Christ, Be Present Now, Jeru, Joy of Man's Desiring, Concerto 4, Passacaglia and Fugue in C minor, Bach; Joie et clarté des corps glorieux, Messiaen; Prelude, Fugue and Variation, Franck; Allegro, Symphony 5, Widor; Heartfelt Love Have I For Thee, Karg-Elert; Toccata, Weaver, Lutheran Church of the Holy Trinity, Lancaster, Penn. Nov. 6: Same program.

Gwen Gould, New York City — St. Bartholomew's Church Oct. 26: Kyrie en taille, Récit de sierre en taille, Dialogue sur les Grands Jeux, Grigny; Lord Jesus Christ, torn Thou to Us, Arisen is the Blessed Christ, Bach; Prelude and fugue in G minor, Buxtehude. Nov. 23: Toccata in E minor, Pachelbel; Adagio, We All Believe in One God, Bach; Fugue on the Kyrie, F. Couperin; Prelude 2, Mendelssohn; Partita on Jesus Christ, Our Lord Redeemer, Distler.

William Beck, Los Angeles, Calif. — for Los Angeles AGO, Occidental College, Nov. 7: Cortège et Litanie, Dupré; Offertoire sur les grands jeux, Récit de Chrombone, F. Couperin; Prelude and Fugue in D major, Bach; Pastorale, Franck; Concerto 2 in B flat, Handel; Prelude and Fugue in B major, Dupré.

Carlene Neilhart, Kansas City, Mo. — St. Andrew's Episcopal Church, Sept. 18: Fugue in E flat major, Bach; My Young Life Hath an End, Sweetlink; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Eclogue, Wagenaar; Introduction and Fugue, Liszt.

Garth Pracock, Oberlin, Ohio — Muskingum College, New Concord, Oct. 6: Chaconne in E minor, Buxtehude; An Wasserflüssen Babylon, Aus tiefer Not, Vor dienen Thron, Fantasia and Fugue in C minor, Bach; Suite on Tone 1, Clérambault.

Kathleen M. Harper, New York City — St. Paul's Chapel, Columbia University, Nov. 2: The Trophy, F. Couperin; Three Pieces for Organ on Huguenot Psalm, Gagnelin; Prelude and Fugue in E minor, Bach; Fugue, Honnegger; Finale, Symphony 1, Vierne.

Andrea Toth Haines, Jacksonville, Ill. — For Central Ohio Chapter, Boulevard Presbyterian Church, Columbus Oct. 30: Two Versets from Veni Creator, Grigny; O Lamm Gottes, Alleluia Gott in der Höh', Fantasia and Fugue in G minor, Bach; Scherzo, Durullé; Fantasia 2, Alain; Sonata 1, Hindemith; Allegro, Symphony 6, Widor.

Robert Smart, Swarthmore, Pa. — Trinity Church Nov. 6, 20, Dec. 4. Complete Orgelbüchlein of Bach: Nov. 6: Chorales 1-17, La Capriciosa Harpsichord Variations, Buxtehude; Concerto 6 for two keyboard instruments, Soler (with Harry Wilkinson). Nov. 20: Chorales 18-32; Three Symphonies Sacrae, Schütz (with Paul Pomo, tenor and David Weiss, bass); Partita on O Notre Dieu, Van der Hoest. Dec. 4 Chorales 33-45; Chorale in B minor, Franck; Le Verbein, Les Anges, Jesus accepte la souffrance, Les Anges, Dieu parmi nous, La Nativité, Messiaen.

Mark Kasmin, Milford, Conn. — Black Rock Congregational Church, Bridgeport Sept. 25: Chaconne, L. Couperin; Aria con Variazioni, Martini; Adagio, Symphony 5, Widor; Voluntary in D major, Boyce; Concerto del Signor Torelli, Walther; Chaconne in G minor, Mark Kasmin; Ave Maria, Reger; Musical Clocks, Haydn; My Heart Is Ever Yearning, Brahms; The Heavens Declare, Marcello.

Jean Scaglione, Atlanta, Ga. — St. Anne's Episcopal Church, Oct. 16: All' Offertorio and Pastorale, Zipoli; Trumpet in Dialogue, Clérambault; Prelude au Kyrie, Fantasia, Langlais; Suite for a Musical Clock, Handel; My Heart is Filled with Longing (both settings), Brahms; Toccata for Organ, Yon; Toccata and Fugue in D minor, Bach.

Robert Neuenchwander, Kenilworth, Ill. — St. John's Church, Palatine, Oct. 23: Chaconne, Couperin; Chorale in B minor, Franck; Prelude on A-L-A-I-N, Durullé; The Song of the Chrysanthemums, Bonnet; Fantasia, Saint-Saëns; Acclamations, Langlais.

Richard L. Grill, Cleveland, Ohio — Our Lady of Angels Church Oct. 9: Batalla Imperial, Cobanilles; Trio Sonata 1, Prelude and Fugue in F minor, Bach; Pièce Héroïque, Franck; Variations de Concert, Bonnet; Suite Médievale, Langlais.

William C. Teague, Shreveport, La. — Centenary College of Louisiana, Oct. 18: All Bach, Toccata in F major; Ich ruf'eu dir; Nun komm, der Heiden Heiland; Sonata 2 in C minor; Prelude and Fugue in B minor; Sinfonia, Cantata 106; Fantasia in G major; Schmücke dich; Nun freut euch; Toccata and Fugue in D minor.

Helen Henshaw, Albany, N.Y. — First Presbyterian Church, Oct. 23: Introduction and Toccata, Frescobaldi; Arioso, Cello Sonata, Prelude in B minor, Bach; Concerto 13 in F, Handel; Dies Parvi Nona, Messiaen; Angelus, Dupré; Processional March, Berlinck; Ronde Française, Böllmann; Evening, Schumann; Prelude and Fugue in G minor, Dupré. St. James Church, Nov. 13: Same Böllmann, Messiaen, Dupré. Psalm 19, Marcello; Musical Clocks Suite, Haydn; Fantasia and Fugue in G minor, Bach; Elegie, Peeters; Prayer, Humperdinck; Carillon, Mulet.

Jack L. Noble, Vermillion, S.D. — University of South Dakota, for Western Iowa AGO, Oct. 15; for South Dakota AGO, Sioux Falls, Nov. 21; for University of Colorado, Boulder, Jan. 3: Prelude and Fugue in G minor, Buxtehude; Six Schübler Chorales; Bach; Prière, Franck; Prelude in G, Brockner; Homage to Perotin, Roberts; Scherzo, Dorian Sonata, Hilty; Celestial Banquet, Messiaen; Prelude and Fugue in G minor, Dupré.

James Blocker, Fort Worth, Tex. — Student recital, Texas Christian University, Oct. 23: Fugue in E flat major, Ich ruf' au dir, Wachtet auf, Von Gott will Ich nacht lassen, Bach; Cantabile, Jorgen; Ave Maria Stella 4, Amen, Dupré; Litanies, Postlude pour l'Office de Complies, Alain; Wie schlo leuchtet, Reger; Toccata in F major.

Daniel Keller, Dallas, Tex. — St. Thomas Church, New York City Dec. 23: How Brightly Shines the Morning Star, Buxtehude; Joseph est bien Marié, Dandrieu; Introduction, Variations and Fugue on an Original Theme, Reger.

Warren Hutton, Tuscaloosa, Ala. — Independent Presbyterian Church, Birmingham, Nov. 6: Prelude and Fugue in G minor, Buxtehude; Partita on Jess, Meine Freude, Walther; Prelude and Fugue in A minor, Bach; Sonata 2, Hindemith; Symphony 4, Widor.

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Programs of Organ Recitals of the Month

Ladd Thomas, Pasadena, Calif. — Dedication recital, Calvary Presbyterian Church, Oct. 16: Prelude and Fugue in G major, Bach; Partite sopra l'Aria della Romanza, Frescobaldi; Sonatas in D major and G major, Scarlatti; Comunione, Martini; Offertorio, Zuppi; Sonata 1, Mendelssohn; Roulade, Bingham; Autumnal, James; Prelude and Fugue on A-L-A-I-N, Durullé.

W. Arnold Lynch, Wichita, Kans. — St. Christopher's Church, Nov. 6: Our Father, Mendelssohn; Lord Jesus, Come Down Now From Heaven, Fugue in D major, Bach; Grand Pièce Symphonique, Franck; Brother James's Air, Wright; Toccata in F, Widor. Sam Ramey, baritone, shared the program. First Methodist Church, Dodge City, Nov. 13: Voluntary in E minor, Stanley; Andante, Stamitz; Wake, awake, Fugue in D major, Bach; Imagery in Tableaux, Edmundson; Scherzo, Gigout; Same Mendelssohn, Wright, and Widor.

Jerry A. Evenrud, Eau Claire, Wis. — Bethlehem Lutheran Church, St. Cloud, Minn., Oct. 30: A mighty Fortress, Burkhard, Bender; Praise to the Lord, Walther, Bender; Jesus, Priceless Treasure, Walther; O How Shall I Receive Thee, Post; Good Christian Men, Rejoice, Bach; O Sacred Head, Langlais; O Sons and Daughters, Held; Come, O Come Thou Quickening Spirit, Peeters; Prelude in E flat major, Bach.

Elmer F. Blackmer, Springfield, Ohio — Trinity Lutheran Church, Versailles, Oct. 23: Chaconne, Couperin; Flute Tune, Arne; A Mighty Fortress, O Sacred Head, Buxtehude; Triple Fugue in E flat, Bach; Voluntary in D, Boyce; Benedictus, Reger; Pasticcio, Langlais; Greensleeves, Purvis; Fantasia on Holy, Holy, Holy, Post.

Kenneth Z. Mansfield, Hayward, Calif. — Eden United Church of Christ, Oct. 9: Prelude and Fugue in C minor, Bach; My Jesu, Thou who hast chosen me, Brahms; Sonata 1, Brabantier; Partita on Forest Green, Elogy for a Young Child, Mansfield; Chorale in A minor, Franck.

Jessie Newgeon Hawkes, Hartford, Conn. — Christ Church Cathedral Nov. 16: Prelude and Fugue in G minor, Buxtehude; Sollt Ich meinem Gott, Pepping; Allegro, Largo, Trio Sonata 5, Bach; Homage to Perotin, Roberts.

Robert Anderson, Dallas, Tex. — St. Luke's Methodist Church, Houston Oct. 17: Laudation, Dello Jolo; Sonata on Tone 1, Lidon; Dialogue, Veni Creator, Grigny; Fugue in A flat minor, Beahms; Scherzo, Durullé; Preludio, Symphony 2, Dupré; Canticle of Praise, Anderson; Postlude pour L'Office de Complies, Alain; Komm, Gott Schopfer, Liebster Jesu, Kommst du nun, Prelude and Fugue in E flat major, Bach.

Archer School Students, Brooklyn, N.Y. — St. Bartholomew's Episcopal Church, Nov. 13: Weigenlied, Böhm; Prelude and Fugue in G minor, Bach — Carl Griffith. Adagio, Sonata 6, Mendelssohn; Fugue in G minor, Bach — Eric H. Brown. Suite Gothique, Boëllmann — Miriam Small. Prelude and Fugue in F major, Bach; Finlandia, Sibelius — Joan V. Prescott. I am Black, but Comely, Dupré; Toccata, Symphony 5, Widor; Toccata and Fugue in D Minor, Bach — George B. Williams.

Scott Withrow, Nashville, Tenn. — Calvary Baptist Church, Jackson, Miss., Oct. 10: Toccata on Deo Gratias, Aria with Variations, Martini; Prelude and Fugue in C major, Bach; Four Preludes on Old Southern Hymns, Reed; Sonata 5, Mendelssohn; Sonata, Pergolesi; Fantasy, Choral and Toccata on Veni, Emmanuel, Arnold. Independent Presbyterian Church, Birmingham, Ala., Oct. 23: Same program.

David J. Wilson, Seymour, Ind. — Immanuel Lutheran Church, Oct. 23: Variations on Fortuna My Fox, Scheidt; Toccata in D, Seeger; Fugue in C, Vanhal; Fugue in G minor, Bach; Praise the Almighty, A Mighty Fortress, Bender; Toccata, Monnikendam. Theolyn G. Wilson, contralto, shared the program.

Terrance Fullerton, Elbow Park, Alta. — Cathedral of the Redeemer, Calgary, Oct. 12: Modal Trumpet, Karam; Praeludium Pedaliter, Sweetlinc; Prelude and Fugue in E flat, Saint-Saëns; Versetten Sonate d'Intavolatura, Zuppi; Fanfare, Water Music, Handel; Prayer, Suite, Creston; Toccata, Symphony 5, Widor.

Raymond Glover, Hartford, Conn. — Cathedral of St. John the Divine, New York City Oct. 30: Polka d'Orgue, Grigny; Sonata 2, Hindemith; Prelude and Fugue in B minor, Bach.

Richard Bouchett, New York City — Asbury Methodist Church, Salisbury, Md., Oct. 18: Prelude and Fugue in A minor, Lord Jesus Christ, be Present Now, When in the Hour of Utmost Need, Bach; Cortège et Litanie, Dupré; Dialogue sur les Grand Jesus, Grigny; Song of Peace, Langlais; Impromptu, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

Robert Shepler, Indianapolis, Ind. — First Congregational Church, Kokomo, Oct. 12: Toccata in E minor, Pachelbel; Minuet, Clarke; Lord Jesus Christ, with Us Abide, Prelude and Fugue in E minor (Cathedral), Bach; Lamento, Dupré; Roulade, Near; Toccata in C Major, Monnikendam. First Presbyterian Church, Kokomo, Ind., Nov. 6: Concerto in F major, Albinoni; Have Pity, O Lord God, He That Suffereth God to Guide Him, Prelude and Fugue in E minor, Bach; Behold, a Rose, Brahms; Carillon, In dulci Jubilo, Dupré; Introduction, Fugue and Three Hymn Settings on We Praise Thee, O God, Bender.

Robert M. Finster, Elmira, N.Y. — Grace Episcopal Church Nov. 6: Toccata and Fugue in F Major, Buxtehude; Six Schöbler Chorales, Prelude and Fugue in D major, Bach; Sonata, Krenk; Partita on Lobe den Herren, Ahrens; Pièce Héroïque, Franck; Adagio, Symphony 3, Vierne; Prelude and Fugue on B-A-C-H, Liszt. St. Paul's Church, Oswego, for Binghamton A.G.O., Oct. 17: Same Buxtehude, Bach, Vierne plus Toccata, Monnikendam.

McNeil Robinson, New York City — St. Thomas Church Oct. 9: All Brahms: My Jesu Calls to me; Deck Thyself; Blessed are Ye Faithful; O God, Thou faithful God; My Heart Is Filled with Longing (first setting); O World, I Now must Leave Thee; Prelude and Fugue in G minor.

Ted Gyan, Sandusky, Ohio — Zion Lutheran Church, Nov. 6: Echo Voluntary, James; O God, Have Mercy, Prelude and Fugue in D minor, Bach; Litanie, Karg-Elert; Humoresque, Yon; Prelude on a Southern Folk Hymn, Young; Suite Gothique, Boëllmann.

Sandra Whitener, Louisville, Ky. — Southern Baptist Seminary master recital, Alumni Chapel Oct. 14: Voluntary in C major, Stanley; An Wasserflüssen Babylon, Fantasia and Fugue in G minor, Bach; Berceuse, Fileuse, Suite Bretonne, Dupré; Suite, Creston.

Dallas is the Place December 27-29

Gerre Hancock, Cincinnati, Ohio — First Congregational Church, Stratford, Conn., for Bridgeport A.G.O. Chapter, Oct. 11: Prelude and Trumpeting, Roberts; Concerto in D minor, Vivaddi-Bach; Meine Seele erhebt den Herren, Lobe den Herren, Wo soll ich lieben ihn, Prelude and Fugue in A minor, Bach; Tumult in the Praetorium, Maleingreau; Allegro Vivace, Symphony 1, Vierne; God Among Us, Messiaen.

Elmira A.G.O. Chapter students — Centenary Methodist Church, Oct. 25: Variations on Da Jesus an dem Kreuze stand, Scheidt; Rhoy-madre, Vaughan Williams; We zur den lieben Gott, Bach—Clara Bell Palmer, Waverly. Prelude in D major, Fischer; All Menschen müssen sterben, Bach; Toccata in F major, Buxtehude —Glenda Wilson, Big Flats. Prelude and Fugue in E minor, Bach; Nun ruhen alle Wälder, Edmundson; Vom Himmel hoch, Karg-Elert—David Jackson, Elmira.

Gerhard Krapf, Iowa City, Iowa—Church of our Saviour, Elmhurst, Ill., Nov. 7: Prelude and Fugue in C major, Bach; Kyrie, Convent Mass, F. Couperin; O Traurigkeit, Brahm; Wie schoen leuchtet, Reger; Prelude and Fugue in D minor, Buxtehude; Larghetto, Allegro, Concerto 13 (Cuckoo and Nightingale), Handel; Three Fantasies on Gregorian Themes, de Klerk; Partita on Lobe den Herren, Krapf; Prelude and Fugue in B minor, Bach.

Richard Shirey, Akron, Ohio — Trinity Lutheran Church, Oct. 23: Concerto in E minor, Walther; Herrlich tut mich verlangen, Brahms; A Mighty Fortress, Pachelbel, Bender; O Mensch, bewein, Bach; Offertory upon the Grand Jcu, Mass for Parishes, F. Couperin; The Celestial Banquet, Messiaen; Finale, Symphony 1, Vierne.

Harry McMurray, S.J., New Orleans, La. — Holy Name Church, Cleveland, Ohio Oct. 30: Dialogue in D minor, Grigny; Prelude in E minor, Arzujo; Concerto 5 in F major, Handel—Dupré; Fantasia and Fugue in G minor, Bach; Sonata 2, Hindemith; Chant de Joie, Chant de Paix, Chant Héroïque, Langlais.

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Programs of Organ Recitals of the Month

Robert Glasgow, Ann Arbor, Mich. — Hill Auditorium, U. of Michigan, Oct. 17: Toccata, Adagio and Fugue in C major, Bach; Concerto, Poulenc (with strings and timpani); Petite ragodie improvide, Tournemire; Sonata on the 94 Psalm, Reubke.

Independent Presbyterian Church, Birmingham, Ala., Oct. 30: Noël for the Reeds, Noël for the Flutes, Swiss Noël, Daquin; Fantasia in C minor, Bach; Sketches in D flat major and F minor, Schumann; Chorale in E major, Franck; Triptych of Fugues, Near; Carillon de Westminster, Vierne.

Larry Palmer, Norfolk, Va. — Little Theater, Norfolk division Oct. 11: Variations on America, Ives; Wie schön leuchtet, Buxtehude; An Wasserflüssen Babylon, Fantasia in G major, Bach; Chorale in E major, Franck; Sacred Concerto: It is a Precious Thing, Distler (with Gloria Hatchings, soprano); Variations on Veni Creator, Durufle; Benedictus, Reger; His left hand is under my head, I am black but comely, Prelude and Fugue in B major, Dupré.

Kathleen Funk Pearson, Poughkeepsie, N.Y. — Vassar College, Oct. 2: Toccata in F, Chaconne in E minor, Vitez unzer (second setting), Prelude and Fugue in D, Buxtehude; Adagio e dolce, Sonata in D minor, Prelude and Fugue in A minor, Bach; Prelude au Kyrie, Commission, Fantasia, Langlais; Sonnet, Koutzen; Allegro, Symphony 6, Widor.

Karen Soathoff Walter, Cincinnati, Ohio — for Cincinnati A.G.O. Church of the Redeemer, Oct. 11: Prelude and Fugue in B minor, Trio Sonata in G major, Bach; Fantasia on Wie schön, Buxtehude; Pastorale, Reger-Ducasse; Fantasia for Flute Stops, Sowerby; Prelude and Fugue in B major, Dupré.

Robert L. Rudnill, Waterbury, Conn. — First Congregational Church Oct. 19: Little Fugue in D major and F major, Handel; A Mighty Fortress, Reger; Requiem, Titcomb; Carillon-Sortie, Mulet.

Ernest C. Zemoniani, Jr., Boulder, Colo. — University of Colorado graduate recital, Macky Auditorium Sept. 20: Four Symphonic Meditations for Ascension Day, Messiaen; Three Preludes and Fugues, Dupré.

Richard Ellsasser, Interlochen, Mich. — Central Congregational Church, Providence, R. I., Oct. 16: Fugue in G, Come Now, Saviour of the Gentiles, Bach; Introduction and Air with Variations, Handel; Three movements, Symphony 5, Widor; Rhumba, Elmore; Soul of the Lake, Karg-Elert; Greensleeves, Scherzo on Mendelssohn Themes, Ellsasser.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Nov. 2: Prelude, Fugue and Chaconne in D minor, Pachelbel; Sonata in F major, Pergolesi; Four Chorale Preludes, Walcha, Nov. 16: All Bach: Two settings of Allein Gott in der Höh', Prelude and Fugue in F minor, Nov. 23: Kyrie, Parish Mass, F. Couperin; Prelude, Fugue and Variation, Franck; Francaise, Nazard, Prelude sur les grands jeux, Langlais, Nov. 30: Canon, Gabrieli; Partita on Jesus Christus, unzer Helland, Tunder; Variations on a Basso Continuo of Corelli, Walther; Pieces for a Mechanical Organ, Beethoven; Fugues in C, E flat, Pepping.

Oberlin, Ohio, Students — For Cleveland A.G.O. Chapter, Warner Concert Hall Oct. 23: Allegro, Symphony 6, Widor — John Morris; Suite 2, Clérambault — Pamela Miller; Fantasia in G minor, Bach — Dorothy Jenkins; Allein Gott in der Höh', Bach — Jane Lynch; Alleluia strens, Messiaen — John Morris; Prelude and Fugue in B major, Dupré — John Reilly Lewis.

Jeanne Gentry Walts, Fairfield, Iowa — First Presbyterian Church, Oct. 23: Allegro, Concerto in A minor, Vivaldi-Bach; Adagio in A minor, Bach; Concerto 3, Soler; Lo, a Rose, My heart is filled with longing, Brahms; Toccata and Fugue in D minor, Bach; Scherzo, Symphony 2, Vierne; Cortège et Litanie, Variations on a Noël, Dupré.

Christopher Kling, Topsfield, Mass. — Wesley Methodist Church, Concord, N.H. Oct. 30: Toccata, Adagio and Fugue in G major, Bach; Chorale in E major, Franck; Introduction, Passacaglia and Fugue, Wright, Paul Silvius, treble, and Christopher Gates, tenor, shared the program.

Lloyd Gant, Albany, N.Y. — All Saints Cathedral, Oct. 21: Elevation, Couperin; Sonata 2, Mendelssohn; Sonata 2, Hindemith; Psalm 19, Marcello.

Donald McDonald, New York City — First Methodist Church, Orlando, Fla., for Central Florida A.G.O. Chapter, Nov. 6: Voluntary in D major, Boyce; Chaconne in F minor, Pachelbel; What God does is well Done, Kellner; Partita on Sei gegrüßet, Bach; Allegro Vivace, Symphony 5, Widor; Prelude and Sicilienne, Opus 5, Scherzo, Opus 1, Durufle; Prelude and Fugue in B major, Dupré.

Greenville, S.C. A.G.O. Chapter Progressive Recital — Sept. 20: Buncombe St. Methodist, Greenman R. Orr; Chaconne in G minor, L. Couperin; Elegy, Thalben-Ball; Fanfare, Jackson, Peedleton St. Baptist, David Gibson; Chaconne in G minor, L. Couperin; Blessed Jesu at Thy Word, Bach; National Hymn, Westminster Presbyterian Church, Stephen Farrow; Chaconne in G minor, L. Couperin; Meditation on a Psalmong Kyrie, Casler; Wondrous Love, David Johnson; Triptych, Post.

Laurence Perry, Missoula, Mont. — U of Montana faculty recital Oct. 30: Prelude and Fugue in C major, Böhm; Suite for a Musical Clock, Haydn; Allein Gott in der Höh', Fantasia and Fugue in G minor, Bach; Ein feste Burg, Karg-Elert; Chromatic Study on B-A-C-H, Platon; Episode, Copland; Variations on Will There Be Any Stars, Thomson; Pête, Liszt.

Georges Lindsay, Montreal, P.Q. — Church of St. Jean Baptiste, New York City Oct. 9: Chaconne in G minor, L. Couperin; Pavane, Byrd; Aria, 15th cent.; Prelude and Fugue in D major, Have Mercy upon Us, Bach; Pièce Héroïque, Franck; Variations de concert, Ariel, Bonnet; Chant de Paix, Langlais; Maria Mater, Lindsay; Allegro Vivace, Finale, Symphony 1, Vierne.

D. Frederick Eder, Tulsa, Okla. — Boston Avenue Methodist Church, Oct. 25: Toccata, Adagio and Fugue in C major, M. B.; Five Voluntaries, Stanley; Chorale in E major, Franck; Sonata 2, Hindemith; Suite Breve, Langlais; Prelude and Fugue in G minor, Dupré.

Edward E. Clarke, Farmington, Conn. — Christ Church Cathedral, Hartford Nov. 9: All Bach: Nun danket; Wie nur dem Lieben; Schmücke dich; Toccata and Fugue in D minor (Dorian).

Victor Urbán, Mexico City, Mexico — For Asociación Veracruzana de Conciertos, University of Vera Cruz Sept. 23: Allegro Vivace, Sammartini; Concerto in B minor, Meck; Fantasia and Fugue in B minor, Bach; Canon in B minor, Schumann; Villancico Espano, Anon.; The Primitive Organ, Yoo; Fanfare, Lemmens; Concert Study, Yen.

Anton Godding, Waterbury, Conn. — First Congregational Church Oct. 9: God Among Us, Messiaen; Chorale in B minor, Franck; Suite for a Musical Clock, Handel; Prelude and Fugue in B minor, Bach; Jam sol recedit igneus, Simonds; Finale, Symphony 1, Vierne, Oct. 12: Voluntary on Old 100th, Purcell; Lord Jesus Christ, Be Present Now, Bach; Cornet Voluntary 5, Walond; Prelude on St. Columba, Millard; Psalm Prelude 1, Set 1, Howells; Toccata on St. Anne, Coker-Jephcott, Nov. 9: Grand Jeu, DuMage; Fantasia in A major, Franck; Litanies, Alain.

John Glenn Metcalf, Little Rock, Ark. — for Fort Smith A.G.O. Chapter, First Christian Church, Oct. 3: Partita on O Gott du Frommer Gott, Bach; Pange Lingua, David Williams; Passion Chorale, Brahms; Deck My Soul, Karg-Elert; If Thou but Suffer God to Guide Thee, Walcha; Rhoymedre, Vaughan Williams; Praise to the Lord, Shaw; Aberystwyth, Houston.

Raymond F. Glover, Hartford, Conn. — Christ Church Cathedral Oct. 5: A Mighty Fortress, From God Will I Ne'er Depart, Buxtehude; Praise to the Lord, the Almighty, Walther; Prelude on the Kyrie, Homage to Frescobaldi, Langlais; Voluntary 5 in D, Stanley; Piece for Full Organ on Pedal Point, Grigny; Trumpet in Dialogue, Clérambault; Chaconne, L. Couperin.

Karen Albers, Oakland, Calif. — Interstake Center Oct. 2: Toccata per l'Elevazione, Frescobaldi; Concerto 6 in B flat major, Handel; Two Chorale Preludes, Janacek; Toccata, Adagio, and Fugue in C major, Bach; Pastoreale, Symphony 1, Vierne; Toccata, Villancico y Fuga, Ginastera.

Searle Wright, New York City — St. Paul's Chapel, Columbia University, Nov. 9: Prelude and Fugue in C minor, Bingham; Wir glauben all', Bach; Autumn, Noble; L'Orgue Mystique, Book 35, Tournemire.

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Programs of Organ Recitals of the Month

Melville Cook, Winnipeg, Man. — All Saints' Church Oct. 26: Mein junges Leben, Sweelinck; Concerto per la Chiesa, Telemann-Walther; Toccata in F major, Bach; Prelude, Fugue and Variation, Franck; Fantasia in F minor, K 608, Mozart; Ave Maria, Ave Maria Stella, Langlais; Aria, Peeters; Introduction and Allegro, Wills.

Illinois Chapter Representatives — Sixth annual festival of Illinois AGO Chapters, Wesley Methodist Church, Urbana, Ill. Oct. 30: Sketch in D flat, Schumann; Fantasia in F minor K 603, Mozart — Agnes Lee Barnhart, Southern Ill. Chapter. Prelude and Fugue on a theme of Vitoria, Britten; Fantasia on Holy, Holy, Holy, Post; Toccata Piccola, Wuenisch — Theodore Ripper, Springfield Chapter. Toccata and Fugue in F major, Bach — Charles Farley, Galesburg Chapter. We Now Implore God the Holy Ghost, A Mighty Fortress, Buxtehude; Chorale in A minor, Franck — Vernon Stuedt, Chicago Chapter. Prelude on Charterhouse, Sowerby; Six Chorales, Schroeder; Fanfare-Improvisation on Azmon, Wyton — Kenneth Bade, Kankakee Chapter.

Perry G. Parrigio, Columbia, Mo. — Calvary Episcopal Church, Sedalia, Oct. 7: Introduction and Toccata, Walond; Noël in G, Daquin; Prelude in F minor, Bach; Canon in B minor, Schumann; Brother James's Air, Wright; Rhythmic Trumpet, Bingham; Kleine Präludien und Intermezzi 4, 5, Schroeder; Carillon, Vierne.

Harold G. Andrews, Jr., Greensboro, N.C. — Odell Auditorium Oct. 25: In dulci jubilo, Buxtehude; Prelude in E flat major, Three Schübler Chorales, Fantasia and Fugue in G minor, Bach; Fantasia in F minor, K594, Mozart; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré.

Jeannette B. Brown, New Britain, Conn. — First Congregational, Waterbury Nov. 16: Psalm 20, Marcello; Air, Hancock; Voluntary 2 in G major, Walond; Adagio, Bach; Five Verses on a Melody from the Paderborn Gesangbuch, Harford.

Catherine Thiedt, Niagara Falls, N.Y. — Zion Evangelical Lutheran Church Oct. 16: In dulci jubilo, Bach; Adagio, Concerto in D minor, Vivaldi-Bach; Fantasia and Fugue in G minor, Bach; Sonatine, Pessichetti; Elegie, Toccata, Peeters; Sonata on Psalm 94, Reubke.

Charles Peaker, Toronto, Ont. — Wellington Square United Church, Burlington, Ont., Oct. 3: God Among Us, Messiaen; The Flute, DeLamarter; Largo, Handel; Trumpet Sonata, Purcell; A Maggot, Arce; Petite Suite, Bales; Kaleidoscope, Fox; Dance of the Little Fauns, Piere; Rockingham, Silvester; Toccata in F major, Bach.

Allen Sever, New York City — Reformed Church of Oradell, N.J. Oct. 2: Canzona, Gabrieli; Toccata for the Elevation, Frescobaldi; Capriccio, Sweelinck; Cantilena Angelica Fortunae, Scheidt; We Pray Now to The Holy Spirit, Buxtehude; From Heaven on High to Earth I Come, Pachelbel; If Thou But Suffer God to Guide Thee, Bach; Chaconne in G minor, Dialogue Sur Les Trompettes, Elevation Tierce en Taille, F. Couperin; Sarabande, Stanley; Trumpet Tune and Air, Purcell; Fantasia in F minor K 608, Prelude on Ave Verum, Mozart; Suite Médievale, Langlais.

C. Gordon Wedertz, Chicago, Ill. — Scottish Rite Oct. 20: Toccata and Fugue in D minor, Bach; Thanks be to Thee, Lord, Handel; Pilgrim's Chorus, Wagner; Pièce Héroïque, Franck; Seraph's Strain, Wolstenholme; Selections from The Sound of Music, Rodgers; Melodies of Yesteryear, Composed by Masses; Overture to Poet and Peasant, von Supplé.

David Fienen, Evansville, Ind. — Trinity Lutheran Church, Oct. 16: Wachet auf, Nun komm! der Heiden Heiland, Toccata, Adagio and Fugue, Bach; Een Vaste Burgt, Cor Kee; Wie schön leuchtet der Morgenstern, Mant; Duet; Lobe den Herren, Mass, Bender; Chant de Paix, Te Deum, Langlais.

Robert W. Johnson, Joliet, Ill. — First Presbyterian Church Oct. 30: Fanfare, Otterstad; A Mighty Fortress, Walther; Built on the Rock, Johnson; Kleine Präludien und Intermezzi, Schroeder; Sonata 6, Mendelssohn; From God Shall Nothing Turn Me, Bach; Carillon, Vierne.

Arlene Barry, Naperville, Ill. — North Central College, Nov. 19: Benedictus, Reger; Prelude and Fugue in E minor, Buxtehude; I am black but comely, Magnificat 5, Dupré; Prelude on Festal Song, Bingham.

Henry Rosevear, Toronto, Ont. — Knox Presbyterian Church, Guelph, Oct. Sept. 18: Toccata, Adagio and Fugue in C, Bach; Jesus Shall Lead Us, Karg-Elert; Innsbruck, Langlais; Chorale in A minor, Franck; Chorale Prelude on St. Paul, Rosevear; Hyfrydol, Manz; Division on Nun Danket, Jackson; Allegro Vivace, Finale, Symphony 1, Vierne.

Marshall Price Bailey, Alliance, Ohio — Mount Union College, faculty recital, Oct. 14: Organum Triplex on a Gregorian Alleluia, Perotin; Instrumental Canzona, Obrecht; Canzona, Gabrieli; I Call to Thee, Lord Jesus Christ, Prelude and Fugue in C minor, Bach; Voluntary 6, Stanley; Lo! How a Rose, Bradana; Intermezzo, Symphony 6, Widor; Ave Maria 2, Bossi; Toccata in D minor, Reger; Clair de lune, Karg-Elert; While the King sitteth at his Table, Dupré; Tongues of Fire, Mass for Pentecost, Messiaen; Aspirations Eternal, Marshall Bailey; Toccata, Nancy Faxon.

Wesley Selby, Albuquerque, N.M. — St. John's Cathedral, Oct. 16: Toccata and Fugue in F major, Passacaglia in D minor, Buxtehude; Vater unser im Himmelreich, Fantasia and Fugue in C minor, Bach; Petite Piece, Fantasia 1, Alain; Adagio and Rondo K. 617 (with woodwind quartet), Mozart; Canon duodecimi toni (with brass), Gabrieli; Fantasia on Wareham (with brass), Wright.

Edward G. Mead, Cincinnati, Ohio — Faith Lutheran Church Oct. 16: Allegro Vivace, Sammartini-Edmundson; Air Tendre, Lully-Edmundson; Prelude and Fugue in A minor, Bach; Gavotte, Martini-Guilman; Pastorale, Foote; Song of the Basket Weaver, Russell; Will o' the Wisp, Nevins; Meditation, Truette; Toccata on Ye Watchers and Ye Holy Ones, Mead.

David S. McBride, Royal Oak, Mich. — First Baptist Church, Oct. 25: Concerto 5 in F major, Handel; Fugue in G minor, Bach; Noël 6, Daquin; Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Variations on a French Carol, Smilde; Fête, Langlais.

Gale Enger, Princeton, N.J. — St. Bartholomew's Church, New York City Nov. 16: Ascension Day, Messiaen; Fantasia and Fugue on B-A-C-H, Lintz.

Peter Harford, St. Albans, England — Christ's Church Episcopal, Rye, N.Y., for Westchester AGO Chapter, Oct. 30: Dialogue sur les Grands Jeux, Grigny; Four Noëls, Dandrieu; Toccata, Adagio and Fugue in C, Sonata 1 in E flat, Concerto 1 in G, Bach; Deux danses à Agni Yavishita, Litanies, Alain. Same program, Syracuse U Oct. 15.

Richard Birney Smith, Saskatoon, Sask. — St. Paul's Presbyterian Church, Oct. 10: God Save The Queen, Peeters; Now Thank We All Our God, Kaufmann; Wake, Awake, for Night is Flying, Bach; Leave Your Beasts at Pasture, LeBeque; In Quiet Joy, Dupré; Lord God, Now Open Wide Thy Heaven, Bach; Prelude on St. Theodolph, Dupré; The Last Supper, Messiaen; Jesus is Nailed to The Cross, Dupré; O Man, Bewail Thy Grievous Sin, Bach; Four Verses on O Fili et Filiae, Richard Birney Smith; Chorale Prelude on Corenacion, Peeters; All Glory Be to God on High, Bach; Finale, Symphony 1, Vierne.

Alan G. Cook, St. Petersburg, Fla. — Christ Evangelical Lutheran Church, Oct. 16: Caprice sur les grands jeux, Basse et Debus de Trompette, Clérambault; Flute Solo, Arce; Jesu, meine Freude, Meine Seele erhebt den Herren, Prelude and Fugue in G major, Bach; Sketch in D flat major, Schumann; Requiescat in Pace, Sowerby; Carillon de Westminster, Vierne.

James Moser, Lawrence, Kans. — Virginia Intermont College, Bristol, Va., Oct. 16: Grand jeu, du Mage; Récit de tierce en taille, Grigny; Fantasia in G, Bach; Three Noëls, Dandrieu; Cortège et Litanie, Dupré; Premier Fantaisie, Deux Danses à Agni Yavishita, Ballade en mode phrygienne, Petite pièce, Berceuse sur deux notes qui cornent, Litanies, Alain.

Lawrence Humpe, Steubenville, Ohio — Pius X Church, Oct. 23: O Lord We Praise Thee, Scheidemann; Jesus, By His Bitter Cross, Vogler; Fantasia and Fugue in G minor, Bach; Prelude, Improvisation, Evening Song, Van Hulse; Suite Gothique, Boellmann.

Robert Lodine, Chicago — Holy Name Cathedral Nov. 8: A Solis Ortus, Grigny; Fantasia in G major, Bach; Fantasia in A major, Franck; Sonata 2, Hindemith; Adagio, Finale, Symphony 3, Vierne.

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Programs of Organ Recitals of the Month

Robert Bagdon, Baltimore, Md. — St. Michaels and All Angels Church Oct. 2: Voluntary B, Stanley; Sonatas 9, 13, 1, 15, Mozart; Concerto 4, Handel; Piece in Free Form, Langlais; Quintet for organ and strings, Perry Marshall (commissioned for the 90th anniversary of the church).

Paul J. Danilewski Jr., Sacramento, Calif. — Westminster Presbyterian, Oct. 2; Interstake Center, Oakland, Nov. 6; St. Paul X Seminary, Galt, Dec. 1; First Christian Church, Chico, Dec. 2; First Methodist, North Sacramento, Dec. 4. Programs include: Sonata 1, Mendelssohn; La Nativité, Langlais; Toccata, Adagio and Fugue, Prelude and Fugue in A, Bach; Voluntary, Stanley; Six Fugues, Fisher; Noël and Variations, Balbastre; Prelude, Suite Opus 3, Durullé; Allegro, Symphony 6, Widor; Dialogue in D minor, Grigny; Pique Héroïque, Franck; Pastorale, Milhaud; Le Cocoon, Daquin; Te Deum, Langlais.

G. Leland Ralph students, Sacramento, Calif. — First Baptist Church, Oct. 25; Toccata and Fugue in D minor, Bach; Benedictus, Regér; Marche Grotesque, Purvis — James Lang, Prelude and Fugue in B flat major (Little), Bach; Prière, Böllmann — Denise Culleton, Sketch in C major, Schumann — Kristine Kimball, Offertoire, Dubois; Sleepers, Wake, Bach; Fanfare, Lemmes — David Gould.

Betsy H. Green, Chattanooga, Tenn. — Brainerd Methodist Church, Oct. 23; The 100th Psalm Tune, Vaughan Williams; Aria con variazioni, Martini; Sonata 2, Arce; The Filers, Dandrieu; Concerto in G, Bach; Variations on America, Ives; Cantabile, Jongen; Prälimbels und Interludien, Schroeder; Koslo in G, Bull.

Keith Shaws, New York City — St. Paul's Chapel, Nov. 16; Chaconne, L. Couperin; Pastorale, Vivaldi (with tenor recorder and viola da gamba); Nun komm' der Heiden Heiland, Bach; Trio Sonata, Haase (with 2 flutes and viola da gamba); Carol, Shaws (with recorder); Fanfare, Jackson.

Mark Guderian, Windsor, Conn. — Christ Church Cathedral, Hartford Oct. 12: All Bach: Toccata and Fugue in D minor (Dorian); Four Orgelbüchlein Chorales; Prelude and Fugue in G major.

Edward Mondello, Chicago — West Side Presbyterian, Ridgewood, N.J., Oct. 16: Kyrie, Mass for Convents, F. Couperin; Chaconne in G minor, L. Couperin; Voluntary in A minor, Stanley; Prelude and Fugue in B minor, I Call to Thee, Whether Shall I Flee, When in the Hour of Utmost Need, Partita on O God, Thou Faithful God, Bach; Antiphon, Dupré; Litanies, Alain.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral, Oct. 7; Prelude and Fugue in E minor, Bruhns; Concerto 13 in F (Cuckoo and Nightingale), Handel; Toccata and Fugue in D minor, Bach, Oct. 14; Little Preludes and Fugues in C, D minor, E minor, F, Bach; Song of Peace, Song of Joy, Langlais, Oct. 21; Little Preludes and Fugues in G major, G minor, A minor, B flat major, attributed to Bach; Chorale in E major, Franck, Oct. 28; Suite on Tone 1, Clérambault; Cortege and Litany, Dupré.

Louisville, Ky. AGO Chapter Members — Christ Church Cathedral, Oct. 10: Robert Croes — O lux beata, Herr Christ der ein'ge Gottes Sohn, Sweelinck; Three Virets, Cornet, Jan Wiest — Shepherd in the Fields, Malling, Robert French — The Good Shepherd, The Spirit of the Lord, Benoît, Philip Malpas — Third Chorale, Andriessen, Robert Croes — Offertory, Mass of the Easter Vigil, Two Fantasies, De Klerk, David J. Wilson — Toccata, Monnikendam.

Henry Fusner, Cleveland, Ohio — Madison Avenue Presbyterian Church, NYC, Oct. 9; Prelude and Fugue in E minor, Bruhns; Suite on Tone 2, Clérambault; Concerto in D minor, Vivaldi-Bach; Pastorale, Finkham; Fantasia in F minor K. 594, Mozart; Pastorale, Roger-Ducasse; Prelude and Fugue on B-A-C-H, Liszt.

Paul Scheid, Bordentown, N.J. — Christ Episcopal Church Oct. 30: Psalm 19, Marcello; Trompette Dialogue, Clérambault; Fugue in G minor, Bach; Aria, Peeters; Chromatic Study on B-A-C-H, Piston; Celestial Banquet, Messiaen.

John Fenstermaker, Indianapolis, Ind. — Christ Church Cathedral, Oct. 9: Prelude and Fugue in G major, Bach; Suite on Tone 4, Guilain; Postludium super Benedictus Ex, Domine, Sowerby.

Corlis R. Arnold, East Lansing, Mich. — Hill Auditorium, Ann Arbor, Oct. 18: Fanfare, Jackson; Carillon-Sortie, Mulet; Elévation, Parish Mass, Couperin; Sonata 6, Bach; Prelude on Malabar, Sowerby; Fantasy, Choral and Toccata on Veni Emmanuel, Arnold; Partita on Wachet auf, Dittler; Epilogue, Homage à Frescobaldi, Langlais; Postlude pour l'office de complies, Alain; Fêtes, Langlais.

Andrews University Students, Berrien Springs, Mich. — Pioneer Memorial Church, Oct. 15; Fugue in B minor, Bach — Elaine Anderson. Herr Christ der einig' Gott's Sohn, Es ist das Heil uns kommen her, Bach — Eloise Sager. Sonata 1 in E flat major, Bach — David Taylor. Nun bitten wir den heiligen Geist, Fugue in C major, Buxtehude — Olga Schmidt. Te Deum, Langlais — Connie Ash. Der Tag der ist so freudenreich, Bach — Wayne Johnson. Thou art the Rock, Mulet — Joylin Campbell.

James D. Ingerson, Meriden, N.H. — Federated Church, Winchester, dedicatory recital, Oct. 30: Toccata in D minor, Froberger; Prelude and Fugue in F minor, Bach; Voluntary in C major, anonymous 18th century; How Fair and Pleasant Art Thou, Dupré; Four Preludes and Interludes, Schroeder; We Pray Now to the Holy Ghost, Magnificat on Tone 1, Buxtehude.

Byron L. Blackmore, La Crosse, Wis. — Our Lady Queen of Peace Church, Marshfield, Oct. 7: Prelude and Fugue in F sharp minor, Buxtehude; Gloria, Mass for Parishes, F. Couperin; Voluntary in C, Anonymous; Fantasia in G major, Bach; Miniature, Langlais; Sonata da chiesa, Andriessen; In Paradisum, Daniel-Lesur; Toccata, Sowerby.

Ann McGlothlin, Bluefield, Va. — Virginia Interment College, Bristol, Oct. 11: Prelude and Fugue in F sharp minor, Buxtehude; Suite on Tone 2, Clérambault; Toccata, Adagio and Fugue in C major, Bach; Pique Héroïque, Franck; Scherzo, Symphony 6, Vierne; Deus Tuorum Militum, Sowerby.

Barbara Unvert, Mathiston, Miss. — Wood Junior College Oct. 6, St. James Episcopal Church, Jackson Oct. 11: Sonata 2, Hindemith; Le Jardin Suspendu, Alain; Sonata, Krenek; Chant de Paix, Langlais; Variations on America, Ives.

Mireille Lagacé, Montreal, Que. — St. George's Anglican Church, for the Ottawa Centre, RCOO, Oct. 22: Mein junges Leben, Sweelinck; Six verses, Magnificat Tone 2, Scheidt; Two fuguetas tone 6, Pachelbel; Fuga sopra il Magnificat, Toccata, Adagio and Fugue, Partita on O Gott, du frommer Gott, Bach; Prière, Morel; Chorale in A minor, Franck.

Arthur L. Lindstrom, Alliance, Ohio — organ dedication recital, Emmanuel Lutheran Church, Salem, Oct. 16: Preludium, Kodaly; Praise to Thee, Jesus Christ, Pepping; Processional, Suite Laudate Dominum, Harford; Gloria, Liszt; Brother James' Air, Lindstrom; Abide with Us, Weinberger; Fugue 3 on the Magnificat, Pachelbel; Chorale Prelude on Nunc Dimittis, Bach; The Lord's Prayer, Buxtehude; Apparition de L'Eglise Eternelle, Messiaen; A Prayer for the Innocent, McKay; Festival Postlude, Zipoli; French Rondo, Böllmann.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesù, University Heights, Oct. 2: Pange Lingua, Sortie-Toccata, Balogh, Oct. 9: Concerto in D minor, Bach, Oct. 16: Prelude and Fugue in E flat, Bach, Oct. 23: Concerto in A minor, Bach, Oct. 30: Prelude and Fugue in C minor, Bach, Nov. 6: Concerto in G minor, Handel, Nov. 13: Aria con Variations, Martini, Nov. 20: Concert Variations, Bonnet, Nov. 27: Prelude and Fugue in A minor, Bach.

Jack Ruhl, Ft. Wayne, Ind. — First Presbyterian Church, Oct. 25: Magnificat, Scheidt; O Lamm Gottes, unschuldig, Allein Gott, Bach; Sonata 1, Mendelssohn; Prelude, Adagio and Choral Variations on Veni Creator, Durullé; Musette, Dupré; Toccata, Jongen. Alumni Organ Recital Series, Alice Millar Chapel, Evanston, Ill. Nov. 15: Same program.

John Reilly Lewis, Cleveland, Ohio — St. Thomas Church, New York City Dec. 18: Prelude and Fugue in B major, Dupré; Christiana, Rejoice, Come Now Saviour of the Gentiles, Prelude and Fugue in B minor, Bach; Prayer of Christ, Messiaen; Variations on a Noël, Dupré.

Steven Sigler, Hartford, Conn. — Christ Church Cathedral Nov. 23: Prelude and Fugue in C minor, Bach; Five Chorale Preludes, Karg-Elert.

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Programs of Organ Recitals of the Month

Lillian Carpenter, New York City — Cranford Club, Cranford, Conn. Nov. 3: Dorian Toccata, Hark! a Voice Saith, We all Believe in One God, Rejoice, Beloved Christians, I Call to Thee, Prelude and Fugue in D major, Bach; Pastorale, Milhaud; Greensleeves, Wright; At the Convent, Borodin; Carillon, Vierne.

William Weaver, Atlanta, Ga. — Central Presbyterian Church Oct. 9: Even Song, La Montaine; Chaconne in D minor, L. Couperin; Prelude and Fugue in G minor, Buxtehude; Preambule, Pastorale, Vierne; Dialogue for Mixtures, Langlais; Air Tendre, Lully; Prelude and Fugue in A minor, Bach. First Baptist Church, Hapeville, Ga. Oct. 23: Kleine Präludien and Intermezzi, 1, 4, 6, Schroeder; Passacaglia with Chorale Jesu, Meine Freude, Karg-Elert; Concerto II in G minor, Handel; Prelude, Fugue and Variation, Franck; Toccata and Fugue in D minor, Bach; Do not I love Thee, O My Lord, Thou Man of Grief, Reed; Carillon, Vierne.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer, Oct. 5: Prelude and Fugue in D minor, Wo soll ich fliehen hin, Kommt du nun, Bach; Es ist ein' Reu', Brahms; I Am Black but Comely, Ave Maria Stella, Dupré; Three Liturgical Preludes, Oldroyd; Nun danket alle Gott, Karg-Elert. Oct. 28: Toccata and Fugue in D minor, Bach, Adagio, Sonata I, Mendelssohn; Apparition de l'Église Éternelle, Messiaen; Humoresque, Yon; Urbs Hierusalem beata, Willan.

Gordon A. Beaver, Columbia, S.C. — Mt. Tabor Lutheran Church, dedicatory recital Nov. 1: Partita on H Thou But Suffer God To Guide Thee, Böhm; Wake, Awake, Bach; How Brightly Beams the Morning Star, Armandoff; Toccata and Fugue in D minor, Bach; Trio in F major, Krebs; Pavanne, Rhythmic Suite, Elmore; Finale in B flat major, Franck.

Garnell Copeland, Washington, D.C. — St. Thomas Church, New York City Dec. 11: Toccata, Adagio and Fugue in C major, Bach; Sonata on Psalm 94, Reubke; Filene, Dupré; Lo, A Rose Breaks into Bloom, Brahms; Pageant, Sowerby.

Edward Lösel, Indianapolis, Ind. — First Congregational Church, Kokomo, Oct. 19: Passacaglia, Bach; Partita on Nun komm' der Heiden Heiland, Distler.

Jean Lippincott, Princeton, N.J. — Miller Chapel, Princeton Theological Seminary Nov. 1: Litanies, Alain; Six Schübler Chorales, Fugue in E flat major (St. Anne), Bach; Panzare, Cook; Sonata, Pessichetti; Sketch in D flat, Schumann; Fantasia in F minor K 608, Mozart.

Arlene Murph Haskell, Pasadena, Tex. — Floral Heights Methodist Church, Houston, Oct. 16: Open Now Thy Gates of Beauty, Manz; Two Fugues on Ein feste Burg, Walther, Fachelbel; Benedictus, F. Couperin; Salvation Now is Come, Bach; My Heart is Filled with Longing, Brahms; Prelude and Fugue in G major, Bach; Air, Hancock; Will O' the Wisp, Nevin; Kleine Präludien and Intermezzi, Schroeder; Iam sol recedit igneus, Simonds; Credo, Bach. St. Barnabas Episcopal, Houston Oct. 30: All the above except Hancock, Nevin, Bach Credo plus: Les Petites Cloches, Parvizi; Adoro Te Devote, Tiscomb.

Nancy Bridgeman, Naperville, Ill. — North Central College, Nov. 20: Prelude and Fugue in E major, Lübeck; Agincourt Song, Dunstable; Chaconne, L. Couperin; Passacaglia in C minor, Bach; Three Stations, Le Chemin de la Croix, Dupré; Prelude on Divinum mysterium, Caudlyn; Christ ist erstanden, Buchner; Voorspel voor Psalm 65, Mulder; Prelude on St. Dunstan's, Symphony in G, Sowerby; Yucca, Chollas Dance for you, Leach; Tu es petra, Mulet.

Billy J. Christian, Memphis, Tenn. — Idlewild Presbyterian Church Nov. 27: Chorale Preludes, Drischner; Prelude and Fugue in D, Bach; Sonata 3, Hindemith; Grand Choeur Dialogue Gigout. Mrs. James A. Rumph, soprano, and Jane Doughtie, harp, shared the program.

Alvida Davis, Berrien Springs, Mich. — Andrews University, Pioneer Memorial Church, Oct. 8: Prelude and Fugue in F sharp minor, Buxtehude; Passacaglia and Fugue in C minor, Bach; Fantasia, Schroeder; Dialogue sur les Mixtures, Langlais; Modale Suite, Peeters.

Bradley W. Kern, St. Paul, Minn. — Christ Church Parish, Oct. 9: Variations on Mein junges Leben, Sweelinck; Prelude and Fugue in E flat, Bach; Berceuse, Carillon, Vierne.

William B. MacGowan, Pasadena, Calif. — For Riverside-San Bernardino AGO Chapter Oct. 1: Concerto 4 in F, Handel; From Heaven on High, All My Heart This Night Rejoices, Walcha; Fugue in E flat, Bach; On December's Frosty Night, Villancico from Catalan, arr. Guinaldo; Heroic Piece, Franck.

Robert Sutherland Lord, Pittsburgh, Pa. — Henry Clay Frick rotunda Oct. 22-23: Estampie, Robertshilde Codex; Felix namque, Douce MS 381; Mit gassem Willen, Lochamer Liederbuch; Three settings of Christ ist erstanden, Buxheim Organ Book; Benedicte, Buxheim Organ Book; Felix namque, Tallis; Ricercare Tone 7, Palestrina; Tiento del Sexto Tono, Cabezon; Intonation on Tone 9, Fugue on Tone 5, Gabrieli; Toccata cromatica per l'Elevazione, Frescobaldi; Toccata 7, Muffat; Prelude and Fugue in E minor (Great), Bach. Nov. 1: Concerto 2 in B flat major, Handel; Chorale in B minor, Franck; Toccata and Fugue in D minor, Bach.

George Ritchie, New York City — James Chapel Union Seminary Oct. 25, Presbyterian Church, Basking Ridge, N.Y., Sept. 25. Crescent Avenue Presbyterian, Plainfield, N.J. Oct. 2: Fugue on Magnificat, Trio Sonata 6, Six-voice Ricercar, Musical Offering, Bach; Adagio, Allegro, Adagio, K 594, Mozart; Chromatic Study on B-A-C-H, Piston; Variations on a Noël, Dupré.

Sue Henderson Seid, Bowling Green, Ohio — Bowling Green State U faculty recital Nov. 4: Concerto 2 in B flat, Handel (with ensemble); Prelude and Fugue in E minor, Brahms; Chaconne in E minor, Buxtehude; Prelude and Fugue in E flat, Bach; Toccata, Jørgen; Prelude and Fugue in F minor, Dupré; Litanies, Alain; Toccata in F major, Bach.

John Cartwright, New York City — St. Paul's Chapel, Trinity Parish Nov. 9: Toccata quinta, Frescobaldi; Canon arioso, Gabrieli; Prelude and Fugue in E flat, Saint-Saëns; Vater unser, Erhalt uns Herr bei deinem Wort (two settings), Buxtehude.

Robert and Ann Seigall, Charlotte, N.C. — Myers Park Presbyterian Church, Oct. 23: Prelude in E flat, Bach; Mirror of Life, Flor Peeters (with Mary Lou Beaman, mezzo-soprano); Fugue in E flat, Bach.

Lewis Brunn, Hagerstown, Md. — For Cumberland Valley AGO Chapter St. John's Episcopal Oct. 15: Prelude and Fugue in E flat major, Arioso, Jesus Christus unser Heiland, Bach; Suite Médiévale, Langlais; O Blessed Jesus, Deck Thyself, Brahms; Partita on Christ ist erstanden, Porvizi.

Students of Esther Jepson, Milwaukee, Wis. — U. of Wis. GSG recital, North Presbyterian, Nov. 14: Prelude and Fugue in C major, Bach — Cynthia Adams; Prelude and Fugue in A minor, Wenn wir in höchsten Nöthen sein, Bach — Jo Ellen Bryan; Introduction and Toccata, Walond; Andantino, Langlais — Marilyn Lemmens; Vater unser, Bach; Le Banquet Celeste, Messiaen — Wilma Hollander. Excelsite Jubilate, Alleluia, Mozart — Margaret Battig, organ, Barbara Hannon, soprano; Toccata, Nieland — Janis Sievert, Allegro Moderato, Adagio, Trio in E flat, Bach — Jay Hirsch; Wir glauben all', Ein feste Burg, Bach — Margaret Battig, Prelude and Fugue in E major, Lübeck; Carnival Suite, Crandell — Ron Lemmert.

John Dedrick, Toronto, Canada — Leaside United Church, Oct. 1: Concerto 1, Handel; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in C minor, Bach; Five Short Chorale Preludes (Caswell, A Rusten Church Melody, Angel's Song, schmücke dich, Gott der Himmels), Hurford; Sonatina in A minor, Karg-Elert.

Jean Reeves, Pittsburgh, Pa. — Carnegie Hall Nov. 6: Three Canons, Gabrieli; Variations on Et, du feiner Reiter, Scheidt; Three Magnificat Fugues, Fachelbel; Basse de trompette, F. Couperin; Pavana Italiana, Cabezon; Battalia Imperial, Cabanilles; Two Sonatas, Soler; Voluntary, Stanley; Ecce Mars, Sweelinck; Prelude and Fugue, Van den Gheyn.

Robert B. Cross, Fayetteville, Ark. — For Fort Smith AGO Chapter, First Presbyterian Church Oct. 30: Nun komm' der Heiden Heiland, Gott durch deine Güte, Herr Christ, der ein'ge Gottess Sohn, Lob sei dem allmächtigen Gott, Fantasia and Fugue in C minor, Bach; Pastorale, Franck; Andantino, Vierne; Adagio and Finale, Symphony 3, Widor.

Dale E. Ramsey, Indianapolis, Ind. — First Congregational Church, Kokomo Nov. 9: Prelude and Fugue in A minor, Bach; Prayer, Sonata 1, Becker; Finale, Franck.



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RELAYS

Programs of Organ Recitals of the Month

George Markey, New York City — Rose City Park Methodist Church, Portland, Ore. Oct. 16: First Methodist, Sacramento, Calif. Oct. 17: First Congregational, Long Beach, Calif. Oct. 18: Chaconne in G minor, L. Couperin; As the Rain and Snow Falleft, Bach; Sonata on Tone 1, Lidon; Good News from Heaven, Pachelbel; Suite, Stanley; Grand Pöce Symphonique, Franck; Scherzo, Symphony 2, Widor; Fugue in A flat minor, Brahms; Pastorale Dance, Milford; Postlude pour l'Office de Complies, Albin; Finale, Symphony 6, Vierne. West Virginia Wesleyan College, Buckhannon Nov. 11: immediate above plus; Fantasia in F minor, Mozart; Scherzo, Symphony 2, Widor; Chorale, Vierne; Air with Variations, Sowerby; Prelude and Fugue on A-L-A-I-N, Duruflé.

Bangor, Maine AGO members recital — St. Mark's Episcopal Church Oct. 3: Trumpet Voluntary, Stanley; Suite in E major, Titcomb; Prelude and Variations on Netherlands, Fish — Muriel Plimpton. Suite for Violin in F, Corelli; Larghetto, Mozart — Julius Sunman; Adagio, Sonata da Camera, Handel; Nevins; Sanctus, Missa Solemnis, Whitford; The Squirrel, Weaver; Sleepers, Wake, Martin — Margaret Godfrey. Florence Cross, soprano, sang two groups.

Roy L. Wixson, New Concord, Ohio — First Evangelical United Brethren Church, Zanesville, Sept. 25: Prelude and Fugue in G minor, Nun bitten wir, Buxtehude; Fantasia, Variations on Mere Palatino, Sweelinck; Sonata 2, Hindemith; Herzliebster Jesu, Schmücker dich, O Gott, du frommer Gott, Brahms; Prelude and Fugue in D major, Bach. Muskingum College, New Concord, Ohio, Oct. 11: Same recital. Denison University, Granville, Ohio, Oct. 16: Same recital.

C. Harold Eisecke, Spokane, Wash. — Cathedral of St. John The Evangelist, Oct. 23: Voluntaries 1, 2, 3, Corset Voluntary, Pavan to the Lord of Salisbury, A Fancy, Gibbons; Fantasia, Voluntary, Blow; Study on the tune St. Anne, Croft; Trumpet Tunes and other Ayres, Pieces from Abdelazar or the Moor's Revenge, Purcell; Improvisation on a tune by Gibbons, Bullock; Alleluys, Preston.

Francis Angelo, Farmington, Conn. — Christ Church Cathedral, Hartford Oct. 26: Prelude and Fugue in G minor, Bach; Partita on From God Will I Ne'er Depart, Walther; Prelude and Fugue in G minor, Dupré.

Philip Treggor, Hartford, Conn. — Christ Church Cathedral Nov. 30: Variations, Sweelinck; Salve Regina, Cornet; Partita, Chorale, Peeters; Sonata da Chiesa, Andriessen.

Maurice and Marie-Madeleine Duruflé, Paris, France — National Shrine of the Immaculate Conception, Washington, D.C. Oct. 21: First Presbyterian, Lancaster, Pa., Oct. 23: St. Thomas Church, New York City, Oct. 18; St. Mark's Cathedral, Seattle, Wash., Oct. 15; Caruth Auditorium, SMU, Dallas, Oct. 25 included: Concerto in A major, Handel; Le Coucou, Daquin; Excerpts, Mass for Convents, F. Couperin; Etudes, Schumann; Fantasia in A major, Chorale in B minor, Franck; Fugue in C, Buxtehude; Récit de nuistard, Basse et dessus de trompette, Caprice sur les grands Jezu, Clérambault; Prelude and Fugue in C major, Trio in G major, Humble Us with Thy Goodness, Bach; Improvisation on Victimae Paschali, Fantasia on Ave Maria Stella, Tournemire; Esquisses, Dupré; Prelude in E flat minor, Variations on Veni Creator, Scherzo, Prelude and Fugue on A-L-A-I-N, Duruflé; Fantasia and Fugue on Ad Non, Lint. Requiem: First Presbyterian, Lancaster, Pa. Oct. 23; M. Duruflé with SMU orchestra, Caruth Auditorium Oct. 26: Prelude in E flat minor, Duruflé; Concerto in G minor, Postlens; Symphony 3, Saint-Saëns.

Henry Glass Jr., Webster Groves, Mo. — Emmanuel Episcopal Church, Oct. 23: Processional, Mathias; Alleluys, Preston; Sketch in C major, Schumann; Finales in B flat, Franck; Variations on What God Ordains, Pachelbel; A Mighty Fortress, Christ, Our Lord, to Jordan Came, We All Believe in One True God, Toccata and Fugue in D minor, Bach. Dec. 24: Chorale Prelude and Fugue on Vom Himmel hoch, Pachelbel; Pastorale in F, Bach; Paraphrase for the Office of Epiphany, Tournemire; Two Noëls, Daquin.

Nyle DuFresne Hallman, Tulsa, Okla. — First Presbyterian Church, Nov. 7: Rondo in G, Bull; Trumpet Voluntary in D, Stanley; Noël in G, Daquin; Choral Variations on Veni Creator, Duruflé; Chorale in B minor, Franck; Wachet auf, Kommst du nun, Toccata in D minor (Dorian), Bach; Evening, LaMontaine; Prelude and Fugue in G minor, Dupré.

Charles H. Finney, Houghton, N.Y. — Houghton College Chapter Sept. 30: I Cry to Thee, Lord Jesus Christ, Prelude and Fugue in C major, Bach; Concerto 10, Handel; Song of Sorrow, Song of Joy, Langlais; Ronde Française, Böllmann; Sonata, Purcell (with Keith Clark, trumpet); Toccata in G, Dubois; Hymn Prelude on Nettleton, William Allen; A Joyous March, Sowerby.

John Searchfield, Calgary, Alta. — Cathedral Church of the Redeemer, Oct. 19: Prelude and Fugue in G minor, Buxtehude; Larghetto in F sharp minor, Wesley; Pensée d'Automne, Jongen; Chorale in A minor, Franck.

Foster Diehl, Chicago — Holy Name Cathedral Oct. 18: Psalms 19 and 20, Marcello; Fugue in C major, Fantasia and Fugue in G minor, Bach; Berceuse, Carillon, Vierne; Psalm Prelude 2, Howells; Esquisses Liturgiques, Benoit.

Jack Osewaarde, New York City — St. Bartholomew's Church Oct. 5: Rigaudon, Campora; Suite, Tuma; Chorale in E major, Franck; Communion, Homage to Frescobaldi, Langlais; Improvisation on Woodbird, Oct. 19: Triumphal Fanfare, Water Music, Handel; Come, Saviour of the Heathen, Prelude and Fugue in G major, Bach; Air, Hancock; Three Pieces, Walton; Improvisation on St. Denis. Hamilton College Chapel, Nov. 4: Triumphal Fanfare, Water Music, Handel; Come, Saviour of the Heathen, Prelude and Fugue in G, Bach; Deck Thyself, Brahms; Chorale in E major, Franck; March, Elegy, Schorretto, Walton; Communion, Homage to Frescobaldi, Langlais; Variations on America, Ives; Air, Hancock. Nov. 9: Dead March, Saul, Handel; Sinfonia: God's Time is Best, Bach; Fugue in A flat minor, Brahms; Song of Peace, Langlais; Pièce Héroïque, Franck.

Richard Phipps, Oak Park, Ill. — Dedication recital, First Baptist, Oct. 23: Trumpet Tune in D major, Purcell; Prelude, Fugue and Chaconne, Buxtehude; Allein Gott, Armadorff; Herzlich tut, Kirnberger; Pastoral and Fugue on Vom Himmel Hoch, Pachelbel; Suite for a Musical Clock, Handel; Wachet auf, Alle Menschen müssen sterben, Bach; Humoresque, Yon; Romance Sans Paroles, Bonnet; Chorale in A minor, Franck; Prelude on Pange Lingua Glorioso, Edmundson; Toccata and Fugue in D minor, Bach.

James Wyly, Elmhurst, Ill. — Church of Our Saviour, Oct. 6: Sleepers, Wake, Saviour of the Gentiles Come, Fugue on the Magnificat, Bach; O, That I Had a Thousand Tongues, Praise to the Lord, From the Depths of My Heart, Klotz; Variations on Grant Us Peace According to Thy Grace, Ahrens; Voluntary on old 10th, Purcell; A Mighty Fortress, Saviour of the Gentiles Come, Sleepers, Wake, Reger.

Mary Fenwick, Chalfont, Pa. — Unitarian Church of Germantown, Philadelphia, Oct. 9: Concerto 5, Handel; Aus tiefer Not, Bach; Lobe den Herren, Walcha, Bach; Toccata, Adagio and Fugue in G major, Bach; Sonata 3, Hindemith; O Gott, Du frommer Gott, Peeters; Wie soll ich dich empfangen, Popping; Dieu parmi nous, Messiaen; Scherzo, Symphony 2, Vierne; Tu es petra, Mulet.

Paul Anderson, Chattanooga, Tenn. — St. Paul's Episcopal Church Oct. 30: Sinfonia: Cantata 29, Sleepers Wake!, Prelude and Fugue in D major, Bach; O World, I Now Must Leave Thee (both settings), Brahms; Now Thank We All Our God, Bach; Cortège et Litanie, Dupré; Canon in F major, Salome; Castilène, Langlais; Finale, Symphony 6, Vierne.

Richard Enright, Evanston, Ill. — Independent Presbyterian Church, Birmingham, Ala. Nov. 13: Chaconne in G minor, Sarabande en Canon, Cavillon, L. Couperin; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in B minor, Bach; Canon in B major, Schumann; La vierge et l'enfant, Les Bergers, Dessains Eternel, Messiaen; Finale, Symphony 1, Vierne.

Robert Bayfield, Bloomington, Ind. — for Cleveland AGO Chapter, St. Paul's Episcopal Church, Sept. 30: Trumpet Voluntary in D major, Stanley; Blessed is He That Cometh, Mass for Parishes, F. Couperin; Tiento in B flat major, Cabanilles; Toccata for the Elevation, Mass of the Madonna, Frescobaldi; Fantasia and Fugue in G minor, Bach; Fugues 5 and 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Heroic Song, Song of Peace, Langlais; Intermezzo, Symphony 3, Vierne; Fairest Loed Jesus, Schroeder; Pageant, Sowerby. For Pittsburgh, AGO Chapter, Third Presbyterian Church, Sept. 26: Same Stanley, Frescobaldi, Bach, Sowerby plus Variations on the Song of the Caballero, Cabezon; Passacaglia, Reger; Lightly, Sonata 2, Hindemith; Dialogue on the Grands Jeux, Suite on First Tone, Clérambault; Cantabile, Franck; Majesty of Christ Praying that His Father Should Glorify Him, Messiaen. Wheaton College Chapel, Wheaton, Ill., Oct. 29: Same program as Cleveland.

Charles Brown, Tempe, Ariz. — Gammage Memorial Auditorium, Arizona State University, Oct. 6: 13 Orgelbüchlein Preludes, Bach. Oct. 13: Toccata in A minor, Ricercare in F sharp minor, Proberger; Canzona in F, Frescobaldi; Fantasia in G minor, Pachelbel; Passacaglia in D minor, Kerll, Oct. 27: Six Chorale Preludes, Brahms. Oct. 16: Toccata Prima, Passacaglia, Toccata Duodecima et ultima, Muffat; Sonata in C major, Bach; Benedictus, Reger; Sonatina for Pedals, Sonata, Persichetti.

Page C. Long, Saginaw, Mich. — First Congregational Church, organ dedication, Oct. 25: Echo pour Trompette, Meralo; Introduction and Toccata in G major, Walton; Sleepers Awake, Krebs; Prelude and Fugue in E flat major, Bach; Andante, Sonata 7, Rheinberger; Scherzo, Symphony 2, Vierne; Preludes on Melodies by Gibbons and Vulpius, Willan; Memorial for My Sister Heloise, McBride.

Kenneth Davis, Toronto, Canada — Leaside United Church, Oct. 29: Grand Jeu, Du Mage; Herr Christ, der einig' Gottes Sohn, Buxtehude; Prelude and Bell Allegro, Stanley; Toccata in D minor (Dorian), Wachet auf, Bach; Le Coucou, Daquin; Sketches in D flat, F minor, Schumann; Pastorale in F, Bossi; Prelude and Fugue on a Theme of Vittoria, Britten; Adoration on the Adoro Devote, Purvis; Litanies, Albin.

Robert Hill, Swinsvale, Pa. — Zion Lutheran Church, Penn Hills, Oct. 25: Kyrie, Mass for the Convents, F. Couperin; A Mighty Fortress is Our God, Johnson; Elevation, Dupré; O Thou of God the Father, Saviour of the Nations, Come, Come God Creator, Holy Ghost, Bach; Fantasia for Festive Occasions, Hill; Partita on Jesu, meine freude, Walther; Fugue in G minor K 401, Mozart (with Mrs. Hill); Prelude and Fugue on B-A-C-H, Liszt.

Mark Smith, Seattle, Wash. — St. Mark's Cathedral Oct. 16: Ave Maria Stella 2, Dupré; Prelude and Fugue 3, Badings.

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Octave 4'	General
Flute 4'	Tremulant
SWELL	
Lieblich Gedeckt 16'	Tierce 1-3/5'
Contra Gamba 16'	Sifflöte 1'
Gedeckt 8'	Clarinet 16'
Salicional 8'	Trumpet 8'
Prestant 4'	Oboe 8'
Flute 4'	Vox Humana 8'
Salicet 4'	Claron 4'
Nazard 2-2/3'	Tremulant
Piccolo 2'	
PEDAL	
Principal 16'	Flute 4'
Bourdon 16'	Octave 2'
Dulciana 16'	Mixture IV
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Organ Music

Music for manuals alone seems to be gaining favor as clear ensembles and bright voicing make two and three part counterpoint attractive listening again. Not only are the manuals-only compositions of the Baroque era appearing more and more frequently on recitals but contemporary composers for the organ are returning to a purity of sound and design which manualiter pre-supposes. Such music dominates our organ music receipts this month.

This kind of writing is especially attractive in works of composers strongly influenced by contemporary German counterpoint. A well-made set of Three Fantasies by Rudolph Kremer (Elkan-Vogel) and Gerhard Krapf's chorale prelude All Praise to Thee, Eternal God (Augsburg) are examples. About half of the Six Canzonettas for manuals only by Noel Goemanne (H. T. FitzSimons) are light textured counterpoint; the remainder are very simple harmonic style with some modal influences.

George Brandon's Variations on Five Plainsong Hymntunes (Augsburg) are likewise for manuals only and profit likewise from similar contrapuntal and modal influences; their unmeasured rhythms add to their flavor.

Extensive sections of Four Nativity Tableaux by Paul Siffer (H. W. Gray) are for manuals alone. Melodic ornamentation in a kind of Baroque style, some pleasant free canonical counterpoint and reference to, rather than quotation of, carol tunes add up to good effect.

Even volume 39 of *The California Organist*, a Partita by Norberto Guinaldo on a tune by Alexander Schreiner, eschews pedals almost completely until the final variation (variation 3 has a long pedal point); this is a playable and attractive work. — FC

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I certify that the statements made by me above are correct and complete.

DOROTHY ROSER, Business Manager

Lillipops! and Roses?



On another page we report briefly on The Organ in Sanity and Madness, a mousy-raising bit of hilarity which the usually more staid Royal College of Organists staged in Albert Hall in London. (We wait eagerly for a promised recording of this).

But fun programs are not at all confined to England. We receive copies of such programs by North Americans very often too.

The picture here was part of the newspaper publicity when Wilma Jensen and Fred Haley combined their talents and senses of humor in a "Lillipops" program Sept. 28. Listed were:

Fanfare, Purvis; Largo, Handel; Ave Maria, Bach-Gounod; The Hen, Rameau; The Squirrel, Weaver; Jesus Loves Me, Lovelace; Variations on Come Thou Fount, Young; Adagio for Strings, Barber; Harlequin's Serenade, Crandell; Carillon de Westminster, Vierne; Danse Macabre, Saint-Saëns; Dickinson-Garden.

Roger Wischmeier played a program of Music for Fun and Relaxation at the student open house Oct. 7 at Grace Bible Institute, Omaha. His program:

Knightsbridge March, London Suite, Coates; Pavane, Rhythmic Suite, Elmore; Woodland Flute Call, Dillon; On the Trail, Grand Canyon Suite, Grofé; The Galloping Comedians, Kabalevsky; Barbara's Lullaby, Heaps; Liebesfreud, Kreisler.

The Merrimack Valley AGO Chapter heard a private concert by The Dudley Buck Quartet Oct. 10 at the First Parish Church, Billerica, Mass. E. A. Boudway was manager and provided the opening "apology" and Robert J. Reich and Philip Beaudry alternated roles as organist and tenor. The program (divided between quartet and organ and all familiar to us old timers):

Festival Prelude and Fugue on Old 100th, Eddy; From the Rising of the Sun, Wilson; O God, the Protector, Buck; Introduction and Variations on God Save the Queen, Best; The Singing of Birds (Easter Cantata), Warren; Home Sweet Home, Buck; O Come Hither, Walter; Arise! Shine! For thy light is come, Buck; Overture to William Tell, Rossini-Buck.

The organ was an 1869 two-manual tracker.

NEW SOWERBY CANTATA HAS CHICAGO PREMIERE

The first performance of Leo Sowerby's Solomon's Gardens, cantata for tenor soloist, choir and chamber orchestra, launched the year's program of special musical events Nov. 22 at the Episcopal Cathedral of St. James, Chicago. Written for the cathedral choir, it was sung under the composer's direction. The program also included Handel's Concerto Grosso 12 and a group of choral works. Beverly A. Ward is cathedral choirmaster and also conducts the new Cathedral Choral Society.

NEW REUTER ORGAN IN SOUTH PASADENA

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The three-manual Reuter organ in the Calvary Presbyterian Church, South Pasadena, Calif., was the occasion for an inaugural series of Sunday evening musical events beginning with the dedicatory service Sept. 25. John P. Clark, organist-director, gave a lecture demonstration Oct. 2 and was joined Oct. 9 by the Los Angeles Brass Ensemble and the cathedral choir in a program of Peeters, Zipoli, Frescobaldi, Bach, Gabrieli, Couperin, Reger, Bartok and Vaughan Williams.

Ladd Thomas' Oct. 16 recital which closed the series is included in the recital section.

The design is particularly notable for the Italian positiv with 8-rank ripieno. Installation was by Justin Kramer and Associates.

GREAT

Sub Principal 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn (prepared)
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Tromba 8 ft. 61 pipes
Tromba 4 ft. 12 pipes
Chimes

SWELL

Lieblich Gedeckt 16 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremolo

POSITIV

Principale 8 ft. 61 pipes
Ottava 4 ft. 61 pipes
XV 2 ft. 61 pipes
XIX 1 1/2 ft. 61 pipes
XXII 1 ft. 61 pipes
XXVI 3/4 ft. 61 pipes
XXIX 1/2 ft. 61 pipes
XXXIII 1/2 ft. 61 pipes
Flauto 8 ft. 61 pipes
Voce Umana 8 ft. 49 pipes
Flauto Aperto 4 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tromba 8 ft.
Tromba 4 ft.
Tremolo

PEDAL

Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Sub Principal 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Principale 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft.
Mixture 3 ranks (prepared)
Tromba 16 ft. 12 pipes
Fagotto 16 ft.
Tromba 8 ft.
Fagotto 8 ft.
Schalmei 4 ft. 32 pipes

LEHN SUCCEEDS NORDGREN AT HOUSE OF HOPE CHURCH

Benjamin W. Lehn became organist and choirmaster at the House of Hope Presbyterian Church, Minneapolis, Minn. Oct. 1. A native of Port Jervis, N.Y., he has BMus and MMus from Westminster Choir College. Among his teachers have been Andrew J. Baird, Hugh Porter, Carl Weinrich, and Alexander McCurdy. He has given numerous recitals, lecture-recitals, and seminars at churches and for AGO gatherings.

Prior to 11 years in Grand Rapids, Mich. Mr. Lane served United Church, Bridgeport, Conn. for seven years and before that for seven years at First Presbyterian Church, Boundbrook, N. J. He served as lecturer in organ at the University of Bridgeport and at Grand Rapids Junior College.

DR. PRESTON ROCKHOLT conducted an all-day workshop for musicians of all denominations at Washington Cathedral Nov. 19.

This is only the second time an electronic has recorded with a pipe.

(Allen was chosen the first time, too.)

Several months ago, in Philadelphia, duo-organists Earl Ness and William Whitehead wrote another page of musical history. In what many people described as a "major musical event" they presented their second concert of music for two organs.

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The concert was beautifully recorded and the album is already being called a collector's item.

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Gordon Wilson has been appointed assistant professor at Ohio State University, Columbus, where he will join Wilbur Held in the organ department and also teach in the theory department. Dr. Wilson has previously taught at Rollins College, Winter Park, Fla. and at the University of North Carolina at Greensboro. His organ training has been with Minnie McNeill Carr, Catherine Crozier and Marilyn Mason. For two summers he studied harpsichord with Rafael Puyana in Paris and in Santiago de Compostela, Spain, where he received a grant from the Spanish government. He has been heard in AGO regional conventions in Ann Arbor, Charlotte and New Orleans. Last Spring he participated in the Leo Sowerby birthday celebration at St. Thomas Church, New York City.

In Columbus Dr. Wilson will serve as organist-choirmaster at St. Paul's Episcopal Church.

DR. AND MRS. PHILIP GEHRING, Valparaiso U made a three-week organ and violin concert tour to Iowa, Washington; California, Texas and Kansas in October and November.

JAMES MOESER, University of Kansas, played the Postlens Concerto and the Saint-Saëns Symphony 3 with the Kingsport, Tenn. Symphony Orchestra Oct. 15.



Choral Music

Christmas music continues in our stacks from choral publishers. Some of it is simple enough for last minute insertion into 1966 programs.

H. W. Gray sends two sets for Christmas, an SATB set of Two Christmas Carols by Edward Kerr (Sweet was the Song with soprano solo and A Boy was Born with tenor) and an SSA set of Four Christmas Carols arranged by Ronald Arnatt (A Great and Mighty Wonder, Angels from the Realms of Glory, Up! Good Christian Folk, and All My Heart This Night Rejoices). T. Charles Lee has arranged SSA a pleasant Japanese Christmas Carol and Leo Sowerby has added the SA voicing to his other versions of his setting of the traditional The Snow Lay on the Ground.

H. W. Gray's largest work of the month is Roberta Bitgood's 28-minute cantata, Joseph. Tenor and baritone soloists are called for with narration for soprano and alto. Though essentially conservative, Dr. Bitgood's command of choral, vocal and organ techniques are sound and her ideas frequently fresh. No good choir would face any difficulty in this retelling of the story from Genesis.

For general use from Gray are a brace of anthems by familiar composers: David H. Williams' meditative The Peace and Holy Silence, with soprano solo; Eric Thiman's kind of hymn anthem on O Love, How Deep; Philip James' short but unusual God Grant Us the Serenity; Leo Sowerby's extended Only-Begotten, Word of God Eternal, commissioned by St. Mark's Lutheran Church, Wheeling, W. Va.; and Ned Rorem's The Seventieth Psalm with parts available for flute,

oboe, clarinet, bassoon, two horns and tuba.

Augsburg Publishing House looks ahead to Lent with Leland B. Sateran's Deep Were His Wounds, and to Easter with Christ the Lord Is Risen by Walter L. Pelz. Children's choir joins with adults in Robert Leaf's Come Sing. Paul Feter's unaccompanied Make a Joyful Noise gains rhythmic thrust with changing bar lines. Gerhardt Krapf's setting of All Praise to Thee, Eternal God, with two trumpets, is designed to follow his organ chorale prelude listed in the organ review column. Ronald Nelson has an SA setting of O Sons and Daughters (O Filii) with instruments for Easter. James Neff's Jesus, Thou Joy of Loving Hearts is for two trebles plus recorder or flute.

In H. T. FitzSimons' Aeolian Choral Series, Leo Sowerby has set All My Heart this Night Rejoices into a sizable Christmas anthem with baritone or alto solo. Thomas Matthews' Alleluia, Praise the Lord is a highly practical morning anthem with a big ending.

Peter Aston has set the familiar Balulalow carol text in a lilting style with organ accompaniment (Novello). Not accompanied are a short mass by Peter Dickinson in an interesting harmonic style, and John McCabe's A Hymn to God the Father, with a John Donne text set to rather free rhythm.

From Shawnee Press comes an SSA arranged by Robert Beadell of six stanzas of the English carol, The Friendly Beasts, and Bob Burroughs SSA arrangements of Three Early American Hymn Tunes (Holy Manna, Come Thou Fount, When I Can Read My Title Clear).

Marks Music Corporation sends some SSA numbers from its A Carol Treasury Series — Poor Little Jesus, with descant for violin, oboe or flute; Christmas Lullaby with cello descant; Thirty Little Angels; and Wake, My Soul, and Hail the Morning. Walter Ehret is the arranger.

Richard Ahlert's Two Thousand Years has been arranged SATB for Bourne by Marcel G. Frank; it is pretty much in a popular song category.

Franco Columbo has a new Fairleigh Dickinson University choral series, only some of which fall within the narrow



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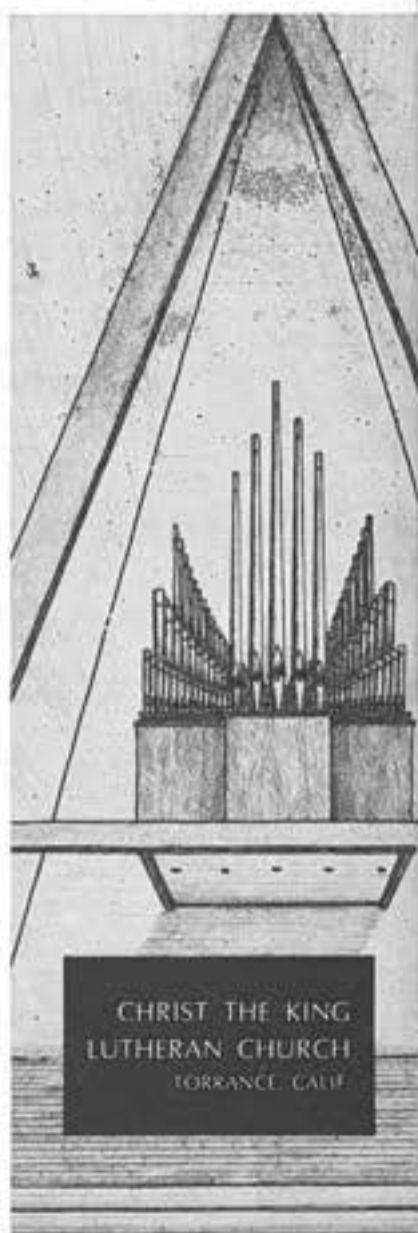
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CHRIST THE KING
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confines of this column. George Brandon set a traditional American melody in a straightforward manner for In Thy Mysterious Presence. Michael Montgomery has agreeable a cappella versions of two bits from the Song of Solomon in O My Dove and Come, My Beloved. Slight divisions of voices occurs in each. Another setting of the William Blake lamb poem (The Lamb by Stanley Purdy) is certainly one of the better ones.

Pennsylvania State University Press has issued Peter Gano's edition of Mass Dixit Maria by Hans Leo Hassler, as number 11 in its music series. This simple, attractive unaccompanied music is well within the potential of an average choir, though its Latin text may limit its possible use.

Ludwig Altman's Psalm 67 which won the Isadore Freed award is issued by Transcontinental Music Publications. It begins with a big alto solo and is an extended work for a program or festival occasion. An orchestration is available but Mr. Altman's organ part is organistic and effective.

Two works in Boosey and Hawkes' Brown University series have accompaniments of instruments. Ned Rorem's Laudemus Tempus Actum, with Latin text, uses orchestra (keyboard reduction, of course) and is essentially an overall crescendo with extremely high tessitura in the sopranos. Paul Nelson's Thy Will Be Done is a much longer work for male chorus, brass sextet and percussion, suitable for a crack college glee club.

In Boosey and Hawkes' Moramus Edition is a short cantata by Johann C. Geisler, carefully edited by Ewald V. Nolte with a playable organ adaptation of the orchestral part. The work is for two choruses, a small concertino one and a large one, and solo soprano. The style is essentially late 18th century German. Kodály's famed choral method is being issued by Boosey and Hawkes in an edition by Percy M. Young. Three volumes — 55 Two-Part exercises; 33 Two-Part Exercises; 44 Two-Part Exercises — came this month. Directors are in a position to decide for themselves whether such a method can fit their plans and schedules. — FC

Other Music

Several pieces of music useful to church musicians that fit neither organ or choral categories have reached us this month.

Concordia sends two Buxtehude works edited by James Boeringer: the cantata Three Lovely Things There Be, for soprano, bass, two violins and continuo, and Easter aria, He Lives, for soprano or tenor, violin, viola and organ. Both would be effective in many situations. Concordia also issues two transcriptions by Rudy Volkmann: Zingarelli's Go Not Far from me, O God, for brass quartet, and Sweetlinck's Hodie Christus Natus Est for sextet. — FC

HAWES APPOINTED TO CHICAGO CHURCH; JOINS BALDWIN

Terry L. Haws, founder and past-dean of the Anchorage, Alaska AGO Chapter, has been appointed organist and choirmaster of St. Juliana's Catholic Church, Chicago. He moved to Chicago to join the Baldwin Piano and Organ Company as demonstrator and sales representative.

His home is Boise, Idaho where he began his organ studies at the age of 14 with C. Griffith Bratt. Further studies were with Elwin Myrick, University of Oregon, and George Markey and Alexander McCurdy at Westminster Choir College where he received his BMus. He did graduate work at the Royal Academy of Music in London. His organ study was with C. Trevor Howard and he was awarded the LRAM in 1964.

He has been guest organist at Notre Dame, Paris, St. Matthews Cathedral, Bayswater, England, Canterbury Cathedral and St. Leonard's, Streatham, England.

CLARENCE LEDBETTER, Baylor University, Waco, Tex., played the Bach Clavierübung, book 3 for the Waco AGO Chapter Oct. 4, in Stamford, Conn. Oct. 26 and in Saginaw, Mich. Oct. 26.

CHURCH IN ALABAMA ORDERS REUTER ORGAN

FIRST METHODIST, OPELIKA

Late 1967 Installation Planned for Three-Manual Instrument Within Chancel Area

The Reuter Organ Company has been awarded a contract to build a three-manual, 51-rank organ for the First Methodist Church, Opelika, Ala. Pipe-work of the instrument will be located to the rear and to either side of the chancel area. The great section and a portion of the pedal will be unenclosed and exposed, forming an attractive display across the rear of the chancel, with the expressive choir and swell division on the left and right respectively as one faces the chancel area.

Negotiations for the sale of the instrument were handled by LaVern Norwood, Birmingham, Ala., area representative for Reuter. The organ is scheduled for installation late in 1967.

GREAT

Principal 8 ft. 61 pipes
Holzdeckel 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL

Rohrbordun 16 ft. 80 pipes
Viola de Gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft.
Geigen Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Spitzflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Oboe 16 ft. 68 pipes
Trompette 8 ft. 80 pipes
Claron 4 ft.
Tremulant

CHOIR

Bourdon 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Unda Maris 8 ft. 61 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Ters 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Contrabass 16 ft. 36 pipes
Bourdon 16 ft. 36 pipes
Rohrbordun 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Bourdon 4 ft.
Posaune 16 ft. 44 pipes
Contra Oboe 16 ft.
Trumpet 8 ft.
Oboe 4 ft.



Cherry Rhodes was named winner of an international music competition in September sponsored by the West German Broadcasting Corporation. As a result, she was invited to play with the Stuttgart Radio Symphony Orchestra and was televised throughout Germany and was heard on radio stations all over Europe.

Miss Rhodes studied in Boston with Berj Zamkochian and with Alexander McCurdy at Curtis Institute, Philadelphia. She has appeared with the Philadelphia Orchestra as soloist and as a member of the orchestra. She has played in England, Germany and Poland.

In 1964 she was awarded a Fulbright grant to study in Germany. In 1966 a German Government grant allowed her to continue her study with Karl Richter.

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Pictured is a six rank ancillary section which provides accompaniment for choir seated below in side transept of church. Main organ is behind altar. Console placed to front of side transept enables organist to hear properly both main organ and ancillary section.
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THE REUTER ORGAN COMPANY

Program planning should be one of the most creative tasks an organist undertakes as he looks forward to a single recital or a concert series. No matter how perfect the technique, how masterful the interpretation, a poorly planned program has set its own limits before the ink is dry on the draft copy.

What, then, makes for good program planning? The variables are many. When one considers the popular appeal of big names regardless of the merit of the program itself, he can understand why many musicians consider a well-planned program secondary to performing a group of virtuoso pieces to dazzle the public.

Although the organ in our country has not had the drawing power of some orchestras, operatic companies, and solo virtuosi, it has the advantage of a large captive audience every Sunday morning in our churches. What better place to put into effect principles of good program planning by working out carefully the organ music to be played before, during, and after the service? Here we organists must consider needs of the particular denomination and congregation we serve, time of the church year, variety in styles and periods of composition, intrinsic worth of each piece of music, and attention to the relationship of the music to each worship service in providing an appropriate opening and closing.

Since many of those who attend organ recitals tend to be rather sophisticated in their tastes, careful planning on a large scale must be carried out for a recital. Here is where an organist can summon all his intellectual knowledge, combine it with a keen artistic sense, and come up with a program which will satisfy the mind as well as the emotions of his listeners. The organ has a vast amount of literature extending from the 15th century to the present day, and every organist has an obligation to learn as large a cross section of the various periods and schools as possible. Finally, after an organist considers the resources and limitations of the instrument he will be playing, the probability for presenting a program of educational and artistic value is now at a maximum.

All too many programs tend to be a potpourri of styles, periods, and schools. If variety is the spice of life, variety is certainly available within the works of a single great composer such as J. S. Bach, within a school of organ composition such as the Spanish, within a period such as the contemporary, and within an artificial category such as nuptial music.

How refreshing to formulate a program on a unifying theme such as one of the preceding. It is now, indeed, that an organist is challenged to expand his own acquaintance beyond the standard works to some of the lesser known and played monuments of the past and present. With such a vast literature available, few program themes would ever have to be dropped for lack of really worthwhile music.

This brings us to the planning of a program series, be it the monthly meetings of a Guild chapter, a church vesper series, or a series of recitals in a college or other teaching situation. In this planning phase an organist can exploit his role as educator and artist, for the possibilities of educating the audience in the marvelous wealth of material available on the organ are limitless.

Whatever the concerts or programs, any series can profit from a common theme whether presented by a single organist, several college students, various concert artists, or assorted soloists, choral, and instrumental groups. All too often a program committee sits down to gather together ideas about the best performers and most interesting programs available for the year. How much more meaningful if it could formulate a theme for the entire year or series and tie all the programs together; new ideas for music and programs would come to mind, publicity material would be easier to organize and write, and the audience would feel the satisfaction of having gained some new insight from music presented according to a particular theme. What we are actually doing is employing the same educational principles most school teachers take into account in preparing

That Neglected Art of Program Planning

by ELFRIEDA BAUM



Mrs. Baum was program chairman for the Los Angeles AGO Chapter for two years. She is advisor to the Guild Student Group of San Fernando Valley State College where she is in charge of organ instruction. She is organist of the First Presbyterian Church, Santa Monica. She is teaching this year at UCLA.

a broad course outline, a narrower unit of study, and a specific daily lesson plan.

In order to illustrate how these ideas may be put into effect, the writer would like to offer examples from her own experience. In planning a vesper series at her church, she met with her minister and choir director to evaluate the previous year's programs and to set up the coming programs. The seasonal programs, special music for Advent, Christmas, Lent, and Easter, were the easiest and first to be scheduled.

The opening program of the year in October is a crucial and a difficult one to plan. Incorporating the idea of the Reformation, it was decided to go a step farther and present the new Presbyterian Order of Worship for the Lord's Day to the congregation in an afternoon vesper service. The idea of the "new" lent itself well to the presentation of contemporary American organ music for the prelude, while the idea of the return to a more liturgical form of worship used in the past enabled the choir to sing the Brahms motet they had been preparing. Brahms' Prelude and Fugue in G minor for the postlude carried out the style of the choral music.

One of the last year's most successful concerts featured music for weddings and was presented in conjunction with the Los Angeles AGO Chapter. The program was divided into three parts consisting of Music for the Prelude, Music for the Choir, and Music for the Processional. Variety was possible in each section since the organ featured music of the baroque and contemporary periods in various styles and dynamic levels, and the Calvin Boy-choir sang examples of wedding songs accompanied by two violinists.

It seemed natural to joke about a sequel to this program, namely Music for Funerals, but after the joking was over and the topic was discussed more seriously, the new Presbyterian Book of Common Worship gave a clue to a positive approach in its "Witness to the Resurrection." This service consists mainly of Scripture readings; many of these passages have been set to music and could be sung rather than spoken. The form for such a vesper seemed obvious: organ music appropriate for the prelude including music of both a memorial and resurrection spirit, the Scriptures read and interpreted by soloists and quartet, appropriate congregational hymns ending with "O God, Our Help" and the Bach St. Anne Fugue in conclusion.

At this stage of our planning, a theme for the whole year's concerts seemed evident. Worship through Music is a broad title, but that is exactly what our vesper series would be attempting to provide for the congregation. It would be a theme we could use to advertise the whole series and then later use to help spotlight each concert. It was not hard to fill out the rest of the year with programs having this goal. A program in April featuring the organ and instruments would accomplish it just as well as the choir's presentation of the traditional St. Paul by Mendelssohn.

Exemplifying another type of planning, Professor Robert Tusler invited several organists to participate in a Premier Series of concerts on the new Abbott and Sieker organ at the University Lutheran Chapel across from the University of California at Los Angeles. Each organist was asked to choose a country and limit himself to music before Bach and of the contemporary period. This writer chose German music and formed a very satisfying program around Praetorius, Schlick, Isaak, Scheidt, Distler, Reda, Roseling, and Raphael. It was a difficult task to narrow the composers down to those listed. The music was fresh and the response of the audience enthusiastic.

As another example of this kind of planning, the writer, who is in charge of organ instruction at UCLA this year, is organizing noon organ recitals on campus featuring the music of all periods of the various national schools. She herself is preparing programs of Scandinavian, Spanish, Italian, and American organ music. The students are being encouraged to plan programs also centered on a national theme, especially the more popular French and German schools. In a university situation such programs appeal to students and faculty and lend themselves to publicity. The language departments are frequently delighted to co-operate in publicizing these concerts.

Possibilities of unifying themes are limitless. A series centered around Bach would be delightful: Predecessors of Bach, Contemporaries of Bach, the Bach Family, Students of Bach, Bach's Influence on Contemporary Music.

A series of AGO recitals using different organs could easily feature recitals stressing music for a small two-manual organ, music for a large church instrument, music for a large concert hall instrument, music for a romantic style organ, music for a neo-baroque organ, and even music for a theater organ. Problems of handling these various types of instruments, differences in their construction, and the acoustical requirements for each could be discussed as part of the after-dinner meetings.

This is truly when the fun begins. The necessity of combing through old and new music to find just the right selections to provide a well-rounded program on one of these themes is good for all of us. Usually music chosen and learned for such a program can be used in many other ways later. It keeps us from becoming stale organists and is the best education we can provide ourselves as we delve into music of styles and periods with which we may not yet feel too well acquainted. No organist, regardless of his proficiency, can afford to stop studying and practicing.

Although none of the ideas in this article is new or original, it is not often enough that one sees many of them put into effect. Buxtehude certainly charmed Bach with his Advent Vesper Series in Lübeck, and we can feel fairly certain that the programming must have been stimulating to capture the young Bach's interest. Perhaps we need to take a longer look at modern programming practices in order to capture a larger segment of the public and to re-establish the organ as today's King of Instruments.



Thomas Edwards Breed, 18, has been appointed organist of the First Evangelical Lutheran Church, Dacota, Ill., his duties began Sept. 15. He is a freshman at Millikin University where his organ study is with Kenneth LaRue. His early organ study was with Mrs. Harold E. Headley, Mrs. C. Dale Fjerstad and for the last two and a half years with Ronald Arnott. He has been organist at the First Presbyterian Church, Jerseyville, Ill. where his father is pastor.



Joseph Ritchie has been appointed organist-choirmaster at the Belle Meade Methodist Church, Nashville, Tenn., a parish of some 1,500 members. He leaves the post of associate director with V. Earle Capes at Andrew Price Memorial Methodist. His new duties include directing four choirs and developing instrumentalists for musical performances at the church. A new Schantz organ has just been installed and Mr. Ritchie has initiated a series of monthly recitals.

At the time of his appointment to Andrew Price Church, this journal summarized Mr. Ritchie's professional background in the January 1966 issue.



Robert W. Turner, Jr., has been appointed organist and choir director of Christ Congregational Church, Woodhaven, N.Y. He is a student at the Guilford Organ School, and studies organ with Dr. George Markey.

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CHORAL TECHNIQUES FOR THE TWENTIETH CENTURY

by GEORGE N. MAYBEE
Organist and choirmaster
St. George's Cathedral, Kingston, Ont.

Delivered at Westminster Choir College, Princeton, N.J.; at College of Church Musicians,
Washington, D.C., and at the RCCO Regional Convention at Barre, Ont.

This comprehensive title covers a very wide area, but with the limitation of time at our disposal I propose to speak on three areas of choral work: *The Choirmaster and His Opportunities*; *The Choir and Its Singers*; and *Music and Its Choice*. My remarks are intended to be practical rather than technical, and are based not only on study but on personal experiences and observations.

In introducing these subjects, I think it is fair to say that while active and interested in all forms of music education, I am primarily a church musician of Anglican background. In my very early years I was organist and choirmaster of a Presbyterian church, so have also had some experience in this area of church life. My remarks will be directed chiefly to the church musician with perhaps an Anglican bias, but will, I hope, apply to music and choirs of all communions, as well as to secular choral music.

Through its long and varied history, Western Europe has contributed much to the economic and cultural life of the human race. Probably the most unique offering made by England has been in the realm of music in worship; for by the development of the type of choir usually found in the Anglican cathedrals and Collegiate churches and the vast treasures of fine music written through the centuries by its composers, devotion has been stimulated, and the art of music enhanced. What has been true, and is true of England — both in the past and present — is now also true in some measure in the United States and Canada. There are some excellent choirs, and some fine institutions of music learning are flourishing. I am sure you will all agree that the battle for an active choral tradition on this continent has by no means been won, although a healthy start has been made. I did not come here to sing the praises of England's music, glorious as it may be, but I do wish there were more places where one could drop in on any week-day afternoon and hear the great music of Christian worship being sung to the greater glory of God and to the edification of the worshipper. Britain is facing her problems in church music, we know, but she is also retaining something quite unique in the world of choral church music.

The Choirmaster and His Opportunities

To appreciate the past and to know the present is essential if we are to direct our course in matters musical for the future. This future rests in your hands as choral conductors and under your guidance will develop the very essence of our future of choral music!

All of this is embodied in the person of so many and of such varied titles — choirmaster, master of music, musical director, minister of music, choir leader are but a few. Title is very important; for no matter which is chosen, it is one that must denote and indicate leadership. Nothing could be more true or should be taken more seriously, for this is the person who creates the choir.

In an age of computers, statisticians, jet propulsion — all part of our twentieth century jargon — nothing can automatically or in any other way take the place of the inspired choirmaster. Personality is so important; here is the man or woman who, if he or she is to succeed, can and must attract, recruit, train and mould the singers. I say "mould" because there is and must be a complete and absolute training of the singer in every aspect of the production of musical sounds. This is a demanding and, above all, a disciplined thing; involving correct stance, proper breathing, good tone production, careful tuning, clarity of words and finally, the singing of musical phrases and passages welded into what can be a musical performance.

Those to whom I speak must hear much of choir psychology. It is a term to which I am not attracted and falls in the same category as "choral clinician" — rather antiseptic! However,

call it what you will, it is that certain something ("genius", "spark", "flare", "personality" — all these things and many more that are impossible to put into words) enable persons to direct singers so as to form them into a choir.

What must a good choir trainer have as a firm background? (It's so hard to put into words and words are so difficult to put into actions). Obviously a sound musical knowledge in a technical sense, a practical knowledge of the human voice and how to train it, an able key-board facility, an enjoyment of people, with a touch, please, of a sense of humor, good taste in a choice of music — all these things are pre-requisites of a good choral conductor. We shall discuss choice of music later, but at this point I cannot refrain from asking why so often good work is wasted on music not worth doing. One does wonder why! Some years ago while I was attending a piano recital by a world famous pianist, in the company of Dr. Healey Willan, the good doctor so truly remarked, that some of the works we heard, even though written by Schumann or Chopin, would never have been performed had they not been written by a "name composer". To return to our ideal choirmaster: call it drive or determination, it is that unrelenting vigour, in this easy soft age, that lets nothing daunt him in creating a good choral ensemble, and from it the sounds that he alone is seeking to hear. Can this technique and *flair* be taught or is it "caught"? I think it is both taught and "caught", though I am certain the spark of personality must be there even though modestly hidden. We all know many of the most learned and eminent scholars who are so far ahead of most of us in accumulated knowledge and yet who cannot impart this knowledge to others in their role as teachers or lecturers. Choirmasters must communicate at all times with their singers. We easily recognize excellent organists and fine musicians who give little to their choirs because their prime interest is in playing the organ. A proper balance of these two interests, choir and organ is an important feature. The late Sir Sydney Nicholson, founder of the Royal School of Church Music, and formerly organist of Westminster Abbey, aptly says, in his book *Quires and Places where They Sing* that church musicians should be called Choirmaster and Organist not by the usual reversed title. The office of choirmaster is, and must be the chief of the combined offices if the choir is to have its rightful place. This is not to under-rate the importance of the organist's place, but rather to place it in its proper perspective, the essential place of leadership being in the hands of the choirmaster. I commend this book of Sir Sydney Nicholson to you, now in its third edition, and published by S.P.C.K., if you do not already know it.

The 1960's is certainly the age of equipment, and anyone involved in education is fully aware of the increasingly vast sums of money that are spent in this area. That good equipment is most helpful no one would deny, but it can be carried to extremes. A good choir can be had with a minimum of fancy equipment, and it is the *non-vise* church that bases its hopes for a good choir on all the extras of a fancy rehearsal room and other non-essential facilities. It has been said that we North Americans have in some places spent more for our church music and received less in return than in any area in the world. Whether this is true or false, it is the avoidance of such a folly that we should be concerned with in our own individual situations. Basic equipment should include a good sized bright rehearsal room, large enough to have some reverberation, devoid of acoustic tile or wall board, and with a good piano. True, music desks are a wonderful help and the lighting should be such that no strain is placed on the singers to see the music. Perhaps at this point more should be said about the acoustics of the places where choirs rehearse and

sing services. I am convinced that the great success of many of the choirs of Europe and Britain is due in large measure to the fact that they sing in live resonant buildings. Hard, clean, reflective surfaces make the sound live. The so-called "comfortable pew" and its attending features of endless miles of carpet in so many of our churches have done more to kill the sounds of good music both from the organ and choir than any other source. Choirmasters must do all they can to prevent further installation of rugs, carpets, cushions and all other sound-absorbing comforts that destroy the very life of choral work. Sound tile or other absorbent materials now ever present in lecture halls, class rooms, and corridors are the arch-enemies of the choral sound. Stone walls, hard-surfaced plaster walls are by far the best for singing. Over the last 25 years my own cathedral choir has sung in over one hundred different churches, cathedrals and auditoriums not only in Canada and the United States, but in some of the leading cathedrals of Britain. The moment the choir sings its first chord you and the singers know what type of building and acoustics will have to be faced. All too frequently, in fact I am sure in at least 80% of all the 100 and more buildings in which we have sung, the acoustics have been poor or of such a nature as to be of no aid to the choral ensemble. Choirmasters of the future may well do much to remedy this by insisting that buildings be more "live" for sound.

Nothing can inspire the church musician like a visit to hear a good choir in rehearsal and performance. Again, all too often, we only hear our own work and perhaps not too objectively. It even helps to hear sometimes what not to do in the matter of choral techniques, and we may suddenly hear and see that we ourselves have fallen into the very same or similar pitfalls. Dullness and wasting of time is so common, and often we ourselves are quite as guilty without being aware. Are your rehearsals something you, as the director, look forward to with interested anticipation and pleasure, or are they a bore with a "Blue-Monday" approach? If this is so, how can we expect the choir to be keen and bubbling with zest for singing?

The prepared choirmaster is always organized: no detail is too small for his attention. The music is planned and placed ready in folders so work can begin at once. So often time is lost in lack of preparation.

This is an age of increasing competition for people's time. No one is more aware of this than anyone engaged in music education — secular or sacred — people are pressed for time. Here again, it is up to the choirmaster. "The musical product" and it is a product, can be so presented that the singer feels the time spent is well worth-while. People can always find time to do what they really want, and if the work of the choir is giving true choral satisfaction the singer will readily respond to demands for more of his time, precious though it may be.

No rules can or should be given for how rehearsals and the time available should be used. It is most interesting to see how others use as well as abuse or waste time. So many directors bore the singers by endless talking. How annoying it is to singers always to be repeatedly stopped and corrected over minor points. Many directors find it best to allow the choir to sing through a number; the director then notes the points of correction, all at one time; and then the corrected version is attempted. Recently a visiting conductor truly annoyed my own choir by constant stopping and starting and never letting them sing. A good basic rule is "more singing and less talking", especially as the proficiency of the singers increases.

Having visiting conductors take a rehearsal and even a performance can be extremely good and it is amazing how this can increase, not only interest and attention on the part of your singers,

but also makes them much more adaptable to different interpretations of the music, in both tempos and styles. Over the years it has been my own good fortune to have a series of eminent choral men rehearse my own choir, and always both the choir and I, learn a great deal in the way of different approaches. After all, let us remember, no one has all the answers in any field of art.

No remarks on choral technique would be complete without some reference to the tone or actual sound that the singers produce. I am convinced that many choir trainers accept the sounds the singers produce naturally, without any attempt at tone building and improving the actual quality. A treatise on tone and the ideal tone could fill many pages. Certainly one must have a "sound picture" in one's mind. One must know mentally what kind of sound one expects a singer to make before seeking to have it produced. This is as true of training adults as it is of children and young people.

Different countries and even different areas of the same country will each produce different kinds of choral tone. Each of us must have our preference and it is not for me to say what kind of tone one should endeavor to produce. Sir William McKie, formerly organist of Westminster Abbey, whom many of you have heard speak, has said that "The choir's tone should be designed for the building in which it functions". I am sure there is truth in this but I cannot agree that the tone one hears from some choirs would suit any building let alone the one in which it normally sings and rehearses. This is an appeal to have, in your mind, standards of the kinds of sound you wish to hear from the choir and then, by all the means at your disposal, to endeavor to train your singers to produce this sound. Many of us, I am sure, would like to be able to hear a "play-back" or recording of the singing and sounds made by some of what must have been famous choirs of other ages. Imagine hearing Palestrina's choir of the Sistine Chapel; the Chapel Royal Choir of England under Henry Purcell doing some lively Restoration music; an early male-voice choir of Trinity Church, Wall St., New York, or one of the first great choirs of the Mormon Tabernacle. How exciting it would be! All Different, we can be sure, and, in some cases, perhaps not as good as we might have imagined. This is a fascinating thing to contemplate, and like the great dinner party of which Van Loon wrote, one can conjecture, and speculate only on how it all might have sounded. Tonal comparison, however, is today extremely easy, and there is an abundance of recordings of the greatest variety of choirs both good and bad, from which one can learn a great amount. Every choral conductor should listen to many and different choral sounds. It is not only a worthy hobby but also a most valuable study in comparative choral sounds. Following comparison of choral sounds comes comparison of choral style, cleanliness and precision of attacks and releases, clarity of words and general musical effect. So much can be learned from listening that I rank this as a vital form of choral instruction.

The Choir and Its Singers

A history of singing and singers would indicate that our present period offers as many types of choirs and combinations of singers as at any time in any age. William Byrd in his *Treatise on the Value of Singing*, written in the 16th century, so beautifully summed it all up when he said, "Since singing is so good a thing, I would that all men would learn to sing." We echo agreement with this idea, even if it is no more practical for this age, than it was for Byrd's. There has however, been a huge increase in the number of people who sing, although I am not certain that we can always be sure that because more people are singing the quality is better. Mass production does not always make a better product. Of fairly modern concept is the so-called Multiple Choir

System. This idea, often carried to extreme lengths, is a sort of Cradle-to-the-Grave choral programme ranging from a "Cherub" choir to toddlers so young they cannot read words, let alone do much singing, to the dear "oldsters" who might be kindly and graciously allowed to listen or to sing discreetly from the pews. There has also been a wider use of boys to sing the treble part in mixed choirs in many areas in North America, and in some cases a strong revival of the male choir of boys and men is evidenced. I deliberately refrain from using the overworked phrase of *Boy Choir*, so commonly used in the United States. In any case, more people are singing, but it now becomes inevitable that we should ask how well. Knowing one of the basic reasons for the multiple choir system is to involve as many people as possible, we must commend its use, but at the same time sound a note of warning that so often this system fails in a musical sense because the singers do not have enough training, rehearsals, or enough opportunity to sing services in church. It is impossible for one person to train half a dozen choirs and have them all first-rate from a musical point of view. Mass instruction can often be superficial in any area of education and this is especially true in music.

Greater demands, if the choir is singing interesting music, well prepared and well presented, will usually bring, not only better singing, but a keener interest and response. A choir that rehearses half an hour or even an hour a week and that sings one service a Sunday or less, will very often sound just about what it is — under-rehearsed and inexperienced. The skill and artistry of many of the great English and Continental choirs is in part, due to not only the fine, talented and carefully selected singers heard in a live resonant building but also to the fact they are rehearsing and performing together as a closely-knit team, several times not only each week, but each day. Each knows the sound of the other's voice and the weight and strength required for every phrase and line. They also know the building in which they sing and it can, and often does, become the best voice in the choir.

One of the great arguments for the use of boys to sing the treble part in liturgical music, apart from their impersonal ethereal tone quality, is undoubtedly that if properly trained and kept singing on through the changing period, they will become tenors and basses, and if one is lucky and knowledgeable even counter-tenors or as they are often called, "male altos." A national survey recently made in Canada shows, in spite of more people in more choirs, the total number of men singing tenor and bass has declined. We Canadian Anglicans make no bones about the fact that the mixed choir which has no boys, or which does not hold the interest of the boy is very often short of men. In some areas, junior and intermediate choirs now sing the chief services in churches, in unison or two parts, and while no one would want to deny these children a chance to sing, every effort should be made to recruit and train men as tenors and basses. To be a skillful part singer takes time and training, and men of middle years are usually not very healthy prospects. It is to the young men we must look, and from whom we will have the keen response. My experience has been that singing in a choir becomes a way of life for young men. It is the normal thing to attend two or three rehearsals a week and to sing three services on Sunday in my choir. It has the greatest rewards for both the singer and the choir-master. One need not list the other benefits, like the comradeship and teamwork effort so strongly felt.

The rise of the so called "religious folk-singing" groups is strong evidence that there is an ever increasing desire on the part of people to sing. So often, people become sympathetic to this form of sacred music because they have never been exposed to the rich heritage of good church music.

In large measure, we musicians, as choir-masters, are to blame here. It cannot be denied that we are in a very favourable position to expose to masses of people either the good or the very mediocre music. I shall deal with the choice of music later.

In a world changing more rapidly than ever before, in a world that is questioning and seeking answers, it

seems that choirs are offered a real challenge for service, to fill a need perhaps greater than ever before. The choir and its leader must be ready and willing to fulfill this role. If music is the "handmaid of religion," then it must truly be the "servant", to enhance and adorn public worship, as well as to enrich the lives of those who make music.

Music and Its Choice

Dr. Eric Routley in his splendid book, *Twentieth Century Church Music*, begins the preface as follows: "In church music there has been no age so full of surprises, and so full of creative promise as our own. I stand by this hazardous judgement in the face of any defender of the 16th century." Let us hope this proves to be true for as with most developments it is impossible to evaluate them objectively when in the midst.

Early in this address there was an appeal to the past — in order to know the present and to direct, to some extent, the future of music. Our tastes and selections of music should be catholic and comprehensive. Choirs should know and perform music representative of each period spanning the last four hundred years, including the great Victorian era. We are all inclined to certain fads and phase. At the moment there is in organ literature a massive reaction against the romantic and as a result, we hear Bach, pre-Bach, and contemporary music almost exclusively in recital. We are not here to debate organ literature but rather choral literature, and on this I take a very firm stand; see that your choral tastes embrace representative works of all periods of church music.

The late Dr. Edmund Fellowes in his distinguished book, *Cathedral Music from Edward VI to Edward VII*, draws an interesting comparison of cathedral service lists by printing a selection from a variety of cathedrals, representative of good music. We find the mid-Victorians were doing music of their own age almost exclusively. No doubt they were very much "with it" to use a colloquialism of our time! Seventy-five years later we find the same cathedrals had abandoned huge amounts of the weaker Victorian literature and had reached back into an extensive use of Tudor and Restoration music and even were venturing into the contemporary music of 20th century as exemplified by Vaughan-Williams. In my appeal to hear other choirs, I might also point out that both by actual visitation and recordings, our knowledge of repertoire is greatly enlarged and enhanced. What of the present and its music? The English-speaking countries have their musical giants of our age, tried and established. Herbert Howells and Benjamin Britten certainly well represent Britain in any age. Leo Sowerby and Healey Willan have worthily commanded the scene not only on this continent but in Britain and parts of Europe. Countless others are daily adding their contributions to the world library of church music, sometimes worthily but often not. Let us be careful that we do not assume and accept the concept that because it is new it is better (in spite of what the soap commercials say), or, on the other hand, that because it's old, it's superior. All music must stand on its own merit, worthy in text and worthy in conception and construction.

Anglicans are these days being confronted with the folk mass, religious "pop" music and the like. They are by no means alone, we realize, when we read press accounts from all over the world of musical activities in a variety of churches. What is our attitude to be? Is it our duty to be popular just because this is what is wanted? My frank opinion is this music has a temporary and superficial appeal. If young people have been exposed to nothing better, this may satisfy, but I am convinced that if good music of all periods is known to them, it will hold its place with any contemporary "pop" church music.

So again the challenge is to the choir master. It is he who develops and guides the tastes of not only the choir but of his congregation. It is he who develops the musical character and ethos of music in worship. The opportunities are endless. But each to his task: not to man's glory which we constantly seek, but to the greater glory of God both now and ever. To you we extend the challenge: the real fulfillment of the choral demands of the 20th century. It is a time of challenge. The opportunity is yours.



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ST. PAUL'S EPISCOPAL CHURCH

Robert L. Hutchinson, Jr. is Organist and Choirmaster — Several New Ranks Added to Instrument

Dedication ceremonies were held Oct. 2 and an opening recital Oct. 30 at St. Paul's Episcopal Church, Jacksonville, Fla. where Robert L. Hutchinson, Jr. is organist and choirmaster.

The newly installed organ has a 1962 console for an instrument built by the Pilcher Company for St. Paul's Episcopal Church, Augusta, Ga. The instrument has been rebuilt and voiced by Lawrence E. Lowell, Jacksonville builder. It consists of 31 ranks and 1,977 pipes. Several new stops have been added.

GREAT

Diapason 8 ft. 73 pipes
Octave 4 ft. 73 pipes
Dulciana 8 ft. 61 pipes
Quintaton 8 ft. 61 pipes
Gamba 8 ft. 73 pipes
Great Flute 8 ft. 73 pipes
Furniture 4 ranks 244 pipes
Chimes
Tremolo

SWELL

Aoline 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Stopped Diapason 8 ft. 73 pipes
Harmonic Flute 4 ft. 73 pipes
Octave Geigen 4 ft. 73 pipes
Salicional 8 ft. 73 pipes
Open Diapason 8 ft. 73 pipes
Trompette 8 ft. 61 pipes
English Horn 8 ft. 61 pipes
Contra Fagotto 16 ft. 73 pipes
Plein Jeu 3 ranks 183 pipes
Tremolo

CHOIR-POSITIV

Flute 4 ft. 61 pipes
Doppel Flute 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Viola Diapason 8 ft. 61 pipes
Octave 4 ft. 61 pipes
French Trumpet 8 ft. 61 pipes
Tremolo

PEDAL

Sub Bass 16 ft. 32 pipes
Major Flute 8 ft. 12 pipes
Bourdon 16 ft.
Resultant 32 ft.
Furniture 4 ranks
Contra Fagotto 16 ft.
Principal 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Chimes

REUTER IN FAIRFIELD RENEWED BY FREEPORT CO.

AT FIRST PRESBYTERIAN CHURCH

Mrs. Roy Simpson Church Organist — Three Manual Instrument Opened with October 25 Recital

The Freeport Organ Company, Freeport, Ill. has completed the renovation of the Reuter organ in the First Presbyterian Church, Fairfield, Iowa. The swell and great divisions are completely new except for several ranks of existing pipes incorporated into the tonal revision. The pedal division received a similar treatment. The choir divisions and the three-manual console were retained; they were new in 1955. Considerable tonal finishing was required to blend the old and new pipework, plus achieving an up-dated ensemble. D. R. Diestelmeyer and I. D. Krusic were in charge of the work. Mrs. Roy Simpson is church organist.

GREAT

Open Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes

SWELL

Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Aoline 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

CHOIR

Concert Flute 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Fagora 4 ft. 73 pipes
Clarinets 8 ft. 73 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Dolce Flute 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes



Bruce Bengtson, 12, has been reappointed organist at Central Lutheran Church, Salem, Ore. He assumed the position at this large downtown church last year at the age of 11, one of the youngest salaried organists in the country. He is pictured at the console of the three-manual, 51-rank German classic organ in the home of his teacher, William Fawk. Bruce took his first organ lesson in June 1965 and played a university level recital in April of 1966. Last summer he played two recitals in the East and in August played on the series at the Cathedral of St. John the Evangelist, Spokane, before a record crowd. In November he played for the Salem AGO Chapter including: Trio Sonata 1, Rejoice, Christians, Sleepers Wake, Prelude and Fugue in G, Bach; Toccata in B minor, Gigout; In Babilone, Purvis.



William Watkins, Georgetown Presbyterian Church, Washington, D. C. has joined the roster of Robert Webber Associates, New York City, which also represents Billy Nalle and Charles Eve.

ITALIAN, English and German Madrigals sung by the Camerata Singers were part of an interesting program Oct. 25 for the Williamsport Music Club.



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Psalm, optional a cappella passages (Scr.) Thirty cents.

Bob Burroughs—"How Far Is It to Bethlehem?" (E60) Tender a cappella setting of Chesterton poem, for Christmas. Twenty-five cents.

Gordon Young—"The Lord's My Shepherd" (E61) A cappella setting of the 23rd Psalm, from the Scottish Psalter. Thirty cents.

John Leo Lewis—"There Is a River" (E62) Verses from 46th Psalm, expressed a cappella. Thirty cents.

Roberta Sitgood—"They Shall Walk" (E63) Anthem of assurance, variety of choral effects, from Isaiah 40. Thirty cents.

Eugene Butler—"O Holy City Seen of John" 9952. For general use, based on a tune from "Kentucky Harmony." Text deals with the Kingdom of God, in heaven and on earth. Thirty cents.

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Robert L. Sipe, Inc., Dallas, Tex. has completed an organ for Trinity Episcopal Cathedral, Little Rock, Ark. The instrument was finished last summer and is one of the largest instruments in the state. The cathedral is one of the oldest Episcopal cathedrals in use west of the Mississippi. The first organ was an Erben tracker of 1889, installed one year after completion of the cathedral; it was replaced by a Roosevelt from a New York City church about 1917. A Möller was installed in 1928; parts of this instrument were redesigned for incorporation in the present instrument.

The new organ has four manual divisions including an encased gallery organ which features horizontal trumpets. The gallery case and the façade of the chancel organ were designed by George Trapp, of Trapp and Phelps, architect for the cathedral, and George Bozeman, Jr., vice-president of the building firm. The casework was built by M. K. Hodge and Son. R. Craig Chotard is organist-choirmaster.

GREAT

Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Mixture 5 ranks 305 pipes
 Dulcian 16 ft. 61 pipes
 Trumpet 8 ft. 61 pipes

SWELL

Gedeckt 8 ft. 61 pipes
 Vièle de Gambe 8 ft. 61 pipes
 Vièle Celeste 8 ft. 61 pipes
 Flute Harmonique 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Nasard 2 1/2 ft. 49 pipes
 Hohlflöte 2 ft. 61 pipes
 Tierce 1 1/2 ft. 49 pipes
 Scharf 4 ranks 244 pipes
 Basson 16 ft. 73 pipes
 Oboe 8 ft. 61 pipes
 Clarion 4 ft. 61 pipes
 Tremulant

POSITIV

Flauto Dolce 8 ft. 61 pipes
 Flute Celeste 8 ft. 49 pipes
 Holzgedeckt 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Quint 1 1/2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Cymbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

ANTIPHONAL

Bombarde 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Liturgical Trumpet 8 ft. 49 pipes
 Udda Maris 2 ranks 110 pipes
 Vox Humana 8 ft. 61 pipes
 Chimes
 Tremulant

PEDAL

Resultant Bass 32 ft.
 Principal 16 ft. 44 pipes
 Subbass 16 ft. 32 pipes
 Quintadena 16 ft.
 Gedecktpommer 8 ft. 32 pipes
 Octave 8 ft.
 Choralbass 4 ft. 32 pipes
 Rohrgedeckt 4 ft. 32 pipes
 Nachhorn 2 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Contra Basson 32 ft.
 Posauze 16 ft. 32 pipes
 Basson 16 ft.
 Trumpet 8 ft.
 Schalmei 4 ft. 32 pipes



Bob Whitley, Fox Chapel Episcopal Church, Pittsburgh, Pa., has become the new musical director of the Pittsburgh Savoyards, Gilbert and Sullivan opera company formed and directed for many years by Harvey Gaul.

Mr. Whitley also became director this fall of the glee club at the Shady Side Academy, Fox Chapel. He continues his associations with the Ellis School for Girls and the Tuesday Musical Club; he teaches an extensive schedule of private lessons.

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IN FIRST METHODIST CHURCH

Three-Manual Combines Pipework
 from Three Old Instruments
 with Several New Ranks

A three-manual organ of 54 stops and 46 ranks has been installed in the First Methodist Church of Rushville, Ill. by Hansen Organs, Quincy, Ill. It replaced a 1920 two-manual 9-rank Möller organ. The new installation was a rebuild of a three manual Austin organ using much new pipe work as well as pipe work from the old Möller organ and from the original Austin organ. William A. Hansen, Jr. was the designer and did the tonal work.

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Twelfth 2 1/2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Chimes

SWELL

Disorgan 8 ft. 61 pipes
 Stopped Flute 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Voix Celeste 8 ft. 49 pipes
 Aeroline 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Sesquialtera 2 ranks 110 pipes
 Scharf 4 ranks 244 pipes
 Trumpet 8 ft. 61 pipes
 Rohrchalmei 4 ft. 61 pipes
 Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Koppelflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Quinte 1 1/2 ft. 61 pipes
 Cymbel 3 ranks 183 pipes
 Clarinet 8 ft. 61 pipes
 Tremulant

PEDAL

Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Flute 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posauze 16 ft. 32 pipes

JOHN GRADY has again been appointed organist of the Metropolitan Opera and was at the organ on opening night at the new Metropolitan Opera House in Lincoln Center.

RONALD R. SJDER has become organist-director in Stevens Memorial Methodist Church, Harrisburg, Pa. He formerly served the EUB Church, New Cumberland.

DR. ROBERT PAGE, Temple University, Philadelphia, will be guest conductor of the Dorian Vocal Festival Jan. 15-16 at Luther College, Decorah, Iowa.



Books

Two fine books we have received would make highly suitable Christmas gifts for serious organists, Karl Geiringer's scholarly, readable and engrossing *Johann Sebastian Bach*, the Culmination of an Era (Oxford) should be nearly indispensable for the study shelves of any serious Bach scholar. It is admirable in organization and presentation.

V. E. Kirby's *A Short History of Keyboard Music* (The Free Press, MacMillan Company) covers a wide area from the hydraulics to John Cage interestingly though not always in depth. The extensive bibliography and indexes are especially valuable and the material itself is so fascinating one will want to return to this book frequently.

Hymns are a subject under the spotlight this month. Augsburg's *Hymns and How to Sing Them* is edited by Mandus A. Egge and Janet Moede. Part 1 contains chapters on singing in the home, teaching hymns to various ages, congregational hymn rehearsal, festivals etc. Part 2 takes separate hymns — one for each Sunday and Holy Day of the year — and discusses each text and tune and gives suggestions for performance. This little paperback has enough ideas to be worth more than its reasonable cost to most any church musician.

The *Catholic Hymnal and Service Book*, (Benziger Editions, New York) comes in a "pew edition", with unharmonized tune and English text, and a spiral bound "organ edition" completely harmonized. This is a major improvement over other Catholic hymnals we have seen and will doubtless fill a major need at this period of change. The editing, printing and binding are all good.

Hymns for Youth, published by the William B. Eerdmans Publishing Company for the National Union of Christian Schools, is a compilation of a wide variety of hymns which sustains a higher level of quality than often encountered in youth materials. The book is attractively bound and beautifully illustrated — in all, a book school-agers should enjoy and take pride in.

Catherine Siebel's *Sacred Songs, a Guide to Repertory* (H. W. Gray) should be useful to church soloists, teachers and church music directors who make use of solos, duets, trios etc. Songs by composers of many generations, from many publishers, and for every conceivable occasion are listed. — FC



Joyce Jones has been named artist-in-residence and professor at Huston-Tillotson College, Austin, Tex., for the 1966-67 academic year. She will remain in her position of teaching assistant at the University of Texas in Austin, and will continue her work there on her doctor of music degree. Her concert season is now sold-out, with 35 recitals scheduled for this current season.

ENGLISH MUSIC AND POETRY provided the theme for a program Oct. 16 at First Presbyterian Church, Charlotte, N.C. with Rudy Thompson, poet and Henry Bridges directing singers and Baroque ensemble.

Hank is now a Father



Born to Mrs. Roberta Papale, wife of Henry Papale, on September 8, 4:00 AM: a baby girl, weight 7 lbs., christened Jennifer Elizabeth Papale.

This is Hank's first-born and he is beamingly and justly proud. (Photo taken before the event.)

Actually, in another sense of the word, this is not the first time Hank is a father. From his keen musical mind have come many brain children. Most recently he fathered an arrangement of Motherless Child (Sometimes I Feel Like a). In fact, Hank is presently on a negro spiritual kick. All he does all day long is arrange negro spirituals. But these arrangements for mixed chorus are so unique and imaginative that you'd wish he'd just keep on arranging more and more.

In "WADE IN THE WATER" Hank employs simple but effective modulations. His "MY LORD WHAT A MOURNING" is cleverly expanded into a larger composition enhanced by cleverly manipulated syncopations. In the whimsical "WAKE UP JACOB" Hank employs delightful and humorous choral tricks.

Every director of a chorus should investigate Hank's family of compositions and arrangements. See your dealer or just write WLSM for a selection of Hank's brain children on approval. You will be sent a pack of 5 or 6 choral arrangements including the negro spirituals mentioned above. But it will not include Jennifer Papale. That's Hank's baby!

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WANTED — ORGANIST-CHOIR DIRECTOR, Trinity Episcopal Church, Rutland, Vermont. Junior and senior choirs, two Sunday services. Three-manual Skinner organ rebuilt by Fritz Noack. Opportunity for private teaching: organ, voice, piano. Salary \$2,500. Excellent opportunity for musician interested in setting in Vermont, near colleges, skiing, open country. Please reply The Rev. Donald A. Webster, Trinity Episcopal Church, Rutland, Vermont 05701.

WANTED — ORGANIST FOR PRESBYTERIAN Church in Hammond, Ind. by Jan. 1967. New 3 manual Moller installed in 1963. Work outline includes playing for all services and choir rehearsal. Privilege of private organ teaching in church facilities. Applicant should live in or near Hammond. Reply to John R. Hanning, 245 Fernwood St., Hammond, Ind. State salary needed, experience and training.

WANTED — LARGE EPISCOPAL PARISH in Central Connecticut with 3 choirs (including one men and boys) and varied musical program, will require organist/choirmaster, full or part time, due to induction of present musical director. Three-manual pipe organ, full or part time teaching opportunities. Address M-5, THE DIAPASON.

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WANTED — ORGANIST-CHOIR DIRECTOR, 1,000 member church with multiple choir program. New three-manual, 40-rank Moller organ to be installed this spring in new sanctuary with adjacent new choir rehearsal room. Send resumé including expected salary to John W. Loman, Chairman, Search Committee, Westminster Presbyterian Church, 119 Stadium Drive, Boardman, Youngstown, Ohio 44512. References required.

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Am thoroughly capable and experienced in both pipe and electronic organs in regard to repair, maintenance and installations. Am able to furnish top-grade test equipment and tools, as well as late model car for transportation if required. As a bonus, am able to play commercial grade of music, either classic or popular styles, as would be required in demonstrations or selling.

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Please send reply on business letterhead, and describe job as completely as possible. Am especially interested in:

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2. Starting salary offer.
3. Fringe benefit program
 - a. Insurances
 - b. Retirement and/or Profit-sharing plans.
 - c. Other
4. Advancement possibilities available
 - a. Type of job that could be worked into
 - b. Income range

Indicate if tools and transportation are furnished, and if not specify on what basis compensation for supplying these items could be expected. Also indicate policy regarding on-the-road expenses. State whether commission income is paid if sales result from a serviceman's efforts.

Describe business operation generally, in terms of location, physical facilities and personnel involved in sales and service functions. Mention roughly the size of the sales and service fields, in terms of physical area, population, and estimate the number of organs making up the present service field. Mention brand names of principal products sold at business. State whether business has been generally good or bad in the past few years, as well as your outlook for the next few years. Mention if there are plans for any major changes in the nature of your business expected in next five years.

All replies will be treated in strict confidence. Employers receiving favorable consideration will be investigated completely before reply will be made. Address correspondence to M-2, The Diapason.

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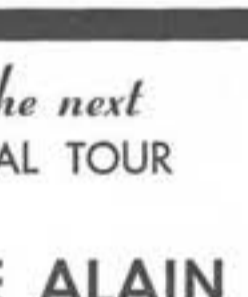
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