

# 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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## SCHLICKE IN CHICAGO CHURCH SCENE OF EVENTS

### BENJAMIN HADLEY IS ORGANIST

Recital and Choral Series, Services  
Open Outstanding Three-Manual  
Near North Installation

Five musical events and commissioning of two new works with organ and chorus have opened the three-manual, 64-rank Schlicker organ in the Church of the Ascension, Chicago.

The organ was blessed by the Rt. Rev. James Winchester Montgomery, Bishop Coadjutor of Chicago in solemn ceremonies Jan. 24 of last year. Brass players from the Chicago Symphony orchestra under the direction of Richard Vikstrom and the Ascension choir, Benjamin Hadley organist and choirmaster, gave the first performance of Psalm 150, commissioned from Max Hartly, Los Angeles, Cal.

The opening recital, previously reported here, was played by David Craighead Feb. 22. In November a series of three Monday evenings of music included a recital by Mr. Hadley Nov. 8, which has appeared in the recital section, a program for organ and orchestra conducted by Gordon Jeffrey Nov. 15 and a St. Cecilia Day festival Nov. 22 at which the choir premiered James Hopkins' Caecilia Domino de cantatas for chorus and organ and Lloyd Davis played Bach and Franck.

The organ was graciously loaned before its completion for events of the 1964 midwinter conclave. It is part of a complete refurbishing of the interior of the 1884 church and is free standing on a new west gallery in a Gothic case with a statue of St. Cecilia in its center. It was designed by Herman Schlicker and Donald Ingram in consultation with Mr. Hadley. Its 42 independent registers are on slider chests with electric action. The console is on a movable platform. An interesting feature is a separate intonation keyboard at the conductor's desk, required by the extensive unaccompanied repertory in the liturgy.

#### GREAT

Gedecktpommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Hohlfloete 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Hohlfloete 4 ft. 61 pipes  
Schwegel 2 ft. 61 pipes  
Mixture 4-6 ranks 330 pipes  
Scharf 4 ranks 237 pipes  
Trumpet 16 ft. 49 notes  
Trumpet 8 ft. 61 pipes  
Trumpet 4 ft. 12 pipes

#### POSITIV

Gedeckt 8 ft. 61 pipes  
Rohrfloete 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Blockfloete 2 ft. 61 pipes  
Ters 1 1/2 ft. 45 pipes  
Klein-Nasat 1 1/2 ft. 61 pipes  
Siffloete 1 ft. 61 pipes  
Mixture 3-4 ranks 225 pipes  
Terszimbäl 3 ranks 183 pipes  
Holzregal 16 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo  
Trumpet 16 ft. 49 notes  
Trumpet 8 ft. 61 notes  
Trumpet 4 ft. 61 notes

#### SWELL

Rohrfloete 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 56 pipes  
Principal 4 ft. 61 pipes  
Koppelfloete 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Ters 1 1/2 ft. 49 pipes  
Mixture 4-5 ranks 292 pipes  
Fagott 16 ft. 61 pipes  
Schalmel 8 ft. 61 pipes  
Claron 4 ft. 61 pipes  
Tremolo



Marie-Claire Alain, in an exclusive US engagement, played two recitals (Bach and French, listed in the recital columns) on the new Aeolian-Skinner in Caruth Auditorium, Owen Fine Arts Center, Southern Methodist U, Dallas. She held four master classes in a three-day period, Nov. 29, 30 and Dec. 1, with these emphases: 1. Bach Trio Sonatas 1, 2 and 4; 2. Three Franck Chorales; 3. Music of Jehon Alain — Trois Danses, Litanies, Fantaisie 2; 4. Ornamentation, Interpretation and Registration of Early French Music, illustrated with Couperin and Clérambault.

Attendance at the master classes averaged 87. People came from Denton, Longview, Beaumont, Austin, El Paso, Midland, Fort Worth and Georgetown, Tex.; Texarkana, Little Rock, Hot Springs, Benton, Pine Bluff and Arkadelphia, Ark.; Shreveport, La. and Marion, Ala. Pictured with Miss Alain at the console are Dr. Robert Anderson, head of the organ department, Dr. George Klump, assistant professor.

#### PEDAL

Untersatz 32 ft. 12 pipes  
Principal 16 ft. 32 pipes  
Subbaas 16 ft. 32 pipes  
Octave 8 ft. 12 pipes  
Flachfloete 8 ft. 32 pipes  
Gedeckt 8 ft. 12 pipes  
Choralbaas 4 ft. 32 pipes  
Gedeckt 4 ft. 12 pipes  
Hohlfloete 2 ft. 32 pipes  
Rauschpfeife 3 ranks 96 pipes  
Mixture 4 ranks 128 pipes  
Contra-Fagott 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Fagott 16 ft. 32 notes  
Trumpet 8 ft. 12 pipes  
Schalmel 4 ft. 32 pipes  
Cornet 2 ft. 12 pipes  
Tremolo  
Zimbelstern

## SHAW, HUME AND PAUKERT AT NORTHWESTERN U EVENTS

The annual Northwestern University Conference on Church Music will be co-ordinated this year with the Mars Lecture Series with Robert Shaw, choral conductor and associate conductor of the Cleveland Symphony Orchestra, as guest in lectures and concerts beginning the evening of Jan. 23 with the university's A Cappella Choir and culminating in a performance of Bach's Mass in B minor with the university Chapel Choir and Chamber Orchestra Jan. 26.

Thus the mass has been chosen as the core of the conference. Paul Hume, eminent critic, lecturer and author of authoritative books on the music of the Catholic church, will give three sessions of lecture demonstrations, Karel Paukert, Czech organist who served at the Cathedral of Ghent, Belgium, and who is now at Washington University, St. Louis, will collaborate with Mr. Hume on the demonstrations and will play two recitals to illustrate the use of the organ in the mass.

Write for further information and registration to: Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201. Registration will be by mail.

## WESTMINSTER CHOIR SINGS AT WHITE HOUSE DINNER

The Westminster Choir, George Lynn conductor, sang at a White House state dinner given Dec. 14 by President and Mrs. Lyndon B. Johnson in honor of the President of Pakistan, Ayub Khan. They sang the first performance of Music for the White House, composed by Frank Lewin, Princeton, on popular American songs of the 18th and 19th centuries. Twenty-five players of the United States Marine Band accompanied the 48-voice choir. Dr. Lee H. Bristol, Jr., president of the college, attended.

## FIRE IN MANHATTAN CHURCH — BASSETT HOUGH IS ORGANIST

Bassett Hough writes and sends clippings of the five-alarm fire Dec. 1 which destroyed the Episcopal Church of St. Matthew and St. Timothy, New York City. Mr. Hough has been organist and choirmaster there for 34 years. The three-manual Ernest M. Skinner organ was completely destroyed.

The fire started as 10 clergymen were conducting afternoon classes for 120 pupils. The staff evacuated all the pupils in a matter of minutes.

Radio station WMCA broadcast a round-the-clock campaign for funds to rebuild the church.

The new parish house was untouched and most of the large choir library, though damaged by water, will be retrievable.

## ORMANDY, BAKER, DE TAR ARE NEW CCM BOARD MEMBERS

Dr. Eugene Ormandy, musical director of the Philadelphia Orchestra, has joined the board of advisors of the College of Church Musicians of the Washington Cathedral; and Dr. Robert Baker, dean of the School of Sacred Music of Union Theological Seminary, New York, and Dr. Vernon deTar, faculty member of the Juilliard School of Music, New York City, have joined the board of governors of CCM.

## TELLERS OBSERVES 60TH BIRTHDAY WITH OPUS 1000

### RIDGEWOOD, N. J. METHODIST

Large 4-Manual and Antiphonal Last  
Phase of 10-year Building Program  
Paul L. Berlin Is Director

The Tellers Organ Company, Erie, Pa. will celebrate its 60th anniversary year in 1966 and has announced a substantial instrument to be installed this year in the new Ridgewood Methodist Church, Ridgewood, N. J. The four-manual and antiphonal organ will be Tellers opus 1,000. The organ is part of the last phase of the church's ten-year building program — the church, a fellowship hall and other facilities joined to the education building and chapel of 1955. The project, of modified Colonial architecture, is the work of A. Hensel Fink, AIA, CAGA.

The organ design was developed by the music committee headed by James O. Rogers, in consultation with Dr. William H. Barnes, Paul L. Berlin, director of music and organist, and William D. Mitchell, associate organist. Final details were worked out in consultation with Herman J. Tellers and Howard S. Okie, Jr. The exposed antiphonal section in the narthex will be cantilevered above the door leading to the choir rooms.

#### GREAT

Contra Geigen 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 61 pipes  
Octave Quinte 2 1/2 ft. 61 pipes  
Waldfloete 2 ft. 61 pipes  
Foursiture 4 ranks 244 pipes  
Bombarde 8 ft. 17 pipes  
Bombarde 4 ft. 12 pipes  
Chimes  
Carillon (prepared)

#### SWELL

Rohrbourdon 16 ft. 68 pipes  
Hohlfloete 8 ft. 68 pipes  
Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 56 pipes  
Erzähler 8 ft. 56 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Rohrfloete 4 ft. 24 pipes  
Doublette 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Scharf 3 ranks 183 pipes  
Contra Fagott 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Fagott 8 ft. 12 pipes  
Claron 4 ft. 68 pipes  
Tremulant

#### POSITIV

Nasagedeckt 8 ft. 61 pipes  
Koppel 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Siffloete 1 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cymbal 3 ranks 183 pipes  
English Horn 8 ft.  
French Horn 8 ft.

#### CHOIR

Gemshorn 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Blockfloete 2 ft. 61 pipes  
Hole Regal 16 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Rohr Schalmel 4 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
French Horn 8 ft. 61 pipes  
Bombarde 8 ft.  
Harp  
Tremulant

#### ANTIPHONAL

Spitz Principal 8 ft. 61 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Spitzfloete 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Petite Trompette 8 ft. 61 pipes

**PEDAL**

- Contra Bourdon 32 ft. 32 pipes
- Principal 16 ft. 32 pipes
- Geigen 16 ft.
- Bourdon 16 ft. 12 pipes
- Rohrgedeckt 16 ft.
- Prestant 8 ft. 12 pipes
- Spitzflöte 8 ft. 32 pipes
- Rohrflöte 8 ft.
- Choral Bass 4 ft. 32 pipes
- Spitzflöte 4 ft. 12 pipes
- Octavin 2 ft. 12 pipes
- Mixture 3 ranks 96 pipes
- Bombarde 16 ft. 12 pipes
- Fagot 16 ft.
- Bombarde 8 ft. 32 pipes
- Trompette 8 ft.
- Bombarde 4 ft. 12 pipes
- Krummhorn 4 ft.
- Zymbelstern
- Chimes

**REPORT BY ESTHER JEPSON  
ON LADY JEANS' ORGAN TOUR**

Forty heard, saw and played the most famous organs in Holland under the guidance of Lady Susi Jeans Sept. 2-9, according to a late report from Esther Jepson, Milwaukee, one of two Americans included. In most instances resident organists were heard on the famous organs. Some of these were De Oude Waalse Kerk where Gustav Leonhard is organist and where Sweelinck played most of his life; St. Bavo's Haarlem; St. Michael's Kerk, Zwolle where Charles de Wolff was heard; St. Laurenskerk, Rotterdam where George Stam played; De Grote Kerk, Permerend, where Jan Jongepier is organist.

Dr. M. A. Vente, authority on Dutch organs lectured at the University of Utrecht Sept. 5.

The group stayed three nights in Groningen and travelled to various cities from there. Lady Jeans played a recital at the A Kerk on an organ Albert Schweitzer had played.

A visit to the Fleutrop factory and visits to Osthuisen, Krewerd and Uithuisen were also included. A banquet was given for the Dutch composer, Henrik Andriessen, his wife and daughter Cecelia.

ARTHUR BIRKBY played the Strauss Festival Prelude Dec. 1 with the University of Wyoming Symphony orchestra.



Marianne Gruhn became the bride of John Weaver Dec. 28 in a ceremony performed at Holy Trinity Lutheran Church, New York City. The fathers of both bride and groom, being clergymen, participated in the service along with Dr. Robert Hershey, pastor of Holy Trinity. Richard Westenburg played the prelude, processional and recessional. Mr. Weaver's former teacher, Alexander McCurdy, played the postlude. Mrs. Weaver has a masters degree from Manhattan School of Music where she was a student of the flutist, William Kincaid.

**SCHNEIDER TOUR INCLUDES  
DATES ON PACIFIC COAST**

Michel Schneider's fourth American tour in February and March is heavily booked. Beginning Feb. 2 at Ohio State University, it will for the first time include the Pacific Coast - Seattle, Berkeley and Whittier College. He will conduct master classes at Vassar College, Augustana in Sioux Falls, Brigham Young University, at Houston and Charlotte and at Union Seminary. Dates will be listed in the calendar.

**LENT AND EASTER Mixed Voices and Organ (unless stated otherwise)**

BACH - Alleluja (from: Motet VI) (P6106a)	\$ .20
-Motet II: The Spirit also helpeth us (P6102)	.90
-Motet III: Jesus, my great pleasure (P6103)	.90
-Motet VI: Praise the Lord, all ye nations (P6106)	.75
BERGER, J. - I lift up my eyes (Psalm 121). Motet (unacc) (P6261)	.30
-Shout to the Lord (Psalm 100). Motet (unacc) (P6250)	.30
BINKERD - The Lord is King (Psalm 93) (Palm Sunday) (P6260)	.40
BRUCKNER - Christus factus est (unacc) (P6316)	.30
-Jesus, our Saviour (acc opt) (P6380)	.25
-Vexilla regis prodeunt (unacc) (P6319)	.30
BUXTEHUDE - Jesu, Joy and Treasure (2 Vns, Bsn (Vc), @ \$ .15)	.60
-Open to me Gates of Justice (ATB or TTB) (2 Vns, @ \$ .15) (P6050)	.60
-Rejoice, Earth and Heaven. Cantata (P6633) JUST OFF PRESS	.60
2 Trumpets, Bsn, Timpani, 2 Vns, Vc (Bass) ad lib, @ \$ .30	
HAYDN, M. - Tenebrae factae sunt (acc opt) (P6377)	.25
HOVHANESS - Alleluia (P6170)	.30
-And as they came down from the mountains (unacc) (P6545)	.25
-From the End of the Earth (Psalm 61) (P6255)	.25
-Gloria (English-Latin) (P6433)	.30
-I Have Seen the Lord (Trumpet ad lib \$ .30) (P6544)	.30
-Immortality (P6360)	.30
-Let them praise the name of the Lord (P6450)	.30
-Magnificat (English-Latin) (Org or Orch acc) (P6108)	1.50
-O For a Shout of Sacred Joy (P6148)	.25
-Out of the Depths (Psalm 130) (P6270)	.25
-Psalm 28: Unto Thee will I cry (P6149)	.25
-Psalm 148: Praise ye Him (P6141)	.30
-Sing aloud unto God our strength (Motet, unacc) (P6287)	.25
KAY, U. - O Praise the Lord (Psalm 117) (unacc) (P6229a)	.30
-O Worship the King (P6223)	.25
PACHELBEL - Magnificat (Latin) (P6087)	.80
PEETERS - Entrata festiva (Organ, 2 Trumpets, 2 Trombones, Unison Chorus ad lib) (extra Choral Scores, @ \$ .15) (English-Latin). Set	\$3.50
-I know that my Redeemer liveth (Easter Hymn Anthem) (P6346)	.25
PINKHAM - Easter Cantata (2 Hrns, 4 Trps, 3 Trbs, Perc, Celesta) (P6393)	.90
-Festival Magnificat (Engl) (2 Trps, Hrn (Trb), Trb) (Instr Set \$1.50) (P6555)	.50
-O Lord God (Psalm Motet) (Psalm 94) (acc ad lib) (P6355)	.25
-Why Art Thou Cast Down? (Psalm motet) (Psalm 42) (P6366)	.25
ROEM - Christ the Lord is Ris'n Today (unacc) (P6390)	.25
SCHUETZ - I am the Resurrection and the Life (Motet, unacc) (P6591)	.50
SINZHEIMER - Look Ye Saints, The Sight is Glorious (P6699)	.25
TITCOMB - Christ the Lord is Risen Today (2 Trps, @ \$ .30) (P6388)	.30
-To the Prince of Peace (2 Trps, 2 Trbs @ \$ .30) (P6987)	.30
WILLAN - Fairest Lord Jesus (SA or TT) (P6233)	.25
-Festival Te Deum (P6600)	.60
-O Praise the Lord (P6664)	.30
-O Sing unto the Lord A New Song (2 Trps, 2 Trbs @ \$ .50) (P6016)	.30
-O What Their Joy and Their Glory Must Be ("O Quanta Qualia") (P6066)	.20
-Rejoice, Ye Pure in Heart (Palm Sunday) ("MARION") (P6065)	.20
-We Sing The Praise of Him Who Died (Lent, Good Friday) (P6224)	.25
-Ye Watchers and Ye Holy Ones (P6238)	.25

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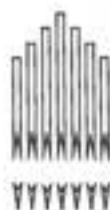
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**SET MUSIC READING SESSION  
FOR LENT, EASTER ANTHEMS**

Carl Fischer Music Service will offer a reading session Jan. 22 at the First Presbyterian Church, New York City. Anthems of various publishers will be read with concentration on music for Lent, Easter and the spring seasons of the Church Year. John Motley, new conductor of the All-City High School Chorus will be guest conductor. Harold Best, William Simon and Kenneth Walton will also conduct and Wayne Bresett will be accompanist. Write Wesley Bartlett, Carl Fischer Music Service, 120 Claremont Ave., New York, N.Y. 10027.

**PINKHAM MUSIC IS HEARD  
AT PHILADELPHIA CONCERT**

Two Daniel Pinkham works were included on a Dec. 5 program at the Church of St. Martin in the Field, Chestnut Hill, Philadelphia, when the Philadelphia Chamber Chorus and the Haverford College brass ensemble, William Reese conductor, were heard in music for Advent and Christmastide. William Riley was at the organ for Mr. Pinkham's Revelations, and Dr. Harry Wilkinson for the Christmas Cantata. Works of earlier periods were also heard.

**NEW ZEALAND ORGANISTS  
ISSUE BI-MONTHLY MAGAZINE**

A new bi-monthly magazine, *Organ News*, is being issued by the New Zealand Association of Organists. Non-members may subscribe for about \$1.50 per year (plus mailing, we understand). News, articles, and some stoplists appear.

B. J. Findlay, University of Wellington, is the editor. A. Ross Wards, who writes a column, may be addressed at 57 Hall Crescent, Lower Hutt, New Zealand.

MARGARET HILLIS was guest conductor for the Bach *Wachet auf!* Oct. 30 when the choir of the Myers Park Presbyterian Church, Charlotte, N.C., sang at the 6th annual Davidson College sacred music convocation; preparation was by the choir's director, Robert Scigall.



John M. Hodgins, organist and choir-master at St. Peter's Episcopal Church, Albany, has been appointed to the faculty of St. Agnes School for girls, and also to the Junior College of Albany as special lecturer in music.

Mr. Hodgins is assisted at St. Peter's by Edwin Flath in the winter season and by Don E. Kerr in the summer months.

**SOWERBY WORKSHOP LISTED  
FOR ALMA, MICH. COLLEGE**

Dr. Leo Sowerby will be guest leader Jan. 22 at the fifth church music workshop sponsored by the department of music of Alma College, Alma, Mich. Organ and choral compositions by Dr. Sowerby will be heard and discussed at two sessions. The college a cappella choir will participate under the direction of Dr. Ernest G. Sullivan. Write: Church Music Workshop, Alma College, Alma, Mich. 48801.

A FESTIVAL OF ORGAN MUSIC Jan. 3-11 at North Texas State U, Denton, features Dale Peters in *Orgelbüchlein* and Beahm's chorales, and students playing American organ music for organ and brass, for organ and choir and for organ and strings.

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**FEATURES**

Minutes of AGO Council Meeting	10-12
Crossword Puzzle, by Jon R. Wattenburger	38
Seats of the Mighty, by Christopher Gledhill	40
Mechanics of Festival Organization by AGO Choral Committee	44-45
Improvisation — History and Teaching, by Hans Haselbock	46-47
AGO CHAPTER NEWS	10-21
RCCO CENTRE NEWS	23
NUNC DIMITTIS	24
EDITORIALS	26
CALENDAR	29
LETTER TO THE EDITOR	28
RECITALS	30-37
CLASSIFIED ADVERTISEMENTS	34-35

**REVIEWS**

Organ	26
Books	26
Records	28
Sacred Songs	26
Choral	27

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Every summer the Cathedral of Chichester, in Sussex, England, joins choral forces with its neighbors, Winchester and Salisbury, to produce a music festival. For its 1965 Festival, Leonard Bernstein was commissioned to write these Psalms, which were completed on May 7, 1965. The world premiere took place on July 15, 1965 in Philharmonic Hall, New York, with the composer conducting. The work has been recorded by Columbia.

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*But What Have I?*

**From the Blue Book — S(S)A**  
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*The Temptation in the Wilderness*  
*Prayer for Peace*  
*Our Lord to Bring Us Joy*  
*Tell Us of the Trinity*  
*The Lost Sheep and Lost Coin*

**From the Yellow Book — S(A)**  
*All Powerful God, We Feel Thy Might*  
*Full Forty Days*  
*Ask Ye What Great Thing I Know*  
*Now The Day Of Joy Is Here*  
*When Our Lord His Work Had Ended*

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*We Plow the Fields and Scatter*  
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*When Christmas Comes*  
*Prayer*

These varied and highly useful anthems, hymns, introits and prayers were recorded by the Shawnee Youth Choir, under the direction of Dr. Earl Willhoite. The Shawnee Youth Choir is composed of representative young singers recruited from the schools in and around Stroudsburg and East Stroudsburg, Pa. Their work on this recording is the result of an average group of young people — who had never sung together before as a choir — having rehearsed together for an average length of time.

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 Movable Console Provided —  
 Seating Capacity 2,333

An anonymous donor has provided a three-manual Aeolian-Skinner organ for Uhllein Hall in the Performing Arts Center of the Milwaukee County War Memorial Center. The organ will be installed on a hydraulic lift and will be so constructed that it forms part of the acoustical shell for the orchestra. Thus the organ is always visible and available whenever the orchestra is performing. A movable but not detachable console is being planned.

The seating capacity of the hall will be 2,333.

The chairman of the development committee is Richard R. Teschner, architects are Harry Weese & Associates, Chicago, and acoustical consultants are Bolt, Beranck and Newman. Special stage consultant is George Izemour, New Haven, Conn.

**GREAT**  
 Gemshorn 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Holzgedeckt 8 ft. 61 pipes  
 Gemshorn 8 ft. 12 pipes  
 Octave 4 ft. 61 pipes  
 Zauberflöte 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Fouriture 4-6 ranks 305 pipes  
 Scharf 3 ranks 183 pipes  
 Fagot 16 ft. (prepared)  
 Bombarde 8 ft. 61 pipes  
 Clairon 4 ft. 12 pipes

**SWELL**  
 Rohrbaas 16 ft. 68 pipes  
 Viola Pomposa 8 ft. 68 pipes  
 Viola Celeste 8 ft. 68 pipes  
 Rohrflöte 8 ft. 12 pipes  
 Prestant 4 ft. 68 pipes  
 Traversflöte 4 ft. 68 pipes  
 Nasat 2 1/2 ft. 61 pipes  
 Octavin 2 ft. 61 pipes  
 Terz 1 1/2 ft. 61 pipes  
 Plein Jeu 4 ranks 244 pipes  
 Cymbale 3 ranks (prepared)  
 Contra Trompette 16 ft. 68 pipes  
 Trompette 8 ft. 68 pipes  
 Hautbois 8 ft. 68 pipes  
 Schalmei 4 ft. 68 pipes  
 Tremulant

**CHOIR-POSITIV**  
 Principal 8 ft. 68 pipes  
 Klavierzähler 8 ft. 124 pipes  
 Bourdon 8 ft. 68 pipes  
 Spitzprincipal 4 ft. 68 pipes  
 Koppelflöte 4 ft. 68 pipes  
 Sesquialtera 2 ranks (prepared)  
 Blockflöte 2 ft. 61 pipes  
 Larigot 1 1/2 ft. 61 pipes  
 Sifflette 1 ft. 61 pipes  
 Mixture 3 ranks 183 pipes  
 Krummhorn 8 ft. 68 pipes  
 Tremulant

**PEDAL**  
 Sub Bass 32 ft. 12 pipes  
 Contra Bass 16 ft. 32 pipes  
 Bourdon 16 ft. 32 pipes  
 Gemshorn 16 ft.  
 Rohrbaas 16 ft.  
 Octave 8 ft. 32 pipes  
 Spitzflöte 8 ft. 32 pipes  
 Rohrflöte 8 ft.  
 Choral Bass 4 ft. 32 pipes  
 Nachthorn 4 ft. 32 pipes  
 Nachthorn 2 ft. 12 pipes  
 Mixture 4 ranks 128 pipes  
 Kontra Posauze 32 ft. 12 pipes  
 Posauze 16 ft. 32 pipes  
 Contra Trompette 16 ft.  
 Fagot 16 ft. (prepared)  
 Posauze 8 ft. 12 pipes  
 Krummhorn 8 ft.  
 Posauze 4 ft. 12 pipes  
 Krummhorn 4 ft.



Erwin W. Mühlenbruch, Indianapolis, Ind., has completed 40 years of service as organist-director, 37 at St. John's Evangelical and Reformed (later Second United Church of Christ) and the last three at Memorial Presbyterian Church. Memorial Church has its original three-manual organ of 40 ranks built by Prante in 1880. It was electrified with a detached console in 1920 but is otherwise as originally built. It has an excellent diapason chorus, reeds and mutations.

Mr. Mühlenbruch is past-dean (1960-1963) as well as present dean of the Indianapolis AGO Chapter.

A HYMN FESTIVAL Oct. 10 at St. Mark's Episcopal Church, Palo Alto, Cal., used more than 100 members of the St. Nicholas and St. Mark's choir under the direction of G. Thomas Rhoads. The same choir participated Oct. 24 in the annual youth vespers for the Episcopal diocese of California at Grace Cathedral, San Francisco, with Richard Purvis conducting the service with bass instruments and timpani.

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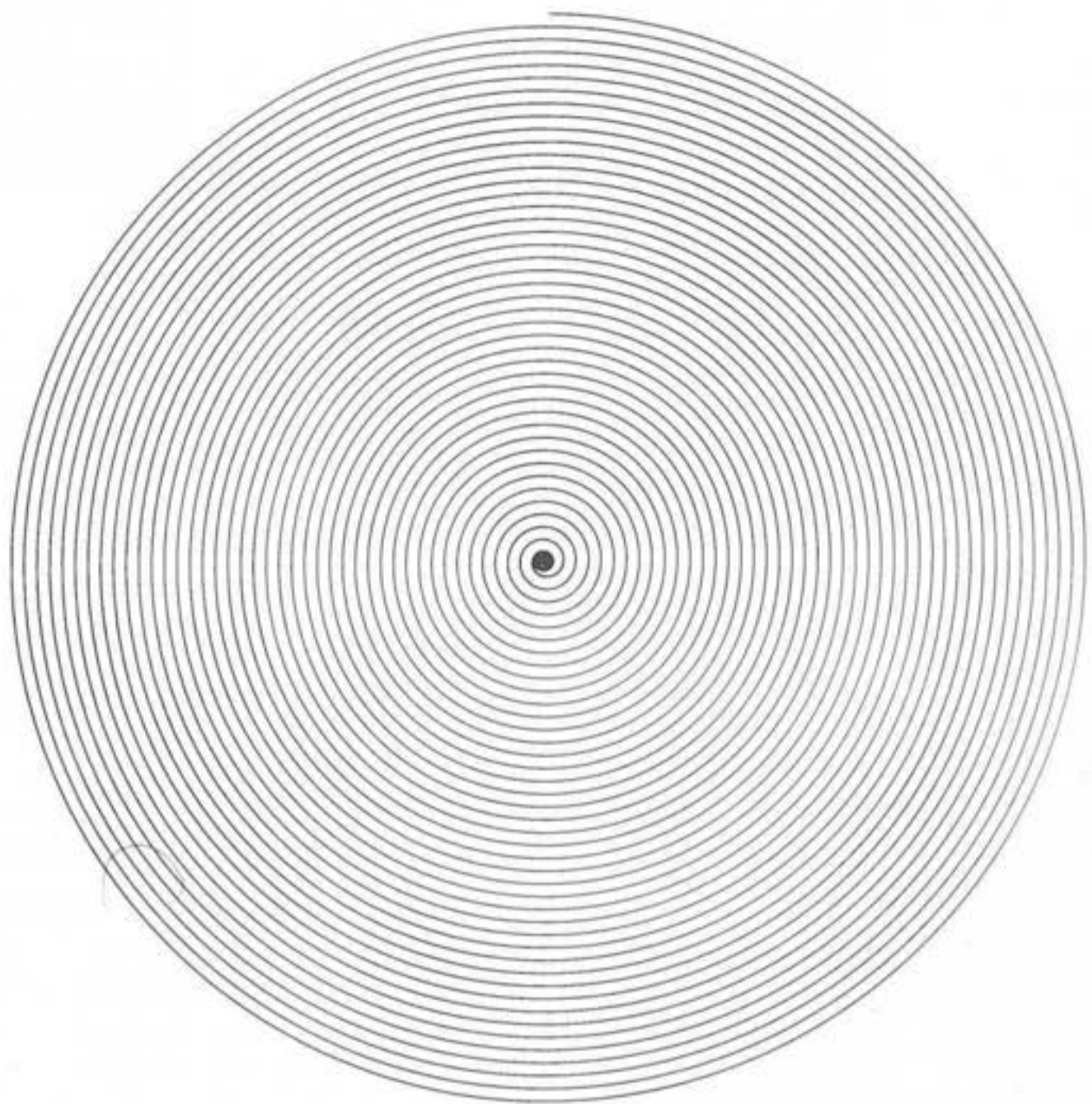
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Come, Holy Spirit	Philip James	.20
O Come, Let Us Sing unto the Lord	Gordon Young	.25
To Him Be Glory	Austin Lovelace	.20
Father of Mercies	Frances MacPhail	.25
Lover of Souls, Hide Me within Thy Heart	Leo Sowerby	.20
The Morning Star (SSA)	Virgil Thomson	.20
Lord, We Pray Thee (With tenor or soprano solo)	Paul Lindsley Thomas	.20
Agnus Dei and Dona Nobis (Latin text)	Franz Joseph Haydn	.35
Come Down, O Love Divine (Unison)	Roy Chisholm	.22
Beneath the Glory of the Skies	Lloyd Webber	.30

All the above for S.A.T.B. unless otherwise specified.

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## SCHANTZ TO BE INSTALLED IN CHATTANOOGA CHURCH

HAROLD SWEITZER IS ORGANIST

Enlarge Church Front for Instrument;  
Chancel Placement Planned —  
Provide Three Manuals

The Centenary Methodist Church, Chattanooga, Tenn., is one of the city's oldest and largest churches. It has purchased a new three-manual organ from Schantz Organ Company, Orrville, Ohio. The front of the church will be enlarged and modified to provide space for the new instrument. It will be placed behind the choir across the front of the chancel to speak toward the length of the nave. Harold J. Sweitzer, organist and choirmaster, assisted Alfred E. Lunsford of the Schantz staff in planning the design. A. G. Anis, James Smartt and Norman Bradley negotiated for the purchase of the organ.

#### GREAT

Gemshorn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Gemshorn 8 ft. 12 pipes  
Oktav 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Super Oktav 2 ft. 61 pipes  
Mixer 4 ranks 244 pipes  
Chimes 21 bells

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 54 pipes  
Geigen Prinzipal 4 ft. 61 pipes  
Kopfflöte 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Tert 1 1/2 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trumpette 8 ft. 61 pipes  
Chalumeau 4 ft. 61 pipes  
Tremolo

#### CHOIR

Erzähler 16 ft. 12 pipes  
Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 54 pipes



William Blum has become minister of music at the 2800-member Second Presbyterian Church, Kansas City, Mo. He formerly was director of music at Augsburg Lutheran Church, Toledo, Ohio, where he directed six choirs. His background was printed in the January, 1962 issue at which time he began his work in Toledo. In his new post he will be responsible for eight choirs and also be the regular organist.

Mrs. Blum, a Juilliard graduate in voice, leaves the position of vocal teacher and choral director at Mary Mansie College, Toledo.

Fogara 4 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes

#### PEDAL

Prinzipal 16 ft. 32 pipes  
Bordun 16 ft. 32 pipes  
Gemshorn 16 ft.  
Erzähler 16 ft.  
Quinte 10 1/2 ft.  
Oktav 8 ft. 32 pipes  
Bordun 8 ft. 12 pipes  
Gemshorn 8 ft.  
Erzähler 8 ft.  
Super Oktav 4 ft. 12 pipes  
Nachthorn 4 ft. 32 pipes  
Nachthorn 2 ft. 12 pipes  
Mixer 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Posaune 8 ft. 12 pipes  
Basson 8 ft.  
Klarine 4 ft. 12 pipes

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Dorothy Riley (Mrs. David) has been appointed organist of the Christ Lutheran Church, across from Capital University, Columbus, Ohio. She formerly served as organist at the Holy Trinity Lutheran Church, Akron; in her 12 years there she gave recitals in the church and throughout Ohio. She was a recitalist at the AGO regional convention in Akron last June.

Mrs. Riley has studied with Dr. Farley Hutchins at Baldwin-Wallace, Dr. Wilbur Held at Ohio State, Vernon De Tar at Union Seminary and with Marcel Dupré. She was a state and regional winner in student competition and served as dean of the Akron Chapter for three years. After her last Akron recital the Chapter presented her with an inscribed bowl and the church gave her a large silver platter.

#### DANVILLE CHURCH HONORS

##### HAZEL DUNCAN'S 30TH YEAR

Hazel (Mrs. Floyd) Duncan was honored Dec. 5 for her 30 years of service at St. John's United Church of Christ, Danville, Ill. Mrs. Duncan received a gift at the morning service. A resident of Danville most of her life, she has been an area music teacher for many years. She is a member of the Danville AGO Chapter and is also organist at the Protestant chapel of the Veterans Administration hospital.

#### REUTER WILL INSTALL ORGAN AT BILLINGS

##### AMERICAN LUTHERAN CHURCH

Spring Completion Set for 3-Manual in Montana City — Pipework across Rear of Chancel

The Reuter Organ Company, Lawrence, Kans. has been chosen to build a new three-manual, 33-rank instrument for the American Lutheran Church, Billings, Mont. Pipework of the organ will be installed across the rear of the chancel area, with the great section unenclosed and the swell and choir individually expressive.

Negotiations for the sale of the instrument were handled by Fred H. Meunier Associates, Denver, Colo., area representatives for Reuter. The Meunier company will also handle the installation scheduled for late spring.

#### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppellöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Chimes (prepared)

#### SWELL

Robregedeckt 16 ft. 73 pipes  
Rohrlöte 8 ft. 61 notes  
Viola de Gambe 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois Clarion 4 ft. 61 pipes  
Tremolo

#### CHOIR

Nasardflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Basset 8 ft. 61 pipes  
Tremolo



Curt F. Hoessner has been appointed full-time organist, carillonneur and choir-master of the 82-year-old Church of St. Joseph of the Palisades, West New York, N.J., one of Hudson County's largest parishes with 25,000 members. He will play five Sunday masses, novenas, nuptials, requiems and weekly carillon recitals, and conduct St. Joseph choirs in aiding congregational singing.

Mr. Hoessner was for several years organist and choir-master at Memorial Presbyterian Church, Newark. He will continue as associate organist of St. John's Episcopal Church, Brooklyn. He is on the teaching staff of the Arnold Leeds organ studio, Paterson. He is studying with J. Clifford Welsh, past national treasurer of the AGO.

#### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 44 pipes  
Robregedeckt 16 ft. 32 notes  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 32 notes  
Rohrlöte 8 ft. 32 notes  
Choral Bass 4 ft. 32 pipes  
Waldflöte 4 ft. 44 pipes  
Waldflöte 2 ft. 32 notes  
Fagot 16 ft. 44 pipes  
Fagot 8 ft. 32 notes  
Basset 4 ft. 32 notes

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There Is A Green Hill Russell H. Miles	2093	.25
New — Palm Sunday Procession Alce Wyton	#2218	.35

for  
EASTER

Alleluia (SSA) Will James	#3063	.25
An Easter Alleluia Jean Pasquet	2194	.25
Christ, Our Lord, Is Risen Camil Van Hulse	2100	.25
Day of Resurrection Thomas Matthews	2178	.25
Fear Ye Not, He Is Risen! Wm. A. Goldsworthy	2173	.30
Hail The Day Will James	2169	.25
Two Easter Chorales Bach/Miles	2099	.25
We Will Carol Joyfully (SA) Herbert C. Grieb	5020	.20

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Beatitudes (Lent or general) Camil Van Hulse	SATB	\$0.90
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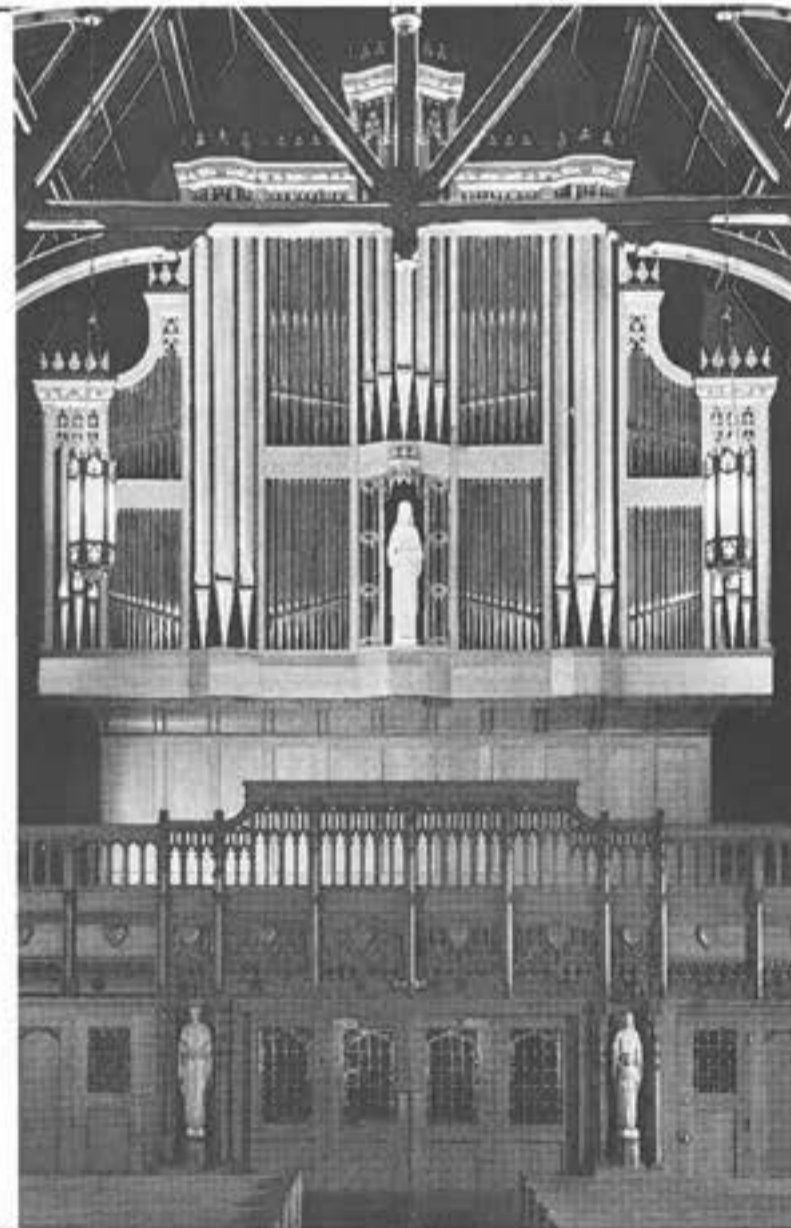
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IN MOUNTAIN BROOK BAPTIST

Sam Batt Owens Consultant on Plan  
for Three-Manual Instrument —  
Church Will Seat 1,000

The Mountain Brook Baptist Church, Birmingham, Ala. has contracted with M. P. Möller, Inc. to build a three-manual instrument for its new worship center. Mrs. Lester E. Barker is organist-choirmaster. Harold Wagoner, Philadelphia architect, designed the proposed 1,000-seat church.

Sam Batt Owens served as organ consultant and collaborated with the Möller company and the church on the design of the new organ; David H. Woodall, Atlanta, Ga. represented the Möller company.

**GREAT**  
Quintaton 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Bombarde 8 ft.  
Chimes 25 tubes  
Tower Bells

**SWELL**  
Rohrbourdon 16 ft. 12 pipes  
Spitzprincipal 8 ft. 68 pipes  
Rohrflöte 8 ft. 68 pipes  
Viola de Gambe 8 ft. 68 pipes  
Viola Celeste 8 ft. 61 pipes  
Geigen Principal 4 ft. 68 pipes  
Waldflöte 4 ft. 68 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagot 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Oboe 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

**CHOIR**  
Gemshorn 8 ft. 68 pipes  
Gedackt 8 ft. 68 pipes  
Dulciana 8 ft. 68 pipes  
Unda Maris 8 ft. 61 pipes

Præstant 4 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Nazat 2 1/2 ft. 61 pipes  
Spitzflöte 2 ft. 61 pipes  
Ters 1 1/2 ft. 61 pipes  
Kleine Quint 1 1/2 ft. 61 pipes  
Sifföte 1 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Bombarde 8 ft. 68 pipes  
Krumshorn 8 ft. 68 pipes  
Schalmey 8 ft. 68 pipes  
Tremulant

**PEDAL**  
Bourdon 32 ft. 12 pipes  
Contrebass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Rohrbourdon 16 ft.  
Spitzprincipal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Quintaton 4 ft.  
Choral Bass 4 ft. 32 pipes  
Flute 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Fagot 8 ft.  
Trumpet 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Oboe 4 ft.

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Florence Martin, Palmyra, N. Y. sends in a copy of an advertisement for an organ recital included in a Seneca Falls, N.Y. newspaper on file at that town's Historical Museum, as follows:

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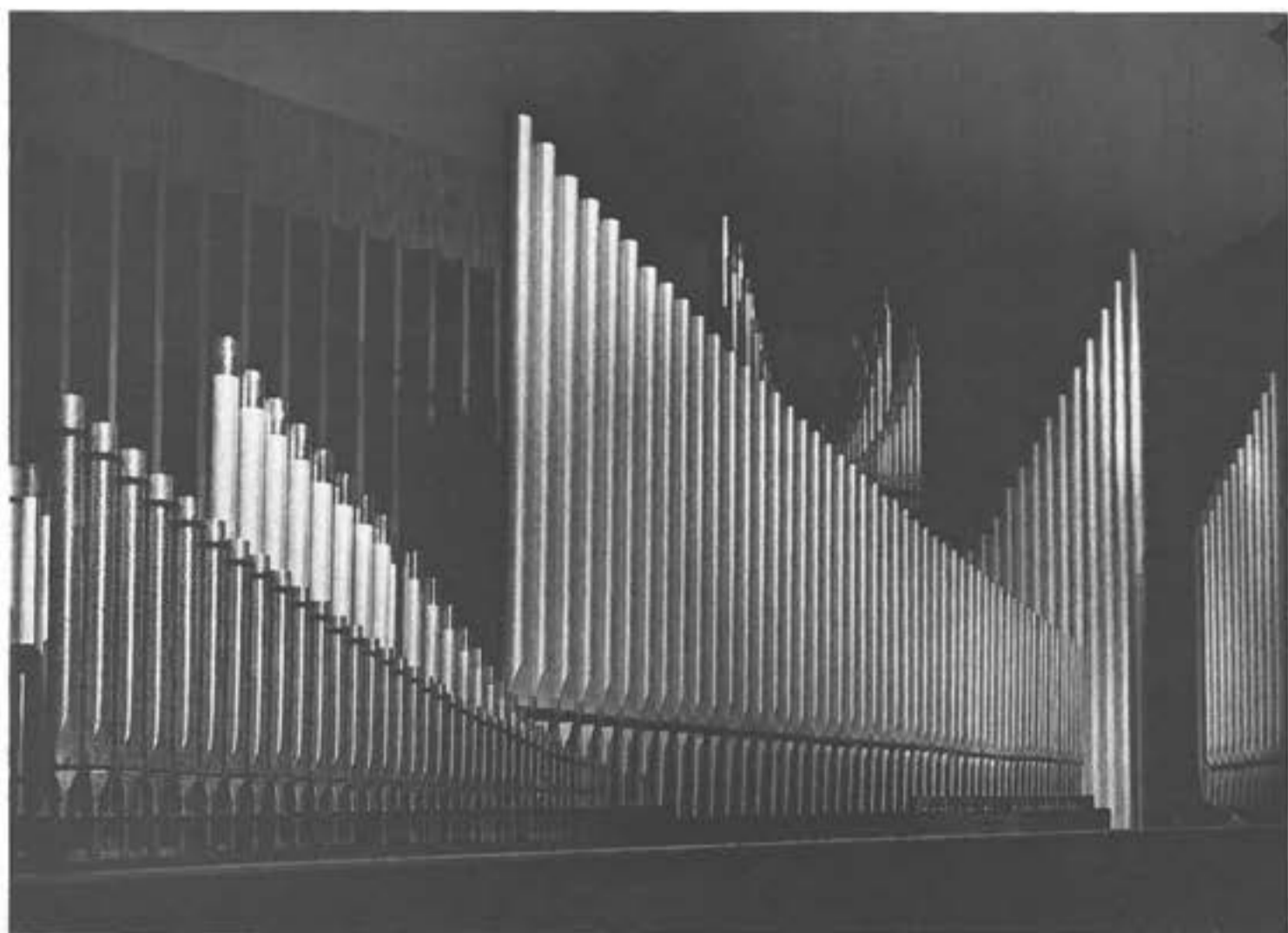
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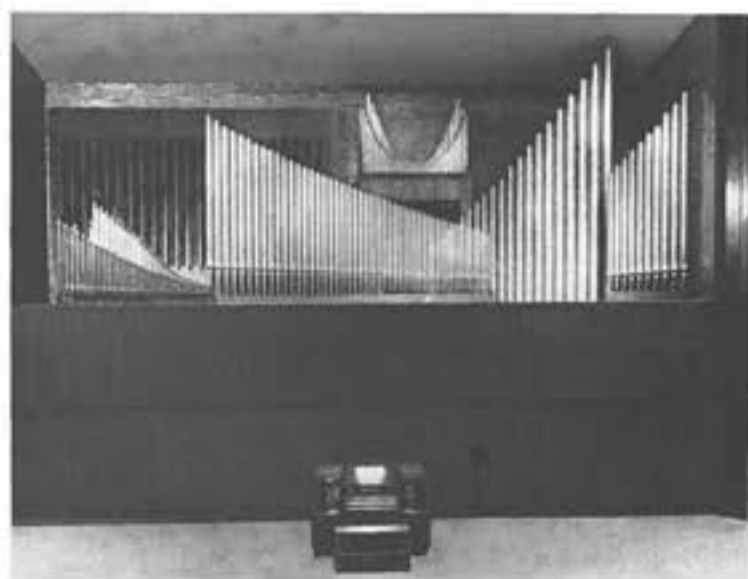


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## Minutes of Council Meeting Held Dec. 6, 1965

A meeting of the National Council of the American Guild of Organists was held on Monday afternoon, Dec. 6, 1965 at 3:00 p.m. in the Community House of St. Bartholomew's Church, New York City. The President, Alec Wyton, was in the chair.

The following other members of the Council were present: Dr. Seth Bingham, Dr. S. Lewis Elmer, Jack Ossewaarde, Dr. Leo Sowerby, Dr. Thomas Matthews, Mrs. Kathryn Hill Rawls, Gene Driskill, Mrs. Ruth Barrett Phelps, John F. Cartwright, Frederick Swann, William Whitehead, Gerre Hancock, Claude Means, Dr. George Mead, Roy A. Anderson, Norman Hollett, Charles D. Walker, John Holler, Miss Ruth Milliken.

Others present included Dean B. Thomas, Virginia State Chairman; William O. Tufts, Dean of D.C. Chapter; Norman W. Fitts, member of New Hampshire Chapter; J. Hjalmar Kober, Sub-Dan of Nassau Chapter; and James E. Bryan, Executive Secretary.

Regrets were received from Dr. Lee H. Bristol, Jr., Miss Marguerite Havey, Dr. Robert Baker, Mrs. Anne McKittrick, Grover Oberle and Dr. Samuel Walter.

The minutes of the Oct. 4 Council Meeting were approved as printed in the November issue of THE DIAPASON with the following correction and clarification: The penultimate paragraph is amended to read: "Mrs. Phelps moved that an announcement be published in THE DIAPASON that the Charter and By-Laws of the Guild were being reprinted and that Chapters could send comments and suggestions to headquarters regarding revision before the first of the year. Motion was duly seconded and unanimously approved. The revision is to include amendments made since 1954."

Mr. Driskill requested that a clarifying statement be made resulting from discussion involving expenses of National Councilors in attending meetings: "Council's authorization in favor of National Headquarters paying travel expenses of all Council members residing more than 50 miles from the place of a Council Meeting remains in full force and effect until rescinded by Council."

Mrs. Phelps moved that the minutes be approved as amended. William Whitehead seconded. Unanimously approved.

Minutes of Nov. 12, 1965 Executive Committee Meeting were approved as read by Ruth Milliken, and the proceedings ratified.

Mr. Holler, Treasurer, reported a bank balance of \$14,351.50 as of Nov. 10, 1965.

274 new members were elected and 98 members were reinstated.

Discussion followed regarding a change in the Guild's "Declaration of Religious Principles" which now reads: "We believe that the office of music in Christian Worship is a Sacred Obligation before the Most High . . . . . our bounden duty to work and to pray for the advance of Christian Worship . . ." Following discussion on the connotation of the word "divine", it was moved by Jack Ossewaarde that the word "divine" be inserted in lieu of "Christian" in the above-quoted sentences in view of the Guild's non-sectarian status. Seconded by Mr. Swann. Unanimously approved.

It was further suggested that Page 18, Article IV, Section 2 of the Constitution and By-Laws be amended to read: "It (National Council) shall hold at least two meetings each year." The number "two" to be inserted in lieu of "four." Mr. Holler clarified that this proposed change in no way limits Council to only two meetings annually. The President may call additional meetings at his discretion and the Executive Committee will continue to meet almost monthly.

Mr. Ossewaarde moved that this amendment be placed on the next National Ballot. Seconded by Mr. Means and unanimously approved.

The following members, all residents of the St. Louis area, were appointed members of the Nominating Committee for 1966: Ronald Arnatt, FAGO, Chairman; Dr. Charles H. Heaton, FAGO; David Mulbury, AAGO; Mrs. Doynne Neal, FAGO; Mrs. Franklin E. Perkins, AAGO.

Mr. Wyton reported that he informed this committee that it is not necessary that candidates for council and national office live in the New York area, although it would be costly to the Guild to have President, Secretary and Treasurer widely scattered because these people are ex-officio members of the Executive Committee and must meet very much more often than the National Council, which probably will meet twice a year beginning next July. Candidates may be chosen from any region of the United States, but in the interest of economy they should not be drawn from widely scattered area. He also advised the committee that he feels it is terribly important that we have at least two names on the ballot for each National Office including that of president, and if this could not be accomplished he would prefer not to be on the ballot and have two other names as prospective presidential material.

The matter of chartered group flights to the continent beginning in 1967 was again referred to the Executive Committee for further review in an effort not to conflict with the dates of Regional Conventions, RCCO Conventions, National Conventions, etc.

Mr. Walker was asked to read correspondence exchanged between President Wyton and Artist Representatives Hoffman and Schutz resulting from the lat-

ter's presentation of the German Organist Karl Richter in a memorial recital in Philharmonic Hall on the anniversary of the death of President Kennedy. Mr. Wyton politely inquired if they had given consideration to any of the many prominent American artists of comparable stature, several of whom he listed. Their reply indicated that they had not. Mr. Wyton suggested that chapters and Guild members in charge of planning future recital programs not fall into the trap of automatically contracting a foreign organist just for the "snob" appeal of a European name, unless arrangements are made for a reciprocity to benefit American artists of equal or superior ability. Not that it is remiss to bring in a European artist, but not at the expense of our own artists.

Mr. Walker read the report submitted by Gordon Dixon, Chairman of the Committee on AGO Sunday. It was moved by Mr. Walker that the Committee's recommendations be accepted subject to deletion of the suggested removal of the Declaration of Religious Principles from the AGO Observance Bulletin. Motion seconded by George Mead and unanimously approved.

**NATIONAL AGO SUNDAY REPORT**  
 The National Committee for AGO Sunday has held a series of meetings for the purpose of revising Pamphlet #2. Actually we have come up with a recommendation that the whole concept of this annual observance be broadened.

In the past the concept of AGO Sunday has been dominated by the Episcopal Prayer Book. We do not mean to imply that the Episcopal service should not be used, but it should not be prescribed as the form for all Guild services.

Indeed, the Guild Observance may be an ecumenical endeavor. It may follow the form of any religious body, or it need not confine itself to a sacred service but may be a secular program.

The word Sunday should be eliminated as many churches do not meet on Sunday. We would substitute the word Observance in its place.

We would like to delete the Declaration of Religious Principles and the Guild Creed. We believe the Guild should not have a ritual but should instead have a statement of purpose which would be beyond the confines of sectarianism.

We agree that there should be a particular time of the year when all chapters and all members of the Guild can participate in a national, Guild Observance. We recommend that, beginning in 1967, the annual observance be held on the weekend of the third Sunday in May. This date would never conflict with Mother's Day.

It is suggested that the model form of church bulletin now available from Headquarters be redesigned to follow the above suggestions.

Herewith are suggestions which we feel should go to every Guild member free of charge in place of Pamphlet #2. We would also like to recommend that these suggestions be published in THE DIAPASON and/or Quarterly when they are approved by the National Council.

**Annual National AGO Observance**  
 The Annual AGO Observance is a time for recognition of the ideals and purposes of the American Guild of Organists.

This Observance could take varied form. It could take place in any individual church using the order of service of that church.

It could be an ecumenical endeavor in the form of a service or festival or concert. It need not be sectarian, although it may follow the form of any religious group.

It is suggested that the following means might be used to honor the occasion:

1. use of organ and choral music by AGO composers (Inquiries may be made to various publishers regarding compositions and editions of AGO members)
2. announcements in church bulletins of AGO purposes and aims
3. press notices

The Annual AGO Observance provides a good opportunity to recognize both the organist/director and the Guild as a national organization. The sympathy and support of the general public are necessary to the welfare and growth of the Guild. They are also necessary to the welfare of the organist/director as a professional person in the community.

Gordon Dixon, Chairman  
 National Committee for AGO Sunday

Mr. Wyton requested that the sterling reports submitted by Mary Louise Wright, Chairman of the Choral Committee be printed in the next issue of THE DIAPASON so that the Council may thoroughly digest it in preparation for discussion and action at the next meeting.

The Choral Committee Report appears as a separate article on page 44 and 45.

Mr. Wyton reported that Miss Marion Boron, National Coordinator, is presently tabulating the results of a questionnaire on salary scales and fees for organists and choir directors based on professional achievements which was sent to clergymen throughout Massachusetts. The Committee of Members Interests, under whose auspices this research was begun, has requested the results of the Massachusetts inquiries before authorizing further research on a national scale.

Dr. S. Lewis Elmer, Chairman of the National Convention and Expansion Committee, reported the satisfactory development of plans for the National Midwinter Conclave in Charlotte, N.C., Dec. 28-30, 1965; also for the next series of 15 Regional Conventions in 1967. Regional Chairmen have been requested to submit to National Headquarters the names of cities and the dates which they propose for each of these conventions as soon as possible and to make no announcements until official approval has been received from Headquarters, to avoid conflicting plans.

Dr. Elmer announced the formation of the following new student groups: Morehead State College, Morehead, Ky.; Susquehanna University, Selinsgrove, Pa.; Winthrop College, Rock Hill, S.C.; La Grange College, La Grange, Ga.; Eastern Kentucky State College, Richmond, Ky.; San Jose, San Jose, Cal.; Belhaven College, Jackson, Miss.; Little Rock University, Little Rock, Ark.; Boston Conservatory of Music; Westminster Choir College, Princeton, N.J.; Bethel College, Mishawaka, Ind.; Limestone College, Gaffney, S.C.; North Texas

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

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

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

Concert Mgt. Roberta Bailey

# News of the American Guild of Organists—Continued

State University, Denton, Tex.; Central Michigan U, Mt. Pleasant, Mich; Arizona State University, Tempe, Ariz; Missouri State Teachers College, Kirksville, Mo.

Dr. Elmer announced receipt of a petition for a Chapter in Danbury, Conn. The President was authorized to organize the chapter and appoint its officers.

In the absence of Marguerite Havry Chairman of the Committee on Members' Interests, John Spottiswoode, a member of the Committee, read the report. Following discussion Mr. Ossewarde moved that the report be accepted as read. Seconded by Mr. Hancock and unanimously approved.

## MEMBERS' INTERESTS REPORT

At its first meeting in October, the Members' Interests Committee discussed its summer homework of reviewing all of the pamphlets, aimed for the Guild and, all but two, written ten or more years ago, prior to having them printed in the new format presented to you, as Pamphlet #22, at your meeting last May. The consensus was that three more pamphlets, which sold only seldom, should be dropped and that the remaining 16 (except for #21) should be revised and brought up to date. Of these, one was being attended to by the Committee on AGO Sunday, and its findings are reported elsewhere. Mr. McDermott approved re-printing of his article (#21) on *Improvisation*, and Dr. Bristol has revised his *Chapter Programming*. Dr. Spelman is about to finish a revision of his pamphlet, which will give a general picture of the Guild Examinations in their new form. Dr. Hilley will complete work on his *Organ Repertoire* early in the New Year, and Mr. Knight has agreed to revise his *Care and Feeding of a Church Organist*. In view of Dr. Dunham's suggestion that some one else revise his *Preparation for the AGO Examinations*, the Committee decided at its second meeting in December to drop this pamphlet because of the general picture that will be provided by Dr. Spelman and the new Syllabi that are to be published. Ray Berry's articles on *Acoustics* will be combined into one pamphlet. This accounts for nine of the 16 mentioned above. The remaining seven authors were written to a month ago, but no word has been received from them yet. (Note: Mrs. Ingram's revision of *Broader Horizons in Children's Choirs* reached the Committee the day after the Council Meeting.)

In case you are wondering about the discrepancy between 16 + 3 and the new Pamphlet #22, the answer is that one was dropped last Spring and the other is the Joint Statement on Acoustics, which, you will recall, was referred by us to the Religious Buildings Committee of the American Institute of Architects and the AGO Committee on Acoustics.

Unfortunately, the Guild printer with whom we planned the future last Spring has now gone out of business, bankrupt — which is not surprising considering the prices he quoted. This Committee has received estimates from the present Guild printer, and these estimates have been checked with another printer and found to be low. After considerable deliberation, the Committee recommends the sample submitted to us which has a gray cover with black and red print, black on white paper for the text, the size to be increased to match the Quarterly, i.e. 6 X 9. The cost will be approximately \$250 per 1,000 copies, or in the neighborhood of \$3,500 for the 13 pamphlets to be printed over this year. This cost will eventually be recovered and turned into a profit for the Guild. Printing only 500 copies would probably save less than \$100 on the total outlay; and to print them in the more simple style of last year's format would save only about \$100. Varying estimates, incidentally, were slightly higher.

The Committee recommends the expenditure of the \$3,500 for the more handsome style as benefiting the Guild's relations with the outside world, especially the Colleges which request the entire series. May we have an authorization from you to proceed?

At your last meeting, the report on Accreditation and Compassion was referred to this Committee. After thorough discussion on the matter of distributing the material on a nation-wide basis, the Committee came to the conclusion that a report on the results of the Pilot Project in Massachusetts should be submitted before proceeding further.

MARGUERITE HAVRY, Chairman  
National Committee on Members' Interests  
President Wyton presented the Council with an oral "digest" of a comprehensive report submitted by Henry S. Schrader, Attorney, in connection with the proposed Pension Plan. Following lengthy discussion it was decided that Mr. Schrader be requested to further

research this matter and Council will delay action pending receipt of future reports from Mr. Schrader.

## QUESTIONS ABOUT THE PENSION PLAN

1. IS IT POSSIBLE FOR AGO TO PROVIDE A PENSION PLAN FOR ITS MEMBERS, WHICH PLAN IS QUALIFIED UNDER THE INTERNAL REVENUE LAWS FOR INCOME AND ESTATE TAX EXEMPTIONS?

I do not think so. You will note that I did not give a categorical "no" answer.

During discussions of the Internal Revenue Code the same "pension plan" is often used broadly for any type of retirement benefit — pension annuity, profit-sharing plan, stock bonus, or stock option plan.

The subject is listed in the Internal Revenue Code as "Subchapter D — Deferred Compensation, etc." It is Sections 401 through 407. Regardless of the name given to a particular type of plan the net effect is to defer until a later date the payment by the employer to the employee of compensation for services presently rendered. As I will point out below, Sections 401 through 407 change the normal concept of income taxes by permitting an employer to take a deduction now, but delaying the taxability to the employee until later.

The Internal Revenue Code starts out with Section 1 which imposes an income tax on the taxable income of every individual. We must then jump to Section 61 which defines "gross income" as all income from whatever source derived, and it specifically includes compensation for services. Section 62 lists deductions in a broad sense, and then in Section 63 we find a definition of *taxable income* (on which Section 1 imposes the income tax.) Taxable income is the gross income minus the deductions allowed by the Code. One such allowable deduction is for a business (employer) to deduct the compensation paid to his employee for services rendered.

As I referred to above, an employer may deduct the compensation paid to his employees. If it were not for Sections 401 through 407 the employee would have to pay tax on the amount of a contribution to the deferred compensation plan, and he would have to pay it in the same year that the employer takes the deduction. It is only because of the provisions of Section 401 through 407 that the employee is permitted to defer taxability until he actually receives his deferred compensation at a later date.

You can see from what I have just set forth that an employer-employee relationship is inherent and essential to take advantage of Section 401 through 407.

It is here that we come to our first stumbling block: The AGO is not an employer of its members. It is the local church who employs the organist. It is only if we can find some exception to this basic concept that a "pension plan" which might be established by the AGO would qualify for the preferential income tax treatment. The deduction of the employer is not important because the employer in our situation is a church which has no tax problems. What we must look for is some exception to the basic law which will defer the taxability to the AGO member until the time he receives the benefits.

It is true that there can be "multi-employer" pension plans. However, regulations 1.401(d) state clearly that a trust forming part of a plan for several employers for their employees will be qualified if all the requirements are otherwise satisfied. An example of this type "multi-employer" trust would be when several businesses get together and pool their pension plans for efficiency and economy of operation. There is another special provision in the Internal Revenue Code in Section 401(i) which permits a plan to be negotiated by a union on behalf of its union members. The union does not employ the laborer but there is the special provision in the Internal Revenue allowing this type of plan.

I know of no such provision in the Code, or under any rulings, or under any policy which will permit a professional organization to negotiate and enter into a plan for its members. A breakthrough in this field occurred under the famous "H.R. 10", a special Act of Congress permitting self-employed persons to create plans for themselves and their employees. This self-employed plan has very strict limitations.

There may be some hope in the future. In the literature on this subject there are many references to the desirability of a "portable pension". This thought was advanced in a recent report of a study by a committee appointed by the President to look into this entire field. It contemplates permitting an employee to, in effect, "take his pension with him" when he moves from one job to another. Possible new legislation might aid a situation similar to the AGO.

In summary, I feel that the AGO and its

members are very much in the same position as the American Bar Association and its lawyer members, or the American Medical Association and its doctor members.

After perhaps belaboring at length the reasons why I believe the Guild cannot establish a "qualified pension plan" I should explain why I did not give an unqualified "no" answer at the outset of this discussion. This whole field of law is now rather fluid. There is some slight hope than an application to the Internal Revenue Service for a special ruling in this situation might receive favorable consideration. However, before extensive drafting of plans is made, it would be wise to obtain an informal (exploratory) interview with the Internal Revenue Service in Washington.

2. IF SUCH A QUALIFIED PLAN CAN BE DEvised, CAN IT BE FUNDED WITH A TRUSTEE, OR MUST IT BE AN ANNUITY TYPE WITH AN INSURANCE COMPANY? IN CONNECTION WITH ANY FUNDED PLAN, ARE THERE ANY PROBLEMS IN CONNECTION WITH THE SECURITIES AND EXCHANGE COMMISSION?

Assuming a qualified plan could be evolved, funding the plan with a trustee who would invest all or a part of the pension payments in common stocks or bonds, I believe the requirements of the Securities and Exchange Commission would have to be complied with. A regulation of the SEC issued in May of 1965 states that if a plan of an employer has total assets of more than a million dollars and more than 500 persons are involved, SEC registration is required. The 500 persons involved are 500 holders of an "equity security" which is defined as including a certification of interest in any profit-sharing agreement. Note the words "profit-sharing" which is not the same as pension. However, it is within the general concept of deferred compensation. Certainly the Guild's plan would have more than 500 participants. Certainly before many years the total assets of such a fund would exceed one million dollars. It is rather obvious that a fund such as contemplated by the AGO as involving persons in all the different states, would be very much like some of the well-known mutual funds, such as Wellington Fund or Massachusetts Investment Trust. In other words, the employees in effect would be having bought for them shares in a mutual fund. Whenever state lines are crossed, problems arise.

Therefore, if a funded plan is used, extreme caution should be taken to avoid violation of any SEC requirements.

3. WHAT POSSIBILITIES ARE THERE UNDER THE INTERNAL REVENUE CODE TO ENCOURAGE INDIVIDUAL MEMBERS TO HAVE THEIR RESPECTIVE CHURCHES PROVIDE AN INDEPENDENT PENSION PLAN?

Section 405(b) provides that the employer of a charitable organization can purchase an annuity for its employee under certain strict rules, and the amounts contributed by the employer shall be excluded from the income of the employee. In other words, the local church can buy an annuity for its organist and the annual cost of that annuity will not be taxable currently to the organist but only when the proceeds are received after retirement. This plan would not involve the AGO in any respect, and the most the AGO could do would be call to the attention of its members that fact that the local church is authorized to buy such an annuity if it wants to.

4. IS IT POSSIBLE FOR INDIVIDUAL ORGANISTS TO ESTABLISH A SELF-EMPLOYED INDIVIDUAL'S RETIREMENT PLAN (H.R. 10)?

My answer is "maybe". An organist who works for a church is not self-employed. He is an employee of the employer. It probably is possible, however, for a church organist who teaches privately to set up a self-employed plan. There are extremely strict limitations, and most music teachers do not hire any assistants. Furthermore, the fees received by teachers are usually relatively small and such a plan seems improbable.

(Questions and answers from Dec. 1 letter to President Alec Wyton from Henry S. Schrader, attorney, Wheeling, W. Va.)

The report of the National Publicity Committee was read by Gene Driskill, Chairman, as follows: "... The following recommendations for action by the National Council: The continuance of the "Know Your Guild" columns in THE DIAPASON is recommended. The initial stories last year met with considerable member interest and many fascinating areas of Guild activity remain to be published. It is also recommended that each nominee for 1966 Officers and Council be invited to submit statements (not to exceed 150

words) regarding his interests for Guild Improvement and Advancement, which would be included with the customary profile for publication either by 1) National Headquarters with the ballot, or by 2) the generous cooperation of THE DIAPASON.

During discussion Mrs. Phelps suggested that someone be appointed to set up an official outline for the articles appearing in the "Know Your Guild" column. Mr. Wyton turned this duty over to James Bryan, Executive Secretary. Mr. Wyton suggested that the first series might include profiles of the National Committee Chairmen.

Dr. Mead moved that the report of the National Publicity Committee be accepted as read. Seconded by Mr. Walker and unanimously approved.

The report of the AGO Emblem Committee was read by its Chairman, Frederick Swann, and was received by the council with applause. Dr. Mead moved that the report be accepted with addition of the following sentence: "It is clearly understood that this report does not imply the right of any member to use the letters AGO after his name; this privilege being reserved to Dr. Clarence Dickinson, the only living founder." Motion seconded by Mr. Hollett and unanimously approved.

## AGO EMBLEM REPORT

Over a year ago a letter was read to the National Council requesting some type of insignia that could be worn on robes by members of the AGO, other than those having earned certificates.

After some discussion it was decided that a committee be appointed to study the matter in behalf of this group which makes up the vast majority of the membership. Mention was made of this in the Minutes as published in THE DIAPASON, and enthusiastic letters supporting the request were received from members and chapters from various parts of the country.

The committee decided that this would be a worthwhile thing to do. Some of the reasons set forth in the above mentioned letters and conversations with other members substantiated the feeling. Several suggestions were considered, and sketches looked at.

Then, approximately a year ago, it was pointed out that, since there was a committee working in regard to the change of the name of the Guild, perhaps the Emblem Committee had best wait to see what the name of the organization might be, if changed.

The Name Change Committee was never heard from, and at the last Council meeting it was decided to keep the name, The American Guild of Organists. Hence, the Emblem Committee was reactivated, and wishes to submit the following proposal.

It was felt that the emblem as it now stands is excellent, and would best fulfill the requirements. We were unable to come up with something better, and all suggestions we received were too busy, detailed and impractical.

Therefore, we recommend that all members be allowed to wear the basic velvet emblem as it exists, with the letters AGO in the position they now occupy. The certificate letter would be added in the usual place when earned.

We are not unmindful of the hallowed connotation that has been given the letters AGO in regard to our highly esteemed founders. However, in the view of the forward-looking attitude of the present administration and the general new life coming about in the Guild, it seems that the following points should be made:

1. The main purpose of the emblem for non-certificated members is to enable them to identify their connection with the Guild to the average layman, thus bringing about a more wide-spread awareness of the Guild. No designation is as suitable as AGO.

2. Members of the committee have had an uncommonly close tie with the one living founder for many years, and the last thought in mind is to dishonor him. Would it not be a greater honor, especially at this point in the Guild's development, for the founder to have attached to his emblem the word *Founder*?

The committee feels, therefore, that the use of the emblem under these circumstances would provide additional stature to the founder, would help the Guild gain recognition, and would give inspiration to the wearers, at the same time reminding them of the duties as well as the privileges incumbent upon a member of the organization represented by the emblem.

FREDERICK L. SWANN, Chairman  
ROBERT S. BAKER  
ANNE V. MCKITTRICK

karl  
RICHTER  
Munich, Germany

roger  
NYQUIST  
"U" of California  
Throughout season

henry  
HOKANS  
All Saints, Worcester  
Throughout season

albert  
RUSSELL  
Asylum Hill Cong. Hartford  
Throughout season

40 Manadnock Rd., Worcester, Mass. 01609

# News of the American Guild of Organists

## BOSTON'S PROPOSED AMENDMENTS

Proposed Amendments to the Constitution and By-Laws of the American Guild of Organists submitted by the Dean of the Boston Chapter, Jack Fisher, Marion Boron, and Richard Plaster, Amendment Committee Members for the Boston Chapter:

1. Change date on cover from 1954 to 1966
2. Change date on front page from 1954 to 1966
3. Page 4 — Omit "Committee, Executive (National)" — pg. 18, 21
4. Page 5 — Omit "Executive Committee (National)" — pg. 18, 21
5. Page 6 — Insert "Meetings of Chapters" — pg. 16
6. Page 6 — In place of word "Librarian" change to *Librarian-Historian*
7. Page 7 — Insert word *Senate* — pg. 13
8. Page 10 — Proposed in 1965 — Change the word "Christian" to *divine* once in pg. 2 and in pg. 5.
9. Page 11 — Article I, Section 2-b — Insert word *Professional* before word "organists".
10. Page 13 — Article II, Section 4-A — Insert word *professional* before word "organists".
11. Page 13 — Amendment of Year 1959, Article II, Section 4-e — Change to read: "Past Presidents and Wardens of the American Guild of Organists shall be Honorary Members of the AGO and shall constitute a Senate. The retiring President shall, upon completion of his term of office, automatically become a member of the Senate of Past Presidents and Wardens. The immediate Past President shall serve as President of the Senate, which shall establish its own rules of procedure. The Senate shall act in an advisory capacity, and may perform any other duties which may be assigned to it by the National President."
12. Page 13 — Amendment 1959 — Change Article II, Section e to Article II, Section f
13. Page 14 — Amendment 1960, Article II, Section 5, change to read: "The Honorary Members shall be exempt from dues. The dues of Founder-Fellows, Associates, Choir Masters, and Members shall be fixed by the National Council. They shall be payable Oct. 1 each year. To maintain membership, these dues must be paid by Dec. 31. The dues of Student Members and Subscribing Members shall be fixed by the Chapters or Branch Chapters."
14. Page 14 — Amendment of 1961, Article II, Section 6 — Change to read: "In the election of Fellows, Associates, Choir Masters, Members and Honorary Members, a majority of all votes cast by the council shall be required for election. Persons who have forfeited their membership may be reinstated, if approved by a chapter or branch chapter, by a majority of all votes cast at any meeting of the council upon payment of a reinstatement fee and the current dues to Sept. 30."
15. Page 14 — Article III, Section 1-a — Change word "Librarian" to *Librarian-Historian*
16. Page 14 — Article III, Section 1-A — Change second sentence to read as follows: "All of them shall be elected by ballot from United States resident Fellows, Associates, or other members who hold College Degrees in Music (except the Chaplains) of similar Certification."
17. Page 14 — Article III, Section 1-a — Change the phrase "for one year" to read "for no longer than three years."
18. Page 15 — Article, Section 2-a. Eliminate sentence "He shall have power to fill vacancies in all Committees of the Council."
19. Page 16 — Article III, Section 4-a — Change last sentence to read: "The Officers shall hold offices for not more than three years"
20. Page 16 — Article III, Section 4-b — Eliminate last sentence: "He shall have power to fill all vacancies in all committees of the Chapter"
21. Page 16 — Amendment of 1953, Article III, Section 4-f — "The Executive Committee shall consist of the Officers (with the exception of the Chaplain) and such other members of the Chapter numbering 3, 6, 9 or any multiple of 3, in addition to the Officers, who shall be in good standing as members of the Guild. It shall act upon any matters specially referred to it by the Chapter, shall undertake the dispatch of any business requiring prompt attention in the interval between Chapter meetings, and it shall report any action it may take to the Chapter at the earliest opportunity for its ratification of such action. At the Annual Meeting, the Chapter shall elect successors to one-third of the members of the Executive Committee other than the Officers, to serve for three years. Vacancies may be filled by the Executive Committee for the unexpired term at any regular meeting of the Executive Committee."
22. Page 16 — Article III, Section 4-f — Following first sentence ending with phrase "standing as members of the Guild" add the following sentence: "It may call general Chapter Meetings at any time."
23. Page 17 — Article III, Section 4-g — Change words "one or more" to two in the phrase "whose duty it shall be to nominate one or more candidates"
24. Page 17 — Article III, Section 4-g — At the end, add the following sentence: "Officers, Councilors and Chapter Executive Committee members are not eligible for reelection after serving a full term, until one year has transpired."
25. Page 17 — Article IV, Section 1 — Insert words *United States* before "resident members" to read "other United States resident members" etc.
26. Page 17 — Article IV, Section 1. Insert the following between words "Associates" and "who" to read "Associates and other members who hold College Degrees in music or similar Certification who have maintained their standing as members."
27. Page 18 — Article IV, Section 2 — Change the word "four" to *two* in the sentence "It shall hold at least two meetings each year."
28. Page 18 — Article IV, Section 3. Add following sentence at the end "The minutes of the Executive Committee meetings should be sent to Council members following each meeting."
29. Page 24 — By-Laws, Paragraph 19. First line to read "All Chapters and Branches shall be subject only to the Constitution and By-Laws as formulated by the Council of the Guild and no other By-Laws are permitted."

### Westchester

Acoustics in the Church was the subject for the Nov. 16 meeting of the Westchester Chapter at the Church of St. James the Less, Scarsdale, N.Y. Andrew Harris, Bolt, Beranck and Newman, Cambridge, Mass., spoke and showed slides. Members and guests heard how acoustical problems can be solved both in existing structures and in auditoriums being designed. Robert Roth was in charge of the preparations for the meeting, and members of the church choir served refreshments after the meeting.

FLORENCE W. HYDE

### Northern New Jersey

The Dec. 7 meeting and annual Christmas Party of the Northern New Jersey Chapter was held at the Emmanuel Baptist Church, Ridgewood. Winifred Hawkins, organist of the host church, served as chairman and hostess. The program was Christmas music for solo voices. Participating soloists were: Darlene Cox Jackson, soprano; Ethel Coomber Holdreth, contralto; Philippe Grant, tenor; Paul Carroll and E. Fred Morris, basses, and Mrs. Hawkins accompanist. White Elephant gifts, games and lunch concluded the evening.

HAZEL SNELL

In response to a notice appearing in the November issue of THE DIAPASON that the Constitution and By-Laws would soon be reprinted and that relevant suggestions from chapters would be most welcome, the Boston Chapter organized a committee consisting of Richard Plaster, Miss Marion Boron, and Jack Fisher. The report was read by Mr. Walker. Mrs. Phelps then most generously offered to reset the already comprehensive report to include insertions from the existing charter, constitution and by-laws for comparison with the suggested changes, and to submit the report to Headquarters for mailing to all deans, regents, councilors, regional and state chairman. After much discussion, Mr. Ossewaarde moved that the report of the Boston Committee be included in the agenda for the next Council meeting. Mr. Walker seconded the motion, which carried.

President Wyton announced that the Guild is sponsoring a panel discussion on the Problem of Air Pollution and Its Effect on Organ Leathers. The discussion will be held at the Cathedral of St. John the Divine on Dec. 8, 1965 and participants will include representatives of the leading organ builders in the country, an official of the Air Pollution Control Office of the City of New York, representatives of leading leather and plastics companies and several prominent New York organists. The results of this panel discussion will soon be published.

Mr. Ossewaarde asked at a previous Council Meeting that Committee reports reach the Council Members prior to Council Meetings. Mr. Holler moved that this suggestion be acted upon and the chairmen be informed of this request by the Executive Secretary. Seconded by Mr. Ossewaarde and carried. Adjourned at 4:45 p.m.

RUTH MILLIKEN  
Registrar

### Metropolitan New Jersey

The choir of the Arlington Avenue Presbyterian Church, East Orange, N.J. sang a choral festival of Hymns of Praise Nov. 8 for the Metropolitan New Jersey Chapter. The program, under the direction of Carlette Mueller Winslow, was built around the Te Deum as a Hymn of Praise. The contrasting Dvorak Te Deum and Britten Festival Te Deum were sung by the choir, with soloists and timpani. Ruth B. White, AAGO, was at the organ. The Rev. Alfred W. Wisbart, Jr. introduced the Te Deum as one of the oldest hymns of the Christian church, and explained how the ancient Latin hymn had grown from a simple chant to the sophisticated, full-scale musical composition, as written by Dvorak. The program also included an antiphon of Praise and The Ambrosian Hymn of Praise, a short version of the Te Deum by Carl F. Mueller. A short business meeting and a social hour followed.

ELISE B. BROOKS

### Queens

Margaret Hillis led a choral clinic and lecture-demonstration on choral conducting for the Queens Chapter on Nov. 2 at Redeemer Lutheran Church, Bayside, N. Y. A chorus, formed by members of the Chapter and their choir members, sang works by Victoria and Brahms. Miss Hillis' dynamic personality, backed by her extensive knowledge of the music, the composers, and the specific problems of choral conductors, kept the evening going at a rapid pace. One of the points Miss Hillis stressed was the need to search out original sources of the music we conduct; to compare organ arrangements of accompaniments with the original orchestral versions for finer registration; to examine excerpts from sonatas in their relation to the work as a whole for a better understanding of their mood and intent. The evening closed with questions by the participants.

LILY ANDREJAR ROGERS

# william whitehead

2344 center street, bethlehem, pennsylvania

Edward D. Berryman, SMD

# B E R R Y M A N

Organist-Choirmaster

Westminster Presbyterian Church  
Minneapolis

Rudolph B. Berryman, PhD

Minister of Music  
Judson Memorial Baptist Church  
Minneapolis

Warren L. Berryman, SMD

Head, Organ-Church Music Dept.  
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# News of the American Guild of Organists—Continued

## Nassau

Dean Sally Tobin Dieckhoff called to order the Nov. 14 meeting of the Nassau Chapter in the Cathedral of the Incarnation, Garden City, N.Y. After a brief business meeting, members heard an interesting and informative lecture on the Ins and Outs of Organs by Herman Schlicker, Schlicker Organ Co. Norman Hollett, choirmaster of the Cathedral, demonstrated at the console. Mr. Schlicker's lecture concerned the history of organ, voicing, wind pressure, scaling of pipes, wind pressure, materials of pipes, and the different families of stops. This program was sponsored jointly by the Nassau and Suffolk chapters. Following the lecture-demonstration members adjourned to the undercroft of the Cathedral for refreshments.

MARCELLA M. POPPEN

## Monmouth

The Monmouth, N.J. Chapter met Nov. 1 at the First Methodist Church, Red Bank. Herbert Burtis was heard in a lecture-recital on the ornamentation in the music of Bach. Immediately following Dean Barbara F. Mount conducted a business meeting. Mrs. Raymond Lewis announced plans for a children's choir workshop March 6 by Virginia Cheeseman, Westminster Choir College and for an adult choir workshop conducted by Charles Read, Point Pleasant. Dean Mount read information on a do-it-yourself organ. Mr. Burtis announced recitals for the month of November in the host church. Refreshments were served by choir members of the host church.

JOAN COVERT MILLERING

## Ocean County

The Ocean County, N.J. Chapter held its Nov. 16 meeting at All Saints' Episcopal Church, Lakewood. Dr. Daniel Yaffa, dual member of Ocean County and Monmouth Chapters, discussed the requirements and preparation for Guild examinations. Both before and after the meeting members and Mrs. Ingo Stockman, hostess for the evening, played the 1962 Reuter organ. Members also sang Dean Elsie M. Fischer's recent anthem Great Is the Lord.

ERNEST F. HAMILTON, JR.

## West Jersey

The Dec. 6 meeting of the West Jersey Chapter was held at the home of A. Leonard Lillyer, Cherry Hill. An Advent choral reading by the Luther League of St. Michael's Church was followed by a presentation of various Christmas customs and an informal carol sing.

GEORGIA D. WILLIAMS

## Northern Valley

The Northern Valley, N. J. Chapter held an interesting meeting Nov. 8 at Leola Methodist Church with Dean Edward Utley as host. Cascoe Ian Cousman of Temple Sinai, Tenally, explained the music of the Jewish faith, and sang examples in Hebrew and English.

DORA BUCHANAN

## Hudson-Catkill

The Hudson-Catkill Chapter met Dec. 13 at St. John's Lutheran Church, Manorton, N.Y. A program of sound slides on The History of the Organ was given by Mrs. August F. Dilsenborg, Sr. Refreshments were served by Mrs. Stephen Estok, Mrs. Carl Calvin and the Rev. E. Werner Weinreich.

CLAYTON J. WALTERS

## Central New Jersey

The Central New Jersey Chapter met Dec. 6 at the Greenwood Avenue Methodist Church. A panel discussion of various aspects of church music was arranged. The Rev. Robinson and Father Vanneman represented the clergy, Isabel Shannon and Florence Reynolds the organist, and Mrs. Francis Lewis and John Schraeder the music committee. After the discussion refreshments were served.

JOHN O. SCHROEDER

## New London

The New London County, Conn., Chapter held a dinner meeting Nov. 9 at United Congregational Church, Norwich, with Mrs. Harold Linderson as hostess. Members and guests participated in an anthem reading, using new compositions and recent releases of old music provided by Wesley Bartlett of Carl Fischer, Inc.

The annual Christmas dinner of the chapter took place Dec. 6 at Second Congregational Church, New London. William Dale was host. A performance of Haydn's Imperial (Lord Nelson) Mass by the Hartt Chamber Singers of the University of Hartford followed; Philip Treggor directed and the organist was Mark Kasman.

RICHARD W. HYDE

## Waterbury

The Waterbury, Conn. Chapter held its Nov. 14 meeting at Christ Episcopal Church, Watertown. The program was led by Dorothy Ferguson, host organist-director, using the junior choir in demonstration. Organization, rehearsal procedures and choice of music for this age group were discussed. The program closed with evening prayer sung by the junior choir.

ELIZABETH WHITESIDE

## Bridgeport

The Bridgeport, Conn. Chapter was forced to cancel its members recital Nov. 9 due to the blackout which plagued the Northeast. The recital was rescheduled for Jan. 18 at which time John Alves, Fairfield; Glenn Armstrong, Bridgeport; Frederic DeHaven, Southport; Paul Knox, Bridgeport; and Frank Mulheron, Milford, will play works of Bach, Beethoven, Ginastera, Jongen and Mozart.

The chapter met Dec. 6 at the home of Phyllis McCurry, South Norwalk, for a Christmas party. Members brought husbands or wives and Christmas entertainments and a grab bag were enjoyed. Refreshments topped off a festive evening.

CAROLE FANLOW

## Springfield

The Springfield, Mass. Chapter held its second annual organ and choral workshop Nov. 6 at Old First Church. Host and chairman Charles E. Page welcomed nearly 60 members and guests to morning sessions with Bruce E. Porter, AAGO who spoke and demonstrated work with junior choirs; and with Robert Stanley Swann, who lectured on phrasing and registration of chorale preludes of Bach, Brahms and Dupré. After luncheon, the workshop continued with an anthem-reading session led by Donald N. Griffith, Franco-Colombo Publishing Co., New York, who discussed the policies of the former Ricordi, now Franco-Colombo home, and provided participants with complimentary copies of 12 new anthem releases.

VIRGINIA N. RIVO

## New Haven

The New Haven, Conn. Chapter held an organ tour Nov. 7 starting at St. Peter's Episcopal Church, Cheshire, where the new Casavant was demonstrated by Herbert Richmann. The second demonstration was by Charles Krighbaum at St. Paul's Episcopal Church in Wallingford on the new Holtkamp.

LAWRENCE J. LANGRISH

## Elmira

The Elmira Chapter met Dec. 13 at the First Presbyterian Church, Horseheads, N. Y. H. Dayton Johnson, Allen custom division, gave a lecture-demonstration of the three-manual instrument. Judy Gardner, host organist, played a brief recital program to illustrate. Following the lecture a brief question and answer period and a tour of the electronic equipment in a basement room preceded the informal reception which concluded the meeting.

## SYRACUSE CHAPTER IS 25

The twenty-fifth anniversary of the founding of the Syracuse Chapter was celebrated Nov. 8 at the Stonecrest Supper Club, Manlius, N.Y. It was also the occasion of the annual organist-clergy dinner and 91 members and guests were present.

Dean Helen Jenks acted as toastmistress and read several messages of congratulation. Past deans present each spoke briefly.

Speaker for the evening was John W. Downey from the General Electric Company. His topic was The Relation of Science and Engineering to Music.

WINIFRED ISAAC

## Worcester

The Worcester, Mass. Chapter dispensed with the regular business meeting and devoted the entire evening to a festival choral evensong at All Saints Episcopal Church. Henry Hokans played the devotional portions and directed the host choir of men and boys in the Magnificat, Tone V.1, with faux-bourbons by Eduardo Torres. The three choirs participating were from Asylum Hill Congregational, Hartford, Conn., First Baptist, Worcester and the host church. Mr. Hokans led the 110 voices combined in In Ecclesia, Gabrieli, with the accompaniment of the brass choir of the Eastern Nazarene College, Wollaston, Mass. Barclay Wood, dean of the chapter, played the Bach Prelude and Fugue in C minor and directed the Bach Komm, Jesu, komm, with continuo by Albert Russell. Mr. Russell directed the first Worcester performance of two Psalms Solennels by Jean Langlais, number 3 having been commissioned for the 100th anniversary of Asylum Hill Church; brass and timpani took part. Finale, Symphony 1, Langlais, was played as postlude.

BRUCE L. HERMES

## Auburn

On a stormy Nov. night, Auburn, N.Y. Chapter members came from far and near to Calvary Presbyterian Church to attend a workshop on youth choirs conducted by Mrs. Orville Osborne, Sr., Skaneateles, N.Y. Discussion of youth choir problems such as discipline, monotony, boys' changing voices, was followed by an active question and answer period.

HARRIET V. BRYANT

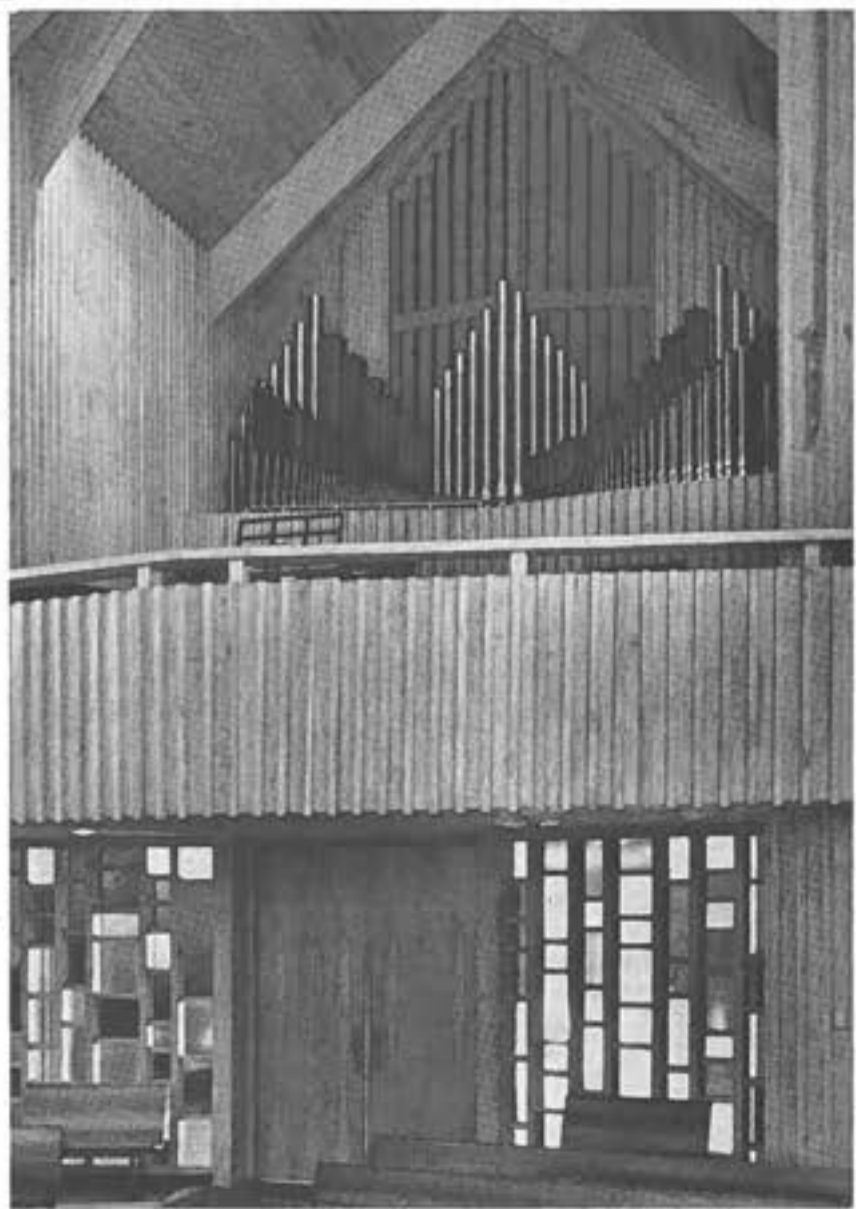
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# News of the American Guild of Organists—Continued

## Birmingham

The Birmingham, Ala. Chapter held a memorial service Oct. 25 for its distinguished member, Missie McNeill Carr, who died Oct. 10. The service was held in the South Highland Presbyterian Church where Mrs. Carr had served for 20 years, and the address was by Dr. John N. Lukens of the Independent Presbyterian Church which she served for 19 years.

The November 28 meeting followed a master class by Flor Peeters. Announcements of recitals by Gerre Hancock, Phillip Steinhaus and other area events were made and chapter business discussed. Both master class and recital by Mr. Peeters were sponsored by the Independent Presbyterian Church in its recital series.

H. E. TESSA

## Canacadea

The Canacadea Chapter supported an organ recital Oct. 31 by Gilbert Parker, at First Methodist Church, Wellsville, N.Y. Mrs. Samuel Scholes, dean of the chapter, presided at a business meeting which followed. Plans were made to have the churches affiliated with the chapter rehearse and perform a particular anthem each month, and at the end of the year combine the choir and perform the anthems as a group. Plans were also made to hold a church musicians and ministers workshop.

DONNA RYAN

## Lockport

The First English Lutheran Church was host Nov. 14 to the Lockport, N.Y. Chapter for its monthly meeting. Approximately 35 members of the Girls Blue Choir of Grace Episcopal Church under the direction of Cecil A. Walker gave a demonstration of 10 anthems to be used in the Youth Choir Festival March 20. Mrs. Eugene Burmaster accompanied. Following the rehearsal Mrs. Charles Robertson, dean, conducted a brief business meeting.

ESSIE A. CLIFFORD

## Niagara Falls

The Nov. 28 meeting of the Niagara Falls, N. Y. Chapter was at Pierce Ave. United Presbyterian Church. A joint recital by Audrey Adams Havsky, interim organist at First Baptist Church, and Roger Lingenfelter, violinist included: Violin — Sonata in D, Handel; Movement 1, Concerto 3, Mozart; Ave Maria, Bach-Gounod. Organ — Sonata 3, Mendelssohn; My Heart is Filled with Longing, Blessed are Ye, and Prelude and Fugue in D, Bach; Magnificat, Dupré.

Mrs. F. J. SCHWARTZ

## Rochester

The Nov. 15 meeting of the Rochester, N.Y. Chapter was held in the choir loft of Abury First Methodist Church and was opened by Dean Richard Lansing. The program was in charge of Marion Craighead, organist of the church and covered hymn playing and playing of accompaniments. Two of the church soloists sang from the Messiah. Refreshments were served.

BERNICE R. WATSON

## Binghamton

The Oct. 18 meeting of the Binghamton, N.Y. Chapter was held at Christ Church when members enjoyed a browsing evening. On display were photographs of organs, churches, books, brochures, pamphlets, organ specifications and music. Refreshments were served. The chapter sponsored a recital by Virgil Fox Nov. 16 at West Presbyterian Church. A reception followed at which the audience had the opportunity to meet Dr. Fox.

Mrs. Jos. T. McMAHON

## Northeastern Pennsylvania

The Nov. 29 meeting of the Northeastern Pennsylvania Chapter was held at the home of the Treasurer, Miriam Trethewey, Scranton. This year is the chapter's golden anniversary and plans have been made for both a junior choir festival and a senior choir festival, in addition to the recital in October by Ray Ferguson. Helen Bright Bryant will be in charge of the senior festival which will also include an organ recital and instruments. Miriam Trethewey will select her own committee and be responsible for the junior choir festival.

HELEN FETTER RAWLINGS

## Pittsburgh

The Pittsburgh Chapter met Nov. 22 at the Sharon Community Church, Coraopolis, with Mr. and Mrs. Richard Wetzel as host choir-master and organist. Dinner was served to 80 members. Gerald Crawford presided due to the absence of Dean Mary Louise Wright and Sub-dean William Wagner who was recovering from surgery. Our program was characteristic of Jewish, Roman Catholic and Protestant service music. Those performing and giving brief, explanatory remarks were: Dr. Charles A. H. Pearson, Temple Rodef Shalom; Jean Raevens, St. Winifred RC Church; Franklin Watkins, Southminster Presbyterian Church. Composers were Isadore Freed-Beymer; Ahrens; Alain; Woolen; Kee; Schroeder; Wood; Elmore; and Lahmer. It was a program of practical value to members.

JANEY H. NETTROUS

## Central New York

A meeting of the Central New York Chapter was held Nov. 2 at St. John's Episcopal Church, Oneida. An organ recital was played by Zillah L. Holmes after which refreshments were served. Dean Donald Robinson gave information regarding the March 1 dinner meeting at Westminster Church for organist, choir directors and clergymen. Alec Wyton will be the speaker and the James Hanosh choral group will sing.

RAY CONRAD

## Philadelphia

Nearly 50 members and guests of the Philadelphia Chapter enjoyed a trip Oct. 5 to visit organs in York and Columbia counties. Organs seen and played were the Tanneberg organ at York County Historical Society, the Aeolian-Skinner organ at Zion Lutheran Church, York, the Austin organ at St. Matthew's Lutheran Church, Hanover, the Aeolian-Skinner organ at St. Mark's Lutheran Church, Hanover and the Müller organ at Gettysburg Chapel.

The dinner meeting Nov. 13 held at the First Baptist Church was followed by a recital by Dr. Robert Baker at the First Presbyterian Church, the same as listed in the recital pages.

SANDRA ILKIN WELLS

## Lehigh

The annual pastor-organist dinner meeting of the Lehigh Valley Chapter was held Nov. 3 at the Hotel Bethlehem, Bethlehem, Pa. Speaker was Alec Wyton.

The opening recital of the 1965-66 artist series was played by Dr. Robert Baker, Oct. 24 at First Presbyterian Church, Allentown. The second recital was played by Richard Westersburg, Nov. 21 at First Presbyterian Church, Bethlehem.

JEAN HAY

## Reading

The Reading, Pa. Chapter met Nov. 14 at Epler's U.C.C. Church, Leesport for the installation of officers by the newly appointed chaplain, the Rev. James D. Miller. Our program followed a format suggested by Guild headquarters. After the prescribed ritual installation of these officers took place: dean, Robert A. Arnold; sub-dean, Amelia Funk; secretary, Cornelia Stephenson; registrar, John L. Frederick; treasurer, Earl A. Bickel and the chaplain, Dean Arnold played Selby's Voluntary in A; Mrs. John W. Barr, retiring registrar played Andante by Dubois and closed with Basses et Desurs de Trompette, Clérambault.

JOHN L. FREDERICK

## Harrisburg

The Harrisburg, Pa. Chapter sponsored Gale Enger in recital Oct. 12 in the Pine Street United Presbyterian Church. The program appeared in a recent issue. Theodore Herzl, AAGO, York, Pa. played a program of Contemporary Hymn Preludes for the Church Year Nov. 9, in Zion Lutheran church: O Heiland, Reiss die Himmel auf, Gore; In Dulci Jubilo, Sowerby; Wie schön leuchtet and Hyfrydol, Manz; Agincourt Hymn, Roberts, Liebster Herr Jesu, Rohlig; Jesu meine freude and Winchester New, Barlow; Fuguing Tune by Billings, Vaughn; and Christ ist erstanden, Leisl. Ellen B. Landis played Nov. 23 at Market Square Presbyterian Church, assisted by Marie Mellman Naugle, harpist. The program is listed in the recital pages.

IRVING BRIDGES

## Johnstown

The Johnstown, Pa. Chapter met Nov. 22 at the Memorial Baptist Church. The third annual student organ recital was played by students of Mrs. Thomas Murphy, William C. Stahl, Louise Flinn, Melvin Harris and Mrs. William Kern: Arioso, Handel — Bette McCauliff; Sonata 2, Mendelssohn — Jeffery Ann Haggren; Prelude Melodique, Loesch — Marilyn Gill; Ave Maria, Arcadelt-Liszt — Robert Sheazely; Pastorale, Franck — John Nees; Toccata, Symphony 3, Widor — Richard Lux; Vater unser im Himmelreich, Buxtehude — Joseph Proenal; Prelude and Fugue in F major, Bach — Susan Newcomb; Toccata in D minor, Nevin — Barbara Pille. A short business meeting followed the recital; a reception concluded the evening.

REV. MARTIN D. McCAMLEY

## Toledo

The Toledo, Ohio Chapter met Nov. 12 to hear Flor Peeters in recital at the Monroe Street Methodist Church. The recital was co-sponsored by the chapter and the host church. Mr. Peeters' own Jubilate was heard with the host church's Wesleyan Chorus under the direction of Mary Anderson with the composer at the organ. The publicity, program and attendance was a tremendous achievement for the chapter.

NORMA KELLING

## Saginaw

The Saginaw Valley Chapter met Nov. 30 at the Warren Avenue Presbyterian Church. Allan Simpson, guest director, led a choral workshop including techniques of singing and directing. Mrs. John Enzer accompanied at the organ. Dean George Davey conducted the business meeting and was host for refreshments.

MIRIAM ENCHER



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ROBERT NOEHREN

MARY FRANCES ROSS

ROBERT TRIPLET

JOHN WEAVER

GRADY WILSON

(Pre-Convention)

VIRGIL FOX

# News of the American Guild of Organists—Continued

## Akron

The Nov. 7 meeting of the Akron, Ohio Chapter was held at the First Congregational Church. After dinner Ed. Northrup, Casavant Organ Company, talked on things music committees should understand about organ installation.

An evening of fun, fellowship and music was held Dec. 6 at the Trinity United Church of Christ. Following a recital of Christmas music by James Seiberling and a punch bowl, a roast beef dinner was served by ladies of the church. After some games *Goose's Carrots* was shown by the Rev. David T. Elphoe, causing much hilarity. The evening closed with singing and reviewing anthems under the leadership of Dr. Richard Warner.

LOUISE INSEREE

## Cincinnati

The Cincinnati, Ohio Chapter met Nov. 9 at the College-Conservatory of Music to hear Dr. T. Scott Huston speak on *The Analytical Examination of Modern German Music*. Dr. Huston is the professor of composition at the College-Conservatory. The meeting was preceded by dinner in the College-Conservatory cafeteria.

M. LOUISE MATCHETTE

## Detroit

The Dec. 6 meeting of the Detroit Chapter was held at the Rosedale Gardens Presbyterian Church, Livonia, Mich. Following dinner and a brief business meeting, members heard a program which featured the new Rodgers. Unusual Christmas music was sung by 250 choristers of all ages directed by Shirley Harden with the Rev. Arthur Beumler, organist. The Weinhorst setting of the Quemapas carol was sung from the four corners of the church. In the church dining hall Santa paid a surprise visit in the person of Roberta Sitgood; she distributed assorted gift-wrapped pipe caps and chimneys and presided over the drawing of two rather more acceptable door prizes. Dean John Andrews wished all a prosperous Christmas season.

DALOS GEORGE

## Muskegon

The Muskegon Lakeshore Chapter met Nov. 20 in the chapel of the Fifth Reformed church. Three choirmasters in the group brought anthems, and those present spent the program time singing through them. At the business meeting two new members were received. Refreshments were served by the host and hostess, John and Frieda Stegink.

FRIEDA STEGINK

## Youngstown

The Nov. 29 meeting of the Youngstown, Ohio Chapter was held at the Bethlehem Lutheran Church with Carol P. Saad, organist and Clarence S. Barger, assistant organist, as hosts. Dean Paul B. Batson, Jr., presided at the business meeting after which Fun Night was observed. Mr. Barger was master of ceremonies and William J. Catherwood, Jr. was organist-director for the service which included poetry read by Pastor Mueller and the "quartet" composed of Mary Burkey, Virginia Kling, Mary Ann Mueller, Dr. Duane Sample and Clarence Barger. The "quartet" sang a Festival Anthem for which Don Shultzberger was soloist and accompanist. Dr. Irene Sample was featured recitalist playing a compilation of several better known Bach organ works. Virginia Kling sang *Sleepers, Wake* with a slightly altered text. The organ offertory duet was *Ride of the Valkyrie*, played by Mr. Catherwood and Dr. Robert Hopkins. The postlude for the service was an updated version of the *Widor Toccata, Symphony 5* played by Raymond H. Ocock. This service was an example of what a service should NOT be.

BERNICE KERR PRICE

## Monroe

The Monroe Chapter sponsored its annual Advent recital Nov. 28 at the First Presbyterian Church, Monroe. Organist was Arlene Douglas, assistant organist at the host church. She played *Let All Mortal Flesh Keep Silence*, *ave. Thiman; An Advent Psalm, Weinberger; Good News from Heaven, Pachelbel; God Rest Ye Merry, Gentlemen, Roberts; When I View the Mother, Voris; and Rhapsody on Old Carol Melodies, Lester*. Soloists were Walter Jones, baritone, Carolyn Niedermier, mezzo soprano, Don Smith and Dan Valmassei, violinists. Flora Mae Wolf served as accompanist. After the program Mrs. Edwin F. Harkrader and members of the First Presbyterian Church Choir served tea.

VERNA ROSSER

## Southwest Michigan

The Southwest Michigan Chapter met Dec. 6 at the Third Christian Reformed Church, Kalamazoo. Co-hostesses were Betty Lewis and Alma Holkeboer. After dinner and a business meeting conducted by Dean Beatrice Stoner, a hymn festival featured the choirs of the host church singing separately, together and with the congregation. Instruments were used also. Mrs. Lewis directed the Junior choir and Mrs. Holkeboer and Robert Penny the adult choir. All three served as accompanists.

MARJORIE M. KLOSS

## Fort Wayne

Trinity English Lutheran Church was the scene of the Nov. 7 meeting of the Fort Wayne Chapter. After supper, Dean Richard Carlson conducted a short business meeting. The highlight of the evening was an informative program entitled *The Clergy Looks at Church Music* with four Ft. Wayne pastors: Dr. Paul H. Krauss, Dr. John W. Meister, Rev. Robert A. Jaeger, and Rev. Herbert J. Lindemann. Pastor Lindemann reviewed plans now being formulated for a new Lutheran hymnal. Dr. Krauss commented on his observations of music in worship over fifty years. Father Jaeger discussed the reforms in the liturgy of the Catholic Church, while Dr. Meister presented music as a mission of the church. A general discussion period followed with questions relative to music problems in the local church.

The Dec. 7 Christmas party began with dinner served at the Plymouth Congregational Church, followed by a tour of the church building conducted by organist-choirmaster Vincent Slater. The handbell choirs of West Creighton Avenue Christian Church, Mel Buser, director, and First Presbyterian Church, Lloyd Pinkerton, director performed separately taking turns for variety. As the evening progressed each choir performed a wide range of Christmas carols and songs, with members and friends later participating in the bell-ringing. A combined group numbers utilized all the handbells at the conclusion.

MARY ANNE ANDERSON

## Wabash

The Wabash Valley Chapter met Nov. 16 at St. Stephen's Episcopal Church, Terre Haute, Ind. to hear a recital played by Gerre Hancock which included: *Prelude and Fugue in A minor and Three Schubler Chorales, Bach; Chorale in A minor, Franck; Ciacona in E minor, Buxtehude; Three Pieces for Mechanical Clock, Haydn; and Pageant, Sowerby.*

Mrs. B. J. Dossou

## Indianapolis

The Indianapolis, Ind. Chapter met Oct. 12 at North Methodist Church when Rev. Robert Schilling AAGO, lectured on *Good Music—What is It?*

The chapter met Nov. 9 at Christ Church Cathedral for the second Artist Series Recital, featuring Flor Peeters, celebrated Belgian organist.

## St. Joseph Valley

The Nov. 29 meeting of the St. Joseph Valley Chapter was Marilyn Mason's recital at the First Presbyterian Church, Elkhart, Ind. The program is listed in the recital column. Following the program a reception was held to honor Dr. Mason in the church social rooms. New officers assuming their duties are as follows: dean, Leslie C. Whitcomb; sub-dean, D. Neal Smith; secretary, Mrs. J. E. Higgins; treasurer, Mrs. R. A. Speaks; registrar, Mrs. O. H. Klausmeyer; social chairman, Mrs. Robert Bock. New directors are: Robert O. Decker, Eugene Mogie, and Mrs. DORIS ESBANK.

LILLIAN M. KLAUSMEYER

## Evanville

The Evanville, Ind. Chapter met Nov. 15 at Simpson Methodist Church. Each member invited his or her minister and minister's wife. Following dinner and a brief business meeting Barbara Mattigkeit, soprano, sang two solos accompanied by M. E. Baer. The program for the evening was a colloquy. The panel answering questions included the Rev. Frank Christ, Jerry Hoover, Miss Mattigkeit and Michael Mains, Evanville College. The panel asking questions was composed of members: Mrs. Fred Bawel; Mrs. Laren Daehmann; Mr. A. J. Bailey. Moderator was M. E. Baer. All questions and discussion were about organists and choir directors—their duties and responsibilities. The audience also participated in the discussion.

MARY FAITH

## Danville

The Danville, Ill. Chapter held its fifth annual hymn festival Nov. 21 at the Bethel Lutheran Church. Choirs of Lutheran, Christian and Methodist churches participated in a simple service. Choir directors were Erna Drews, Harry Collier, Paul Studebaker and Pansy Legg. Organists were Gerald Perkins, Marian Katsoukas and Tom Byrket.

ESSA MAY THOMAS

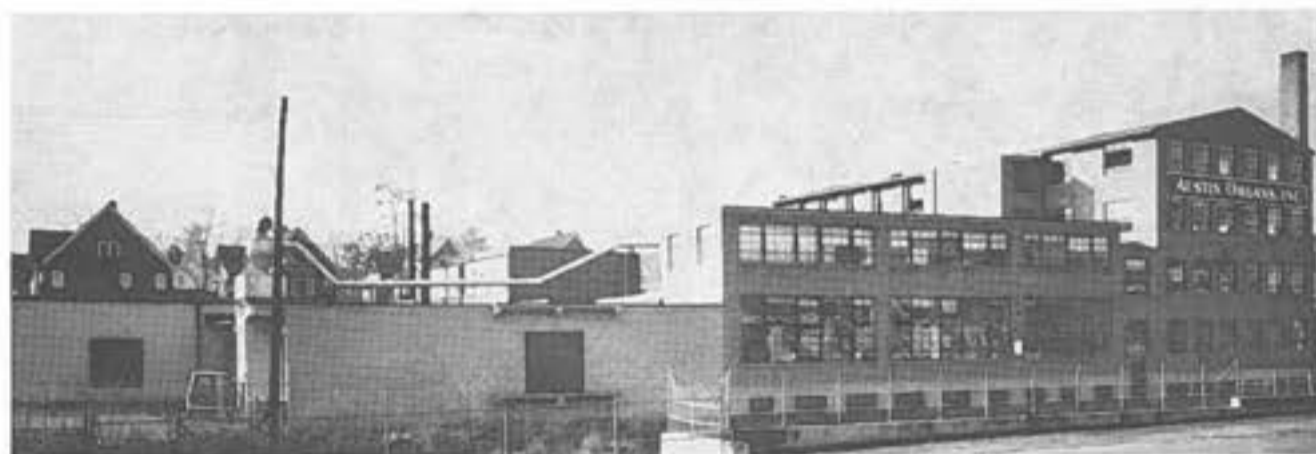
## Southern Illinois

The Southern Illinois Chapter held its Nov. 19 meeting at the LBJ Steak House for dinner, followed by a business meeting conducted by Dean Marianne Webb. Members and guests then went to First Methodist Church to hear a recital played by Marjorie Jackson Rasche, FAGO; her program is listed in the recital column. The January meeting will be an organ recital by Dean Webb.

STELLA B. LINDOLE

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Postlude

# Rockholt Shows Masterly Ease As an Organist

By Paul Hume

Preston Rockholt was in no mood for trifles yesterday afternoon in his organ recital at Washington Cathedral.



Hume

The two works he programmed deal in two of the great musical power structures, the *passacaglia* and the *fugue*. The first of these opens Leo Sowerby's recent *Sinfonia Brevis*, a work which had its premiere in the Cathedral only a few months ago.

Rockholt takes Sowerby's marking for the first movement "at a solemn pace" to mean that solemnity and a sense of forward motion are not mutually exclusive. At his speed, the tautness which builds in the later variations, as the subject is introduced at increasingly short intervals, became intensely exciting. If the middle movement is not yet entirely clear to me, the finale took on strengths I had not heard in its first playing.

The concert's only other offering was the *Fantasia and Fugue on the chorale, "Ad nos, ad salutarem undam,"* by Liszt. Its technical demands are formidable and its problems of clarification and flexibility and of sustaining principal melodic voices are striking.

Rockholt is director of studies at the College of Church Musicians where his playing must present his students with a constant challenge. He surmounts the most taxing problems in organ literature with what sounds like, but cannot for anyone be, ease. He shaped the Liszt in the broadest romantic manner. Considering Liszt's flamboyant style and

the Cathedral's spaces, he achieved a remarkable clarity much of the time. His edition interests me in several places and what may be merely legitimate differences of opinion arose in some phrases.

From the standpoint of history, Rockholt was up against an almost matchless rival. Paul Callaway played the Liszt in his first recital after return-

ing to Washington Cathedral at the end of World War II. His playing of it has always been among his monumental accomplishments.

That the Cathedral Close has

two men capable of such playing is enough to arouse envy in the hearts of less fortunately endowed clerical establishments. (Secret: It has more than two who can do it.)

## ROCKHOLT SUPERB IN ORGAN RECITAL

By LAWRENCE SEARS  
Contributing Critic

Preston Rockholt, organist at Washington Cathedral, gave a superb recital at the Cathedral yesterday afternoon. His program included the *Sinfonia Brevis* by Leo Sowerby, *Fantasia and Fugue on the Chorale, "Ad nos, ad salutarem undam,"* by Liszt.

Washington Cathedral, continuing its fine series of Sunday afternoon organ recitals, presented Preston Rockholt, director of studies at their College of Church Musicians. The printed list of his program was confined to just two works, a severe and confining prospect. However, to the ear his recital was an endless variety of great music, given with virtuosic color and style. Rockholt is a complete artist, bringing deep insight to quiet passages, and herculean energy to pages of dazzling brilliance.

Sowerby's new *Sinfonia Brevis* was premiered at the Cathedral earlier this fall. This second hearing reaffirms the sound of greatness which it of Meyerbeer's opera, *Le*

## THE EVENING STAR

D-11

Washington, D. C., Monday, November 22, 1965

contains. It has three movements: At a solemn pace; slowly, boldly — fairly fast — slightly slower than at first; stately. The main theme, heard in various forms throughout the work, towers over it. Like Holst before him, Sowerby is a visionary. He sees vast processions loom across his music, and their solemn tread leads to passages of overpowering beauty. No other modern composer can bid you lean on the crescendo pedal, and then follow it up with music of such great inspiration.

Few organists could find the moods in Sowerby and then summon the fire to bring the Liszt to its required white heat. To begin with, this *Fantasia and Fugue* represents the perfect transfer of piano technique to the organ. Liszt takes an ancient chorale, used for the chorus of anabaptists in Act III of Meyerbeer's opera, *Le*

Prophete, and transforms it into a symphonic work of sweep and grandeur.

The *Fantasia* has a few prayerful moments where the composer folded his hands, but he doesn't kneel long, and is soon off knocking out the cathedral walls in the next measure. Rockholt kept with him all the way. The *Fugue*, with its eccentric ornamentation and slurred figures, is a work of legendary difficulty and requires a piano background par excellence. Rockholt's performance made you want to shout brava. In fact, someone did yesterday, just after the last chord.

# News of the American Guild of Organists — Continued

## Galesburg

The Galesburg, Ill. Chapter heard a recital Nov. 16 by Dr. Robert Lodine, AGO regional chairman, on the Müller organ in the Trinity Lutheran Church. The program is listed in the recital section. A reception for Dr. Lodine followed in the Martha Room of the church. Mrs. Clifford Pearson presided at the attractive tea table.

ABELINE ROSINE

## Springfield

The Springfield, Ill. Chapter met Nov. 28 to attend the dedicatory recital of the new 61 rank Casavant organ at First Methodist Church. Paul E. Koch played a program which is listed in the recital section. A reception was held in the church parlors following the recital.

SAMUEL J. HOON

## East Central Illinois

The Nov. 14 meeting of the East Central Illinois Chapter was held at Emmanuel Memorial Episcopal Church, Champaign. A program listed in the recital section was played by Ronald H. Hough, chapter registrar. A reception in the church social hall followed the recital.

RONALD A. HOUGH

## Northeast Wisconsin

The Neenah First Presbyterian Church was the scene Nov. 14 of a Northeastern Wisconsin Chapter program entitled The Parish Organist. Those present included the Lawrence University Guild Student group. The three-manual Skinner organ was used by Dr. Robert Deeman in a program of modern French and German music suitable for service playing and not too difficult for the average parish organist. His large library was on display for members to peruse at the coffee hour.

ELIZABETH HARRIS

## Milwaukee

Milwaukee Chapter members enjoyed an informal program Nov. 23 at Pentecost Lutheran Church. The subject, A European Organ Tour, proved interesting in the hands of Phyllis Stringham and John Pasch. Their separate tours of great European organs combined to make a most varied commentary on this endless subject. The charm of their own pictures was something that made each of us want to run out and try our hand at the same thing.

WALTER DERTSCHKE

## Arrowhead

The Nov. 15 meeting of the Arrowhead Chapter was held at First Lutheran Church, Duluth, Minn. Prior to the business meeting, members met at St. Paul's Episcopal Church to purchase music of the late Elizabeth M. Dworshak; then on to Pilgrim Glen Avon Presbyterian and First Lutheran Churches. At each church Donald H. Andrews played the same numbers: La Nativité, Langlais; Dorian Toccata, Bach. At the business meeting members discussed a memorial recital in honor of Mrs. Dworshak, one of the founders of this chapter. Refreshments were served by Mrs. Edwin Olsen and Mrs. C. J. Tollekson.

ISABELLE B. JOHNSON

## Southeastern Minnesota

Members of the Southeastern Minnesota Chapter met at First Methodist Church, Oa-tonna, Minn. Nov. 21 for a vesper organ recital played by Susan Hegberg, St. Olaf College and Richard Mattson, Carleton College. The program is listed in the recital pages. A social hour and refreshments followed the recital.

MARIAN TREIDER

## South-Eastern South Dakota

The South-Eastern South Dakota Chapter met in the Springfield United Church of Christ, Nov. 28. Dr. Jim Jurrens, Southern State Teacher's College was in charge of the program based on his doctoral dissertation, The Music of the Sioux Indians of the Rosebud Reservation in South Dakota and its Use in the Elementary School. Mr. Jurrens played a tape recording sung by Sioux Indians followed by his instrumental settings of these same melodies. Settings for flute, oboe and woodwind quintet were all played by elementary school musicians. Mr. Jurrens demonstrated wooden flutes made by Dan Red Buffalo and Dick Fool's Jaw, the only makers of flutes in South Dakota. Hosts for the Springfield meeting were Delbert Fitaler, Joyce Ludeman and Marie Eichelberger.

JACK L. NOBLE

## Buena Vista

The Nov. 14 meeting of the Buena Vista, Iowa Chapter was held in the Congregational Church in Spencer with Vernon Gould as host. Dean Hilvie Johnson called the meeting to order after which Leora Strackbein led devotions. Mr. Gould and David Van Sickle lectured on organ ensembles, formation and function. Mr. Gould played Two Chorale Preludes, Bach and Toccata on Deo Gratias, Biggs. Mr. Van Sickle played Voluntary in D major, Boyce; Song of Peace, Langlais, and Toccata and Adagio in G, Bach. A social hour and refreshments were enjoyed in the Leonard Johnson home. The chapter had dinner Dec. 4 at the Carlson House, Sac City, Iowa. A short business meeting was held. Mr. and Mrs. Arnold Strackbein, Battle Creek, Iowa, gave an interesting program of slides from their recent trip to Spain and Portugal.

VERGINIA BOGGS  
FRANCES HEUSINKVELD

## Blackhawk

The Blackhawk Chapter sponsored by Dr. Robert Triplett, AAGO, DSM Nov. 14 as featured recitalist of the year. The program was played on the 37 rank Müller in First Congregational Church, Moline, Ill. His selections are listed in the recital pages. An informal coffee hour and reception followed.

KENNETH LOWENBERG

## Dubuque

The Dubuque Chapter met in St. Mary's Catholic Church for a program of Advent and Christmas music Dec. 5. Doris McCaffrey was in charge of the program. After a welcome by the pastor, the Rev. A. W. Sigwarth, David Nelson played Wachet auf, Karg-Elert. The Good Shepherd, Benoit; and Carillon Recessional on Adeste Fidelis, Quingnard were played by Sister Mary Paulus, OSF. Lillian Staiger played Chorale in B minor, Franck; Carolyn Sanders Conry played March of the Wise Men, Gaul. Miss McCaffrey concluded the program with Variations sur un Noël, Dupré.

## Western Iowa

The Western Iowa Chapter met Nov. 3 for dinner at Green Gables restaurant, Sioux City. After dinner the group adjourned to St. John's Lutheran Church where the Joy Bells, a new handbell choir played an enjoyable program under the direction of Mr. and Mrs. Robert Hansen. Following the program the Guild members were invited to try their hand at the bells.

GRACE ALLEN

## Lincoln

The Lincoln, Neb. Chapter met Dec. 6 at the home of Dean and Mrs. Ernest Bedell for its annual Christmas party which included a social time, gift exchange, and refreshments.

MRS. WALTER E. WITT

## Wichita

The Nov. 16 meeting of the Wichita, Kans. Chapter was devoted entirely to a recital played by Marilyn Mason, listed in the recital pages. The program was played at First Methodist Church before a large audience. Of special interest was the Concerto for Two Organs by Gerald Near, former student of Leo Sowerby presently studying at the University of Michigan. Dorothy Addy played the antiphonal part on the Müller posit in the rear of the church. Following the recital a reception was held in the church parlor. Chairman of the social committee, Dorothea Waidley, assisted by Geneva McNew, Peggy Sondergard and Elizabeth Tegeler, chose the Guild colors as the theme for decorations.

Wednesday morning more than 50 were present for a two-hour master class by Miss Mason. Five students who played were John McCarthy, Verleen Baerg, Jim McConseil, Sharon Arnold and Kendra McKibbin. Following the master class a luncheon was held in the Green Room of Innies' Tea Room. Arrangements were made by sub-dean Irene Show.

JANET WITMER

## Kansas City

The Nov. 15 dinner and meeting of the Kansas City, Mo. Chapter at St. Andrew's Episcopal Church was exceptionally well-attended and again several new members were introduced. Robert Clark played a fine recital afterward. His program appears in the recital section.

LOIS S. BURTON

## Hutchinson

Advent and Christmas music was the theme of the Nov. 28 meeting of the Hutchinson, Kans. Chapter at Grace Episcopal Church. Following examination and discussion of music brought by members, some of this music was played: Virginia Anderson: At the Cradle of Jesus, Bingham; Jesus, Jesus, Rest Your Head, Niles; Hosanna in the Highest, Christiansen. Inez Gustafson: How Brightly Shines the Morning Star, Pachelbel. Connie Thompson: Four Carols for the Christ Child, Marryoc. Louise Davis: Rejoice Greatly, Karg-Elert. Selma Waggoner: Nativity Suite, Hehl.

SELMA WAGGONER

## St. Louis

The St. Louis Chapter met on Nov. 22 at Christ Church Cathedral. The program was a concert in memory of John F. Kennedy. Mozart's Requiem was performed, with two contemporary American works for organ and strings, and the Poulenc Concerto. Ronald Arnatt prepared and conducted the program. Henry Glass played the organ for the contemporary works; Mr. Arnatt played the concerto.

HELEN BELLAN

## Ozark

The Ozark Chapter met Nov. 16 in the Professional Room at Wilders, Joplin, Mo. for the annual clergy-member banquet. Dean M. Raymond Payne, master of ceremonies for the evening, introduced Mrs. George P. Williams, Missouri State Chairman and featured speaker. Her address was based on the relationship of the church choir director and the minister.

CELESTE S. RICHARDSON

## Central Arkansas

The Central Arkansas Chapter meeting was held Nov. 9 at the Second Presbyterian Church, Little Rock. Hosts for the get-acquainted hour and dinner were Mr. and Mrs. B. Cecil Gibson and Mr. and Mrs. Everett Bowman. The invocation was given by the Rev. William J. Fogleman. The program by the chapel choir of 25 members ranging from 7 through 11 was directed by B. Cecil Gibson accompanied by members of the Arkansas Orchestral Society. Mrs. Everett Bowman, host organist played the celeste and harpsichord. A business meeting was held after the program. A lecture on organ design and maintenance was given by Mr. Gibson.

HELEN MARTIN

## Lake Charles

The Lake Charles, La. Chapter sponsored a Thanksgiving vesper Nov. 21 at the Trinity Baptist Church. Organists participating included: Herbert Youngblood who played the preludes; Donald Allured who directed the First Methodist choir, George Krammer who directed a double quartet from McNeese College and played a movement of Sonata 1, Mendelssohn; and Mrs. Donald E. Chavanne who accompanied the choir of the host church directed by Thomas W. Graham.

## East Texas

The East Texas Chapter sponsored the second annual hymn festival Nov. 21 in the Marvin Methodist Church, Tyler. Ten churches in the Tyler and East Texas area were represented by 12 children's choirs under the supervision of Tom Mosley. The service included responsive reading and congregational singing of hymns, as well as selections by the choirs.

SARAH WILSON

## South Arkansas

A program demonstrating electronic instruments was moderated and correlated by Evelyn Lloyd at the Nov. 8 meeting of the South Arkansas Chapter in Magnolia. The group went first to the Fine Arts Building at Southern State College where Elizabeth Farris discussed registration and techniques using a Baldwin to convey ideas. Following this, Mary Jo Christie led a similar discussion at the First Methodist Church and played several compositions for service repertoire on the Hammond. Dean Susan Baker presided over the business session.

VIOLET GILLES

## Central Louisiana

The Irving Ward-Steinmans, Alexandria, were hosts to the Central Louisiana Chapter members and guests Nov. 16. Weather permitted tables to be set in the house and on the patio for a sumptuous buffet dinner. Mattie Lee Pate assisted in receiving. Dean Max Fugh called attention to the January recital of Allison Salley. The remainder of the evening was spent in conversation, and sight-reading of anthems and organ music of Presbyterian, Catholic and Jewish services. Lt. Jack McQuate demonstrated the newer Lutheran service. Mrs. Winston Deville brought music and commented on Rejoice, a communion service based on Appalachian folk-type music. Those enjoying the hospitality were from Pineville, Alexandria, Bunkie and LeCompte, La.

VERGINIA M. HOWARD

## El Paso

The El Paso Chapter omitted its October meeting to extend courtesies to William Teague. His master class and workshop Oct. 28 at the First Presbyterian Church was well attended. After the class the chapter honored him with an Eschillada Comida at the Bull-fighters restaurant.

The next evening Mr. Teague was sponsored in recital at the First Presbyterian Church, with a reception following in the banquet hall. Dorothy Learmonth and her committee were in charge.

The chapter met Nov. 23 at the First Christian Church. Sub-dean Mary Frances Thomas conducted the business meeting with plans for the annual Christmas dinner Dec. 10. Joseph Blanton lectured on organ design before ministers, organists and builders in attendance. A question period followed; refreshments were served.

DOROTHY NAVLOR ANDREWS

## Amarillo

Ten Amarillo, Tex. churches were represented at the meeting of the Amarillo Chapter in First Presbyterian Church, Nov. 7. Mrs. Max Sherman, host organist played Rhythm, Vaughan Williams. Kathryn Hines sang Deep River, Burleigh. An anthem study was conducted by Vandalia Burg. Charlotte Word conducted an original Christmas cantata for children.

VANDALIA BURG

## Alamo

The Alamo Chapter sponsored the outstanding Mexican organist, Roberto Oropeza in recital on Nov. 9 on the Otto Hofmann organ at the Ruth Taylor Music Center, Trinity University, San Antonio, Tex. Mr. Oropeza is professor at the Escuela Superior de Música Sagrada, Conservatorio "Las Rosas" at Morelia, Michoacán. The program is listed in the recital pages.

DR. CHARLES DRISBORN



For further information, please write to:

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### Frankfurt-am-Main, Germany

" . . . masterly virtuosity of performance." (Neue Presse)  
" . . . technically perfect, transparent registration." (Frankfurter Allgemeine)

# News of the American Guild of Organists—Continued

## Dallas

The Dallas, Tex. Chapter met jointly with the Fort Worth Chapter Nov. 8 at Arlington State College, Arlington, Tex. The dinner and business meeting at the college were followed by a program at the First Presbyterian Church in Arlington. Mrs. Charles M. Coulter, host organist played a short recital. She was followed by a choral concert by the Seminary Singers, Southwestern Baptist Theological Seminary, Fort Worth, under the direction of Robert Burton.

MARTHA HUNTON

## Meridian

The Meridian, Miss. Chapter met Nov. 10 in the Central Presbyterian Church with Mrs. Rudolph Matzner, dean, presiding. The program was confined to a very elaborate and accurate account of the Southeastern Convention held last summer in Birmingham. Vin Harwell, host organist made the report and played several numbers. Following the program a social hour and a tour of the new addition to the church was enjoyed.

The Dec. 6 meeting was in the First Baptist Church. The program consisted of vocal and instrumental numbers engaging the talents of Mary Alice Dahlke, Mrs. Rudolph Matzner, Mrs. J. M. Butcher, Mrs. Valerye Bosarge, Mrs. D. H. Moore, Mattie Sue Tarry, Mrs. William Hitch and the Matinee Music Club chorus.

MRS. VALERYE BOSARGE

## South Mississippi

The South Mississippi Chapter met at the Bay Street Presbyterian Church, Hattiesburg, Nov. 2 to hear Margaret Porter report on her trip to Europe last summer, visiting Germany, France, Holland, Austria, Italy, England and Scotland. Janna West, student at the University of Southern Mississippi sang, accompanied by Leonard Stocker. In the absence of the dean, Mrs. B. C. McWhorter presided over a short business session. Dues were paid and programs to follow were discussed. These include a program on the music of Franck at the January meeting, Contemporary Organ Music in February, a program in March by students at William Carey College and the University of Southern Mississippi, a dinner meeting in April with ministers and wives, honored guests. In May the chapter with the Hattiesburg Music Club will sponsor a city-wide choral festival.

MRS. J. B. HOLLOWAY

## Nashville

The Westminster Presbyterian Church was the scene of the Nov. 9 meeting of the Nashville Chapter. Host was Thomas H. Webber, Jr. After dinner there followed a discussion of Guild examinations and certificates; the discussion was led by Cyrus Daniel, FAGO. Dean Gregory Colson presided at the business meeting, after which members heard a recital by Ralph D. Erickson, AAGO, Thomas Webber, AAGO, and Scott S. Withrow, AAGO.

ELEANOR DUBOUSSON FORBICE

## Lexington

The Oct. 7 meeting of the Lexington, Ky. Chapter was a lecture-demonstration on Organ Principles and Examples by Arnold Blackburn, University of Kentucky. Mr. Blackburn reviewed the basic principles of organ playing for members and student groups assembled around the Holtkamp organ at University Memorial Hall.

The Nov. 7 meeting was held in the parlor of the Second Presbyterian Church, Lexington. Eugene Maspin played a clavichord recital of the following music: Stantipes and Ritornell, England, anonymous 1550; Mit ganczem Wilen, Paumann; Five Compositions, Notebook for Wolfgang, Leopold Mozart; Rondeau, Couperin; Basse de Cromorne, Chéranbault; Les Carillons, Kirshberger; Prelude 3 in C minor, Bach; Fantasia 2 in D minor, Telemann; Suite in A minor, Froberger; Prelude 1 in C major, Bach; and Sonata 6, G. P. E. Bach. Dean Robert Quade presided.

MARTHA OPHELIA WHALEN

## Louisville

The Louisville, Ky. Chapter met Nov. 9 at First Lutheran Church. The program began with Giovanni Gabrieli's Sonata for brass and organ with Robert Crone at the organ. Francois Couperin's Organ Mass for Parishes was played by Erven Thoma, alternating with verses of the chant *Missa Cunctipotens Genitor Deus* (Mass IV in Liber Usualis) sung by the Southern Baptist Seminary male chorale. Dr. John Sims, director. Dean Robert Crone's *Te Deum Laudamus* was sung by the male chorale with brass quartet. Otto Feldern was organist.

BETTY ANNE STAFFORD

## St. Petersburg

Members of the St. Petersburg Chapter attended a choral workshop Nov. 12 and 13 at Woodlawn Presbyterian Church conducted by Floyd Eady. Following a dinner meeting at the Skyline Room of the Security Federal Savings and Loan Assn. the attending directors and organists drove to the Woodlawn Church for an anthem reading session, members serving as the choir. A fine display of organ and choral music was provided by Mr. Eady.

A membership tea was held Nov. 27 at the home of Mr. and Mrs. John Miller. More than 100 are in attendance. Hedi and Paul Svendsen, Florida Presbyterian College, St. Petersburg, entertained guests with a program of songs and piano solos.

DOROTHY BERRY KIRK

## Miami

To avoid the Christmas rush the Miami, Fla. Chapter greeted the season early on Nov. 30 at Trinity Episcopal Church. The program opened with Harold Frantz playing Buxtehude's *How Brightly Shines the Morning Star*. Dale Willoughby, Miami Palmetto High School, led his mixed ensemble in unusual Christmas selections. This was a tiny preview of his 90 voice singing Christmas Tree choir. Mr. Frantz closed the program with *Hark the Herald Angels Sing*, Wyton, after which followed a Christmas party and business meeting.

RUTH McCOOK

## Upper Pinellas

The Upper Pinellas Chapter held its annual buffet dinner for members and clergy Nov. 16 at the Anona Methodist Church, Largo, Fla. A warm welcome was extended by Dean Robert Wilson. Following dinner the Youth Chorus of the Skycrest Methodist Church, Clearwater, entertained with a program of religious music, and also some selections of "fun music," under the direction of Mrs. Arthur White.

EARLE C. NORSE

## Sarasota

At the Nov. 9 meeting of the Sarasota, Fla. Chapter at the First Methodist Church, members heard a panel discussion on the Role of Music in the Methodist Church, by Mrs. E. R. Johnson, Lucy Lowery, and Mrs. E. W. Nelson. After the panel, a discussion period was held. Members were invited to Thacker Hall for coffee following the program.

MRS. E. R. JOHNSON

## Fort Lauderdale

The Fort Lauderdale, Fla. Chapter attended a performance Nov. 14 of Menotti's oratorio, *The Death of the Bishop of Brindisi*, at the First Presbyterian Church, Delray Beach. Hazel Morey directed and accompanied and the choir of the host church participated.

The third annual performance of *Amahl and the Night Visitors* was scheduled for Dec. 18 and 19.

THELMA KAPPHAN

## Spartanburg

The Spartanburg, S.C. Chapter had Dr. Leo Sowerby as guest speaker Nov. 20, speaking on the subject *Search for Perfection in Worship*.

William Partridge was chairman and John E. Williams was host at the First Presbyterian Church, Nov. 21 and the Spartanburg Chapter was co-sponsor with Converse College in a program of Dr. Sowerby's music. The program included the choral Psalm CXII, *Ark of the Covenant*, sung by Community Chorus with Mr. Partridge, organist, and Dr. Sowerby, guest conductor; three organ compositions, *Prelude on Sine Nomine*, *Requiescat in Pace* and *Toccata* played by Porter Remington, Ellen Staton and Rachel Pierce; *Songs of Faith and Penitence* sung by Jane Coker, accompanied by Rachel Pierce; *Ballade for English horn* and organ played by Donald Henderson accompanied by Mr. Partridge. This program concluded a Contemporary Music Festival held at Converse College.

ANNA MACGREGOR

## Greenville

The Greenville, S.C. Chapter met Nov. 13 in the fellowship hall of the First Presbyterian Church with Edwin D. Clark as host. Dean Freeman R. Orr introduced Mrs. Donald E. Meagley who directed an *Around-the-Table* carol sing divided into five parts: *Fun and Frolic Music*, *Advent Wreath* ceremony, *Songs of the Angels*, *Music of the Bells*, and *Songs for the Christ Child*. The Chorale of Woodmont High School under the direction of Rosalie M. Bryan and the *Buncombe Street Methodist* handbell choir led by Mrs. Donald E. Meagley were featured. There was excellent audience participation in reading of Scripture and singing of carols. Charles H. Ellis directed the group singing. At the close of the program refreshments were served.

The chapter had its Christmas party Dec. 3 at the new C. Lennox Flow home. Plans were discussed for organ and choral workshops Jan. 7 and 8 led by Russell G. Wichmann, Pittsburgh, Pa.

ROSALIE M. BRYAN

## Columbus

The Columbus, Ga. Chapter met Nov. 15 at St. Thomas Church. Dean H. E. McFarland presided over the brief business meeting. An anthem-reading session followed with anthems being brought and conducted by Milton Lites, the Rev. Wayne Leazer, and Dean McFarland. Organists John Miller, Jack Buchanan, and Randy Mullin assisted. Refreshments were served by Louise Peckham of the host church.

FLORENCE ROBERTSON

## Greenwood

The Greenwood, S.C. Chapter met Nov. 22 at First Baptist Church, when Mrs. Jack Arrington was in charge of a program on the life and works of Vaughan Williams. Mrs. Frederick Terry and Bill Bowie were in charge of the social hour.

The Messiah Dec. 12 at Main Street Methodist Church was the second program in the chapter's vesper series with Edgar Davis, director, and Dr. A. E. Adams, accompanist.

LAURA JO TERRY

## Columbia

The Columbia, S.C. Chapter held its Nov. 18 meeting at the State-Record recreation area, in the form of the annual ministers-choirmasters dinner. Dean Isbell Masterever presided, giving a brief history of the chapter. Speaker for the evening was the Ven. Claude A. Guthrie, arch-deacon for program for the Diocese of Upper South Carolina and a member of the Diocesan Commission on Church Music who spoke on the role of music in the liturgy.

REV. THOS. F. HUNSON

## Charlotte

Sub-dean Robert Stigall presided at the Nov. 15 Charlotte, N.C. Chapter dinner meeting in the absence of Dean Richard Peck. Various details of the midwinter conclave were discussed. Members attended the Jerold Hamilton recital at the First Presbyterian Church which appears in the recital pages. A reception followed, honoring Mr. Hamilton.

MARY LOU BEAMAN

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



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# News of the American Guild of Organists—Continued

## Wheeling Commissions Wyton, Dirksen Works; Bristol Is Speaker

The Wheeling Chapter held a festival service Oct. 19 in St. Mark's Lutheran Church on the occasion of the premiere of two numbers commissioned by the chapter; in the Year that King Uzziah Died by Alec Wyton and Alleluia: A New Work Is Come, suite for organ and trumpet by Richard W. Dirksen. The commissions were the result of the efforts and leadership of Harry C. White and the generosity of an anonymous gracious lady. Mr. White directed his own choir of the host church, augmented by voices selected from other local choirs. Robert Kreis, musical director of the Wheeling Symphony, conducted the orchestra.

Dr. Lee H. Bristol, Jr., president of the Westminster Choir College, gave the sermon. Other active participants were Rabbi Martin Siegel, Woodcliff Temple, the Rev. William F. Troy, S.J., president of Wheeling College, Dr. Paul N. Elbin, president of West Liberty College, the Rev. W. Carroll Thorn, chaplain of the chapter, and the Rev. Harold C. Rust, pastor of the host church.

Dean Millard Neal led members in the processional Westminster Abbey and recessional Ein feste Burg, Choir and congregation joined in singing these and two other hymns: Elbing for the offertory and Dr. Bristol's Sedgwick, for which Mrs. J. Herbert Stitt has written a descant.

The service was taped and a limited number of albums are available.

MARY HELEN KERR

**Wheeling**  
The Wheeling, W. Va. Chapter and the Roman Catholic Diocese of Wheeling sponsored Flor Peeters in recital Nov. 16 at St. Joseph's Cathedral. Mr. Peeters played a varied program and delighted a capacity audience of approximately 1,100. A reception honoring the artist followed the recital.

MARY HELEN KERR

## Winston-Salem

The Winston-Salem, N.C. Chapter held a dinner meeting at Salem College Sept. 7 followed by a lecture and demonstration on the new Holkamp and Fleitrop organs in the recently completed Fine Arts Building. John Mueller, dean of the chapter made the presentation to approximately 40 members and guests. Other officers for the coming year include: sub-dean, Margaret Sandresky; secretary, Mrs. Wallace E. Wilson; treasurer, Timothy Cahill.

Mrs. WALLACE E. WILSON

## District of Columbia

The Nov. 19 meeting of the D.C. Chapter was held in the National Shrine of the Immaculate Conception, Washington, D.C. Following a brief business meeting, the chapter attended a recital in the upper church of the Shrine by Flor Peeters. The recital was sponsored by the chapter in co-operation with the Shrine.

W. LASH GWYNN

## Danville

The Danville, Va. Chapter met Dec. 6 at the First Baptist Church with Mr. and Mrs. Ron Cockrill as hosts. The program centered about anthems to be used in the chapter's seventh annual junior choir festival May 8. Junior choir directors were invited to be present to work and plan the music under Mr. Cockrill's direction.

RONALD COCKRILL

## Cumberland

The Cumberland Valley Chapter met Nov. 27 at the First Lutheran Church, Chambersburg, Pa. Members introduced organ music from their personal libraries to play an outstanding for church and recital work. Wayne Mowry, host organist and choir director, served refreshments at the social hour.

DOLORES MCKENNEY

## Roanoke

The Roanoke, Va. Chapter organists and directors gathered Nov. 22 at South Roanoke Methodist Church for a choral reading session led by minister of music at the host church, Bob Atkins. Several organists and directors brought anthems suitable for use at different seasons of the church year, which were sung by those in attendance. Several prospective members and guests were present. A social hour closed the evening.

The Chapter sponsored a trio recital Nov. 30 at "Cherry Hill," Roanoke Fine Arts Center with Jane Rasmussen, flute, Charles Medlin, cello and Jeryl Powell, piano. Some 80 persons attended.

LOIS B. AYERS

## Richmond

The Richmond, Va. Chapter held its Nov. 9 meeting at St. John's United Church of Christ. After dinner, Raymond Mabry spoke on the subject Organ Building and Missionary Extension in Formosa using slides for illustrations. Mr. Mabry was one of several from Richmond who aided in the dismantling of two old tracker organs in the city. These instruments were improved and rebuilt on site at two locations in Formosa.

The chapter held its Oct. 12 meeting at the Church of Sts. Helen and Constantine, Greek Orthodox. After dinner, the topic Music and Liturgy of the Greek Orthodox Church was discussed by the Rev. Constantine N. Donahis and Melissa Wuslich.

RONALD W. DAVIS

## Delaware

The Delaware Chapter sponsored William Whitehead in a recital Nov. 7 at St. Paul's Methodist Church. His program appears in the recital section. The church and its women's society entertained all who attended the recital at a reception in the fellowship hall following the program.

CAROLYN COOLEY CANN

## Hawaii

The Hawaii Chapter held its monthly meeting Nov. 8 at First Methodist Church, Honolulu. A short business meeting was followed by an informal program on music in the church. Margaret Grenitt was the evening's guest speaker and spoke interestingly on church organ music and its part in a church service. A most effective program was supplemented by several organ pieces on hymn tunes appropriate for preludes, and recitals, played by members Marlene Goetz, Kathryn Knight and Sarah Yonker. Following the program, members met for refreshments and showed their appreciation to Mrs. Grenitt and the three members.

SYRIL ARANA

## Portland

The Portland, Ore. Chapter met Nov. 7 in the Chapel of the Upper Room, Concordia College. As part of the vesper service, Dale B. Fink played his first formal recital in the Portland area: Prelude and Fugue in B minor, Bach; Zeuch ein zu deinen Toren, Pepping; Zu Bethlehem Geboren, Walcha; Chorale in A minor, Franck; Litanies, Alain; Two Chorale Preludes, Manz; Modale Suite, Peeters. A reception was held in Guild Hall. Mr. and Mrs. Ronald Wallender were host and hostess.

REBA M. PAYNE

## Wyoming

The Oct. 15 meeting of the Wyoming Chapter was held in the basement of Trinity Lutheran church, where a turkey dinner was enjoyed by 41 members and guests preceding the business meeting. Mrs. Hillard Stubson, dean, expressed appreciation to Mrs. A. Bert Conley, hospitality chairman and to Trinity church. Mrs. Fred Layman announced this year's series of organ concerts. Mrs. Warren Carlson introduced the panel, which elaborated on services of the organist, choir director, minister and layman in regard to music in the church. Panelists were the Rev. Neil Warner, Mrs. John Mayer, Mrs. Stubson, and Mrs. W. A. Hocker. A question-and-answer period concluded the panel. Program books were distributed for the year.

The Nov. 30 meeting of the chapter was held at First Methodist Church, Casper. Program chairman Sharon Carlson introduced Mr. Wilson representing the Layton Organ Company, Colorado Springs, who was in charge of an interesting program on the problems of installing pipe organs.

## Tacoma

For its Nov. 8 meeting the Tacoma Chapter met with the Seattle Chapter at St. Mark's Episcopal Cathedral, Seattle. A conservative estimate of some one hundred twenty-five persons (by a show of hands, mostly organists) were packed in the organ gallery and saw a close-up of the organ and heard the Cathedral organist, Peter Hallock, give an informal and interesting talk on the tracker-action Fleitrop organ (locally called The Monster) recently installed and dedicated, describing its functioning, capabilities and tonal qualities, together with demonstrations of the various individual and combinations of stops. Following the talk were successive performances by 13-year old Steven Cook, a high school senior, Edith Keith and Mrs. Harold Wallis, each illustrating the organ's possibilities in different types of music. The demonstrations ended with a question-and-answer period. Following the gallery meeting the members of the two chapters and their guests repaired to the basement recreation hall for refreshments.

REGINALD HEAFIELD

## Spokane

The Spokane, Wash. Chapter met on Nov. 23 in Steinway Hall of Sanson Ayers Music Company. David Dahl, Whitworth College lectured on his recent tour in Europe, playing tape recordings made in Holland, Sweden, Germany and Austria.

ELANOR DUTCHIN

# LENT AND EASTER

## LENTEN SEASON

5252	BLESSED THEY — Brahms/Field .....	SATB
5280	BREAK MY HEART — Handel/Kinsman .....	SATB
5271	FIVE CHORALES — Bach/Carlton .....	SATB
5303	GO CONGREGATION, GO and SURELY HE HATH BORNE OUR GRIEFS — Antes/McCorkle .....	SATB
5254	IF BY HIS SPIRIT — Bach/Carlton .....	SSATB
5237	NOW MINE EYES ARE GROWN DIM — M. Hayden/Chambers .....	SATB
5537	O SPOTLESS LAMB — Bach/Field .....	SATB
5146	THREE CHORALES — Bach/Carlton .....	SATB
5201	TWELVE MORAVIAN CHORALES — Antes/Johnston/McCorkle .....	SATB

## PALM SUNDAY

5528	HOSANNA TO THE SON OF DAVID — Praetorius/Field .....	SSATB
5176	OPEN THE GATES OF THE TEMPLE — Knapp/Carlton .....	SATB

## GOOD FRIDAY

5110	GOD SO LOVED THE WORLD — Stainer/Wilson/Ehret .....	SAB
5295	I SEE HIS BLOOD UPON THE ROSE — Benjamin .....	SSATB
5276	LAMB OF GOD — Verdi/Carlton .....	SATB
5297	THE MYSTERY — Benjamin .....	SATB
5530	O SAVIOUR MINE, WHAT AGONY — Bach/Field .....	SATB
5041	WELCOME SWEET AND SACRED FEAST — Finzi .....	SATB

## EASTER

5561	AN EASTER CAROL — Broeckx/Peterson .....	Combined Choirs
5419	CHRIST WHOSE GLORY FILLS THE SKIES — Gover .....	2 Part Mixed
5301	HALLELUJAH (from "Saul") — Handel/Field .....	SATB
5089	HALLELUJAH, AMEN — Bach/Ehret .....	SATB
5180	HALLELUJAH CHORUS — Beethoven/Ehret .....	SATB
5531	JESUS, FOUNT OF CONSOLATION — Bach/Field .....	SATB
5420	LOVE IS COME AGAIN — arr. Sommerville .....	SSA
5433	NOW LET THE HEAVENS BE JOYFUL (with Descant) — arr. Chambers .....	SATB
5223	THIS JOYFUL EASTER-TIDE — Somervell .....	UNISON
5319	WORLD ITSELF IS BRIGHT AND GAY — arr. Chambers .....	SATB
5284	WORLD ITSELF KEEPS EASTER DAY — arr. Ehret .....	SATB

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# BOOSEY and HAWKES

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# News of the American Guild of Organists—Continued

## Eugene

The November meeting of the Eugene, Ore. Chapter consisted of a week-end workshop at Northwest Christian College, for organists and choirmasters. Barbara Posman served as general chairman for the event. The workshop began on Nov. 12 with a fellowship dinner. Saturday morning's classes consisted of hymnology, taught by Dr. H. Royce Saltzman, University of Oregon, and choral techniques taught by Neil Wilson of the same faculty. The Saturday afternoon classes consisted of a session in organ literature taught by Barbara Posman, and a session in hymn playing taught by Elwin Myrick, Northwest Christian College. The workshop closed with an anthem-reading session conducted by Jerry Harris, a PhD student in the university music school.

RICHARD DITWISO

## Salem

The Salem, Ore. Chapter sponsored Barbara Posman, Eugene, in a recital Nov. 21 on the three-manual, 51-rank German classic organ in the William Fawcett studio-residence. Frances Sparks, contralto, assisted with a song cycle by Mahler. A capacity audience heard the program listed in the recital section. A reception followed the program and guests were invited to examine the pipe work of the organ.

ERTH McCLEURE

## Colorado Springs

The Colorado Spring Chapter met Nov. 22 at the new First Lutheran Church sanctuary. Program chairman William Hulka introduced host pastor Christian Thearle, who talked on the Lutheran liturgy. Following this Mr. Hulka played some Lutheran chants and hymns. The business meeting was led by Dean Dorothy Schlegel. Members and guests enjoyed an informal discussion and refreshments around the coffee table.

AGNES S. MARTIN

## Contra Costa

Fred Tulan, Stockton, was guest speaker at the Nov. 15 meeting of the Contra Costa Chapter. He lectured on organs based on his recent tour of 29 recitals. He discussed the acoustics, the audiences and their musical tastes, and publishing houses, as well as organ tone, voicing and construction. At the conclusion he demonstrated the Reuter organ at the San Ramon Valley Methodist Church, where the meeting was held, and played a pedal piece composed for him by Roy Harris.

LOIS HILL

## San Diego

The San Diego, Cal. Chapter opened its recital series Oct. 15 with a recital by Simon Preston. A reception followed in the church parlors.

Three chapter members joined Nov. 1 for a program of service music. Larry King played Three English Song Preludes, Bush; Two Versets on Veni Redemptor, Tallis; Fantasia in C major, Gibbons; Voluntary in A minor, Tomkins; Prelude on Veni Emmanuel, and Fanfare on The Strife is O'er, Wyton. Howard Don Small played: Pagan, Hurford; Litany, Roberts; Silent Night, Barber; Larghetto, Sonata, Persichetti; and Three Chorale Preludes, Pepping, Mary A. Henzon played Priere, Jongen; Hymn, Poeters; Three Meditative Moments based on Moravian Hymns, Elmore; Tune for the Tuba, Thiman; and Selections from Twenty Short Pieces, Bender.

The Great Hall of St. Paul's Episcopal Church was the setting of the annual organist-minister dinner Dec. 5. Christmas decorations provided atmosphere for a program by the madrigal singers of the San Diego high school under the direction of E. Harrison Maxwell.

M. ISABEL TENKHAM

## Long Beach

The Oct. 5 meeting of the Long Beach, Cal. Chapter was held at the St. Luke's Episcopal Church. Following dinner a lecture was given by composer Dale Wood on the subject Why I Write what I Write. A new anthem, Let the Whole Creation Cry, commissioned by the chapter, was read and received with great favor. It is now being published by Sacred Music, division of Weed Records. The group then adjourned to the sanctuary for the installation service. Officers listed in the April issue were installed by Gene Driskill, national councillor.

ROBERT D. HEALY

## Los Angeles

The Los Angeles Chapter met for a Renaissance Christmas party Dec. 6 at Pepperdine College. Host for the evening was Clarence Hallinger, music department chairman. The Telemann Trio played a half-hour program, using harpsichord, recorders and other Renaissance and Baroque instruments. The madrigal singers of California State College at Los Angeles, directed by Dr. Francis Baxter, sang a program of Christmas music. Following refreshments, Dean James Vail led the group in the singing of 16th century carols.

JANICE W. MITCHELL

## GSGs Go on Extensive Tracker Organ Crawl

James Wyly, its faculty sponsor, led the Elmhurst College GSG on a tour of several of the remaining tracker action organs in the Chicago area. The group had as its guests members of its sibling Chicago Chapter-sponsored Sherwood Music School GSG and Herbert White, Jr., its faculty sponsor. Student reaction indicated much enjoyment and learning.

Pullman Methodist's Steere and Turner was the first stop where the layout was spacious and lit by daylight, answering many misconceptions about organ construction. The Union Avenue Methodist Johnson was mechanically superior with its more even action; its voicing was more refined but the ensemble less stirring. St. James' Roman Catholic was probably the highpoint. With a reverberation of more than six seconds, Messiaen and Franck made sense; long chords and suspended dissonances came alive. The Frank Roosevelt had a tubular-pneumatic action and a cohesive, decidedly romantic ensemble.

Last stop was St. Dominic's Roman Catholic whose one-manual Hinners has a quality all its own and gallery installation and fine acoustics make the small chorus sound complete.

The Elmhurst GSG is also sponsoring a series at the college where out-of-the-ordinary programs are requested of the performers; these will be extended throughout the school year.

## Chico

The Chico Chapter met Nov. 30 at the home of Edna M. Schwermann. Dean Margaret Wilden conducted a short business meeting, after which Mrs. Richard Tietjen spoke on the history, meaning and proper rhythm of chanting. A display of Easter organ and choral music was provided by Hoyt Music Store, San Francisco.

EDNA M. SCHWERMANN

## Pasadena

The Pasadena and Valley Districts Chapter held its Nov. 12 meeting at the First Methodist Church, Glendale, Cal. Dinner was served in the social hall and a short business meeting was conducted by Dr. Orpha Ochse, sub-dean. Guests and new members were introduced. There was a display of *The California Organist*. Donald McDonald played a recital on the three-manual Schantz. His program appears in the recital pages.

GERARD FARR

## San Jose

The San Jose, Cal. Chapter held its monthly meeting Nov. 28 at St. Mark's Episcopal Church. Three Bay area organists played a recital program: Chorale in A minor, Franck; Andantino, string quartet, Debussy — C. Thomas Rhoads. Suite, Alain — Kathleen Dow. Fantastic on Come Holy Ghost, Prelude and Fugue in A major and We Praise Thee, O God, Bach — Ralph Fiedler.

C. THOMAS RHOADS

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All correspondence should be directed to the general secretary

### Victoria

The Oct. 15 meeting of the Victoria Centre was held in the hall of St. John's Anglican Church. It took the form of a panel discussion on Music in the Church. Problems and questions were examined, with lively participation from the floor. Many non-members, including several clergy attended. Panelists were: Canon G. Baker (Anglican), Father Wm. Bulloch (RC), The Rev. A. King and the Rev. Dr. S. Parsons (United Church); panel moderator was R. R. A. Webster.

Many members heard Simon Preston in recital Oct. 22 at Christ Church Cathedral. After a thrilling recital, members met Mr. Preston at the reception sponsored by the choir.

The Nov. 5 meeting in St. John's Church was an organ recital by Suzanne Gibson assisted by the boys choir and men, directed by Ken Ansdell with a reception afterwards to meet and talk with Mrs. Gibson. The program included works by Dunstable, Bach, Purvis, Dupré, Langlais and several other composers.  
GEOFFREY THORNTON

### Winnipeg

A meeting of the Winnipeg Centre was held Nov. 6 at the Rosedale United Church. The program consisted of tape recordings of organ voluntaries which six members consider suitable for church services and within the capabilities of the average church organist. Members who played were Helen Young, Lillian Irwin, Winifred Sim, B. F. Shinn, G. B. Anderson and Conrad Grimes. Tapes were prepared by Don Menzies. The program exhibited great variety in instruments and selections, instruments ranging from electronic to three-manual pipe, and composers Van Hulse, Peeters, Vierne, Couperin and Mass. At the business meeting which followed W. B. Gardiner reported on the convention at Hamilton.  
JAQUELINE ANDERSON

### Sarnia

A combined student recital and organ crawl was held Nov. 17. Marilyn Manwaring played at St. Bartholomew's Anglican, Joyce Trapp at St. Andrew's Presbyterian and Christine Miller at St. John's Anglican church, all in Sarnia. This was a joint meeting with the Port Huron, Mich. AGO chapter.  
DAVID YOUNG

### Vancouver

The Nov. 21 meeting of the Vancouver Centre took place in St. Mark's Anglican Church. The service took the form of a choral evensong for St. Cecilia's Day, with the Rev. E. Linfoot, L.Th., the rector, reading the lesson and leading in the prayers. The choir of men and boys augmented by 10 boys from Christ Church Cathedral, Victoria, was directed by F. W. Robinson, host organist and choirmaster. The treble soloist, Bill Dyson, was accompanied by Richard Proudman, Victoria. The organ prelude and postlude were played by Suzanne Gibson, FRCCO, Vancouver.

### Ottawa

The Oct. 7 meeting of the Ottawa Centre was held at Knox Presbyterian Church where Lillian Forsyth, host organist-choirmaster and Raymond L. Barnes, area Casavant representative, took charge of the program. The occasion was a demonstration-recital on the 1932 Casavant, recently rebuilt and modernized. Mrs. Forsyth played works of Bach, Handel, Festing, Daquin, Widor and Willan; Mosa Harrison, contralto, sang a Handel aria. The group adjourned to the ladies' parlor for refreshments and heard announcements about the junior choir workshop and the recital Nov. 27 by E. Power Biggs.

The centre sponsored E. Power Biggs in recital Nov. 27 at Dominion-Chalmers United Church on the new 95-rank Casavant. Primarily through the efforts of recital committee chairman, Raymond L. Barnes, about 1,000 people attended.

Earlier in the month many members heard Toronto organist Douglas Bodie in the inaugural recital on the recently rebuilt Casavant organ in Knox Presbyterian Church.

The centre hosted a one-day junior choir workshop Nov. 20 in Woodroffe United Church where guest lecturer Lloyd Bradshaw led some 75 directors, organists, and youthful choristers in two and three-part anthems, discussed conducting problems and offered suggestions toward better sight-reading.

Chairman Bert Anderson presided at the annual members-clergy banquet Dec. 4, a smorgasbord in the Ontario Vocational Centre. The theme, Youthward Ho!, was supported by four guests reporting on programmes for youth in the community, 1) in the Ottawa Youth Services Bureau; 2) in the Church; 3) through Les Jeunes Musicales and 4) in the tri-government training programme. A brief tour of the new Vocational Centre afforded an opportunity to see the facilities for teaching many unique courses of study.  
ROD HOLMES

### Kitchener

The Kitchener Centre held their Nov. 20 meeting at St. Louis RC Church, Waterloo, Ont. A recital played on the newly installed Hallman included: Toccata and Fugue in F major, Bach; Voluntary I, Stanley; Ah, leave with us Thy grace and Rejoice greatly, O my soul, Karg-Elert; Veni Creator Spiritus, Benoit, played by James Bard; John Van Daelen improvised on an old German melody and a chromatic fugue. Raymond Masel was host organist. Following the recital members and friends returned to the Hallman Company, where refreshments were served following a tour of the plant.

### Stratford

The ninth annual hymn festival of the Stratford Centre was held in the United Church of Listowel, Ont. on Nov. 14. The program was arranged by Lorne Willis, Bessie Jobb and Helen Guenther with choirs from 17 district churches participating. Music of Stainer, Shaw and Bach was sung by the massed choir, with organ compositions of Scheidt, Bach, Crawford, Purvis and Willan played by several members. The service was led by the Rev. R. Currie Winlaw, Stratford; the address was delivered by the Rev. David Crawford, Listowel.  
DOROTHEA EARON

### Hamilton

The Hamilton Centre met Nov. 22 at St. Patrick's RC Church when host-organist Dennis J. Driscoll played music by Mathias, Pachelbel and Dupré. The choir of men and boys, directed by G. G. Steel, sang excerpts from the requiem mass using Gregorian chant, and compositions by Willaert, Palestrina, Britten, Creston, Sjolund, Byrd and Jenkins. A social hour after the recital provided an opportunity to meet the choir.  
HOWARD W. JONES

### Oshawa

At a meeting Nov. 10 at the home of Mrs. C. K. Dryan, members of the Oshawa Centre listened to Gordon V. Thompson reference recording by a fine group of singers of Christmas music by Canadian composers. Copies of the music were supplied by the publisher and a study of the works facilitated the selection of new choral music.  
MARGARET DRYAN

### Calgary

The Nov. 20 meeting of the Calgary Centre took the form of a public recital given by Terence Fullerton, Robert Bell and John Searchfield in Christ Church, Elbow Park. Mr. Fullerton began the recital with Contrapuncti 1 and 4, Art of Fugue, Bach, and the Concerto in D minor, Vivaldi-Bach. Mr. Bell played three works by Messiaen, Apparition d'Église Éternelle, Le Banquet Céleste and Forces et Agilité des Corps Glorieux. Mr. Searchfield concluded the recital with Petite Suite, Bales, Fugues 1 and 3 on B-A-C-H, Schumann and the Fantasia and Fugue on B-A-C-H, Liszt. Comments on the works were provided by Arthur Ward.  
JOAN BELL

### Saskatoon

An organ recital was played for the Saskatoon Centre Oct. 17 by Richard Smith on the Casavant organ in Knox United Church. A business meeting and social followed at the home of Tom Whittier.

The Nov. 10 meeting was held at the home of Dr. Alan Kirby. Roy Aikenhead, manager of the centennial auditorium, directed the members on a blueprint tour of the building. Organists expressed chagrin that although this structure will meet the demand for a variety of entertainment present plans do not include a pipe organ.  
JANET DOREEN ROSS

### St. John

Maurice and Audrey McIntyre were hosts for the Oct. 17 meeting when Mr. McIntyre, local chairman, summarized the Hamilton convention. Mrs. McIntyre also told of her trip to Europe last summer, using illustrations, and with special emphasis on Coventry Cathedral and its organ. Refreshments were served at the close of the evening.

Simon Preston played Nov. 2 to a capacity audience at Centenary-Queen Square United Church, his program being identical to the one at the Hamilton convention. A reception afterwards was attended by about 75 people, including members from the Moncton and Fredericton centres who were guests for the occasion.  
WILLIAM J. SEELY

### Charlottetown

Leslie Hiscott introduced the topic Two Solitudes — Minister and Organist at the Nov. 6 meeting held at Park Royal United Church. An invitation had been extended to the ministerial association, and three members of the clergy were present. A lively discussion followed, and differences were aired in a frank and friendly fashion. It was generally agreed that minister and organist should get together much more frequently.  
CHRISTOPHER GLEDHILL

### Peterborough

The Nov. 27 meeting of the Peterborough Centre was a dinner party to which each organist had invited his clergyman. After dinner prepared by the members of St. Luke's Choir Guild, James Hopkirk, chairman, gave a resume of the aims and objects of the college and a short history, mainly for the benefit of the clergy. It was mentioned that clergymen were often chairmen in some centres. Speaker for the evening, the Rev. R. K. McKean of All Saints' Anglican Church, used for his topic, Music, with a history of music from the time of Daniel to date and the use of the organ since the 16th century. Many questions were asked and answered as to the ministry of music in the church service.  
G. V. GILLARD

### Pembroke

The Oct. 17 meeting of the Pembroke Centre was held at the home of Mr. and Mrs. Adrian Smit, when Mr. Smit discussed the history and makeup of the fugue, the first of a series. Tape recordings were used as illustrations. Mrs. Smit served refreshments at the close of the meeting.

At the home of Mr. and Mrs. Fred C. Chadwick Nov. 14, George Pattenham spoke on Ancient Tunes for Modern People, demonstrating several hymn tunes. At this meeting plans were discussed for a combined choral hymn-fest sometime before spring. Lunch was served by Mrs. Albert Stephen.  
FRED C. CHADWICK

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## RCCO Sunday Observed in Three-Choir Festival

RCCO Sunday in Canada was Nov. 21 and in celebration of the event, choirs of St. Clements Anglican, Eglinton United and St. George's United combined for a festive evensong service. National President Clifford McAree, organist of Eglinton Church, conducted the combined choirs for the service music and anthems and the service was held in St. Clements Church. John Sidgwick, organist and choirmaster of St. Clements, presided at the organ. Dr. Angus J. MacQueen, St. George's, and the Rev. Dr. Edward J. Cragg, Eglinton, assisted the Ven. Archdeacon T. P. Crosthwait, St. Clements, in the service.

The music included Handel's Zadok the Priest; Joubert's O Lord, the Maker of All Things; Deliver Us, O Lord, Batten; Magnificat and Nunc Dimittis in E flat, Willan; and If Ye Love Me, Tallis. The recent tonal revision of the organ of St. Clements was of particular interest to organists.

LLOYD BRADSHAW

## BAKER FIRM TO BUILD ORGAN FOR MERCED CHURCH

### IN CENTRAL PRESBYTERIAN

Three-Manual Incorporates Part of "Only Pipe Organ in County" Mrs. Cutting Is Organist

William E. Baker, San Francisco builder, will install a three-manual organ in the Central Presbyterian Church, Merced, Cal. Some replacement of initial unification will be provided later.

The great, positif and part of the pedal will be exposed in the chancel. Because of space limitations, the choir will be enclosed with the swell. Some portions of the old organ (circa 1920), the only pipe organ in Merced County, will be retained in the new instrument scheduled for fall 1966 installation.

The organist is Mrs. Kenneth Cutting.

**GREAT**  
Bourdon 16 ft. 61 notes  
Open Diapason 8 ft. 61 pipes  
Rohrlute 8 ft. 61 pipes  
Viola 8 ft. 61 notes  
Principal 4 ft. 61 pipes  
Koppelflute 4 ft. 12 pipes  
Furniture 4 ranks 244 pipes  
Chimes

**SWELL**  
Holzdeckel 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Fugara 4 ft. 61 pipes  
Fugara 4 ft. 12 pipes  
Octavin 2 ft. 24 pipes  
Sharp Mixtures 3 ranks 183 pipes  
Basson 16 ft. 12 pipes  
Basson-trompette 8 ft. 61 pipes  
Claron 4 ft. 12 pipes  
Tremulant

**POSITIF**  
Koppelflute 8 ft. 61 pipes  
Rohrlute 4 ft. 12 pipes  
Koppelflute 2 ft. 12 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifflet 1 ft. 61 notes  
Basson-trompette 8 ft. 61 notes  
Tremulant

**CHOIR**  
Viola 8 ft. 61 notes  
Spitzflute 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Gedeckt 4 ft. 61 notes  
Fugara 4 ft. 61 notes  
Nazard 2 1/2 ft. (prepared)  
Octavin 2 ft. 61 notes  
Tierce 1 1/2 ft. (prepared)

**PEDAL**  
Acoustic Bass 32 ft. 32 notes  
Contrebasse 16 ft. 12 pipes  
Subbass 16 ft. 32 pipes  
Lieblich Bourdon 16 ft. 32 notes  
Open Diapason 8 ft. 32 notes  
Bourdon 8 ft. 12 pipes  
Gedecktbass 8 ft. 32 notes  
Viola 8 ft. 32 notes  
Quinte 5 1/2 ft. 32 notes  
Octave 4 ft. 32 notes  
Flute 4 ft. 32 notes  
Basson 16 ft. 32 notes  
Basson-trompette 8 ft. 32 notes  
Claron 4 ft. 32 notes

A THIRD ANNUAL church music conference Oct. 23 attracted about 100 to a one-day meeting at Eastern Kentucky State College, Richmond; Dr. William Lemoons was guest lecturer, Nancy Davis Lancaster organist, and Thomas Lancaster conductor of the college concert choir.



Joseph Ritchie has been appointed associate director of music at the Andrew Price Memorial Methodist Church, Nashville, Tenn. where V. Earle Copes is minister of music. The church has an active program of church music for all ages. Four of the six choirs will be under Mr. Ritchie's direction and he will play one of the three Sunday services.

Mr. Ritchie holds the B.Mus. degree from Greensboro, N.C., College school of music where he was a pupil of Harold G. Andrews, Jr. He holds the M.Mus. in organ performance from Northwestern University where his study was with Grigg Fountain. Other teachers have included Richard Tappa, Gary Forsleff and Ruth Faqua Stout. He leaves a similar post at St. Giles' Episcopal Church, Northbrook, Ill.

HENRY BRIDGES was harpichordist, Jean Miller organist, and Evelyn Spratt and John Allen conductors for a Baroque program of Handel, Weldon, Corelli, Marcello, Schickelhart, Greene and Schütz Nov. 7 at the First Presbyterian Church, Charlotte, N.C.

STEVE STUCKI, Red Wing, Minn. was named outstanding organist at the Dorian keyboard festival, Luther College, Decorah, Iowa; he is a pupil of Robert E. Scoggin.



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#### EASTER CANTATA

1. Prelude
2. O Lord (Aria for soprano solo)
3. Mourn, Mourn Ye Saints (SATB and sop. solo)\*
4. The Lord Now Is Risen (Aria for soprano solo)
5. Jesus Christ Is Risen Today\*

Full Orchestra Score ..... 12.00

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\*See octavo listed separately.

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	Ave Verum Corpus (A-472) .....	.25
France	BREAD OF HEAVEN (Communion anthem) (C-250) ....	.20
Goodman	ADORAMUS TE, CHRISTE (We Adore Thee O Christ) (A-392) .....	.20
	CRUCEM TUAM ADORAMUS (We Venerate Thy Cross) (A-359) .....	.25
Hovhaness	From the TRIPTYCH: EASTER CANTATA Jesus, Christ Is Risen Today (A-309) .....	.25
	Mourn, Mourn Ye Saints (A-308) .....	.25
Meek	THREE CAROLS FOR EASTER Ye Birds With Open Throat (C-236) .....	.15
	Lo, The Fair Beauty of Earth (C-237) .....	.20
	Wintertide Hath Passed Away (C-238) .....	.20
Rolf	BE MERCIFUL TO ME (A-338) .....	.20
	TEACH US, GOOD LORD (A-336) .....	.20
Sateron	DEATH IS DONE (A-326) .....	.20
	COME YE PEOPLE, RISE AND SING (A-294) .....	.20

Sample copies of any 10 of the above octavos available to Choral Directors on request. Please state your position. Address Educational Dept.

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## NUNC DIMITTIS

ROBERT TREADWELL PASSES  
IN BROOKLYN AT AGE OF 89

Robert Morris Treadwell, AAGO, veteran Brooklyn organist, died Sept. 13 on his 89th birthday. A graduate of the Guilman Organ School in 1916, he served many churches in the greater Metropolitan area and was well known. He had suffered a heart condition for some time.

Among Mr. Treadwell's teachers were George B. Rodgers, A. S. Gibson and J. Christopher Marks. Mrs. Treadwell survives her husband.



Minnie McNeill Carr, distinguished Birmingham, Ala. organist and teacher, died Oct. 10 at her home. She had been a vital force in the musical life of Alabama for more than 50 years. A native of Reedsville, N.C. and a graduate of Converse College, she joined the faculty of Birmingham Conservatory, now Birmingham Southern, remaining a member of the staff until her death. Many of the state's leading organists were her students.

Mrs. Carr was a founder of the Birmingham Symphony Orchestra. There was hardly a musical group in Birmingham with which she had not served, often as an officer or a board member. She was a past-dean of the Birmingham AGO Chapter.

On the occasion of the 75th anniversary of Converse College last year, Mrs. Carr was honored for her outstanding contribution to music.

Mrs. Carr served for 20 years as organist for the South Highlands Presbyterian Church and it was there that the Birmingham Chapter held a memorial service for her Oct. 25. Her sister survives.

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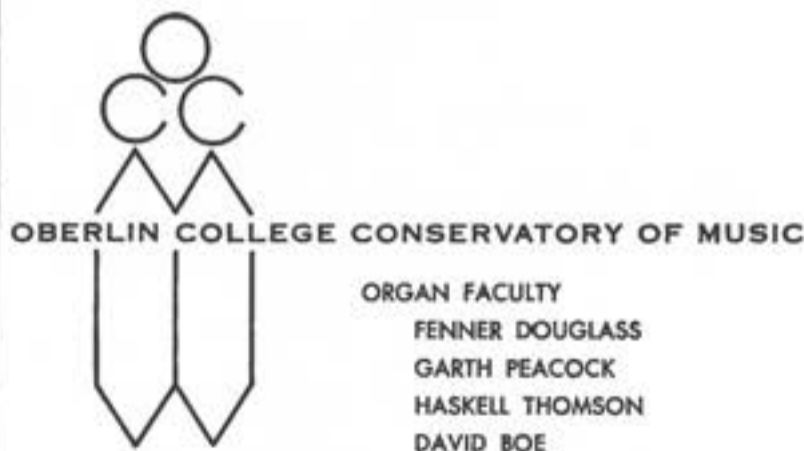
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# THE YEARS WORK 1965

Lutheran Church of The Incarnate Word, Rochester, New York

St. Paul's Episcopal Church, Wallingford, Connecticut

Salem College, Winston-Salem, North Carolina

May Memorial Unitarian Church, Syracuse, New York

Lutheran Church of St. Philip, Chicago, Illinois

Emmanuel Episcopal Church, Webster Groves, Missouri

Metropolitan Museum of Art, New York, New York

Eastern Kentucky State College, Richmond, Kentucky

Emmanuel College, Franklin Springs, Georgia

Pennsylvania State University, University Park, Pennsylvania

Holy Name Church, Cleveland, Ohio

## HOLTKAMP • CLEVELAND

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

### Modern!

Every church musician is faced with the problem of the people who demand the "old hymns," meaning always the comparatively young, sentimental, highly personal hymns of the generation which had the year 1900 at its center. These demanders rarely use the word *old* to refer to the 16th century German chorales or the solid 18th century tunes; too many of them consider these "new-fangled" and unfamiliar. But this subject is merely to introduce a more general one: the meaning of the words *old* and *modern* in music.

Many piano students even today call the music of Debussy *modern*. In the comparatively short span within which most music we hear was written, those 70 years since the composition of the more popular Debussy pieces fill a very considerable segment — perhaps a fifth. These same students are likely to consider Bach positively antediluvian. How important a *time* perspective is!

But date isn't the only element; perhaps the element of style is even more important. Not much of the church music which reached our desk in 1965 (much of it written, copyrighted and published in that year!) can conceivably be called modern. It uses the same old melodic and harmonic elements in the same old ways and produces the same old yawns in both choir and congregation. Youngsters who hear genuinely contemporary musical devices in movie and television background music, grasp these styles and like them. They don't find much stimulation in some of the 1965 crop of church music. Though in date of publication this music may be "modern", to many young people it is old-fashioned, even "square", and may very well suggest to them that what this music represents is "square" too.

We have never believed that the so-called jazz and folk masses proliferating about us were even an answer, let alone the answer. The church music of the very near future will need to be better than any of these. It will not constantly trumpet its derivation from the music of the dance hall, the juke box and the saloon. We don't believe a meaningful religious experience for most of the fine young people of our acquaintance can stem logically from these beginnings.

Ties with the religious music of the past do not need to be clipped or even uncomfortably stretched. Roots need to run continuously; if they have segments cut out of them, neither the root nor the plant can survive.

Television ratings determine what we see on our home screens. Sales ratings determine the kind of music choral publishers add to their catalogs. The decision seems to be squarely up to the choirs and their directors. Not all of these are even keeping pace with the tastes and needs of their own congregations; not nearly enough are leading and molding these tastes.

### In January

The month of January, with which our calendar year begins, often is anything but a beginning in the calendars of churches and schools. Churches have just ended their long period of extra activities for Advent and Christmas and Epiphany, and it is sometimes a struggle to keep both congregation and choir in any kind of regular attendance. Stormy midwinter weather, dangerous driving, colds and influenza all furnish ready-made reasons for staying away from services and rehearsals. Between now and the beginning of Lent, the last ounce of persuasion, inspiration and even personal charm must be brought into play. And indeed we wish you Godspeed!

Schools on the rather general semester system find January an end rather than a beginning. Term papers, final exams, grades — does all this sound like a beginning? For some, alas! it is an ending instead.

Perhaps these conditions fit in fairly well with a general business activity of the month of January. No, we don't refer to the January white sales but rather to inventories or "taking stock." We remember "taking stock" in the store in which we worked after school and on Saturdays. In the month when "business was slack" this writer clung to the top of the rolling ladder, moving along the high shelves, reading off the cost code. (We were not supposed to comprehend it but figured it out the first day!). Later we totalled up the pages of figures and added them all together, our last year on one of those new-fangled adding machines. There were no January doldrums in that store!

Which suggests the helpfulness of a group inventory, both of a material and of a spiritual nature. This January activity can often lead to other valuable January activities.

Like the famed recipe for keeping children quiet on a rainy day ("Give them something *really special* to do") adults too like to have something *really special* to do — something meaningful. Especially in January!



### Organ Music

New organ music is in very short supply this month.

Service Piece by Clifford Vaughan is number 25 in *The California Organist* series issued through Avant Music. It is open textured in dissonant counterpoint, a contemporary style within the ken of most organists.

A Sequence in Miniature by Eric Thiman (H. W. Gray) is a set of four not difficult pieces in a conservative style, with service possibilities.

Homer Whitford's Four Tone Pictures (Boston Music) are musical descriptions of pastoral scenes; pipe and Hammond indications are given. — FC



### Records

We are gradually completing our set of the organ works of Bach played by the young Swiss, Lionel Rogg, and available in the USA from H. Royer Smith, World Record Shop, Philadelphia.

If one had to choose a single two record album from Mr. Rogg's nine, we would be inclined to suggest our recently acquired volume 6, with three big toccatas and fugues (F major, Dorian and the C major Toccata, Adagio and Fugue) on one record, and the six Schüblers and 15 small pieces on chorales (miscellaneous chorales, fuguettes etc.) on the other. Again Mr. Rogg's rhythm is so flowing, his articulation so clean and vital and his registration so revealing, that not many people will be content to own only the single volume. Mr. Rogg will be visiting North America again in April, we hear.

Perhaps not in quite the same league but with points to recommend it is a disk recorded by Richard Birney Smith on the organ of St. John's Church, Waterbury, Conn. described in these pages in February 1956. Mr. Smith makes good use of some good organ sound in favorable acoustics. He includes the Canonic Variations on Von Himmel hoch, two LeBeque noëls, the Finale from the Vienne Symphony I and his own strongly improvisatory Four Versets on O Filii. The disk is available from Mr. Smith, Cathedral of St. John the Evangelist, 816 Spadina Crescent East, Saskatoon, Sask., Canada. — FC



### Books

No books exactly in our fields have reached us since last month. Many teachers will welcome a little booklet *How to Buy a Piano* by Gustav W. Stamm, available for a dollar from Van Brook Publishing Company, Oregon, Ill. This may be helpful in performing the duty of advising in the purchase of both new and used instruments.

A big *Anthology of Music for Analysis* by Cohen and White (Appleton-Century-Crofts) provides a wide variety of music material which might be much more expensive if accumulated separately. This will be a useful supplementary textbook.

*Best Loved Songs and Hymns* is another of those "collections" which range from *The Blue-Tail Fly* to *Silent Night*, with large helpings of gospel songs and Negro spirituals. World publishes it. — FC

### Sacred Songs

H. T. FitzSimons has issued the Blessed Jesus (Pie Jesu) section of the Fauré Requiem as a separate song. Thomas Matthews has written a useful setting of Psalm 23, *The Lord Is My Shepherd*, for high voice. — FC

### PIZARRO BROADCASTS SIX DECEMBER RADIO RECITALS

David Pizarro, instructor in organ at the Longy School of Music, Cambridge, was heard in six broadcast recitals in December. Four half-hour programs, recorded in Symphony Hall, Boston, were heard over WCRB. Mr. Pizarro was also heard on WBCN in excerpts from a recital recorded in the St. Laurentius-Kirche, Halle, East Germany, on a 21-rank Schuke organ.

### Those Were the Days

Fifty years ago the January, 1916 issue contained these matters of interest — M. P. Möller shipped 177 organs in the first 11 months of 1915

Humphrey Stewart continued his outdoor organ recitals at Spreckles pavilion, San Diego, after the Panama-Pacific exposition closed

A new "orchestrator" organ, built by the English Compton Company — a player mechanism — was described: "By assigning the various voices of a polyphonic composition to the three manuals and pedal, it is possible to obtain a much more orchestral rendering than has hitherto been possible"

Evansville, Ind. was the midst of a campaign to raise funds for a municipal organ

An organ for Grand Prairie, Alberta, Canada, was called the most northerly organ on the continent

Twenty-five years ago these events made news in the January, 1941 issue —

The death of James H. Rogers, eminent organist, composer and critic, was announced

Ernest M. Skinner and organist Ernest Douglas were both severely injured in an automobile crash in Connecticut

Clarence Dickinson, celebrating 80 years as organist of New York City's Brick Presbyterian Church, opened the enlarged and rebuilt E. M. Skinner in the congregation's new edifice

The honorary secretary of the London Society of Organists, D. F. Baggs, and his wife and daughter were killed in an air raid

Dr. Harry Moreton was retired from his post as city organist of Plymouth, England, as a war economy

Ten years ago the following occurrences were brought to the attention of readers of the issue of January 1956 — Ernest M. Skinner celebrated his 90th birthday

Cora Conn Redic was honored for 37 years as organist of the First Presbyterian Church, Winfield, Kans.

Jean Langlais opened his second American tour

Warren and Margaret Scharf were appointed ministers of music at the First Presbyterian Church, Stillwater, Okla.

### Letters to the Editor

What's in a name?

Redlands, Cal. Nov. 29, 1965  
To the Editor:

Periodically from different sections of the country, we hear the clamor to change the name *American Guild of Organists* to a title that will more appropriately include church musicians who are primarily choral-conductors rather than organists. At the time of the Guild's inception, practically all church musicians were organists-directors. The aim of the Guild has always been to "advance the cause of worthy church music". The A.G.O. has a long and noble history; the name is well established, and I feel it should not be changed.

Is it not similar to the matter of a Ph.D.? We do not think of this as a doctor's degree with emphasis in the subject of philosophy. The subject might be in any discipline considered legitimate for an advanced degree; it might be in chemistry, economics, plant pathology, or even music. The Ph.D. is a symbol. The A.G.O. is a symbol. Let them both remain. Let the choral men continue to function in the Guild and co-operate "to advance the cause of worthy church music."

Sincerely yours,

LESLIE P. SPELMAN  
Director, School of Music

RSCM AFFILIATED CHOIRS  
SING AT ST. JOHN THE DIVINE

A festival service for choirs affiliated with England's Royal School of Church Music was held Nov. 14 at the Cathedral Church of St. John the Divine, New York City. After a pre-service recital by Richard Amend, FAGO, ChM, choirs from twelve churches of New York, New Jersey, Pennsylvania and Connecticut sang under the direction of Alec Wyton with Eugene Hancock at the organ.

Among composers represented were Leo Sowerby, Daniel Pinkham, Ned Rorem, Ronald Aratt, Richard Dirksen and Barrie Cabena.

ANTHONY NEWMAN is engaged in playing the complete organ music of Bach in series at the Chapel of the Sacred Heart, Newton, Mass. and at All Saints Episcopal, Brookline.



### Choral Music

Following the lead of previous January issues, newly published music received for this issue has been on the scant side. Choral publishers have probably been busy filling orders. January would seem to us to be a month in which directors might find a little free time for the study of new materials.

Much of the material from Concordia has a special emphasis to appeal this month to directors in Lutheran churches of special persuasion. Two SAB Hymn of the Week Folios — Septuagesima to Good Friday and Easter to Trinity Sunday — are edited by Paul Thomas. The selection of some of the hymn tunes themselves and of the special meters of the settings of others may limit somewhat the appeal they may have in other denominations and perhaps even in some Lutheran churches. But directors should see these volumes and make their own decisions. Carl Schalk's contributions are on more familiar tunes — a simple four-stanza setting of Jesus Shall Reign (Duke Street) and a third set of two-part canons on familiar tunes. For SATB Richard Wienhorst has an Awake, My Soul, on Tallis' Canon. Leland Sateren has a Christ Is the World's True Light, with optional instruments; Kenneth Jennings has an unaccompanied If Ye Be Risen Again with Christ; Willem Mudde an O Dearest Jesus, on a Crueger melody with a soprano descant; a combination of two Easter Hymns, Christ to the Paschal Victim and Christ Is Arisen, has no credit given to an editor.

Concordia material for unison includes a small O Christ, Thou Lamb of God by Healey Willan, an 18th century Jesus, Thanks to Thee We Offer by Frauenholtz, I Will Magnify Thee by Thomas Clarke edited by Mason Martens, Willem Mudde's setting of At the Lamb's High Feast, and an Andreas Hammerschmidt Let the People Praise Thee, with instruments, realized by Fritz Oberdoerffer. For SA there is a two-stanza Christ the Life of All the Living from a St. Matthew Passion by Kuehnhausen. For SAB there are two by Knut Nystedt: The Spirit of Truth and This Is My Beloved Son.

The Pennsylvania State University Press brings out another of those scholarly editions of old music, a Magnificat Quinti Toni by 15th century Pierre de la Rue, edited by Nigel Davison.

From Mercury come a unison Magnificat and Nunc Dimittis by John Barr, an Archie Jones Hail Gladdening Light for SA and a Joseph Roff Be Thou Exalted, O God, with a soprano solo and easy choral parts.

Presser sends a Kodaly The Angels and the Shepherds for treble voices (SA and SSA) translated from the Hungarian by Elisabeth M. Lockwood. Edwin Williamson has a rhythmic arrangement of a spiritual, Virgin Mary Had One Son. John Neas Beck's Visions of St. John is a highly dramatized work for program rather than service use. Hymns for Male Chorus, arranged by David Hugh Jones, is a straightforward arranger's job on familiar material.

From H. W. Gray comes a not easy unaccompanied Lover of Souls, Hide Me Within by Leo Sowerby, a longer and easier unaccompanied Father of Mercies by Francis P. MacPhail, and Charles Black's a capella O Brightness of the Immortal Father's Face, with soprano solo. With accompaniment are Paul Lindsley Thomas' Lord, We Pray Thee, with a soprano solo and a brisk Te Deum Laudamus in D minor by Frank Scherer.

From John Sheppard Music Press, Boulder, Colo., come two by Jean Berger, unaccompanied: Where Shall Wisdom Be Found, on a text from Job, and Lift Up Your Eyes on High, from Isaiah.

An Entrata, Rejoice unto the Lord by Noel Goemanne (World Library of Sacred Music) has a bright, fanfarish organ part.

Robert Graham's The Voices of Christmas is a cantata with a measure of originality in very simple textures; string orchestra parts and a flute are available for rental. Choral demands are minimal and there are several effective solo parts. Southern Music publishes this and an unaccompanied Christmas Prayer by Edward G. Mead which offers few problems.

In FitzSimons' Aeolian series are a Palm Sunday Procession by Alec Wyton, with prominent organ part, Joseph Roff's meditative Turn Thee Unto Me and a small SA In Him I Abide by James Ferris Traver. — FC

### THREE-MANUAL REUTER OPENED IN WASHINGTON

#### EMMA LOU DIEMER OPENS ORGAN

#### Lutheran Church of the Reformation in National Capital Has Chancel Placement

The Reuter Organ Company, Lawrence, Kans. has constructed a three-manual, 48-rank instrument for the Lutheran Church of the Reformation, Washington, D. C. The organ is installed in the chancel with the great divided and cantilevered in two sections, one from either side of the chancel area.

The individually expressive choir and swell divisions are located on either side of the chancel area, immediately to the rear of the exposed pipework. Pedal resources are also situated within these areas. While the majority of the instrument is entirely new, a small portion of the old organ has been retained and is incorporated in the new scheme.

The dedication recital by Emma Lou Diemer was favorably reviewed.

Negotiations for the sale of the instrument were handled by R. W. Dirksen, district representative for Reuter, who also supervised the installation.

**GREAT**  
Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 rank 244 pipes  
Trumpet 8 ft. 61 notes  
Chimes

**SWELL**  
Rohrflöte 16 ft. 97 pipes  
Open Diapason 8 ft. 61 pipes  
Rohrflöte 8 ft.  
Dolce Flute 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Triangular Flute 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Rohrflöte 2 ft.  
Plein Jeu 3 ranks 183 pipes  
Bombarde 16 ft. 61 pipes  
Trompette 8 ft. 73 pipes  
Oboe 8 ft. 61 pipes  
Trompette 4 ft.  
Tremulant

**CHOIR**  
Copula 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Spitzprincipal 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Regal 4 ft. 61 pipes  
Tremulant

**PEDAL**  
Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 44 pipes  
Quintaton 16 ft.  
Rohrflöte 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft.  
Quintaton 8 ft.  
Choral Bass 4 ft. 32 pipes  
Rohrflöte 4 ft.  
Octavin 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 56 pipes  
Bombarde 8 ft.  
Bombarde 4 ft.

HAROLD G. ANDREWS, JR. head of the organ department at Greensboro College school of music addressed the North Carolina Music Teachers Association convention Oct. 30 on "Can We Expect Organists to be Musicians?"



# Sincere Good Wishes for a Happy New Year



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## INSTALLATIONS

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Cathedral of Our Lady of Perpetual Help  
Rapid City, South Dakota

Episcopal Church Center  
New York City, New York

Harris Memorial Methodist Church  
Honolulu, Hawaii

Glorieta Baptist Assembly  
Glorieta, New Mexico

Otauhu College  
Auckland, New Zealand

General Motors Institute  
Flint, Michigan

St. Andrew's Presbyterian College  
Laurinburg, North Carolina

Church of Jesus Christ of  
Latter Day Saints  
Chihuahua, Mexico

Pasadena Junior College  
Pasadena, California

St. Leo Catholic Church  
Denver, Colorado

Holy Rood Episcopal Church  
Washington Heights  
New York, New York

Peoples Baptist Church  
Boston, Massachusetts

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St. Augustine Catholic Church  
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Maple Springs Methodist Church  
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Mamby Park Baptist Church  
Kingston, Jamaica

First Seventh Day Adventist Church  
Memphis, Tennessee

Purdue University  
West Lafayette, Indiana

St. Gregory's Catholic Church  
San Francisco, California

St. David's Anglican Church  
Calgary, Alberta, Canada

Warren Chapel Methodist Church  
Chattanooga, Tennessee

China Congregational Church  
Hong Kong, China

Church of the Ascension  
Louisville, Kentucky

Columbia Union College  
Tacoma Park, Maryland

Christ Church Anglican  
Beauport, Quebec, Canada

First Baptist Church • El Paso, Texas

St. Anthony's Church  
Lourenco Marques  
Portuguese East Africa

Church of Jesus Christ of  
Latter Day Saints  
Ogden, Utah

St. Nicholas of Tolentine  
Catholic Church  
Chicago, Illinois

Temple Emanuel of South Hills  
Pittsburgh, Pennsylvania

Riverside Methodist Church  
Miami, Florida

First Presbyterian Church  
Odessa, Texas

Cathedral of Alajuela  
San Jose, Costa Rica

South Carolina State College  
Orangeburg, South Carolina

Prairie Village United Presbyterian  
Church

Prairie Village, Kansas

First Lutheran Church  
Birmingham, Alabama

Kansas Wesleyan College  
Salina, Kansas

St. Mary's College  
Notre Dame, Indiana

Westworth United Church  
Winnipeg, Manitoba, Canada

University of Massachusetts  
Amherst, Massachusetts

Carmelite Monastery of Cristo Rey  
San Francisco, California

Johnson Bible College  
Knoxville, Tennessee

# Baldwin

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**Jan. 10**  
Rodney Hansen, All Saints, Pasadena, Cal.

Gerre Hancock, Church of Ascension, Chicago

George Markey, University of Redlands, Cal.

David Craighead, St. Paul the Apostle, New York City

John Weaver, Radford, Va. College

**11**  
Organ and Strings, North Texas State U, Denton

George Markey, Shrine of St. Therese, Fresno, Cal.

**12**  
Preston Rockholt, St. Paul's Chapel, Columbia U

George Markey, First Methodist, Portland, Ore.

David Craighead, St. James Episcopal, New London, Conn.

John Weaver, First Presbyterian, Winston-Salem, N.C.

Herbert White, Jr., Sherwood Music School, Chicago

**14**  
George Markey, University Congregational, Seattle, Wash.

**15**  
George Markey, RLDS Auditorium, Independence, Mo.

Virgil Fox, Adrian, Mich. College

**16**  
Albert Russell, Westminster Presbyterian, Lincoln, Neb.

James Machan, Union Methodist, Washington, D.C.

Holst, Vaughan Williams, Hindemith, Rockefeller Chapel, Chicago

Handel Judas Maccabaeus, part I, St. Bartholomew's, New York City

Menotti Amahl, Christ Church Cathedral, Indianapolis

Richard Proulx, St. Mark's Cathedral, Minneapolis, Minn.

Dorian vocal festival, Salamunovich, Luther College, Decorah, Iowa

Marianne Webb, South Illinois U, Carbondale

Herbert Gotsch, Grace Lutheran, River Forest, Ill.

Anita Greenlee, First Baptist, Philadelphia

Carl Weinrich, Princeton U Chapel, Princeton, N.J.

Herbert White, Jr., Pullman Methodist, Chicago

Russell G. Wichmann, Albright College, Reading, Pa.

Michael Veak, Cathedral of Risen Christ, Lincoln, Neb.

Clyde Holloway, Eastern Kentucky State College, Richmond, Ky.

David Craighead, St. Mark's Episcopal, Beaumont, Tex.

John Weaver, First Presbyterian, Midland, Tex.

Gerre Hancock, Temple Emmanuel, Denver, Colo.

**17**  
Frederick Swann, Church of Holy Comforter, Richmond, Va.

William Teague, First Presbyterian, Fort Lauderdale, Fla.

Ladd Thomas, Pomona College, Claremont, Calif.

Virgil Fox, Sacred Heart Cathedral, Rochester, N.Y.

Joyce Jones, Strand Theater, Grafron, N.D.

George Markey, Westminster Presbyterian, Worthington, Minn.

**18**  
Bach Christmas Oratorio, St. Mark's Cathedral, Minneapolis

Carl Weinrich, U of Michigan, Ann Arbor

Virgil Fox, Sacred Heart Cathedral, Rochester, N.H.

David Craighead, Central Presbyterian, Houston, Tex.

John Weaver, St. Mark's Episcopal, Shreveport, La.

**19**  
Arthur Lawrence, St. Paul's Chapel, Columbia U

Alec Wyton, Grace Episcopal, New York City

Joyce Jones, State Theater, Alpena, Mich.

**20**  
Carl Weinrich, First Presbyterian, Lansing, Mich.

Wilma Jensen, Methodist Church, Scottsdale, Ariz.

John Weaver, First Methodist, Texarkana, Ark.

**21**  
David Craighead, Beloit, Wis.

John Weaver, First Christian, Tyler, Tex.

## JANUARY

						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					

**22**  
Leo Sowerby workshop, Alma, Mich. College

**23**  
Handel Judas Maccabaeus part 2, St. Bartholomew's, New York City

Emory Fanning, MIT Chapel, Cambridge, Mass.

Gregory Colson, instruments, St. George's, Nashville, Tenn

Bach Magnificat, Pinkham Christmas Cantata, St. Paul's Cathedral, Buffalo, N.Y.

Joseph Ritchie, Brainerd Methodist, Chattanooga, Tenn.

Joyce Jones, High School Auditorium, Clearfield, Pa.

Arthur Lawrence, St. John's Cathedral, Jacksonville, Fla.

Robert Baker, Albright College, Reading, Pa.

Frederick Swann, Brick Presbyterian, New York City

**24**  
Robert Prichard, La Jolla, Cal. Presbyterian

Robert Hinson, First Baptist, Van Nuys, Calif.

**25**  
Alec Wyton AGO Workshop, Canton, Ohio

Carl Weinrich, Fremont Presbyterian, Sacramento, Calif.

Edward Mondello, AGO, Casper, Wyo.

Beverly Ward, men and boys choir, Ernest White lecture, St. Paul's Episcopal, Chicago

Gerre Hancock, St. Paul's Episcopal, Lansing, Mich.

**26**  
Ann Labounsky, Longwood Gardens, Pa.

Arthur Lawrence, St. Mary the Virgin, New York City

**27**  
Carl Weinrich, San Francisco College for Women

Richard Ellsasser, Kohler, Wis

Richard Bouchett, Princeton Seminary

Arthur Lawrence, St. Thomas, New York City

**28**  
Virgil Fox, St. Andrew's Presbyterian, Kitchener, Ont.

**30**  
William MacGowan, orchestra, All Saints, Pasadena, Cal.

Vivaldi Gloria, Christ Church, Cincinnati, Ohio

Walton Belshazzar's Feast, St. Bartholomew's, New York City

Karl Moyer, First Presbyterian, Lancaster, Pa.

Handel Judas Maccabaeus, Church of Resurrection, New York City

Fred Tulan, instruments, chorus, Haggin Museum, Stockton, Cal.

Robert Plimpton, First Baptist, Philadelphia

Carl Weinrich, Stanford U, Calif.

Messiaen festival, Calvary Episcopal, New York City

Corelli music, King's Chapel, Boston

Richard Bouchett, Congregational Church, Manhasset, L.I.

**31**  
Milliken U choir, West Side Presbyterian, Ridgewood, N.J.

Bach, Kodaly, Vaughan Williams, Church of Ascension, New York City

Virgil Fox, Yorkminster Park, Baptist, Toronto

**Feb. 1**  
Robert Lodine, Alice Millar Chapel, Evanston, Ill.

Richard Ellsasser, Flint, Mich.

Edward Mondello, Rockefeller Chapel, Chicago

Gerre Hancock, First Congregational, Long Beach, Cal.

**2**  
Michael Schneider, Ohio State U, Columbus

**3**  
David Drinkwater, Rutgers U, New Brunswick, N.J.

Richard Ellsasser, Battle Creek, Mich.

William Whitehead, Princeton Seminary

**4**  
Michael Schneider, First Church, Old Deerfield, Mass.

Gerre Hancock, St. Lukes Church, San Francisco, Cal.

Virgil Fox, Gallery of Modern Art, New York City

**5**  
Eileen Coggin, Intertstake Center, Oakland, Cal.

Virgil Fox class, Englewood, N.J.

**6**  
James C. Moeser, Congregational, Detroit

Robert J. Shepfer, First Presbyterian, Royal Oak, Mich.

Haydn Lord Nelson Mass, St. Bartholomew's, New York City

Bloch Sacred Service, First Methodist, Evanston, Ill.

Elaine English, Southern Missionary Chorale, Brainerd Methodist, Chattanooga, Tenn.

Fred Tulan lecture, Haggin Museum, Stockton, Cal.

Robert Frederick, First Baptist, Philadelphia

Geraint Jones, Valparaiso, Ind. U Chapel

Richard Ellsasser, Cincinnati, Ohio

Virgil Fox, Fanwood, N.J. Presbyterian

Eunice Maurer, Robert A. Arnold, Albright College, Reading, Pa

John Weaver, First Congregational, Old Greenwich, Conn.

Wilma Jensen, First Presbyterian, Bethlehem, Pa.

Michael Schneider, Washington, D.C. Cathedral

**7**  
Helen Westbrook for CCWO, Lyon-Healy Salon, Chicago

Virgil Fox, Fanwood, N.J. Presbyterian

Teague, Ingram, Pfautsch workshops, Southern Methodist U, Dallas

**8**  
James Dorrah, Fisk Chapel, Nashville, Tenn.

Richard Ellsasser, Cayaboga Falls, Ohio

William Teague, St. Alban's Episcopal, Waco, Tex.

Frederick Swann, First Presbyterian, Fort Lauderdale, Fla.

Wilma Jensen, St. Paul's Lutheran, Savannah, Ga.

Michael Schneider, Vassar College, Poughkeepsie, N.Y.

**9**  
Alec Wyton, Kresge Auditorium, MIT, Cambridge, Mass.

Carl Weinrich, Trinity Methodist, El Paso, Tex.

Michael Schneider class, Vassar College, afternoon, and Riverside Church, New York City, evening

Gerre Hancock, First Methodist, Lancaster, Pa



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# Programs of Organ Recitals of the Month

Marie-Claire Alain, L'Etang-La-Ville, France — Caruth Auditorium, SMU, Dallas, Tex. Nov. 29: All Bach: Prelude and Fugue in B minor, Sonata 5, Allein Gott (three settings), Prelude and Fugue in G major, Wir glauben all' an einen Gott and Toccata and Fugue in F major. Nov. 30: Pange Lingua, Plein Jeu, Fugue a cinq and Récit, Grigny; Joseph est bien marié and Adam fut un pauvre homme, Dandrieu; Tierce en taille and Dialogue in C major, Marchand; Fantasies 1 and 2, Two Dances to the Agni Yavahita, Litanies and Postlude for the Office of Compline, Alain; Hymne aux mémoires Israélites, Grunenwald; Improvisation.

Robert Kates and Robert R. Douglas, San Francisco, Cal. — Interstake Center, Oakland, Cal. Dec. 5: Nun sei willkommen, Peeters; Fantasia, Choral and Toccata on Veni Emmanuel, Arnold — Mr. Douglas; Aria in Classic Style for Harp and Organ, Grandjany; Mieses Jesum lass ich nicht, Walther; How brightly shines the morning Star, Drischner; Prelude and Fugue in D minor, Simon — Mr. Kates. Woodwind quintet, harp, bassoon and recorder assisted.

Yvonne Bonneau, Claremont, N. H. and Gilman Stockwell, Newport, N. H. — Trinity Episcopal Church, Claremont, Nov. 21: Variations on Jesu, mein Freude, Walther; Toccata on Picardy, Requienscat in Pace and Fanfare, Young — Mr. Stockwell. Prelude and Fugue in A minor, Bach; Romance sans Paroles, Bonnet; March, Lefebure-Wely; Musette, Gounod; Prelude and Fugue in G major, Bach — Mrs. Bonneau.

Joe A. Morrow, Memphis, Tenn. — Christ Episcopal Church, Nashville, Tenn., Dec. 9: Chaconne, Couperin; Partita on Jesu, meine Freude, Walther; My soul exalts the Lord, Bach; Prelude for Horn and Organ (with Jerry Haynie), Baerett Tutill; Toccata in D minor, Reger.

Noeman Blake, Middlebury, Conn. — First Congregational Church, Waterbury, Conn., Nov. 24: Concerto in D major, Avison; Fugue in E flat Major, Bach; Scherzo, Whitlock; Exultate, Campbell.

Nancy L. Phillips, Arlington, Va. — Nov. 7: Prelude and Fugue in G major, Bach; Clair de Lune, Vierne; Jubilata Deo Suite, Hurford; Toccata, Sowerby.

Wilma Jensen, Oklahoma City, Okla. — Pasadena Presbyterian Church, Oct. 31: Ach bleib mit deiner Gnade, Karg-Elert; Baase et Dessus de Trompette, Clérambault; From God I ne'er will turn, and Jig Fugue in C, Buxtehude; Panacaglia and Fugue in C minor, Bach; Prelude and Trumpetings, Roberts; Carillon, Sowerby; Scherzo, Symphony 4, Widor; Coetige et Litanie, and Variations sur un Noël, Dupré. First Congregational Church, Long Beach, Cal. Nov. 2: Grand Jeu, du Mage; Three Noëls, Daquin; Flute Solo, Arce; Prelude and Fugue in D major, Bach; Suite, Haines; Andante Cantabile, Symphony 4, Widor; Turnult in the Praetorium, Maleingreau; Requienscat in Pace, Sowerby; Variations sur un Noël, Dupré.

Marjorie Jackson Rasche, FAGO, Carbondale, Ill. — For Southern Illinois Chapter, First Methodist Church, Nov. 19: Jesus, Priceless Treasure, Walther; Siciliane, Van Dan Ghela; Fantasia and Fugue in G minor, Bach; Cantabile, Symphony 6, Widor; Fantasia in A major, Franck; Wer nur den lieben Gott lässt walten, Walcha; Nun freuet euch, Pepping; Nun ruhen alle Wälder, Michaelis; Humoresque Fantastique, Edmundson; Concert Piece, Peeters.

Margaret V. Sandresky, Winston-Salem, N.C. — First Presbyterian Church, Dec. 8: Prelude and Fugue in E minor, Brahms; Tender Mary of Nobility, Schlick; From heaven high to earth I come, Pachelbel; In Bethlehem was born, To the shepherds singing praises and Rejoice beloved Christians, Walcha; Prelude and Fugue in G major, Bach.

Ruth Graham, Tryon, N. C. — Limestone College, Gaffney, S. C. Nov. 22: Fanfare in C, Purcell; Kommst du nun, Jesu, vom Himmel herunter, Andante, Sonata 3 for violin and March, Anna Magdalena book, Bach; Prelude and Fantasia on B-A-C-H, Liszt; Sonata, Persichetti.

Walter Klaus, New York City — St. Peter's Lutheran Church, Nov. 22: Loed Jesus Christ, be present now, Bach; Partita on Jesu, priceless treasure, Walther.

David Drinkwater, New Brunswick, N. J. — Kirkpatrick Chapel, Rutgers University, Nov. 18: Suite on Tone 1, Clérambault; Suite Brève, Langlais.

Marilyn Mason, Ann Arbor, Mich. — First Methodist Church, Wichita, Kans. Nov. 16: Concerto del Sigr. Torelli, Walther; Aria con Variazioni, Martini; Fantasia and Fugue in G minor, Bach; Concerto for Two Organs, Near (with Dorothy Addy); Sinfonia Brevis, Sowerby; Greensleeves, Wright; Pageant, Sowerby.

First Presbyterian Church, Elkhart, Ind. Nov. 29: Same Walther and Sowerby plus Musical Clocks, Haydn; Fantasia and Fugue in G minor, Bach; Greensleeves and Brother James' Air, Wright.

Robert MacDonald, Morrisville, Vt. — First Congregational Church, Nov. 28: Prelude, Fugue and Chaconne, Buxtehude; Introduction, Allegro and Trumpet Tune, Stanley; Sleepers Wake and Triple Fugue in E flat, Bach; Concerto 3 in F major, Handel; Now Thank We All Our God, Bach; Sketch in D flat, Schumann; The Squirrel, Weaver; March of the Gnomes, Stoughton; Moonlight, Karg-Elert; Fantasia and Fugue in G major, Parry.

D. Frederick Elder, Tulsa, Okla. — First Methodist Church, Muskogee, Okla. Nov. 7: Prelude, Fugue and Chaconne, Buxtehude; Nun freuet euch, Bach; O wie selig, Brahms; Schöner Herr Jesu, Schroeder; Holy God, We Praise Thy Name, Peeters; Introduction and Toccata, Walond; Adagio for Strings, Barber; Suite for Musical Clocks, Handel; Brother James' Air, Wright; Fantasia and Fugue in G minor, Bach.

David Harrington, Hackensack, N.J. — St. Paul's Chapel, Columbia University, New York City, Dec. 1: Ave Maria Stella, Tite-Luze; Concerto, Ernst-Bach; Sonata 1, Hindemith; Divertissement, Vierne; Chorale Prelude on Silent Night, Barber; Flourish and Fugue, Cook.

John G. Marberry, Marion, Ala. — Faculty recital, Judson College, Nov. 16: Noël Suisse, Daquin; Three Schübler Chorales, Bach; Prelude, Fugue and Chaconne in C, Buxtehude; Dialogue sur les Mixtures, Langlais; Andante Sostenuto, Symphonie Gothique, Widor; Litanies, Alain.

Robert Smart, Swarthmore, Pa. — Trinity Church, Dec. 5: Fantasia in G major, Bach; Sonata 1, Hindemith; Suite for a Musical Clock, Handel; Sonata on Psalm 94, Reutke.

Joyce Jones, Killeen, Tex. — Grand Canyon College, Phoenix, Ariz. Nov. 15: Allegro, Concerto 10, Handel; Jesu, Joy of Man's Desiring, Rejoice, Ye Christians and Toccata in F major, Bach; Allegro in G, Beethoven; Fantasia in F minor, K608, Mozart; Prelude and Fugue on B-A-C-H, Liszt; Offertoire on a Spanish song, Bingham; Chollas Dance for You, Leach; Pageant, Sowerby.

F. C. J. Swanton, Dublin, Ireland — Keltic College Chapel, Oxford, England, Nov. 4: Toccata and Fugue in D minor, Bach; Fugue 4 on B-A-C-H, Schumann; Fantasia in A, Franck; Londonderry Air, Staaford; Prelude on Munster, Swanton; Les Anges, Messias; Vesper and Toccata in C sharp minor, Symphony 2, Dupré. St. Clement's near Eastcheap, London, England, Oct. 25: Prelude and Fugue in G minor, Buxtehude; Pastorale in F, Bach; Sonata for Trumpet and Strings, Purcell-Baintow; Final, Gothic Symphony, Widor; Londonderry Air, Staaford; Prelude on Munster, Swanton; Salve Regina, Dupré; Grand Choeur in D, Guilmant.

Robert Scoggin, Rochester, Minn. — Dedicatory recital, First Methodist Church, Willmar, Minn. Nov. 14: A Mighty Fortress is our God, Cor Kee; Brother James' Air, Wright; Voluntary in D, Boyce; A Lesson, Selby; Old 100th, Pachelbel; Sheep may safely graze and Toccata and Fugue in D minor, Bach; Variations on an American Hymn Tune, Young; Elegy, Peeters; Rondo Française, Beilman; Te Deum, Langlais.

Paul A. Bender, Winston-Salem, N.C. — First Presbyterian Church, Dec. 22: Prelude in G minor, Bach; Behold, A Lovely Rose is Blooming, Brahms; Rejoice Beloved Christians, Bach; Noël 10, Daquin; Greensleeves, Wright; Messe du jour de Noël, Maleingreau.

Charles E. Moore, New Canaan, Conn. — Congregational Church, Nov. 7: Prelude and Fugue in D major, Bach; Four Chorale Preludes, Pepping; Fantasia and Fugue on B-A-C-H, Reger; Toccata in D major and F minor, Seixas; Toccata in C major, Aron; Suite, Duruflé.

Edward Linzel, Indianapolis, Ind. — Christ Church Cathedral, Dec. 31: Weihnachtsen 1914, Reger; Symphonie de Noël, Maleingreau.

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# Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex. — Gustavus Adolphus College, St. Peter, Minn. Nov. 4: Prelude and Fugue in G major, Wachtel auf; Liebster Jesu, wir sind hier and Kommt du nun, Jesu, Bach; Fugue in A flat minor, Brahms; Preludio, Symphony 2, Dupré; Fantasia in F minor, K608, Mozart; Prière, Franck; Scherzo, Durullé; Laudation, Dello Joio. Concordia College, Moorhead, Minn. Nov. 7: Same Brahms, Bach, Durullé, and Dello Joio plus: Prelude and Fugue in E major, Lübeck; Te Deum, Anderson; Postlude pour l'Office de Complies, Alain; Prelude and Fugue in E minor (Wedge), Bach.

Richard Nusbaum, Pittsburgh, Pa. — Carnegie Music Hall, Nov. 14: Chaconne, L. Corelli; Fanfare in Echo Style and Sonata for Trumpet and Strings, Purcell; Air, Suite in D, Sonatina, Cantata 106, and Toccata and Fugue in D minor, Bach; Ave Maria Stella and Magnificat, Dupré; Vexilla Regis, Parvizi; My heart cries out in anguish, Brahms; Acclamations, Langlais; Aria, Peeters; Caprice Viennois, Kreisler; March for Joyous Occasions, Peloquin.

Caryl Larsen and Margaret Pridgeon, Northfield, Minn. — Junior Recital, St. Olaf College, Boe Memorial Chapel, Nov. 26: Toccata and Fugue in D minor, Bach; Pastoral, Franck; Elevation (Homage à Frescobaldi), Langlais; Regina Caeli, Schroeder — Miss Larsen. Prelude in E minor, Bach; Concerto 5 in F major, Handel; Zurückhaltende, Dittler; Rhapsodie Grégorienne, Langlais. Chamber orchestra assisted.

Suzanne Gibson, Vancouver, B. C. — Third Avenue United Church, Saskatoon, Sask. Nov. 10: Agincourt Hymn, Dunstable; Prelude and Fugue in G minor, Bach; Rigasodon, Campra; Air, Tartini; Passacaglia and Fugue in G minor, Bach; Cortège and Litany, Dupré; Gaudeamus, Campbell; Forest Green, Parvizi; Incantation for a Holy Day, Langlais.

Henry Fuener, Cleveland, Ohio — Church of the Covenant, Nov. 21: Dialogue sur les Grands Jeux, Grigny; Sonata in E minor and Fantasia and Fugue in G minor, Bach; Alleluyas, Preston; Fantasia in F minor, K594, Mozart; Improvisu and Carillon de Westminster, Vierne.

Jay Lovins, Kokomo, Ind. — First Congregational Church, Dec. 8: Nativity Suite, Wyton; Variations sur un Noël, Dupré.

Clyde Holloway, Bloomington, Ind. — Park Cities Baptist Church, Dallas, Tex. Nov. 16: Prelude and Fugue in F major, Lübeck; Liebster Jesu, Nun freut euch and Fantasia and Fugue in G minor, Bach; In Paradisum, Lesur; Joie et Clarté des Corps Glorieux, Messiaen; Sonata 1, Hindemith; Two Canons, Schumann; Sonata on Psalm 94, Reubke. Holy Trinity Lutheran Church, New York City, Dec. 6: Sonata 1, Hindemith; In Paradisum, Lesur; Joie et Clarté des Corps Glorieux, Messiaen; Chorale 1, Sessions; Three Pieces for Organ, Walton; Variations on a Recitative, Schönberg.

Gwen Gould, Staunton, Va. — For Augusta County Chapter, Trinity Episcopal Church, Nov. 21: Prelude and Fugue in G minor, Buxtehude; Kyrie en taille, Recit de Tierce en taille, and Dialogue sur les Grands Jeux, Grigny; Partita on Jesus Christus unser Heiland, Dittler; Prelude and Fugue in B minor, Bach; Sketches in C minor and D flat major, Schumann; Fast and Sinister, Symphony in G major, Sowerby.

Mrs. Edwin Yager, Tulsa, Okla. — First Baptist Church, Nov. 12: Chaconne, L. Couperin; Noël sur les Flûtes, Noël grand Jeu et Duo, Daquin; Shepherd's Came, Their Praises Bringing, All My Heart This Day Rejoices, Praise be to Thee, Lord Jesus Christ, Walcha; Toccata in D minor (Dorian), Bach; Behold, a Rose Breaks into Bloom, My Heart is Ever Yearning, Brahms; Sonata 6, Mendelssohn; Suite Modale, Peeters; Carillon de Westminster, Vierne.

William Kuhlman, Northfield, Minn. — Senior recital, St. Olaf College, Boe Memorial Chapel, Nov. 29: Fantasia and Fugue in G minor, Bach; Marie soltte sach Bethlehem gehu, Peeters; Concerto 2, Hindemith; Largo, Sonata 5, Bach; Pageant, Sowerby. Chamber orchestra assisted.

John Mueller, Winston-Salem, N.C. — First Presbyterian Church, Dec. 1: All Bach: We all believe in one true God, Pastorale in F major, Concerto in D minor and Passacaglia in G minor.

Donna Grady, Greencastle, Ind. — Christ Church Cathedral, Indianapolis, Ind. Dec. 3: Sonata 5, Mendelssohn; Le Banquet Celeste, Messiaen; Prelude and Fugue in G major, Bach.

Robert Baker, New York City — First Presbyterian Church, Allentown, Pa. Oct. 24: Introduction and Passacaglia in D minor, Reger; Voluntary in D major, Boyce; Rhapsody on Breton Melodies, Saint-Saens; My Heart is Filled with Longing and Jesus Leads Me On, Brahms; Fantasia in G major, Bach; Serene Alleluias, Messiaen; Introduction, Prelude and Trumpetings, Roberts; Quam pastores laudavere, Walcha; Prelude in D minor, Bloch; The Snow Lay on the Ground, Gahrenbeck; Final, Symphonie 1, Vierne.

Mason Campbell, Pineville, La. — First Presbyterian Church, Lake Charles, La.: Von Gott will ich nicht lassen, Buxtehude; Four Variations on a Noël, Balbastre; Nun komm, der Heiden Heiland and Prelude and Fugue in G minor, Bach; Offertoire Funèbre, Mulet; Toccata, Pierré; Jesus, Lover of My Soul and Break Thou the Bread of Life, Bingham; What a Friend We Have in Jesus, Biggs; O God our Help in Ages Past, Cole-Jephcott; Les Mages, Messiaen; Carillon, Sowerby; Litanies, Alain.

Hans Wurman, Chicago — Christian Catholic Church, Zion, Ill. Dec. 12: Prelude and Fugue in E flat, Gottes Sohn ist kommen and In dulci jubilo, Bach; Concerto 5 in F major, Handel; Es ist ein Ros' entsprungen and Schmücke dich, Brahms; Pique Héroïque, Franck; Puer nobis nascitur, Willan; Vom Himmel hoch, Fachelbel; Carillon, Vierne.

Gerard Faber, Riverside, Calif. — First Congregational Church, Nov. 14: Saviour of the Heathen, Come and Prelude and Fugue in G minor, Bach; O God hear my plea, Krebs; Chorale in A minor, Franck; Our hearts welcome Thee, Peeters; Improvisation on the Doxology, Faber; Chorale, Byster.

Wilbur Held, Columbus, Ohio — First Community Church, Nov. 15: Fugue on the Kyrie, Benedictus and Offertoire sur les Grands Jeux, F. Couperin; Fantasia in C, Franck; Allegro Vivace, Symphony 1, and Arabesque, Vierne; Vision of the Eternal Church, Messiaen; Prelude and Fugue in G minor, Dupré.

Joseph Roston, Jr., Paris, Tenn. — Murray State College, Murray, Ky., Nov. 23: Prelude and Fugue in C major (9/8) and Sonata 1, Bach; Le Banquet Celeste, Messiaen; Greenleeves, Wright; Carol Rhapsody, Parvizi.

E. Power Biggs, Cambridge, Mass. — Dominion-Chalmers United Church, Ottawa, Canada, Nov. 27: Balletto del Granduca, Sweelinck; Westminster Suite, Chaconne in F major, Purcell; Concerto 3 in G major, Soler; Prelude and Fugue in C minor K546, Mozart; Processional Entry for Festival Occasions, Richard Strauss; Sonata 2, Hindemith; Seven Chorale Preludes, Pepping; Passacaglia and Fugue in C minor, Bach. Symphony Hall, Boston, Mass. Dec. 5: All Bach: Fugue in D minor, Credo Fugue, Prelude and Fugue in B minor; For pedal harpichord: Passacaglia and Fugue in C minor, Prelude in D minor, Toccata and Fugue in D minor; For organ: Fugue in C major (Fanfare), Toccata in F major, Royal Festival Hall, London, England, Nov. 10: same Sweelinck, Hindemith and Pepping plus Prelude and Fugue in C minor, Mozart; Pastoral in F, Bach, and omitting Purcell, Soler, Strauss and Bach Passacaglia.

M. Dorothy Seaby, Windsor, Ontario — Emmanuel United Church, Nov. 14: Fanfare, Intermezzo, Scherzo and Fianale Jubilante, Willan; Still Waters, Weaver; Quiet Prelude, Gavotte and Bourée, and Hic Jacet, Statham; Memorial Melody in C, Davies; Voluntary in C major (with two trumpets), Purcell-Biggs; Air and Variations (with trumpets), Handel; Minuet, Bridge; Prière, Jongen; Laudate Dominum, Lange. Clifford Seaby and Fraser Lobban, trumpeters, assisted.

Barbara Postman, Eugene, Ore. — For the Salem Chapter, William Fawc residence, Nov. 21: Swiss Noël Variations, Daquin; Mass for the Parishes, Couperin; Now rejoice ye, beloved Christians, Bach; Adeste Fideles, Ives; Toccata in F, Bach; Von Himmel hoch, Fachelbel; Musical Clock Suite, Haydn; Chorale in A minor, Franck; Arietta Pacevole, McKay; My soul longeth to depart in peace, Langlais. Frances Sparks, contralto, assisted.

Ralph Jacobus, Glassboro, N.J. — Glassboro Methodist Church, Nov. 21: Toccata, Monnikendam; Second Benedictus, Rowley; My Spirit be Joyful, Cantata 146, and Dorian Toccata in D minor, Bach; Divinum Mysterium, and Forest Green, Parvizi; Toccata, Symphony 5, Widor.

Michael Veak, Lincoln, Neb. — Cathedral of the Risen Christ, Sept. 26: Prelude in G major, Bach; Adagio, Sonata 1, Mendelssohn; Magnificat 5, Dupré; Finals, Symphony 1, Vierne.

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# Programs of Organ Recitals of the Month

Donald McDonald, New York City — First Methodist Church, Glendale, Calif. Nov. 12: Voluntary in D, Boyce; Chaconne in F minor, Pachelbel; Was Gott tut, Kellner; Partita on Sei gegrüßet, Bach; Prelude and Fugue in B major, Dupré; Scherzo and Suite, Durufle.

Clarence E. Whiteman, Petersburg, Va. — Virginia State College, Oct. 19: Suite Gothique, Boellman; Chorale in A minor, Franck. Oct. 26: All Buxtehude: Prelude and Fugue in G minor, Passacaglia in D minor, Lohr Got, Ihr Christen and Nun bitten wir, and Prelude and Fugue in D major. Nov. 2: O Traurigkeit, Brahms; Carillon, Vierne; The Lord is my shepherd, Rowley; Prelude and Fugue on B-A-C-H, Liszt. Nov. 9: Carillon, Murrill; Præbodium, Kodaly; Partita on What is the world to me, Peeters; Rhythmedre, Vaughan Williams; Schöner Herr Jesu, Schroeder; Incantation pour un jour Saint, Langlais. Nov. 23: Concerto 5 in F major, Handel; Now thank we all our God, Erbarm dich, Nun freut sich and Toccata and Fugue in D minor, Bach. Dec. 14: Wacht Aull, Bach; From Heaven High I Come, Pepping; Noël 10, Daquin; Three Hymn Preludes, A Little Christian Year, Wyton; Voluntary on How Brightly Shines the Morning Star, Clarke.

Frederick Heyne, Short Hills, N.J. — Dedication Recital, Community Congregational Church, Nov. 28: Fantasia on Komm, Heiliger Geist, Bach; Rhythmedre, Vaughan Williams; Duet for Flute Stops, Krebs; Voluntary in G major, Purcell; Introduction and Toccata, Walond; Three Movements from Suite on Hebraic Motifs, Fromm; Carillon, Sowerby; Concerto 4 in F major, with Orchestra, Handel.

Ether Odlich, University, Miss. — Faculty Recital, University of Mississippi, Dec. 5: Psalm 20, Marcello; Nun komm', der Heiden Heiland, Allein Gott in der Höh and Der Tag, der ist so freudenreich, Bach; Chorale in B minor, Franck; Divertissement, Vierne; Le Banquet Céleste, Messiaen; Brother James' Air, Wright; Toccata, Sowerby.

Mary Frances Ross, Franklin Springs, Ga. — Emmanuel College, Nov. 25 and 26: dedication recitals: Prelude and Fugue in E minor (Wedge), and All Glory be to God on high, Bach; Wondrous Love, Barber; Rhythmedre, Vaughan Williams; Prelude and Fugue in A minor, Reger.

Jerald Hamilton, Urbana, Ill. — First Presbyterian Church, Charlotte, N.C., Nov. 15: Concerto del Sigr. Torelli, Walther; Six Schübler Chorales, and Toccata, Adagio and Fugue, Bach; Fantasia in F minor, K594, Mozart; Toccata Piccolo, Wuensch; Theme with Variations, Kennan. Madison Ave. Presbyterian Church, New York City, Nov. 14: Same Walther, Bach Toccata plus: Two Noëls, Daquin; Chorale in B minor, Franck; Scherzo-Fantasia, McKinley; Cantilena, Binkard; Prelude and Fugue in C minor, Vaughan Williams.

David P. Dahl, Spokane, Wash. — Mountain View Lutheran Church, Puyallup, Wash. Nov. 28: Concerto 2 in B flat major, Handel; Now Come, Savior of our Race and Wake, Awake, Bach; Lebhaft, Sonata 3, Hindemith; Andante tranquillo, Sonata 3, Mendelssohn; Now Thank We All our God, Kauffmann; In dulci jubilo, Bach, Dupré, Walther, Buxtehude; Prelude, Fugue and Variation, Franck; Jesu, Priceless Treasure, Bach; Duo for the Trumpet Stop, Dandrieu; Prelude and Fugue in G major, Bach.

Jack E. Vogelsgang, Canton, Ohio — Trinity Lutheran, Nov. 30: Now Thank We all Our God, Bach; Prelude and Chaconne in D minor, Pachelbel; Jesu, Joy of Man's Desiring and Prelude and Fugue in E minor (Wedge), Bach; Hylfyddol, Vogelsgang; Andante and Fantasia, Schroeder; Pastorale, Milhaud; Allegro non troppo, Sonata 7, Rheinberger.

C. Harold Eisecke, Spokane, Wash. — Cathedral of St. John the Evangelist, Nov. 28: Introduction and Toccata, Frescobaldi; Prelude and Fugue in C major, Lübeck; Adagio for Strings, Barber; Macht hoch die Tür, Pepping; Royal Fanfares, Bliss; Veni Emmanuel, Yon, Wyton; Petite Suite, Bales.

H. David Herman, Springfield, Ohio — Senior Recital, Wittenberg University, Nov. 7: Maria sari, Schlick; Three-part Kyrie, Allegro, Sonata 5, Bach; Fugue on B-A-C-H, Pepping; Elevation 1, Dupré; Prelude, Offertoire, Elevation and Acclamations, Suite Médievale, Langlais.

Arthur Bower, Columbus, Ind. — Christ Church Cathedral, Indianapolis, Ind. Dec. 17: Introduction and Passacaglia in D minor, Reger; Concerto 3 in G major, Soler; Variations on Victimæ Paschali Laudes, Ropck.

Searle Wright, New York City — St. Paul's Chapel, Columbia University, Dec. 8: Kyrie Gott, heiliger Geist and Nun komm' der Heiden Heiland, Bach; Pièce Héroïque, Franck; Pastorale, Milhaud; Chromatic Study on B-A-C-H, Piston; Roulade, Bingham; Legend (Triptych), Karg-Elert.

J. Herbert Springer, Hanover, Pa. — St. Matthew Lutheran Church, Dec. 5: Toccata in E minor, Toccata in F major and Ciacons in D minor, Pachelbel; Concerto in D minor, Handel; Variations on an Old English Melody, Shaw; Mountain Sketches, Clokey; Carillon de Westminster, Dec. 12: Prelude and Fugue in A minor, Bism; Six Schübler Chorales, Bach; Sonata in A minor, Rheinberger; The Cathedral at Night, Marriott; Andante sostenuto, Gothic Symphony, Widor; Finale in B flat, Franck. Dec. 19: In dulci jubilo (two settings), Vom Himmel hoch da komm ich her (two settings), Bach; Noël with variations, Balbastre; Pastorale, Franck; Fantasia on Two Noëls, Bonnet; Christmas in Sicily, Yon; Prelude on Silent Night, Barber; Carols for the Christ Child, Marryott; Carol Rhapsody, Purvis.

Richard I. Purvis, San Francisco, Calif. — St. Mark's Episcopal Church, Palo Alto, Calif. Nov. 10: Psalms 18 and 19, Marcello (with C. Thomas Rhoads at second organ); Passacaglia, Bach; Prelude, Fugue and Variation, Franck; Sonata in G major, Soler; Partita on Christ ist erstanden, Purvis.

Elizabeth A. Haynes, Kokomo, Ind. — First Congregational Church, Dec. 15: Christmas Prelude, Corelli; Wacht auf, Walther; Nun komm', der Heiden Heiland, Bach; In Dulci Jubilo, Zachau; Carols for the Christ Child, Marryott; Pastorale and Cradle Song, Saxton.

Arthur Carkeek, Greencastle, Ind. — Christ Church Cathedral, Indianapolis, Ind. Dec. 10: Tierce en Taille, F. Couperin; Prelude and Fugue in A major, Bach; Sonata in One Movement, Krecak; Canons in B minor and B major, Schumann; Sarabande, Letestu; Toccata in D minor, Reger.

Dr. Charles E. Farley, Galesburg, Ill. — Central Congregational Church, Nov. 7: Chorale in E major, Franck; Sonata 5, Mendelssohn; Four Chorale Preludes, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Richard Westenberg, New York City — First Presbyterian Church, Bethlehem, Pa. Nov. 21: Gigue, Sonata 5 and Dorian Toccata in D minor, Bach; Fantasia in A, Franck; Prelude and Fugue in G minor, Dupré; The Maid with the Flaxen Hair, Debussy; Water Nymphs, Vierne; Grand Chorus with Thunder, Corrette; The Hen, Rameau; Sinfonia from Solomon, Handel.

Naomi Wolf Howell, Dixon, Ill. — The Episcopal Church of the Good Shepherd, Mokenca, Ill. Nov. 30: Agincourt Hymn, Dunstable; Pavana, Byrd; Trumpet Tune, (Bonduca), Purcell; Come, Savior of Our Race, Kneller; Lift up your Heads, Walcha; Sleepers, Wake, Krebs; Prelude and Fugue in E minor, Bach; Dominus Deus, Rex Coelestis, Couperin; Priere, Franck; I am black but comely, Dupré; Pasticcio, Langlais; Nun danket alle Gott, Kaufmann; Schmiecke dich, Brahms; Rhythmedre, Vaughan Williams; Gibsons Song 15, Willan; Schöner Herr Jesu, Schroeder; Liebster Jesu, Purvis; The Heavens Declare, Marcello.

Charles R. Benbow, Dayton, Ohio — Westminster Presbyterian Church, Nov. 21: Toccata, Adagio and Fugue in C major, Nun komm' der Heiden Heiland and Sonata 1, Bach; Chorale in B minor, Franck; Nocturne, McCabe; Dialogue 1, Harford; Schöner Herr Jesu, Schroeder; Allegro, Symphony 6, Widor.

James K. Christensen, New York City — St. Bartholomew's Church, Dec. 8: From heaven on high to earth I come, Pachelbel; Benedictus, F. Couperin; Sleepers, Wake, Bach; Noël sur les jeus d'anches and Noël Suisse, Daquin; Toccata, Sowerby. Dec. 29: Variations on a Noël, Dupré; The Nativity, Langlais; God Among Us, Messiaen.

George Dunkley, Toronto, Ont. — St. Martin-in-the-Fields, Nov. 14: Prelude and Fugue in A minor, Langlais; Queen Pastors, Willan; Toccata, Gigout; Erbarm' dich mein, Bach; Sonata 1, Dunkley; Nun danket alle Gott, Karg-Elert; Pastorale, Whitlock; Suite, Stanley.

Roy Kehl, Buffalo, N.Y. — St. Paul's Cathedral, Dec. 3: All Bach; Fugue on the Magnificat, Come, Redeemer of our Race, Good Christian Men, Rejoice and Toccata, Adagio and Fugue.

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# Programs of Organ Recitals of the Month

Preston Rockholt, Washington, D. C. — Dedicatory recital, First Baptist Church, Toccoa, Ga., Nov. 29; Rigaudon, Campra; Flute Solo, Arce; Voluntary in G, Stanley; Sleepers, wake, Come, Saviour of the heathen, and Prelude and Fugue in E flat, Bach; Sinfonia Brevis, Sowerby; Scherzo, Symphony 2, Viernse; The Nativity, Langlais; Toccata, Symphony 5, Widor.

Jack Ruhl, Ft. Wayne, Ind. — First Presbyterian Church, Nov. 16: Prelude and Fugue in E minor, Brahms; Partita on Praise to Thee and Adoration, Boehm; From God shall naught divide me, Sonata 2 and Prelude and Fugue in G major, Bach; Symphony in G, Sowerby; McMillen Chapel, First Presbyterian Church, Dec. 3: Concerto 1, Handel (with strings); Wake, awake, for night is flying, Röhlig (with choir and trumpet); Historia Nativitatis, Krapf; Mass of Saint Nicholas, Purvis (with choir); The Battle of Trenton, Hewitt; Psalm 150, Britten (with choir, strings, trumpet and percussion).

Adelaide Hart Miller, Brevard, N. C. — Biltmore Methodist Church, Biltmore, N. C., Oct. 24: Psalm 19, Marcello; Prelude and Fugue on Von Himmel hoch, Pachelbel; Rhythmedre, Vaughan Williams; Wacht auf, Bach; Prelude, Fugue and Chaconne, Buxtehude; Herzlich tut mich verlangen, Brahms; Musical Clocks, Haydn; Promenade, Air and Toccata, Haines.

William Bliem, Kansas City, Mo. — Second Presbyterian Church, Nov. 28: Voluntary 8 in D minor, Stanley; Nun komm', der Heiden Heiland (three settings), and Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Whimsical Variations, Sowerby; Transporte de Jole, Messiaen.

Andrea Moel, Essex Junction, Vt. — First Congregational Church, Burlington, Vt., Nov. 14: Agincourt Hymn, Dunstable; To God on High Alone be Glory, Scheidt; Allegro, Sonata 5, Bach; Three Preludes on Welsh Hymn Tunes, Vaughan Williams; Prelude and Fugue in F, Peeters.

Leanne Hemphill, Marion, Ala. — Junior recital, Judson College, Nov. 22: Prelude and Fugue in E minor, Bach; Epitaph and Credo, Vierne; Sonata 5, Mendelssohn; Suite on Tone 1, Clérambault; Toccata, Sowerby.

Frederick Swann, New York City — Riverside Church, Nov. 7: Festal Flourish, Jacob; Fantasia and Fugue, Pachelbel; Chorale in B minor, Franck; Lebhaft, Sonata 2, Hindemith; Alleluia, Preston; Jesus Christ, our Saviour, Our Father Who art in heaven and Deck Thyself, Bach; Adagio for Strings, Barber; Fanfare, Cook.

Thomas Murray, Pasadena, Cal. — East Los Angeles College, Nov. 30: Concerto 4 in F major, Handel; A Mighty Fortress, Pachelbel; A Babe is Born, Bach; How Blessed Are the Faithful, Brahms; All My Heart This Day Rejoices, Walcha; Fugue in C minor, Bach; Greensleeves, Wright; Adagio and Finale, Symphony 6, Widor. Fremont Presbyterian Church, Sacramento, Cal. Nov. 10: Symphony 6, Widor; Greensleeves and Brother James' Air, Wright; Concerto 4 in F major, Handel; A mighty fortress, Pachelbel; We pray now to the Holy Spirit, Buxtehude; A Babe is born in Bethlehem, and Fugue in C minor, Bach; Prelude and Fugue in B major, Dupré.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral, Dec. 10: Little Prelude and Fugue in C, Bach; Once He came in blessing and Praise be to Thee, Lord Jesus, Walcha; From heaven above (three verses), Pepping; Come now, Saviour of the Gentiles (two settings), and Little Prelude and Fugue in B flat, Bach.

Wayne Fisher, Cincinnati, Ohio — First Presbyterian Church, Nov. 23: Partita on Nun komm' der Heiden Heiland, Dittler; A lancy, Stanley; Jesus Christus, unser Heiland und Konigst du nun, Bach; La Vallée du Beharleguy, au Matin, Bonnal; Scherrando, Dupré; Variations on America, Ives; Fantasia and Fugue on Ad nos, Liszt.

William D. Peters, Kokomo, Ind. — First Congregational Church, Dec. 1: All Praise to Thee, Eternal God, Lenel; Wacht auf, Peeters; La Nativité, Langlais; Partita on Vom Himmel hoch, Post. Dec. 22: Chorale Prelude on Silent Night, Barber; On Christmas Night, Millard. The chapel choir assisted.

Anne Musser, Buffalo, N. Y. — St. Paul's Cathedral, Nov. 19: Chorale and Variations on Ach, was soll ich sündig machen?, Pachelbel; Concerto in A minor, Vivaldi-Bach; Thou art the Rock, Mulet.

William Whitehead, Bethlehem, Pa. — For Delaware Chapter, St. Paul's Methodist Church, Wilmington, Del., Nov. 7: Fanfare, Cook; Sonata in B flat major, Arce; Jesus, Joy of man's desiring, Christ lay in death's bonds, I call to Thee, If thou but suffer God to guide thee and Prelude and Fugue in A minor, Bach; Suite Medievale, Langlais; Chorale in A minor, Franck.

Margaret Sayre, Peoria, Ill. — Dedicatory recital, Methodist Church, Tremont, Ill. Nov. 21: Prelude, Fugue and Chaconne, Buxtehude; Concerto in D minor, Largo, Vivaldi-Bach; Harpsichord Suite, Handel; Arioso and Prelude and Fugue in E minor (Cathedral), Bach; If Thou but Suffer God to Guide Thee, Edmundson; Sleepers Awake, Krebs; Fairest Lord Jesus, Edmundson; Praise to the Lord, the Almighty, Blackburn; Gigue Fugue in C major, Buxtehude; Modal Trumpet, Karam; Twilight at Fiesole, Bingham; Comes Autumn Time, Sowerby; Benedictus, Reger; Finale, Symphony 1, Viernse.

Robert M. Finster, Elmira, N. Y. — Grace Episcopal Church, Nov. 7: Diferencias sobre el Canto del Caballero, Gaberon; Toccata per l'Elevazione, Frescobaldi; Noël, Grand jeu et Duo, Daquin; Liebster Jesu (two settings), and Prelude and Fugue in B minor, Bach; Prelude and Fugue in A minor, Röhlig; Adagio, Nyquist; Homage to Perotin, Roberts; Variations sur un Noël, Dupré.

Charles L. Durr, Forsyth, Ga. — First Methodist Church, Douglas, Ga., Nov. 30: Nun danket alle Gott, Karg-Elert; Voluntary 1 in D major, Boyce; Flute Tune, Arce; Dies sind die Heiligen zehn Gebot, and Concerto 2 in A minor, Bach; Sonata 2, Mendelssohn; Scherzo in E major, Gigout; Es ist ein Ros', Brahms; Litanies, Alain.

Walter Eichinger, Seattle, Wash. — Alice Millar Chapel, Northwestern University, Evanston, Ill. Nov. 23: Toccata in D minor, Froberger; Elevation, Tierce en Taille, F. Couperin; Prelude and Fugue in G major, Bach; Partita on Vater unser im Himmelreich, Post; Suite Medievale, Langlais.

Gerald Near, Ann Arbor, Mich. — Grace Church, Sheboygan, Wis. Nov. 7: Prelude and Fugue in B minor, Bach; Noël Etranger, Daquin; Chorale in A minor, Franck; Schönster Herr Jesu, Schroeder; Suite, Near.

Anton Heiller, Vienna, Austria — SMU, Caruth Auditorium, Dallas, Tex. Oct. 22: Prelude and Fugue in E minor, Brahms; Passamezzo, Scheidt; Durch Adams Fall, Es ist das Heil uns kommen her, Ach wie flüchtig, ach wie nichtig and Fantasia and Fugue in G minor, Bach; Sonata 2, Hindemith; Improvisation.

Students of John G. Marberry, Judson College, Marion, Ala. — Alumnae Auditorium, Dec. 2: Air in F, Water Music, Handel; In Bethlehem's Low Stable, All My Heart this Day Rejoices and Jesu, Good Above all Other — Judy Ramey; My Soul Doth Magnify the Lord, Pachelbel; Prelude and Fugue in G major, Bach — Thyra Martin; O, We Poor Sinners, Our Father, Who art in Heaven and All Glory be to God on High, Telemann — Rose Hayes; Abide with Us, O Lord my God, Christ Jesus Who Maketh us Glad and Holy Jesus is Risen from the Dead, Dupré — Pam Turner; Voluntary 1 in C major, Stanley — Camille Hughey; Christmas Suite, Held — Annelia Barclay.

Gordon Jones, New York City — St. Peter's Lutheran Church, Nov. 1: Concerto in D minor, Vivaldi-Bach; Herr Jesu Christ, dich zu uns wend, Allein Gott in der Höh', and Schmücke dich, Telemann; Schmücke dich und Heilich tut mich erfreuen, Brahms. Nov. 8: Prelude and Fugue in A minor, Battistini; Ave maria stella, Langlais; Suite on Een vaste Burg, Cor Kee. Nov. 29: Concerto 1 in G minor, Handel; O come, Saviour of the nations and Wake, awake, Bach.

Susan Hegberg and Richard Mattson, Neethfield, Minn. — For Southeastern Minnesota Chapter, First Methodist Church, Owatonna, Minn. Nov. 21: Toccata, Adagio and Fugue in C, Bach; La Vierge et l'enfant and Les Bergers, Messiaen; Prelude and Fugue on B-A-C-H, Liszt — Mr. Mattson. Fantasia and Fugue in G minor, Bach; Scherzo, Symphony 2, Viernse; Dieu parmi nous, Messiaen — Miss Hegberg.

Carleton L. Innis, St. Albans, N. Y. — Siloam Presbyterian Church, Brooklyn, N. Y. Oct. 31: Fugue in E flat (St. Anne), Bach; How brightly shines the morning Star, Pachelbel; O whether shall I flee? and Now thank we all our God, Bach and Bach-Fox; Sonata 6, Mendelssohn; Scherzetto, Viernse; Variations on a Noël, Dupré; Balm in Gilead, arr. Innis; Tu es Petra, Mulet.

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# Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church, Nov. 10: Psalm Prelude 2, Howells; Improvisation on the Agincourt Hymn, Roberts; Pastoral, Summion; Trumpet Voluntary, Stanley, Nov. 17: Prelude, Meditation and Fanfare, Jacob; Aquarelle, Delim, Nov. 23: Concerto in A minor, Bach; Andante Religioso, Sonata, Vieuxtemps; Concerto in F major, Graun; Francis Jones, violinist, and chamber orchestra conducted by Dwight Dailey, assisted, Nov. 24: Fugue in C minor, W. F. Bach; Pastorale, Callot; Festival Postlude on Nun danket, Kee, Dec. 1: Allabeve in D, Bach; Northern Lights, Karg-Elert; Variations on Lobe den Herren, Koutsemaker.

Mary Elizabeth Dunlap, Rock Hill, S. C. — Faculty Recital, Winthrop College, Nov. 21: Prelude and Fugue in G major, Brahms; Wo soll ich lichen hin, Ach bleib bei uns, Herr Jesu Christ and Passacaglia and Fugue in C minor, Bach; Prelude and Fugue on A-L-A-I-N, Durufle; Weihnachts 1914, Reger; Introduction, Passacaglia and Fugue in E flat minor, Willan.

J. Bert Carlson, Erie, Pa. — Bethany Church, Oct. 31: Prelude and Fugue in G minor, Buxtehude; If Thou but suffer God to guide thee, Bach, Walcha; Toccata, Adagio and Fugue in G major, Bach; O God, Thou Faithful God, Karg-Elert; Abide with Us, O Jesus, Peeters; My Spirit be joyful, Bach; Ein Feste Burg, Cor Kee; Fantasy on Wareham, Wright.

Henry von Hasseln, Anderson, S. C. — Dedicatory recital, Clemson Baptist Church, Clemson, S. C. Dec. 5: Trumpet Voluntary, Stanley; Flute Solo, Arne; Adagio, Sonata 3 and Fugue in G minor (Little), Bach; Pastorale, Franck; Adeste Fideles, Adams; How Firm a Foundation, Murphree; Greenleaves, Wright; Reverie, Dickinson; Te Deum, Langlais.

Jack Ossewaarde, New York City — St. Bartholomew's Church, Dec. 1: Benedictus, Reger; Come now, Saviour of the Gentiles (three settings), Bach; Improvisation on Veni Emmanuel; Finale, Symphony 1, Vierne, Dec. 22: In dulci júbilo (three settings), Bach; Prelude on Adeste Fideles, Ives; Pastorale on a Christmas Plainsong, Thomson; Communion on a Noël, Huré; In dulci júbilo, Karg-Elert.

Paul Manz, Minneapolis, Minn. — St. John's Abbey and University Church, Collegeville, Minn. Oct. 24; Immanuel Lutheran Church, Cleveland, Ohio, Nov. 7; Kramer Chapel, Concordia Senior College, Ft. Wayne, Ind. Nov. 14; Broad Street Presbyterian Church, Columbus, Ohio, Nov. 16: Chaconne in G minor, Couperin; Fugue in G minor, Gheyn; Adagio-Andante, Concerto 1, Handel; Fantasie and Fugue in G minor, Bach; Variations and Finale on an Old Flemish Song, Peeters; Partita on St. Anne, Manz; Schnell, Dittler; Allegro, Rohlig; Es Surgen Drei Engel, Michaelen.

Allamon G. Y. Brown, Leamington, Ont. — Woodward Avenue Presbyterian Church, Detroit, Mich. Nov. 17: Wedding Processional, Fricke; Three Psalm Voluntaries, Groom; Improvisation on America, the Beautiful, Brown; Pastorale and Fugue in D minor, Bach. St. John Breboul Church, Kingsville, Nov. 25: Sonata in G minor, Guilmant; Prelude, Improvisation and Versicle, Van Hult; Qui tollis peccata mundi, Couperin; Communion, Purvis; Air with Variations, Haydn.

Roberta Bitgood, Bay City, Mich. — First Presbyterian Church, Oct. 24: Concerto in G, Ernst-Bach; At Eventide (St. Matthew Passion), Bach-Bitgood; Sleepers, Wake, Bach; Sicilliana, Bach-Stauterman; A Lesson, Selby; Homage to Perotin, Roberts; Movement 1, Concerto 2, Rachmaninoff; Deux Ritournelles, Rameau; Pavane, Ravel; Carillon de Westminster, Vierne.

John Thomas, Stevens Point, Wis. — St. Paul's Methodist Church, Nov. 7: Toccata, Adagio and Fugue, Bach; Prelude, Fugue and Variation, Franck; Prelude, Fugue and Chaconne, Buxtehude; Trumpet Voluntary 5 in D major, Stanley; Elegie and Holy God, we praise Thy name, Peeters; Trumpet Dialogue, Chrambault; The Celestial Banquet, Messiaen; Tu Es Petra, Malet.

Bruce Angell, Rye, N. Y. — Lordship Community Church, Oct. 3: Be Glad Now All Ye Christian Men, Faestine in C major and Let Us all Together Praise the Lord, Bach; Pastorale, Le Prologue de Jesus, Traditional; Air, Lully; Andante Cantabile, Symphony 4, Widor; Voluntary in D, Boyce; Rondo in G, Bull.

Margaret McElwain, Evanston, Ill. — First Evangelical United Brethren Church, Elgin, Ill. Nov. 21: Diferencias sobre el Canto del Caballero, Cabezon; Flute Solo, Arne; How brightly shines the morning Star, Pachelbel; Kyrie, God, Holy Spirit and When in the hour of utmost need, Bach; Prelude and Fugue in G minor, Buxtehude; Sonata 2, Mendelssohn; Pavane, Elmore; Prelude for the Day of Atonement, Berlioz; The Shepherd, Messiaen; Acclamations, Saiss Medievale, Langlais.

Walter W. Davis, Fayetteville, Ark. — Central Methodist Church, Nov. 28: In Dulci Júbilo, Bach; Noël and Variations, Daquin; Sonata 1, Bodinus; Pastorale, Vivaldi; Fröhlich soll mein Herze springen, Walcha; Adeste Fideles, Karg-Elert; Divertimento 4 in B flat, Mozart; Greenleaves to a Ground, Anonymous; Variations on Es kommt ein Schiff, Rohlig; Pastorale, Dobronic; Sonata in D major, J. C. Bach. Oboe, recorders, viola, flute, English horn, bassoon, clarinets and harpsichord assisted.

Kenneth W. Jewell, San Jose, Cal. — Federated Church, Saratoga, Cal. Oct. 31: Toccata in D minor, Haydn; Pastorale, Zipoli; Musical Clocks, Haydn; Two Chorale Preludes and Fantasie and Fugue in C minor, Bach; Two Fugues on B-A-C-H, Schumann; Hymnus, Von Feilitz-Jewell; Le Jardin Suspendu, Alain; Toccata, Symphony 5, Widor.

Gilbert Parker, Wellsville, N. Y. — First Methodist Church, Oct. 31: Rigaudon, Campra; Prelude and Fugue in G minor, Buxtehude; Symphony 6, Widor; Introduction and Toccata in G major, Walond; Sonata 3, Mendelssohn; Spiritual, Young; Finale, Symphony 1, Vierne.

Groce Zetterstrom Evans, Detroit, Mich. — Wayne State University, Faculty recital, Nov. 17: Toccata in F major, Bach; Noël étranger and Noël sur les Flutes, Daquin; Fantasie in Echo Style and Mein junges Leben hat ein End, Sweelinck; Canticum and Dialogue sur les Mixtures, Langlais.

William A. Riley, Philadelphia, Pa. — Pre-wedding recital, Lutheran Church of the Good Shepherd, King of Prussia, Pa. Dec. 5: Little Prelude and Fugue 2, Rohlig; Abide, O dearest Jesus, Peeters; If Thou but suffer God to guide Thee, Bach; Flute Solo, Arne; Psalm 19, Marcello.

Gerre Hancock, Cincinnati, Ohio — For Louisville, Ky. AGO Chapter, Christ Church Cathedral, Dec. 21: Concerto in G minor, Handel; Noël sur les jeux d'anches, Daquin; In dulci júbilo, Buxtehude, Bach; Prelude and Fugue in A minor, Bach; The Wise Men and God among us, Messiaen; Air, Hancock; Concerto in G minor, Poulenc. Dean Robert Grone conducted the orchestra on the Handel and Poulenc.

Richard M. Gayhart, Lawrence, Kans. — Dedicatory Recital, St. Peter's Cathedral, Kansas City, Kan. Nov. 15: Prelude, Adagio and Variations on Veni Creator, Durufle; In God, My Faithful God and Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Four Gregorian Paraphrases, Demessieux; Carillon de Westminster, Vierne. Trinity Presbyterian Church, Topeka, Kans. Nov. 28: Same Bach, Franck, Puv Concerto 1, Handel; Prelude and Trumpetings, Roberts; Even Song, La Montaine; Arabesque sur les Flute, Langlais; Litanies, Alain.

G. Leland Ralph, Sacramento, Cal. — First Baptist Church, Nov. 30: All Bach; Concerto 2 in A minor, Movement 1, Pastorale, Toccata in D minor (Dorian), Cantata 185, Come, Saviour of the Gentiles, O Hail this Brightest Day of Days, From Heaven Above, In Thee is Gladness and Prelude and Fugue in A minor, Louis O. Clayton, tenor, and chamber ensemble assisted.

Robert B. King, Burlington, N. C. — First Presbyterian Church, Nov. 21: Voluntary in A major, Selby; Subdue us with Thy goodness, and Passacaglia and Fugue in C minor, Bach; Lo, How a Rose, Brahms; Chorale in A minor, Franck; Chollas Dance for You, Leach; Pasticcio, Langlais; Chorale and Variations on Veni Creator, Durufle.

Ellen B. Landis, Harrisburg, Pa. — Market Square Presbyterian Church, Nov. 23: Sonata 1, C. P. E. Bach; Fugue in A flat, Brahms; Fantasie in F minor, K594, Mozart; Pastorale, Roger-Ducasse; Toccata, Durufle. Marie M. Nagle, harpist, assisted.

Harold Baside, Northfield, Minn. — Junior Recital, St. Otal College, Oct. 31: Toccata in D minor (Dorian), Bach; Concerto 4 in B flat major (with strings), Handel; Herzliebster Jesu, Walcha; Pezzo Festoso (with brass), Adriansen.

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# Programs of Organ Recitals of the Month

Myron Roberts, Lincoln, Neb. — Cathedral of the Risen Christ, Nov. 14: Dialogues, Grieg; Toccata for the Elevation, Frescobaldi; Funeral March and Seraphic Chant, Guilmaut; Salve Regina, and Andante Sostenuto, Gothic Symphony, Widor; Fanfare, Jackson; Prelude on a Welsh Tune, Vaughan Williams; Homage to Perotin and Chorale, Roberts; Carillon de Westminster, Vierne.

Ronald W. Davis, Petersburg, Va. — Westminster Presbyterian Church, Richmond, Va. Nov. 7: Grand Jeu, DuMoye; Allein Gott in der Höh sei Ehr, Pachelbel; Voluntary 1, Stanley; Sonata in C major, Scarlatti; Fugue 1 in D, Handel; My spirit be joyful and Prelude and Fugue in C minor (Arnstadt), Bach; Adagio for Glass Harmonica, Mozart; O wie selig seid ihr doch, ihr Frommen, Brahms; Gott des Himmels und der Erden, Reger; Chant de paix, Langlais; Chorale-Fantasia on Christ the Lord is Risen Today, Peeters, with brass quartet. Carlene Smith, soprano, assisted.

Susan Haney, Williamsburg, Pa. — Zion Lutheran Church, Nov. 14: Prelude and Fugue in E minor (Cathedral), Bach; Partita on All depends on our possessing, Peeters; Entrada, Torres; Bring a Torch, William; Gwalshmal, Purvis; Christ Whose glory fills the skies, Edmondson; Prelude on Netherlands, Fisk; Suite Gothique, Böllmann.

Gerhard Krapf, Iowa City, Iowa — Gloria Dei Lutheran Church, Nov. 14: Three selections, Busheim Organbuch; Trumpet Tune, Bonduca, Purcell; Toccata 1, Muffat; Prelude and Fugue in D, Buxtehude; Fugue in D major, Selby; Wie schön leuchtet, Reger; Lobe den Herren, Krapf; Nun freut euch and Wir glauben all, Bach.

John Halvorsen, Jeanne Gentry Waits, Kay McKellips, Tulsa, Okla. — First Methodist Church, Dec. 5: La Nativité, Langlais; Carillon de Westminster, Vierne — Mrs. Waits; Adeate Fidelis, Thomas Adams, Karg-Elert; In Dulci Jubilo, Dupré, Bach — Mr. Halvorsen; Divinum Mysterium, Purvis — Miss McKellips.

Charles W. Ore, River Forest, Ill. — Faculty Recital, Concordia Teacher's College, Grace Lutheran Church, Nov. 14: Toccata, Adagio and Fugue in C major, Bach; Konzert in D major, Telemann (with violin); Concerto 1, Pepping; Prelude and Toccata, Hillert.

Anthony Newman, Brighton, Mass. — Cathedral of the Risen Christ, Lincoln, Neb. Oct. 24: Prelude in E minor, Herr Jesu Christ, dich zu uns wend, In Dir ist Freude, Das Alte Jahr Vergangen ist and Fugue in E minor (Wedge), Bach; Basse et Dessus de Trompette, Clérambault; Fantasia in F minor, Mozart; Herzlich tut mir verlangen, Brahms; Prelude in E flat major, Böck bei uns and Fugue in E flat major, Bach.

Fred Tulan, Stockton, Calif. — Cathedral of the Annunciation, Nov. 21: Erbarm' dich mein Herr Gott, Toccata, Sinfonia, Bach; Six Stations of the Cross, Dupré; Fanfare, Walton; Pastorale, Mühlbauer; O Lord to whom I should complain, Hindemith; Tu es Petra, Mulet; Rapsodia Breve for Pedal Solo, Creston; Lamentations of Jeremiah, Purvis; Lament in Memory of President Kennedy, Statham; Fantasy, Harris. Members of the Stockton Symphony assisted in the Bach, Walton and Harris.

Sam Batt Owens, Birmingham, Ala. — Highland Baptist Church, Florence, Ala. Oct. 10: Galliards, Schmidt; Air and Gavot, Wesley; Pastorale and All' Offertorio, Zipoli; Bass et dessus de trompette, Clérambault; Now pray we to the Holy Ghost, Buxtehude; Toccata and Fugue in D minor, Bach; Chorale in E major, Jongen; Ah, dearest Jesus, and In Bethlehem, a Babe is born, Walcha; Introit, Improvisation and Acclamations, Suite Medicvale, Langlais.

Ann McGlathlin, Bloomington, Ind. — First Baptist Church, Bluefield, W. Va. Nov. 9: Allegro, Concerto 2, Bach; Suite on Tone 2, Clérambault; Prelude and Fugue in F sharp minor, Buxtehude; Pièce Héroïque, Franck; Sketch in D flat major, Schumann; Aria, Symphony 6, Vierne; Deus Tuorum Militum, Sowerby.

Students of Herbert L. White, Jr., Chicago — Sherwood Music School, Dec. 1: Sonata 1, Movements 1 and 2, Hindemith — James Johnson; Sonata 3, Movements 1 and 2, Mendelssohn — Patricia Carter; Finale, Symphony 1, Vierne — Nancy Wilson.

William K. Müller, Annville, Penna. — Student Recital, Lebanon Valley College, Dec. 5: Prelude and Fugue in E minor, Brahms; Toccata and Fugue in D minor, Bach; Prelude, Improvisation and Meditation, Suite Medicvale, Langlais; Finale, Symphony 1, Vierne.

Alexander Boges Ryan, Kalamazoo, Mich. — Faculty recital, Western Michigan University, Nov. 14: Ricercare, Frescobaldi; Adam's Fall, Homilius; O wie gross ist doch der Mann, Albert; Erbarm dich, Bach; Chaconne in E minor, Buxtehude; Variations on Puer natus est, Widor; Inno, Tarenghi. Marcella Faustman, mezzo-soprano, shared the program.

John Upham, New York City — St. Paul's Chapel, Trinity Parish, Dec. 1: Veni Redemptor gentium, Scheidt; Prelude in E flat, Leyding; Nun komm', der Heiden Heiland, Bruhns; Prelude and Fugue in F major, Buxtehude, Dec. 8: All Bach; Prelude and Fugue in E minor, Nun komm', der Heiden Heiland (three settings), Meine Seele erhebt den Herren, and Fugue on the Magnificat, Dec. 22: Wachet auf, Krebs, Bach, David; Prelude and Fugue in C major, Bach; Dec. 29: Three Noëls, Daquin; Vom Himmel hoch, Pachelbel, Bach (two settings), In dulci jubilo (two settings), Bach.

David Crawford Stills, Atlanta, Ga. — Ebenezer Baptist Church, Nov. 21: Rigaudon, Campra; Suite for a Musical Clock, Handel; A Fancy, Stanley; Prelude and Fugue in D major, Bach; Prelude and Trumpets, Roberts; Little Jesu, Sweetly Sleep, Wyton; Greenleaves, Purvis; Rhapsody on Sursum Corda, Candles; Three Negro Spirituals, Stills; Litanies, Alain; Cortège and Litanie, Dupré.

Victoria Rapp, Dallas, Tex. — Graduate recital, SMU, Nov. 17: Offertoire sur les grands jeus, F. Couperin; Variations on Mein junges Leben, Sweelinck; Vor deinen Thron and Preludes and Fugue in C minor, Bach; Chorale in B minor, Franck; Chant héroïque, Langlais; Prelude and Fugue on A-L-A-I-N, Durulf.

Eleanor Clingan, Columbus, Ohio — North Methodist Church, Nov. 21: Offertoire sur les Grands Jeux, F. Couperin; Meditation on a Communion Hymn, Sowerby; Prelude, Fugue and Variation, Franck; Prelude on Leoni, Freed; Prelude and Fugue in C minor, Bach; Five Chorales, Dupré; Air with Variations, Sowerby; Postlude, Langlais.

Peter Van Dyck, Buffalo, N. Y. — St. Paul's Cathedral, Nov. 26: In Thee is gladness, Bach; Veni Emmanuel, Wyton; Three Schübler Chorales, Bach; Two settings of From Heaven on High, Pachelbel.

Karel Paukert, St. Louis, Mo. — Duke University Chapel, Durham, N. C. Nov. 14: Toccata in C major and Fugue in A minor, Czernoborsky; Pastorale and Menuet, Kuchar; Two Schübler Preludes, Bach; Concerto in A minor, Vivaldi-Bach; Toccata, Wiedermann; Moto Ostinato, Eben; Pastorale, Paukert; Postludium, Janacek.

Porter Remington, Spartanburg, S. C. — Westminster Presbyterian Church, Greenville, S. C. Nov. 14: Prelude and Fugue in F sharp minor, Buxtehude; These are the holy Ten Commandments, The Son of God has come, and Prelude and Fugue in G major, Bach; Four Little Preludes and Intermezzi, Schroeder; Shepherds came, their praises bringing, Walcha; Sonata 2, Mendelssohn; Litanies, Alain. Lutheran Church of the Redeemer, Atlanta, Ga. Nov. 19: Same Bach Prelude and Fugue, Walcha and Mendelssohn plus: Lord Jesus Christ be present now and In Dulci Jubilo, Bach; Nun bitten wir, Buxtehude; Prelude on Holy Ghost with light divine, Wilan.

James Wyby, Elmhurst, Ill. — Zion United Church of Christ, Peru, Ill. Nov. 21: Fanfare, Trumpet Tune, and Minuet, Spanish; Sadness strikes me, The Milanese Gaillard and The Knight's Song, Cabanon; Variations on O God and Lord, Walther; Concerto in C major, Vivaldi-Bach; Voluntary, Stanley; A mighty fortress is our God, God of heaven and earth, Jesus is coming and Sleepers, Wake, Reger.

Edmund Shay, Harrisonburg, Va. — Faculty recital, Madison College, Nov. 21: Prelude and Fugue in C major (9/8), Bach; Toccata in B minor and C major, Sixtas; Chaconne in F minor, Pachelbel; Fantasia in E minor, Buxtehude; Toccata in E major, Lübeck; Variations on Mein junges Leben, Sweelinck; Toccata and Fugue in F major, Bach.

Susan Fie, Northfield, Minn. — Senior Recital, St. Olaf College, Boe Memorial Chapel, Nov. 28: Passacaglia in C minor, Bach; The Stations of the Cross 8, 11, 12, Dupré; Chorale in B minor, Franck; Carillon-Sortie, Mulet.

Kenneth F. Simmons, Wayne, Pa. — Wayne Presbyterian Church, Dec. 1: Noël grand jeu et dun, Daquin; Nun komm', der Heiden Heiland, Bach; Puer Natus Est, Titcomb; Chantres and Greenleaves, Purvis; In Dulci Jubilo, Karg-Elert.

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# Programs of Organ Recitals of the Month

George Faxon, Boston — Trinity Church, Nov. 15: Toccata and Fugue in D minor, Bach; Chaconne, Pachelbel; Concerto in E flat for Two Trumpets and Continuo, Vivaldi; Pastorale, Roger-Ducasse; Combat de la Mort et de la Vie, Messiaen; Suite for Two Trumpets and Organ, Nancy Plummer Faxon; Resurrection, Passion Symphony, Dupré. Roger and Peter Voinin, trumpeters assisted.

Helene Pratt, Dubuque, Iowa — First Congregational Church, Oct. 31: Prelude on The King's Majesty, Sowerby; Sonata 3, Hindemith; Suite for a Musical Clock, Handel; Prelude and Fugue in C minor, Bach; Pastorale, Franck; Sonata 5, Movements 1 and 2, Mendelssohn. Bethel Lutheran Church, Madison, Wis. Nov. 28: Same Bach, Franck, Mendelssohn plus Kyrie, Recit de Tierce en Taille and Dialogue sur les Grands Jeux, Grigny; Now Praise We Christ, the Holy One, Lenel; Partita on Wacht auf, Distler.

Harriette Slack Richardson, Springfield, Vt. — Trinity Church, Boston, Nov. 8: Toccata in D minor (Dorian), Remain with us, our Savior, Christ came to the Jordan and O guiltless Lamb of God, Bach; Chaconne in E minor, Buxtehude; Introduction and Toccata, Walod; Sonata 1, Hindemith; Prelude and Fugue in C major, Dupré; Im sol recedit, Simonds; Scherzetto, Vierne; Toccata, Duruffé.

Marianne S. Hartwig, Peoria, Ill. — Methodist Church, Bartonville, Ill. Nov. 28: All glory be to God on high, Prelude and Fugue in E minor (Cathedral), Badinerie, Fugue in B minor, Bach; Liebster Jesu, wir sind hier, Bach, Karg-Elert, Purvis; Voluntary in C major (Faafare), Purcell; Flute Solo, Arse; Rhoymedre, Vaughan Williams; Fantasia on Laut uns erfreuen, Peeters.

Peggy Kelley Reinburg, Washington, D. C. — Little Falls United Presbyterian Church, Nov. 28: Prelude in C major, Kerbs; Benedictus and Amen, F. Couperin; Sonata 5, Bach; Es ist ein' Ros, Brahm; Two Fugues on B-A-C-H, Schumann; Vom Himmel hoch, Pepping; Méditation and Française, Langlais; Le Jardin Suspendu, Alain.

Helms Arnold, Columbia, Mo. — Calvary Episcopal Church, Nov. 19: Fantasia in G minor, Adagio in C minor and Fugue in G minor, Bach; St. Columba, Milford; The Shepherds, Messiaen; Scherezo, Symphony 2, Vierne; Movement 1, Sonata 1, Mendelssohn; Toccata per l'Elevazione, Frescobaldi; Thou art the rock, Malet.

Fred H. Parker, Columbia, S. C. — First Presbyterian Church, Nov. 21: Trumpet Voluntary 2, Greene-Peck; Hark! A Voice Saith, All are Mortal, Bach; Prelude and Fugue in A major, Selby; A Lovely Rose is Blooming, Brahms; In Bethlehem's Stable, Walcha; Puer Natus Est, Titcomb; Panacaglia, Young. The church choir shared the program.

Edgar Hilliar, Mt. Kisco, N. Y. — Trinity Church, Boston, Nov. 22: Orgelkonzert, Michelsen; Be glad my soul, O God, Thou good God, and Jerusalem, thou high built city, Karg-Elert; Concerto del Sigr. Meck, Walther; We all believe in one God and Prelude and Fugue in G minor, Bach; Präambeln and Interludien, Schroeder; Quite Music, DeNero; Final, Symphony 5, Vierne.

Peter M. Fyfe, Nashville, Tenn. — Christ Episcopal Church, Dec. 2: Dialogue sur les Grands Jeux, Clérambault; Come, Redeemer of mankind, Buxtehude; Allabreve in D major, Bach; Sonata in E minor, Leclair; Prelude and Fugue, Gilbert Trythall; Two verses from Magnificat, Dupré. Sheldon Kurland, violinist, assisted. Dec. 23: Concerto 5 in F major, Handel; Two variations on Sleepers, wake, Walther; Aria from Cantata 35, Bach; Toccata, Sowerby. Darwin G. White, tenor and James E. Bain, English horn, assisted.

Lyndell Watkins, Greenville, Miss. — First Presbyterian Church, Cleveland, Miss. Nov. 21: Prelude and Fugue in G minor, Buxtehude; Base et Dessus de Trompette en Dialogue, Clérambault; Come Saviour of the Heathen and In Dulci Jubilo, Bach; Pastorale, Sonata 4, Yon; Carillon, Sowerby; The Fountain, Delamarter; Loed Jesus Walking on the Sea, Weinberger; Introduction and Toccata on Ye Watchers and Ye Holy Ones, Chaveaux; Chorale in A minor, Franck.

Kitchener Centre Members — Grace Lutheran Church, Oct. 23: Partita on O God, Thou Holy God, Bach; A Fugal Trilogy, Willan — James F. Bard; Sonata 2 in G minor and Sonata 4 in A minor, Handel — Mr. Bard, recorder, Rosemary Hamilton, organ; Five Fugues on the Magnificat, Pachelbel — Miss Hamilton; Prelude, Air and Gavotte, Purcell; Prelude, Fugue and Chaconne, Buxtehude — Mr. Bard.

Robert Triplett, Moline, Ill. — First Congregational Church, Nov. 14: Dialogue sur les Grands Jeux, Clérambault; Trio Sonata 4, Bach; Fantasia in F minor, K608, Mozart; Cantilene, Suite Breve, Langlais; Choral partita, Lobe den Herren, Ahrens; Arabesque sur les flutes, Langlais; Le Monde dans l'attente du Sauveur, Dupré.

Judson Maynard, Lubbock, Tex. — First Methodist Church, Nov. 8: Prelude and Fugue in G minor, Bach; Fantasia in F minor, K608, Mozart; Prayer, Franck; Scherzetto, Vierne; Postlude for the Office of Compline, Alain; Carillon de Westminster, Vierne.

Lee Dettra, Lancaster, Pa. — Holy Trinity Lutheran Church, Nov. 30: Nun komm', der Heiden Heiland, Buxtehude; Kommt du nun, Bach; Macht hoch die Tür and Freu dich sehr, Karg-Elert; Carillon de Westminster, Vierne.

Jack Fisher, Boston — Trinity Church, Nov. 1: Prelude and Fugue in B minor, Bach; Revelations Suite, Pinkham; Flourish and Fugue, Cook; Prelude on Darmstadt, Faxon; Toccata, Gill; Chorale in E major, Franck.

Robert Sutherland Loed, Pittsburgh, Pa. — Dedicatory Recital, Frick Fine Arts Building, University of Pittsburgh, Nov. 13 and 14: All Bach; Fugue in B minor on a Theme by Corelli, Toccata and Fugue in D minor, In Thee is Joy, O man, bewail thy grievous fall, Through Adam's fall, Allegro, Sonata 5, allegro, Concerto in G, My soul doth magnify the Lord, Prelude in E flat major, We all believe in one true God, Duet 1, and Fugue in E flat major, Nov. 2: Concerto 5 in F major, Handel; Prelude, Fugue and Variation, Franck; Toccata and Fugue in D minor, Bach.

Dedicatory recital, Sharon Community Presbyterian Church, Coraopolis, Penna. Nov. 21: Offertoire sur les Grands Jeux, F. Couperin; Jesu, Joy of Man's Desiring, Fantasia and Fugue in G minor, Come, Savior of the Heathen and Now thank we all our God, Bach; Concerto 4 in F major, Handel; Chorale in B minor, Franck; Remembrance, Allegretto, and Meditation, Homage to Rameau, Langlais; Scherzo and Finale, Symphony 1, Vierne.

Ronald A. Hough, Urbana, Ill. — Emmanuel Memorial Episcopal Church, Champaign, for East Central Illinois Chapter, Nov. 14: Chaconne in G minor, Couperin; Noël Grand Jeu et Duo, Daquin; Sonata 5, Largo, and Prelude in F, Bach; Prelude and Fugue in G minor, Dupré; Impromptu, Vierne; Andante sostenuto, Symphonie Gothique, Widor; Outburst of Joy, Messiaen. Nov. 21, First Reformed Church, Peoria, Ill. — Couperin, Daquin and Vierne as listed above plus: Wake, Awake for Night is Flying and Now Thank we All Our God, Bach; Movement 2, Sonata 2, Hindemith; Epilogue for Pedal Solo, Langlais. Patricia Edington Hough, mezzo-soprano assisted.

Mark Smith, Tiburon, Cal. — Interstate Center, Oakland, Cal. Nov. 7: Commotio, Nielsen; Toccata, Chorale and Fugue, Dresden; Concerto for Organ, Trumpets and Trombones, Monnikendam, Brass quartet assisted.

Glenn Armstrong, Bridgeport, Conn. — Saugatuck Congregational Church, Westport, Conn. Nov. 14: Fugue for the Reeds, Mass for Parishes, F. Couperin; Sleepers Wake and Fantasia and Fugue in G minor, Bach; Grande Pièce Symphonique, Franck.

Donald Paterson, Ithaca, N. Y. — Faculty Recital, Cornell College, Nov. 14: Fugue in A flat minor and O Traurigkeit, O Herzleid, Brahms; Sonata in A major, Mendelssohn; Fugue on B-A-C-H and Two Canons, Schumann; Chorale in E major, Franck.

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

Students of Esther Jepson, University of Wisconsin at Milwaukee — Dec. 6: Prelude and Fugue in G, Bach; Nocturne, Milner — Peggy Kaiser; Prelude and Fugue in F, Bach — Allan Beverstock; Meditation for Viola and Organ, Bloch — Jon Stoll, viola and Carol Nelson, organ; Fugue in G minor, Bach; Con moto maestoso, Sonata in A major, Mendelssohn; Carillon de Westminster, Vierne — Ron Lemmert; Fugue in G, Bach — Jay Hirsch; Prologue, Variations and Epilogue, Milner — Margaret Battig; Litanies, Alain — Edward Peterson.

Paul Koch, Springfield, Ill. — Dedicatory Recital, First Methodist Church, Nov. 28: Et in terra pax, Benedictus and Offertoire sur le Grands Jeux, F. Couperin; Gigue-Rondo, J. C. F. Bach; Flute Solo, Arse; Aria with Variations, Martini; Toccata and Fugue in D minor, Bach; In Dulci Jubilo, Schroeder, Langlais, Dupré; Panacaglia on a Twelve-tone Theme, Koch; Impromptu, Vierne; Prelude and Fugue in G minor, Dupré.

Robert McMahon, Rutland, Vt. — First Congregational Church, Burlington, Vt. Nov. 14: Maestoso in C sharp minor, Vierne; O Dearest Jesu and Now the day has reached its close, Walcha; In Ascensione Domini, Jaeggi; Missa Paschalis Vigiliae, de Klerk; In Nativitate Domini, Piffner; Sicilienne, Karg-Elert; Noël with Variations, Balbastre; In Thee is Gladness, Bach.

George Clark, Lynchburg, Va. — Court Street Methodist Church, Nov. 7: Rigaudon, Campra; Prelude and Fugue in G minor, Buxtehude; Our Father who art in heaven and When in the hour of utmost need, Bach; Concerto 6 in B flat major, Handel; Cantabile, Franck; West Wind, Rowley; Te Deum, Langlais.

Walter Baker, New York City — University of Puerto Rico, Oct. 18: Prelude, Fugue and Chaconne and From God I never will turn, Buxtehude; Sonata 1, Mendelssohn; Fugue a la Gigue, Agnus Dei and Panacaglia and Fugue in C minor, Bach; Concerto for Organ and Piano with Jesus-Maria Sanremo, Peeters; Toccata, Karg-Elert.

Raymond Martin, Decatur, Ga. — Agnes Scott College, Nov. 5: Grand Jeu, DuMège; Triple Kyrie, and Fugue in G (Gigue), Bach; Fantasia on a theme of Frescobaldi, Krapf; Le Jardin Suspendu, Alain; Sonata on Psalm 94, Reubke.

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# Programs of Organ Recitals of the Month

Claude Means, Greenwich, Conn. — Christ Episcopal Church, Nov. 7: Voluntary in A minor, Selby; Puer Natus, Buxtehude; Divinum Mysterium, Caudlyn; In Bethlehem's Lowly Stable, Walcha; A Rose Breaks into Bloom, Brahms; Basso et Densus de Trompette, Clémabault; Now Comes the Savior, Sleepers Wake and Fugue in E flat, Bach; Benedictus, Reger; Veni Emmanuel, Egerton; Down Ampney, Means; Suite Medievale, Langlais.

K. Bernard Schade, Towanda, Pa. — Christ Episcopal Church, Nov. 8: Fugue in C major (Jig), Buxtehude; Noël Etranger, Daquin; Prelude on Fange Lingua, Kodaly; Fugue in E flat major, Bach; Prelude on Imbuec, Preter; Trumpet Tune in D, Stanley; Voluntary on Old 100th, Purcell; Ah, Holy Jesus and Deck Thyself, Brahms; Chorale in A minor, Franck; Fugue in G minor (Little), Bach; Noël 9, Daquin; Trumpet in Dialogue, Clémabault; Fairest Lord Jesus, Schroeder; Theme and Variations, Langlais; Christ Is Arisen, Schroeder.

Roberto Oropeza, Morelia, Mexico — Trinity University, San Antonio, Tex. Nov. 9: Plein Jeu, Duo; Basso et densus de trompette, Clémabault; To Thee, Lord, I cry, Fantasia and Fugue in C minor, Bach; Pièce Héroïque, Franck; Berceuse, Reger; The Star proclaims the King and Holy God, we praise Thy name, Preter; Ku-Ku, Noble; Finale, Symphony 1, Vienne.

Richardson Dougall, Arlington, Va. — Nov. 14: Fanfare, Dittler; Prelude on Song 13, Willan; Prelude on Song 34, Harford; Meditation on Picardy, Sowerby; Partita on Rejoice Greatly, Petrich; Clair de Lune and Corale, Karg-Elert; O God, Thou Faithful God and Festival Voluntary, Preter; Sonata da Chiesa, Adriansen.

Perry Marshall, Gatonsville, Md. — St. Michael and All Angels Church, Baltimore, Md. Nov. 7: Prelude and Fugue in F minor, Bach; Toccata per l'Elevation, Frescobaldi; Estampie, 14th century; Mein Jesu, der du mich, Brahms; Fugue in G major (Jig), Buxtehude; Qui tollis, Tierce en taille, F. Couperin; Te Deum, Langlais.

Phil Simpson, Abilene, Tex. — Fifth Avenue Presbyterian Church, New York City, Nov. 14: Fugue in E flat major (St. Anne), Bach; Suite for organ, Alain; Benedictus, F. Couperin; God Among Us, Messiaen. For St. Peter's Lutheran Church, New York City, Nov. 15: Same program as above plus O man bewail, Bach.

Joseph H. Armbrust, Hanahan, S. C. — St. John's Lutheran Church, Charleston, S. C. Dedicatory, Nov. 7: Grand Jeu, DuMège; Noël in G, Daquin; Gethsemane, Weston; Divinum Mysterium, Purvis; Toccata and Fugue in D minor, Bach.

Antone Godding, Waterbury, Conn. — Fifth Avenue Presbyterian Church, Nov. 28: Baroque Suite, Bingham; Savior of the nations, come, Once He came in blessing and O Thou, of God the Father, Bach; Prelude on lam sol recedit, Simonds; Sonata 2, Mendelssohn. First Congregational Church, Waterbury, Conn., Dec. 1: Sonata on Tone 1, Lidou; Fugue in E minor, Schubert; Prelude on Couditor Alone, Preter; Variations de Concert, Bonset.

Gregory Colson, Nashville, Tenn. — St. George's Episcopal Church, Jan. 23: Prelude and Fugue in E minor, The old year now hath passed away, In Thee is joy, Bach; How lovely shines the morning star, Buxtehude; Adagio and Rondo for Organ, Flute, Oboe, Viola and Cello, Mozart; Sonata 1 in F minor, Mendelssohn; Partita for organ and English horn, Koetsier; Variations on Veni Creator, Durufle; Rhythmodre, Vaughan Williams; Concerto for organ, trumpets and trombones, Monnikendam.

Carl E. Schroeder, Lancaster, Penna. — St. Stephen's Lutheran Church; Symphony in B flat, LeBeque; Five Magnificat Fugues, Pachelbel; Prelude on Wachet Auf, and Fantasia and Fugue in C minor, Bach; Adagio for the Glass Harmonica, Mozart; Elegie, Vienne; Four Choral Improvisations, Manz; Sonata 2, Mendelssohn.

Robert Clark, Ann Arbor, Mich. — For Kansas City Chapter, St. Andrew's Episcopal Church, Kansas City, Mo. Nov. 15: Toccata quinta sepe i pedali, Frescobaldi; O man, bewail thy grievous sin and Toccata in F, Bach; Symphonie Gothique, Widor; Sinfonietta-Gullou; Brother James' Air, Wright; Prelude and Fugue in B major, Dupré.

James Litten, Indianapolis, Ind. — Bethlehem Lutheran Church, Nov. 7: Trumpet Tune, Cibell, Purcell; Magnificat on Tone 5, Scheidt; Four Chorale Preludes, Walcha; Prelude and Fugue in A major, Bach; Chorale in B minor, Franck. Cathedral Choristers assisted.

Sarah Grimes, Springfield, Ohio — Senior Recital, Wittenberg University, Oct. 17: Fantasia and Fugue in G minor, Bach; Noël sur les Flutes, Daquin; The Burning Bush, Berlinck; Les Mages, La Nativité, Deseins Eternel, Messiaen; Sonata on Psalm 94, Reubke.

Larry Weis, Winston-Salem, N.C. — First Presbyterian Church, Dec. 15: Prelude in B minor, Bach; Andante, Sonata 1, Borowski; Roulade, Bingham; Greensleeves, Purvis; Coventry Carol, Gore; Sonata on Psalm 94, Reubke.

James Seiberling, Akron, Ohio — Trinity United Church of Christ, Dec. 6: Kremser and Ein' feste Burg, Young; Ostinato on O Come, O Come, Emmanuel, Wyton; Noel Joyeux and Toccata Pontificale, Young.

Edward Mondello, Chicago, Ill. — Hollins College, Va. Jan. 4: Three Pieces, Mass for Convects, F. Couperin; Chaconne in G minor, L. Couperin; Voluntary in A minor, Stanley; Prelude and Fugue in E minor, Brahms, Sonata 1, Hindemich; Prelude and Fugue in C major (9/8), Bach; Lamento, Vienne; Litanies, Alain.

Jon Spong, Des Moines, Iowa — Mathewson St. Methodist Church, Nov. 14: Trumpet Air, Bremser; Aria, Carr; Menuetto, Moller; Two Marches in G, Unknown; Adagio, Jackson; The Fourth of July, Hewitt; Greensleeves, Bahmann; Two Tone Poems for Pedals Alone, Spong; Quiet Variations on a Patriotic Air, Weber; Variations on America (abridged), Ives; My faith looks up to Thee, Speed; Fughetta on Duke Street, Wicahorst; Two Improvisations. First Presbyterian Church, Haddonfield, N. J. Nov. 16: Same as above plus: Toccata in E minor, Pachelbel; Bottom and Top of the Trumpet, Clémabault; Allegretto for Glass Harmonica, Naumann; Kyrie (small version) and All glory be to God on high, Bach.

Henry Rosevear, Toronto, Ont. — Mt. Dennis United Church, Nov. 21: Fantasia-Overture, Fricker; Prelude on Hollingside, Langlois; Prelude on Last uns erfroren, Clarke; Scherzo and Finale Jubilante, Willan; Chorale, Bissell; Prelude on Morecombe, France; Processional March, Holman; Prelude and Fugue in G minor, Bach; Chorale Improvisation on Hyfrydol, Manz; Andante, Symphony 1, Vienne; Voluntary 2 in G, Walond; Bell Soliloquy, Young; Toccata, Symphony 5, Widor.

Kathleen Dow, Palo Alto, Calif. — First Methodist Church, Nov. 19: Toccata and Fugue in F major, Buxtehude; Partita on Jesu, meine Freude, Walther; Prelude and Fugue in D major, Bach; Was Gott tut, Keller; Suite for a Musical Clock, Handel; Suite, Alain; Even Song, LaMotte; Fugue in G minor, Dupré.

Robert Lodine, Chicago, Ill. — For Galesburg Chapter, Trinity Lutheran Church, Galesburg, Ill. Nov. 16: Fantasia in F minor, K608, Mozart; Sonata 5, Bach; Chorale in B minor, Franck; Scherzo, Symphony 2, Vienne; A Mighty Fortress, O Lord, Look Down from Heaven and I Call to Thee, Walcha; Te Deum, Langlais.

Charles Page, Springfield, Mass. — First Congregational Church, Waterbury, Conn. Dec. 8: Savior of the nations, come, Wake, awake and Prelude and Fugue in C minor, Bach; In quiet joy, Dupré; From heaven above, Karg-Elert.

Lena E. Coombes, Kokomo, Ind. — First Congregational Church, Dec. 29: The Shepherds' Pipes and the Star, Stecherbacheff; Noël Basque, Benoit; Vom Himmel hoch, Leupold; Scherzo on In Dulci Jubilo, Caudlyn.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral, Nov. 14: From God I ne'er will turn me, Buxtehude; Aria, Concerto 12 for String Orchestra, Handel; Prelude in E flat, Bach; Meditation on Evan, Young; Rigaudon, Campra.

Elizabeth Hamp, Champaign, Ill. — First Presbyterian Church, Danville, Ill. Nov. 10: Fanfare, Ganer; Come, Blessed Death, Ah, how brief, ah, how fleeting and All men living are but mortal, Bach; Marche Funebre et Chant Scraphique, Guilmant; Elegy, Caudlyn; Mors et Resurrectio, Langlais; Requiem, Titcomb; Hymn of Glory, Yon. Nov. 17: Suite in F, Corelli; Toccata and Fugue in D minor, Bach; Lied des Chrysanthemos, Bonnet; Nocturne, Edmondson; Comes Autumn Time, Sowerby; St. Francis Suite, Purvis. Nov. 24: Psalm 15, Marcello; Nun danket alle Gott, Bach; Voluntary on Psalm 100, Purcell; Plymouth Suite, Whitlock; Variations on 1891, Ives; A Song for the Golden Harvest, Gault; Father, We Thank Thee, Peck; Full of glory, full of wonder, Titcomb; We Gather Together, Fisk; How Firm a Foundation, Murphree. Dec. 1: Gentle Mary, full of grace, Schlick; A virgin unspotted, LeBeque; Sleepers, wake, Krebs; Magnificat on Tone 9, Scheidt; Come, Saviors of our race and God, through Thy mercy, Bach; Es ist ein Ros' Brahm, Porter; L'Annunciation, Langlais; Ecce jam nocte, Miller; Veni, Emanuel, Wyton; Ave Maria Seella, Dupré.

Richard Darne Arlington, Va. — Nov. 21: Passacaglia and Fugue in C minor, and My soul exalts the Lord, Bach; Fantasia, Mizart; O God thou faithful God, Brahms; Andante Sostenuto and Variations, Symphonie Gothique, Widor; Prelude and Fugue on B-A-C-H, Liszt.

Robert Wollerstrig, Milledgeville, Ga. — Russell Auditorium, Woman's College, Nov. 22: Prelude and Fugue in E, Buxtehude; Vom Himmel hoch, Pachelbel; Toccata in F, Bach; Concerto in C minor, Walther; Divertissement, Vienne; Prelude and Fugue in G minor, Brahms; Movements 1 and 2, Passion Symphony, Dupré; The Primitive Organ, Yon.

Henry Glass, Jr., St. Louis, Mo. — Christ Church Cathedral, Dec. 24: Variations on Savior of the Nations, Come, Sweetlinc; Noëls 6 and 9, Daquin; Paraphrase on the Office of Epiphany, Tournemire; Variations sur un Noël, Dupré.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral, Nov. 21: Clavierübung, Part Three, Bach. A chamber choir from the cathedral sang chorals before each Chorale Prelude was played.

Philip Malpas, Louisville, Ky. — Christ Episcopal Church, Dec. 16: Magnificat on Tone 1, Buxtehude; Fantasia in A, Franck; Prelude and Fugue in G minor, Brahms.

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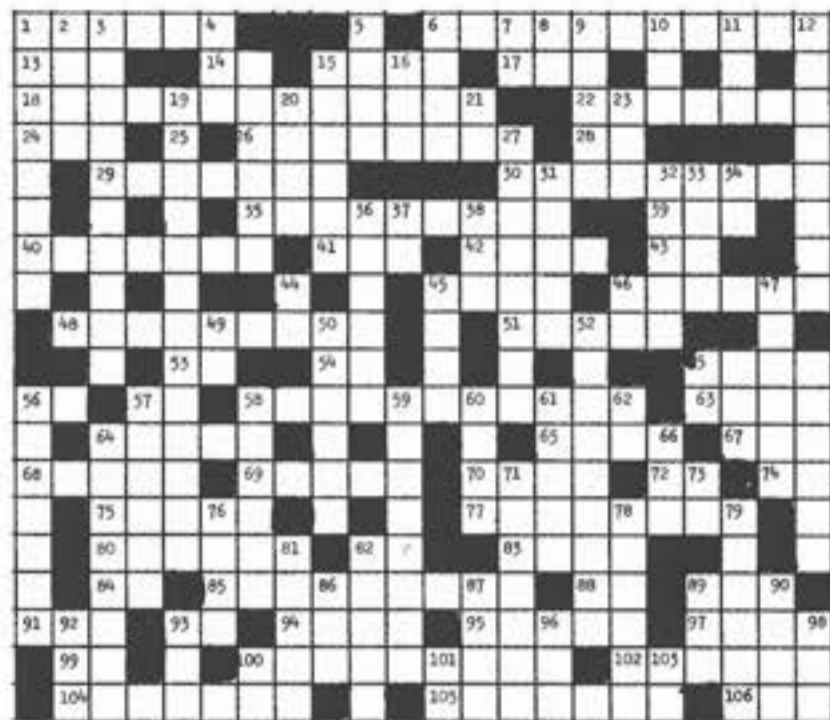
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# ORGANIST'S CROSSWORD

for the New Year

by Jon R. Wattenbarger  
San Luis Obispo, Cal.



## ACROSS

1. traditional Christmas songs (Plural)
6. keyboard instrument
13. hexachord function
14. exclamation
15. possess
17. with emotion (French)
18. type of organ windchest
20. without number (singular)
22. logical contradiction
24. partita (abbreviated)
26. heavy organ reed stop
28. he (German)
29. French male choral societies
30. \_\_\_\_\_ motion, by Weber
35. upbeat
39. lower end of a violin bow
40. 1 1/3 foot organ mutation stop
41. academic degree
42. low range female voice
43. tuberculosis (abbreviation)
45. hautbois
46. done from the mouth
48. at the will of performer
51. Hungarian wanderer
53. morning (abbreviation)
54. not accentuated (abbreviated)
55. aged (old English)
56. \_\_\_\_\_ fine
57. return to preceding tempo (abbreviated)
58. dreamy string organ stop (two words)
63. segno
64. musical study; exercise
65. graphic; historic
67. foot klavier (abbreviated)
68. highest natural masculine voice
69. old testament woman
70. national organ society (abbreviated)
72. \_\_\_\_\_ of Chaldees
74. recent innovation (abbreviated)
75. type of drum
77. official manuscript
80. less difficult
82. doctor (abbreviated)
83. woman's name
84. Masio Lanza (abbreviated)
85. coloratura (French, plural)
88. railroad (abbreviated)
89. dynamite (abbreviated)
91. below (prefix)
93. academic degree
94. soften
95. first scale degree
97. indicates chronological order of one's compositions
99. non leggiero (abbreviated)
100. Spanish dance
102. vox \_\_\_\_\_
104. a church mode
106. recent

## DOWN

1. chapel (Italian)
2. elaborate solo song
3. backward reading of a melody
4. male child
5. point
6. perceive by the ear
7. second degree of C scale (Italian)
8. evening (abbreviation)
9. over
10. horn (French)
11. elderly
12. old hundredth
15. book of hymns
16. by way of
19. type of non-harmonic tone
20. \_\_\_\_\_ light sonata
21. academic degree
23. early European organ builder (first name)
26. pulse
27. coda (in sonatas, etc.)
31. make of reed organ
32. the entering of the theme in parts of a fugue
33. heavy organ reed stop
34. C (French and Italian)
36. point of highest intensity
37. road (abbreviation)
38. indicates parts for soprano, alto, and bass
45. at a time in the past
47. lines used above and below the staff
49. academic degree
50. more than one at same pitch
56. means of transmitting movements of fingers to pipes of an organ
57. "absence of tonality"
58. thin covering
59. "frail \_\_\_\_\_ of dust"
60. \_\_\_\_\_ of hosts
61. recitative sung to written-out accompaniment
62. "only after 'c' "
64. balance and unification of a performing group
66. director gives them (singular)
71. case containing klaviers and stop controllers of an organ
73. registered nurse (abbreviation)
76. sides of the instruments of the violin family
78. martial music (French)
79. \_\_\_\_\_ Alley (two words)
81. \_\_\_\_\_ chant (usually called Gregorian chant)
82. material of most organ pipes
86. major (German)
87. British university
89. \_\_\_\_\_ tom (type of drum)
90. melody; ditty
92. \_\_\_\_\_ corda (one string)
93. ten decibels
96. \_\_\_\_\_ cafe
98. carpenters' musical tool
100. fourth degree of C scale (Italian)
101. \_\_\_\_\_ - re - mi
103. an elevated state

Solution to Puzzle

on page 44



## Distinctive Music for Easter . . .

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### Of Time and Eternity—Mary E. Caldwell

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### The Sower and the Seed—Robert Graham

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### Lord Most Holy—Rose Marie Cooper

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"Twas On That Dark, That Doleful "Hosanna to the Prince of Light"  
Night"

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"O Brother Man" "Hark! What Mean Those Holy  
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**WEEK-LONG LUTHERAN FINE  
ARTS FESTIVAL IN CHICAGO**

A Festival of the Lutheran Chorale was held Nov. 7 at St. Luke's Church, Chicago as an event of the week-long Lutheran Fine Arts Festival in which many Lutheran bodies collaborated. The children's choir of the host church, the choir of the Lutheran Church of the Ascension, Northfield, and members of the Alice Millar Chapel choir of Northwestern University were joined by soloists and instruments. Robert Haas directed the children's choir, Grigg Fountain arranged and directed the program and Helen Fountain played continuo.

Other events of the Fine Arts Festival were a concert at Orchestra Hall at which Victor Hildner directed the festival choir in a wide spectrum of Lutheran music; a drama, The Linden Tree, at McCormick Place, and festival art exhibits at St. Benet Art Gallery and at Christ the King Church in Chicago's Loop.

**BETENBAUGHS ASSUME POSTS  
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Gordon and Helen Betenbaugh became ministers of music of the Govans Presbyterian Church, Baltimore, Md. Sept. 1. Mr. Betenbaugh came from a similar position at the First Presbyterian Church, Hopewell, N.J. and Mrs. Betenbaugh from a post as director of music and youth at St. Peter's Lutheran Church, Allentown, Pa. They will be responsible for four singing choirs as well as handbell groups.

The Betenbaughs are both alumni of the Westminster Choir College, Princeton where they were organ students of George Markey and Alexander McCurdy and studied choral conducting with George Lynn and Elaine Brown. Mr. Betenbaugh is a teaching assistant at the Peabody Conservatory where he is pursuing graduate studies. Mrs. Betenbaugh is a faculty member of the conservatory's preparatory department where she is staff accompanist.

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**WOODLAND HILLS BAPTIST**

Chancel Installation Is Planned for Jackson Edifice — Charles Muller Is Organist

The Woodland Hills Baptist Church, Jackson, Miss., has signed with the Schantz Organ Company, Orville, Ohio, for a new three-manual organ. The great will be exposed on the chancel wall behind the choir and on each side of the baptistry. The drawknob console will be centrally located in the choir loft.

Charles Muller, minister of music, represented the church in negotiations. The instrument was planned by Alfred E. Lunsford of the Schantz staff.

**GREAT**

- Principal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Oktav 4 ft. 61 pipes
- Spielflöte 4 ft. 61 pipes
- Super Oktav 2 ft. 61 pipes
- Quinte 1 1/2 ft. 61 pipes
- Mixtur 3 ranks 183 pipes
- Chimes

**SWELL**

- Rohrflöte 8 ft. 61 pipes
- Viola da Gamba 8 ft. 61 pipes
- Viola Celeste 8 ft. 49 pipes
- Geigen Principal 4 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Flöten Jeu 3 ranks 183 pipes
- Trompette 8 ft. 61 pipes
- Tremolo

**CHOIR**

- Gedeckt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2 1/2 ft. 61 pipes
- Koppelflöte 2 ft. 12 pipes
- Tenr 1 1/2 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

**PEDAL**

- Braunbass 16 ft. 32 pipes
- Rohrflöte 16 ft. 12 pipes
- Principal 8 ft. 32 pipes
- Flötenbass 8 ft. 12 pipes
- Rohrflöte 8 ft.
- Oktav 4 ft. 12 pipes
- Super Oktav 2 ft. 12 pipes
- Contra Trompette 16 ft. 12 pipes
- Trompette 8 ft.

CHANTRY MUSIC PRESS, founded 17 years ago by Dr. and Mrs. Fred Otto, has been relocated at Wittenberg University, Springfield, Ohio; Dr. Otto has joined the faculty of the university after nine years as Berlin representative of the Lutheran World Federation.

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# Seats of the Mighty

by Christopher Gledhill

In this age of specialization the organist and choirmaster remains something of an anomaly. He must be a combination of so many things, concert pianist, tap dancer, contortionist, conductor, choir trainer, voice trainer, composer, arranger and a host of other things. Above all and in addition to all, he must manage people. Dale Carnegie didn't say a single thing that the successful choirmaster didn't know already. Unfortunately the training which he receives does not usually include a study of man (and woman) management, and he must necessarily "play it by ear". Hence the sad fact that many fine and gifted musicians never fulfill their early promise. They seem fated to get into "rows" with the clergy or their own choirs, or both, and finally into a state of embittered cynicism.

Might it not be a good idea to include questions on these matters in our examinations for Associate and Fellow?

Amongst these manifold and tricky situations there is one that has scarcely received any attention. I refer to the question of seating. In case the reader may suspect me of making a mountain out of a molehill, I would hasten to add that I have consulted with several colleagues as well as delving into my own experience of several years, and the results bear out my hypothesis.

From time to time it may become necessary to alter the seating arrangements of a choir. With a male choir or a junior choir there is no problem. But the adult female, particularly "of riper years" is another thing altogether. Attempts at relocation are frequently met with attitudes ranging from sullen compliance to open rebellion. It is useless to reason with the ladies on this point if they have made up their mind. Appeals to scriptural authority (Luke XIV) are also apt to fall on stony ground.

There are three courses open to the choirmaster. In the first place he may acquiesce and drop the whole idea of re-arrangement of seating. This is of course fatal to his authority. Unless he intends to carry it through he should never broach the matter.

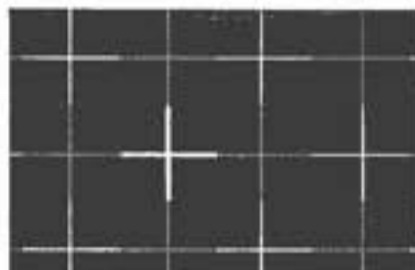
The second course is somewhat more drastic, calling for the resignation of the recalcitrant chorister. This is best done by letter, thanking her for her services in the past and indicating that the time has come to make way for new blood. This may be a golden opportunity to get rid of the chronic wobbler, but it is hard to apply this method to a useful and conscientious chorister.

The third course is more subtle and involves some preparation before taking the decisive step. Briefly it consists of involving the choir as a whole in your decision, explaining the situation to them and inviting solution from them. If you can get the choir as a whole to back you up it is much easier to keep everybody in line.

Each case must be judged on its own merits. These "sit"uations will arise from time to time, and the wise choirmaster must act with dignity and firmness and at the same time not allow personal considerations to cloud the issue. The main object must always remain the good of the choir rather than a personal triumph for the choirmaster, whose authority rests on his office rather than on his personality.

The question still remains: why should an adult female behave in such an irrational manner? For the answer we must go back to the early origins of life. The female has a deep-rooted instinct for a nest, a lair or a den, and woe betide any creature who tries to disturb her. Even naturally timid creatures like hens or mice will defend their nest. The female chorister's seat in the choir is often not just a seat; it is her den, which she will defend against all comers.

Fanciful? Well, just try and alter the seating arrangements of your choir, and you will find that beneath the placid exterior of one or two of your female choristers lurk all sorts of hidden passions: there's a tiger in the tank!



**An Oratorio for LENT . . .**

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- †FANFARE FOR PALM SUNDAY (Also published for SA) (Davis) .25
- †GETHESEMANE (Blessed Jesu, Come To Me) (Young) .25
- GOOD CHRISTIAN MEN, REJOICE AND SING (SAB with Unison Choir) (Gesangbuch-Copley) .20
- GOOD CHRISTIANS NOW LET ALL REJOICE (Bancroft) .20
- I SEE HIS BLOOD UPON THE ROSE (Nelson) .35
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George Hinkson has been appointed organist of the Bellmore Presbyterian Church, Bellmore, L.I. He leaves a similar position at the US Army Post Military Chapel, Fort Totten, N.Y. Last summer he studied music in nine European countries as part of a graduate program of Ithaca College.

Mr. Hinkson teaches at the Clara Barton High School, Brooklyn, and pursues graduate study at Teachers College, Columbia University.

### BEIBER FIRM COMPLETES ORGAN AT WHITTIER, CAL.

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David Smith is Organist, Eugene Riddle Director of Music — Dedication Feb. 27

The Beiber Pipe Organ Company, McFarland, Cal. completed the installation of a 54-rank, four-manual pipe organ in Whittier Christian Church, Whittier, Cal. rebuilding, tonally re-designing, and enlarging the instrument. The completed organ has 61 ranks with 61 speaking stops. In consultation with Eugene Riddle, music director, and Robert Prichard, Whittier College, Paul W. Beiber redesigned and enlarged the tonal structure of the organ and revoiced the pipes. The chests and action were rebuilt by Robert W. Beiber. David Smith is the organist of the church. The organ will be dedicated at a recital Feb. 27 by Mr. Prichard.

#### GREAT

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Zwelfft 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 3-4 ranks 213 pipes  
Trompette 8 ft. 61 pipes

#### SWELL

Quint 16 ft. 73 pipes  
Principal 8 ft. 73 pipes  
Rohrflöte 8 ft. 73 pipes  
Salicional 8 ft. 73 pipes  
Celeste 8 ft. 61 pipes  
Principal 4 ft. 73 pipes  
Harmonic Flöte 4 ft. 73 pipes  
Zwelfft 2 1/2 ft. 73 pipes  
Fifteenth 2 ft. 73 pipes  
Zimbel 3 ranks 183 pipes  
Ternian 2 ranks 122 pipes  
Trompet 8 ft. 73 pipes  
Clarinet 8 ft. 73 pipes  
Schalmel 4 ft. 73 pipes

#### CHOIR

Gemshorn 8 ft. 68 pipes  
Flöte 8 ft. 68 pipes  
Flöte Celeste 8 ft. 56 pipes  
Fugara 4 ft. 68 pipes  
Nazard 2 1/2 ft. 68 pipes  
Gemshorn 2 ft. 68 pipes  
Tierce 1 1/2 ft. 68 pipes  
Sifflöte 1 ft. 68 pipes  
Basson 8 ft. 68 pipes

#### POSITIV

Gedeckt Flöte 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppel Flöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Principal 1 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Krumhorn 8 ft. 61 pipes

#### ECHO

Diapason Conique 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Bourdon 8 ft. 61 pipes  
Bourdon 4 ft. 12 pipes  
Piccolo 2 ft. 12 pipes  
Bourdon 16 ft. 12 pipes  
Tremolo

#### PEDAL

Resultant 32 ft.  
Holtz Principal 16 ft. 32 pipes  
Principal 16 ft. 32 pipes  
Pommer 16 ft. 32 pipes  
Quint 16 ft.  
Principal 8 ft. 32 pipes  
Pommer 8 ft. 12 pipes  
Principal 4 ft. 12 pipes  
Pommer 4 ft. 12 pipes  
Quint 2 1/2 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Trompet 32 ft. 32 pipes  
Trompet 16 ft. 12 pipes  
Trompet 8 ft. 12 pipes

### TELLERS TO BUILD ORGAN FOR MIDLAND, TEX. CHURCH

#### AT HOLY TRINITY EPISCOPAL

Main Organ Above Altar, Antiphonal over Center Aisle late 1966 — Clair Foster is Organist

The Church of the Holy Trinity (Episcopal), Midland, Tex. has contracted with the Tellers Organ Company, Erie, Pa. for a three-manual, 40-rank instrument with eight additional ranks prepared for. The antiphonal division plays on various manuals through its own couplers. The main organ will be located directly behind the altar, speaking down the nave. The antiphonal will be atop a wood screen separating the nave from the narthex. The specification was prepared by Robert R. Miller, Dallas, Tellers' Southwestern area representative, in consultation with Clair Foster, organist. Installation is planned for late 1966 or early 1967.

#### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes (prepared)  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Chimes (prepared)  
Tower Bells (prepared)

#### SWELL

Rohrflöte 16 ft. 12 pipes  
Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Principal 4 ft. 61 pipes  
Flauto Traverso 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Spillflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Plain Jeu 3 ranks 183 pipes  
Fagott 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Fagott 8 ft. 12 pipes  
Oboe Clarion 4 ft. 61 pipes  
Tremolo

#### CHOIR

Geigen Principal 8 ft. 61 pipes  
Halgedecks 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Spitzprincipal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Rohr Schalmel 8 ft. 61 pipes  
Tremolo

#### ANTIPHONAL

(prepared)  
Gedeckt 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Gedeckt 4 ft. 12 pipes  
English Horn 8 ft. 61 pipes  
Fanfare Trumpet 8 ft. 61 pipes

#### PEDAL

Resultant 32 ft. 32 notes  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohrflöte 16 ft.  
Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 12 pipes  
Pommer 8 ft. 32 pipes (prepared)  
Rohrflöte 8 ft.  
Gemshorn 8 ft.  
Principal 4 ft. 12 pipes  
Pommer 4 ft. (prepared)  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 32 pipes  
Fagott 16 ft.  
Bombarde 8 ft. 12 pipes  
Rohr Schalmel 4 ft.  
Chimes (prepared)

#### ANTIPHONAL PEDAL

(prepared)  
Gedeckt 16 ft. 12 pipes  
Gedeckt 8 ft.

THE ANNUAL WORKSHOP for church musicians will be held at Perkins School of Theology and Owens Fine Arts Build, Southern Methodist U, Dallas, Feb. 7; faculty includes William Teague, Madeline D. Ingram and Lloyd Pfautsch.

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O DEAREST LORD by Austin C. Lovelace. SATB. Mod. easy. APM-493 25c  
PRAISE THE SAVIOUR by G. Winston Cassler. SATB. Mod. dif. APM-437 25c  
PSALM 121 by V. Earle Capes. SATB. Mod. dif. APM-480 25c  
PSALM 130 by Richard Peak. SATB. Mod. dif. APM-477 25c  
THE STEWARD'S PRAYER by William C. Schoenfield. SATB. Mod. dif. APM-359 25c  
THE UNSEEN PRESENCE by Regina Fryxell. SATB. Mod. dif. APM-474 25c  
WHAT SHALL I RENDER by Robert Wetzler. SATB. Easy. APM-395 25c  
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Schalk — Jesus Shall Reign Where'er the Sun	98-1797	.25
Jennings — If Ye then Be Risen Again with Christ	98-1798	.25
Mudde — O Dearest Jesus, What Law Hast Thou Broken	98-1799	.30
Sateren — Christ Is the World's True Light (Instrumental parts in C and B♭ available on sale)	98-1800	.30
Wienhorst — We All Believe in One True God Christians, to the Paschal Victim and Christ Is Arisen	98-1807	.25
Bach — Sing Praises, Ye Faithful	98-1812	.25
	98-1823	.50

### SAB

Nystedt — This Is My Beloved Son	98-1805	.25
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Nancy Walker has become organist of the Unitarian Church of Arlington, Va., the only church in the Washington, D.C. area possessing a Holtkamp organ. A student of Arthur Paister, she was graduated from Salem College and received a MMus degree in organ from Syracuse University. She was awarded a Fulbright grant in 1961-62 for study with Helmut Walcha in Frankfurt, Germany, and she has taught at Limestone College and at the University of Maryland. Miss Walker has also studied with Clemens Sandresky, John Mueller and Phillip Steinhau.



Frank E. Converse, AAGO, Barrington College organist and member of the faculty for 25 years, has become organist and choir director at the First Presbyterian Church, Newport, R.I., coming from the First Presbyterian Church of Providence. He served the Fall River, Mass. Baptist Temple for 15 years.

Mr. Converse passed the theory examinations of Trinity College of Music, London, Overseas Division. He has his BA and BM from Barrington College and the MSM from Boston University. His organ study has been with Morris Shaw, George Faxon and Emory Fanning. He has served as dean of the Rhode Island AGO Chapter and is a member of several professional organizations.

MARIANNE WEBB played the first Hindemith concerto with the Southern Illinois Symphony, Warren van Broekhorst conductor, for the state convention Nov. 14 of the Illinois State Music Teachers Association.

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## HISTORIC PENNSYLVANIA CHURCH OPENS ALLEN

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New 3-Manual Installation Replaces  
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The Allen Organ Company has completed installation of a comprehensive three-manual instrument in historic "Hellers" Church, Leola, Pa., in Lancaster County. The installation consists of special speaker equipment placed in a manner to reinforce sound for the choir in addition to the main divisions located in the old pipe chambers.

Mounted high on the rear wall are Sound Panels, a recent speaker innovation by the company. These also lend an interesting antiphonal effect for recital work.

William Whitehead's opening recital program Oct. 24 is listed in the recital section.

### GREAT

Generators 16 ft.  
Principal 8 ft.  
Dulciana 8 ft.  
Bourdon 8 ft.  
Hohlflöte 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Tweelfth, 2 2/3 ft.  
Fifteenth 2 ft.  
Waldflöte 2 ft.  
Larigot 1 1/2 ft.  
Mixture 4 ranks  
Clarinet 8 ft.  
Trumpet 8 ft.  
Chimes (prepared)

### SWELL

Flute Couque 16 ft.  
Geigen Principal 8 ft.  
Generators 8 ft.  
Voix Celeste 8 ft.  
Rohrflöte 8 ft.  
Flute Celeste 8 ft.  
Octave Geigen 4 ft.  
Flute 4 ft.  
Octavin 2 ft.  
Contra Fagotto 16 ft.  
Oboe 8 ft.  
Trompette 8 ft.  
Clairon 4 ft.  
Tremolo

### CHOIR

Viole 8 ft.  
Viole Celeste 8 ft.  
Aoline 8 ft.  
Quintadena 8 ft.  
Flute 8 ft.  
Prestant 4 ft.  
Quintadena 4 ft.  
Nazard 2 2/3 ft.  
Spillflöte 2 ft.  
Principal 2 ft.  
Tierce 1 3/4 ft.  
Sifflette 1 ft.  
Scharf 3 ranks  
Dulcian 16 ft.  
Krummhorn 8 ft.  
Krummregal 4 ft.  
Tremolo

### PEDAL

Contre Basse 32 ft.  
Contre Dulciana 32 ft.  
Principal 16 ft.  
Generators 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Octave 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Mixture 3 ranks  
Contra Bombarde 32 ft.  
Posaune 16 ft.  
Bombarde 8 ft. Clairon 4 ft.

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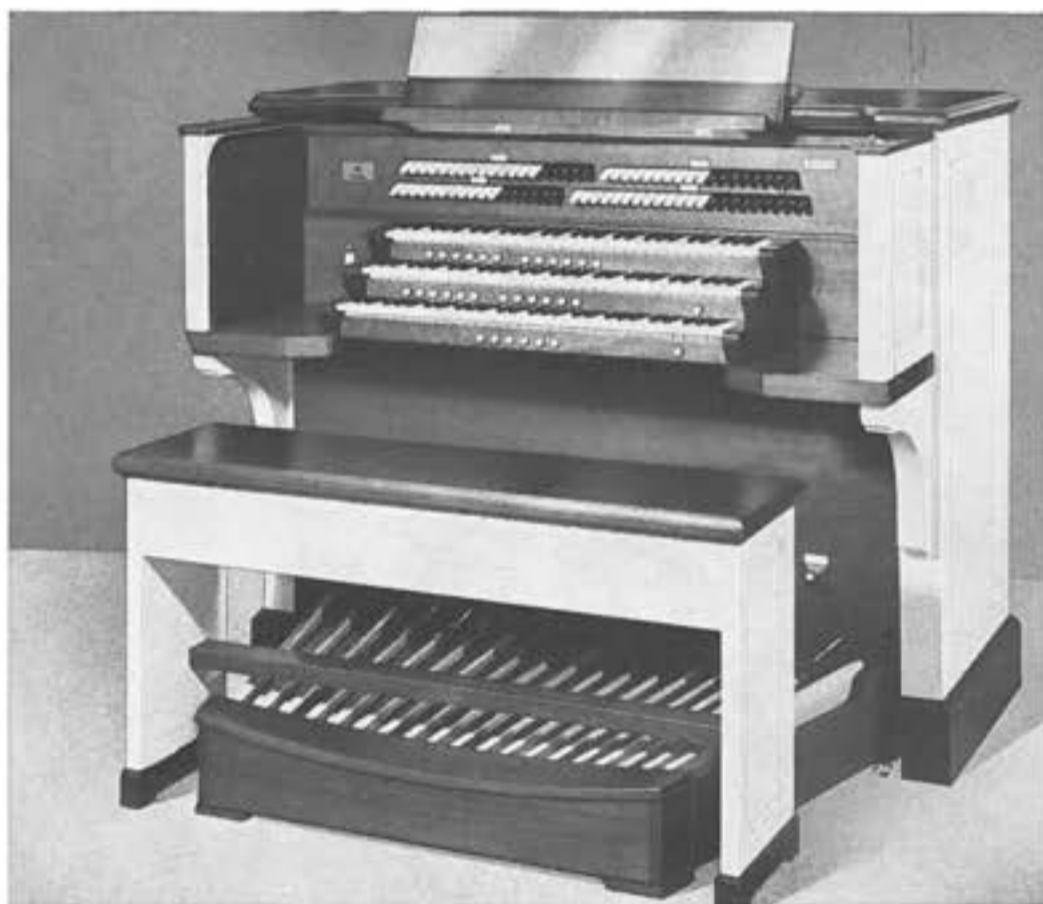
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### GREAT

- 8' Principal.....61 Generators
- 8' Bourdon.....61 Generators
- 8' Gemshorn.....61 Generators
- 4' Octave.....61 Generators
- 4' Spitzflöte.....61 Generators
- 2 3/4' Twelfth.....73 Generators
- 2' Fifteenth.....61 Generators
- 1 1/2' Nineteenth.....61 Notes
- IV Rank Mixture.....12-15-19-22
- 8' Bombarde.....73 Generators
- 8' Fanfare
- Trumpet.....61 Generators
- 4' Major Clarion.....61 Notes
- Chimes.....Relay only prepared (G<sub>1</sub>-G<sub>4</sub>)

### PEDAL

- 16' Principal.....32 Generators
- 16' Sub Bass.....32 Generators
- 16' Salicional.....32 Generators
- 16' Rohrbourdon...32 Generators
- 8' Principal.....44 Generators
- 8' Rohrflöte.....32 Generators
- 8' Salicional.....32 Notes
- 32' Contra Bombarde.....56 Generators
- 16' Bombarde.....32 Notes
- 8' Bombarde.....32 Notes

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### CHOIR

- 8' Nason Flute...73 Generators
- 8' Nachthorn...73 Generators
- 8' Gemshorn...73 Generators
- 8' Gemshorn
- Celeste.....61 Generators
- 4' Koppelflöte...73 Generators
- 2 3/4' Nazard.....61 Generators
- 2' Octav.....61 Generators
- 1 3/4' Tierce.....61 Generators
- 8' Krummhorn...73 Generators
- 4' Rohr Schalmel.73 Generators
- Tremolo (Light) (Full)

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### SWELL

- 16' Gemshorn.....61 Generators
- 8' Geigen.....73 Generators
- 8' Rohrflöte.....73 Generators
- 8' Viola.....73 Generators
- 8' Viola Celeste...61 Generators
- 4' Principal.....61 Generators
- 4' Flöte
- Harmonique...61 Generators
- 2 3/4' Nazard.....73 Generators
- 2' Blockflöte.....61 Generators
- 1 1/2' Larigot.....61 Notes
- III Rank Plein Jeu.....15-19-22
- 8' Trompette.....73 Generators
- 8' Oboe.....73 Generators
- 4' Clarion.....61 Notes
- Tremolo (Light) (Full)

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Fifth Avenue Baptist Has Rebuilt  
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Mangen Is Organist

Dedication ceremonies Nov. 21 opened the four-manual organ in the Fifth Avenue Baptist Church, St. Petersburg, Fla. The Toledo Organ Company rebuilt and re-installed the Ernest M. Skinner organ from the Shaker Heights Congregational Church, Cleveland, providing a new console and considerable redesigning. Helen McClellan Mangen is the organist. The organist celebrates her 27th anniversary at Fifth Avenue Church. She received a huge cake with 27 candles and a diamond pendant at a reception following the evening service.

Parts of the church's Möller organ may become an antiphonal division.

#### GREAT

Gemshorn 16 ft. 85 pipes  
Diapason 8 ft. 61 pipes  
Rohr Flute 8 ft. 61 pipes  
Gemshorn 8 ft.  
Octave 4 ft. 61 pipes  
Gemshorn 4 ft.  
Mixture 3 ranks 185 pipes  
Spitz Flute 8 ft.  
Flute Celeste 8 ft.  
Flute 4 ft.  
Cornopean 8 ft.  
Clarion 4 ft.

#### SWELL

Bourdon 16 ft. 73 pipes  
Diapason 8 ft. 73 pipes  
Gedeckt 8 ft. 73 pipes  
Salicional 8 ft. 73 pipes  
Voix Celeste 8 ft. 73 pipes  
Spitz Flute 8 ft. 73 pipes  
Spitz Flute Celeste 8 ft. 61 pipes  
Octave 4 ft. 73 pipes  
Flute 4 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu 5 ranks 305 pipes  
Posaune 16 ft. 73 pipes  
Cornopean 8 ft. 73 pipes  
Flugel Horn 8 ft. 73 pipes  
Vox Humana 8 ft. 73 pipes

#### CHOIR

Concert Flute 8 ft. 73 pipes  
Dulciana 8 ft. 73 pipes  
Ueda Maria 8 ft. 61 pipes  
Principal 4 ft. 73 pipes  
Spill Flute 4 ft. 73 pipes  
Mixture 2 ranks 122 pipes  
Clarinet 8 ft. 73 pipes  
Orchestral Oboe 8 ft. 73 pipes  
Harp  
Celesta

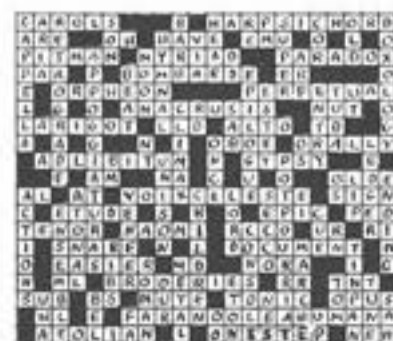
#### SOLO

Gamba 8 ft. 73 pipes  
Gamba Celeste 8 ft. 73 pipes  
French Horn 8 ft. 73 pipes  
English Horn 8 ft. 73 pipes  
Tuba Mirabilis 8 ft. 73 pipes  
Chimes

#### PEDAL

Resonant 32 ft.  
Diapason 16 ft. 32 pipes  
Bourdon 16 ft. 56 pipes  
Gemshorn 16 ft.  
Lieblich Gedeckt 16 ft.  
Bass Flute 8 ft.  
Gemshorn 8 ft.  
Still Gedeckt 8 ft.  
Super Octave 4 ft. 32 pipes  
Flute 4 ft.  
Gemshorn 4 ft.  
Mixture 4 ranks 128 pipes  
Trombone 16 ft. 44 pipes  
Posaune 16 ft.  
Trumpet 8 ft. 32 pipes  
Tromba 8 ft.  
Tromba-Clarion 4 ft.

Solution to  
Organist's Puzzle  
Page 38



## Mechanics of Festival Organization

Goals or purposes on which the committee should be agreed:

1. To raise the standard of choral repertoire, performance and understanding of same in our churches.
2. To demonstrate the use of choral music as a vehicle to teach history, fine poetry and general religious precepts as well as musical skills.
3. To provide a rewarding experience of ecumenical cooperation and awareness of religious and musical world larger than the neighborhood horizons of the individual congregation.
4. To encourage serious musical education in our churches for children, young people and volunteer adults.

### ORGANIZATION PROCEDURE

There should be a committee of four to six, representing wide denominational variety, with knowledge of and respect for more than one mode of worship. Membership should represent a balance of abilities:

1. A member of wide repertoire knowledge.
2. A member with experience in handling voice.
3. A member with experience encompassing both large and small choirs, of a variety of ages.
4. A member with publicity contacts, or interest and time to cultivate same.
5. A member willing to contribute time for petty details of organization.
6. A member who can coordinate and supplement activities of all the others.

1. First meeting should determine the following:

a. Basic idea or theme for a program (Church Year in Song; Music through the Ages; Great Heroes of our Faith; Music and Architecture or Art; The Apostles Creed — if held in common with all possible participants; Hymns and Folk Songs of the Church; Special Hymns Writers or Styles; etc.) Selections should be of interest to wide variety of churches, not offensive to any one denomination, usable in general service for as many choir types as possible, valuable as addition to church library, or contributing an important bit of historical or musical knowledge.

b. Types of choirs to be included — junior, boy, SATB, SAB, etc., volunteer and/or professional.

c. List of possible instruments and players to lend variety in accompaniment; organ, brass, timpani, oboe, flute, harp, strings, bells etc. Sources could include students of private teachers, ensembles or individuals, from public schools, interested symphony orchestra members.

d. List of possible directors and accompanists from chapter or nearby city or college. Should be someone with experience and respect for singers involved (volunteers, children or young people), interested in the community's musical welfare, and willing to give extra time and thought to his role.

e. List of possible participating clergy — to represent both Protestant and Catholic groups, or Jewish rabbi if any Hebrew congregations are included. Someone from the Council of Churches or Ministers' Council could fill this role for all Protestant denominations. Outline specifically the part to be contributed (invocation, benediction, greeting etc.) including time allotment.

f. Possible locations. First vital consideration is that of acoustics. It helps to have public building with no denominational connotations if community atmosphere warrants such sensitive planning. Access to easy transportation, central location make participation easier for more people.

g. Date — to avoid major holidays, bad weather seasons, school commencements, and church conferences is not easy. First of third Sunday in May is often acceptable, mid-Lent suits some communities, first Sunday in Advent sometimes works.

h. Finances. Festivals can cost relatively nothing, or several thousand dollars. The building sometimes demands rental fees, union wages; instruments can be professional or volunteer; directors same (all Guild

members generally contribute their services); advertising can be cheap or expensive and printing of programs by mimeograph or professional printer. Music costs generally can be borne by participating churches, occasionally by individuals. A chapter could buy the music, retain it as basis for long-range rental library for members, or churches could buy it as part of their own library. Budget could be underwritten by AGO chapter funds, contributions from interested organizations, or small assessments from participating churches (this is the least practical).

## 2. Second meeting

a. Determine program: have each committee member bring copies of his best recommendations which fit overall scheme agreed upon; meet at music store or church with large library for reference; have available several denominational hymnals. Collect examples of other festivals, or plans formulated by Hymn Society. Check each anthem for quality of text and music, as well as position of voice parts for practical use.

b. Make selections which 1) fit overall scheme 2) offer variety in styles, languages, instrumentation, dynamics, personnel (combination numbers, unison, choir only, congregation only, women's or children's voices alone, full parts, descants etc.). A festival which is non-competitive (no single church choir singing alone) contributes more to morale and uplift than one in which large groups appear superior to small ones, and differences of resources are accentuated, rather than subdued.

c. Consider price of music per singer — agree on practical limit. Do not ask small churches to pay for music they cannot use at home. SATB better overall permanent investment than SAB, even for high school singers; quality of arrangements usually better. Some music can be taught by rote or found in hymnals, to cut costs. Hymns can be reproduced with permission.

d. Consider length of program carefully. Time all anthems (5 minutes average for a hymn). Forty-five minutes of music generally ample because time is lost in invocation, greetings, benediction etc. Overall period of one hour is practical. Effect diminished by too much material.

e. See that music is ordered in advance and available when festival is announced, or allow extra time for churches to order their own.

f. Make final selection of conductor, accompanist, instrumentalists, clergy. g. Choose building. Visit it, explore acoustical properties, most advantageous placement of choirs, location of podium, lights, electrical outlets. Conductor may need two music racks, to face alternately front and back, if singers in several groupings including rear balcony.

3. Third meeting: plan communications with community, churches, singers

a. Initial folder-announcement, invitation, registration form including program repertoire. If sent in August or September for May festival, there is time for this music to be included in seasonal church budget, date to be listed on church calendars, and music to be used for Sunday anthems before festival.

b. Interpretive notes on music prepared by director, also background information about the music, and teaching suggestions.

c. Supply music if purchased jointly, such as copies of congregational hymns to be used. Uniform folders for children, of words, titles, sheet music in order, are a great help in assuring quick response. Can be prepared cooperatively.

d. Six weeks before date, recheck registrants and numbers participating, prepare and send seating chart, robing plan, map of building to show entrance, drinking fountains, rest rooms, processional route, time schedule, and meeting place with parents, if children are involved.

e. Prepare general instruction sheet for handling of choirs on the day; one adult for every 10 children works well; choir mothers should care for and transport gowns to robing center; if choir mothers provide light refreshments (non-crumby cookies) for children between rehearsal and performance, fewer behavior problems arise; one person with minor first aid equipment is an added precaution.

f. A questionnaire to follow the festival by a week or so is valuable to spot areas of improvement, so that next occasion can be upgraded. If a choir dropped out along the way, find out why.

## 4. Fourth meeting

a. Plan rehearsals in detail 1) for singers bring them out as little as possible without endangering artistic success. The first rehearsal could be for directors only, to show them nuances, dynamics, tempi. Encourage choirs to perform all music at least once in home church before festival. The second meeting could be sectional, set up in area of greatest number of participants; only children's choirs, or only boys, or only youth, overlapping by a half hour for joint work, so that no singer has to waste time by waiting "for the turn of his group." Two of these sessions are good if community will cooperate, one three months ahead, one two weeks ahead. The third or fourth could be massed rehearsal on day of performance, in exact position, to last no more than one hour. 2) For instrumentalists; do not waste time of group in working with individuals. These people can rehearse privately with director, or work by tape recorder under supervision of private teacher or music school teacher or parents, if student players are used. In all rehearsals, have guides for seating, plan rapid music handling, and publicly announce starting and stopping times, for the benefit of parents and chauffeurs.

b. Plan publicity: 1) Enlist support (moral and monetary) of organizations such as Council of Churches, Association of Catholic Church Musicians, denominational headquarters, ministers' groups, music teachers. Invite leading town musicians to be guests. 2) Four or five months ahead, contact music and religious editors of newspapers; take them to lunch separately, outline goals, develop interest and support. 3) Prepare feature articles on director, accompanist, instrumentalists, any unusual detail of participating groups, such as youngest child, oldest singer, any so-

loists. 4) Ask for spot announcements on local radio station, plan for program to be broadcast either live or by tape. 5) Prepare posters for each church a month before. Often they can be made and distributed by youth groups, talented parishioners, or service organizations. 6) Arrange for photographer and recording artist with good equipment; these materials can be used to publicize a future program.

c. Make plans in detail for festival day. 1) See that each participant has a sense of security by knowing what is in store and what is expected. Each choir director and his assistants should have time schedule, route of movement inside building, music arranged in folders, words of congregational hymns if they are not printed on programs, and be equipped with programs or know where they are. 2) Appoint marshals in various parts of the building who have seating charts, programs, emergency music, a flower or ribbon in button-hole for identification, experienced manner in handling crowds, and a firm voice. They should arrive at least one half hour early, put up signs if needed, and be on hand for first group. Two should remain at end to check that building is left in order, music picked up. 3) Appoint hosts for participating clergy or church officials to greet, remain with, guide and generally entertain. 4) Appoint stage or chancel monitors to direct SATB into proper seats quickly. They should accompany singers to robing areas and supervise lining up in proper order for return. Another person should handle instrumentalists, broadcasters, recorders. 5) Ushers should be on hand to deal with the public and distribute programs. 6) Time is saved if rehearsal starts the proceedings, with every singer in his seat. The recessional to robing area can therefore become a rehearsal in reverse for the processional. A sung processional is far more difficult than an instrumental one, leading into a congregational hymn when most singers are in place. Last minute changes in seating may be required for height or voice adjustment. When the director has made this decision, numbered cards or programs can be given to each singer to indicate his place in line for return. Stage or chancel monitors should accompany singers to robing areas and supervise lining up in proper order for return. ONE PERSON should be in authority for final cue to move.

Sample programs, letters, charts and music notes are available from choral committee. Materials prepared by choral committee.

MARY LOUISE WRIGHT, chairman  
GENE ROEB, NORRIS STEPHENS,  
JOSEPH MECHAUD, WILLIAM WAGNER,  
REUEL LAHMER, LILY MCGREGOR



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Frank Bartlett, Jr. has been appointed organist and director of music of the Central Methodist Church, Lansing, Mich. He will direct a music program of choirs and two handbell choirs and will play the Delamater Memorial organ recital in February.

Mr. Bartlett was organist and music director of the Central Congregational Church, Providence, R.I. He was dean of the Rhode Island AGO Chapter, a member of the board of the Rhode Island Fine Arts Council and general chairman of the 1965 Southern New England regional convention.

## GEORGE M. HALL, JR.

M.S.M. A.A.G.O.

Trinity Lutheran Church  
Staten Island, N. Y.  
Graduate Faculty  
Manhattan School of Music  
New York City  
Instructor of Organ  
Wagner College  
Staten Island, N. Y.



Thomas R. Clark has been appointed organist of the First Methodist Church, Dearborn, Mich. He graduated with high honors from Greenville College and is working on his PhD in clinical psychology at Wayne State University on a fellowship. In Dearborn he will share in the church's multiple choir program with Robert Ballard, choir director, and Maurice Wildt, director of bell choirs. First Church serves a membership of nearly 4,000.

# IMPROVISATION

## Thoughts About Its History And Teaching

By HANS HASELBÖCK

fifth in a series

### HISTORICAL

Musical improvisation is the simultaneous invention and performance of music. In this area as nowhere else does the border between composition and interpretation, between creative work and its application overlap so directly.

We find improvisation not only in music; we meet with it more often in numerous artistic fields men engage in. For a long time the inseparable unity of spontaneous invention and reproduction was as characteristic a feature of music as was musical accompaniment for dancing. This was altered first with the development of a clear choreography. In lyric and epic poetry, spur-of-the-moment utterance of wide scope was at all times accepted. In the area of drama we know the large part improvisatory principles played in the Italian *Commedia dell'Arte* of the 16th and 17th centuries; in many instances there was just a written idea of the order of scenes, whose animation and arrangement of details was left to the spontaneous notions of the actor and were consequently a true improvisatory achievement. Indeed in all eras of the history of the theater that performer was always admired whose quick wit in an on-the-spot situation was able to make spontaneously out of an actual situation a matching new one — "to extemporize."



Hans Haselböck, born in 1928, is organist at the Dominican Basilica in Vienna, teacher of organ playing and improvisation in the Vienna Academy of Music. He has played recitals and radio broadcasts in most countries of Europe. He won the coveted Silver Tulip in the International Organ Improvisation Competition of Haarlem, The Netherlands in 1958, 1959 and 1960.

Even in architecture the improvisatory moment can be identified: at the time of the Late Renaissance and of the Free Baroque this practice is not rarely found: details of decorative arrangement of a building were not a fixed plan to be carried out but rather were left to the skill of the actual artisan at work at the given time on it: "extempore." One hardly needs to enlarge specifically upon the fact that in the art of expression there is a variety of gradations between the minutely established delivery beyond external interpolations and the completely free improvised expression. We find a corresponding counterpart in music: an immense number of nuances is possible, from purely instant utterance to lesser or greater improvised variations or ornamentation, on up to the delivery of every detail of a finished composition.

All these improvisatory expressions have one thing in common: the moment of the spontaneous and unprepared face-to-face with the thought-out-in-advance, the premeditated, which had time to ripen and to be established in writing. With each improvised performance, in whatever area it be carried out, we have to do with a prevailing ingredient of tempered emotion. As we refer to music history, we are reminded of an early stage of music training when the appearance of the ordered intellect as opposed to instinct signalled a later stage of human development.

This is not the place for a general developmental history of music improvisation. We must rather limit ourselves to showing the role of improvisatory factors in the history of organ playing.

It is very probable that organ music up to the 14th century was exclusively improvisation and the written note not worthy of consideration. First in the 15th century there was a small quantity of "compositions" written down in tablature. These might be described as *verboden* considering the abundance of organ works which the 16th century was to bring forth. Significant masters from the early epoch of organ playing, as Francesco Landino (+1597), Conrad Paumann (+1473), Arnold Schlick (about 1500) and Antonio de Cabezon (+1566) would have mostly improvised their organ pieces (or at least have handled a memorized piece with a strong improvisatory touch). Such an instance was indeed cited as evidence that a certain organist was blind.

One may also rightly accept the fact that the oldest organ music was influenced decisively in its stylistic and technical evolution by improvisation. These influences appeared in two ways: first in the *linear* sense in the varying of a simple melodic pattern (ornamentation, diminution, decoration). The varying of sustained tones of a simple melody was already permitted in the practice of the earliest multi-voiced organum (called "voices frangere"). Conrad Paumann, in

his *Fundamentum organandi* (1742) states rules and examples for this technique of improvisation. One might actually call the famous *Fundamentum* the very earliest method of improvisation. Statements are made in it of great importance for the evaluation of the evolution of organ improvisation. On the other hand, the fact that rules were set up for improvisation, indicates that the improvisatory element in music was even in this era already in the process of a certain decline.

When one inquires into the effect of improvisation on the development of organ playing, the vertical factors should also be considered. These show themselves in improvised accompaniments or counterpoints added to a *cantus firmus*. Music history has stamped various labels on this technique: organum, descant, fauxbourdon, contrapunctus ex mente. Organists of the 15th and 16th centuries possessed a significant artistic skill in contrapuntal impromptu playing. We can detect in this technique an instrumental counterpart of the custom of extemporizing counterpoints and descants then usual in vocal music. Certainly in improvisation by organists, a decidedly soloistic performance was in contrast to the ensemble art in the vocal domain.

In this epoch the art of extemporization was valued most highly of all. According to the textbook of Tomás de Sancta Maria (*Libro llamado Arte de tañer Fantasia*, 1565) the single aim of all the theoretical knowledge and all the technical skill which an organist acquired was to achieve an adequate fluency in playing a *fantasia*, an improvisation. Ability in free playing was valued more highly than the playing of a repertory of compositions hammered into the head. So in a "Regolamento" for the organist examination at the Church of San Marco in Venice, it was stated that the applicant was to play nothing from tablature; instead the following problem was posted for improvisation: a *fantasia* in four voices on the theme of a Kyrie or motet; fugal realization of a *cantus firmus* in all four voices; imitation and modulation on the verset which the choir had started to sing.

The improvising organist found great development possibilities in accompanying chorales and in playing with other instruments. The ability to compensate artistically for missing voices may have contributed a great deal to the appearance of the "figured bass" era. To be sure, in doing so, this did not mean a sudden renunciation of the style principles of vocal polyphony. The ever increasing significance of instrumental music and the turning toward a more harmonic-chordal musical conception were the essential motives for an unfolding which had its beginning in the 16th century. Along with the social re-grouping of classes of musicians, solo

improvisation won out through the rise in importance of a new obvious virtuoso skill. In the Baroque period, the art of improvisation reached its highest peak among organists, cembalists and gamba players. Of course extempore ensemble playing declined in an equal degree.

We know a set of exercises offered at competitions in important churches in North Germany in the 17th and 18th centuries. These "organists' examinations" as in an earlier era included examining the improvisatory ability of candidates. Not a word was written about virtuosity in the playing of prepared literature; indeed the playing of prepared pieces was sometimes actually forbidden. Andreas Weckmeister cautions in his *Orgelprobe* (1698, chapter 32) about just such candidates. "In the meantime, in the choosing of an organist, church officials are often duped because many organists manage to learn several tablature pieces by heart or to put the music in front of them . . . therefore at the examination of an organist there is special need that one be forbidden the same theme he had already worked out in a different manner or one can even choose a chorale and let him vary and transpose it in a certain manner, in the course of which may be observed also the figured-bass examination."

In the Baroque era Hamburg was particularly noted for its magnificent organs (in which Bach himself declared a lively interest.) Even though esteemed as a composer, Matthias Weckmann (1621-74) competed for the post at St. Jacobi at Hamburg and, according to Mattheson (*Ehrenpforte*) "was required to improvise an inverted theme, Tones I and III, compose variations on a motet on two manuals from only a figured bass", manipulate the Psalm "An Wasserflüssen Babylon." Besides the extempore playing and the piece based on the chorale, a corresponding dexterity in fugue-playing was expected. Thus Mattheson (1727) states that at a Hamburg examination a chorale and fugue theme has to be worked out "in the best possible way, full organ, with the middle voice also participating and not just the outer voices . . . In the course of which, as I recall, a chromatic contrast was to be suitably set up, and thus the Fugue could be doubled . . . so that the principal theme could be inverted in two ways and the original and inverted forms brought together and harmonized" . . . Skill in the *prima vista* handling of a figured bass was just as necessary in modulation or in the mastery of other forms, such as an improvised chaconne (according to Mattheson *Grosse Generalbasschule*, 1731).

Since the second half of the 19th century the practice of improvisation has declined even further in importance. One last possibility for improvisatory activity remained for soloists: the shap-

ing of the cadenza in the instrumental concerto. Originally solo cadenzas of proportionately scanty size were inserted in concerti grossi and were only infrequently written out (as for example in a church concerto of Vivaldi, 1712). But gradually the cadenza took more shape and increased finally to an extended solo piece which often stood in no direct relation to the thematic ingredients of the composition as a whole. Quantz called the cadenza "composition on the spur of the moment" (stirrup composition).

With the disappearance of Figured Bass, improvisatory activity in ensemble music was deprived of its last base of operations. In composition, already at the time of Bach, we find the tendency for ornamentation of a melody no longer left to the interpreter but written out in detail. To be sure this was not accepted in Bach's time with no opposition at all. Johann Adolf Scheibe indeed rebuked Bach (*Kritischer Musikus*, 1745): "For every mannerism, for every little ornament, for everything supposed to be played according to method, he squeezes out exact notes, thus depriving his pieces not only of the beauty of harmony but indeed obscuring the theme itself". At the same time that Bach put an end to the performer's spontaneous interpretation, Johann Christoph Gottsched also reformed German drama and in doing so abolished the impromptu play on the stage.

In the early days of polyphonic music, every vocalist and instrumentalist had possessed the ability to improvise. Organists had handed down the artistic skill until the Baroque era. From that point on, it is no longer surprising that many important organ composers and players were also famous as improvisators: one thinks of Landino, Paumann, Hofhaimer, Frescobaldi, Sweelinck, Weckmann, Buxtehude, Domenico Scarlatti, but especially Handel and Bach. As for the great Thomaskantor, let us refer only to the testimony of his biographer, Johann Nikolaus Forkel: "Indeed the existing organ compositions of this estimable man are full of expressions of devotion, solemnity and majesty; but his extempore playing, in which nothing was lost through being written down, but where all came immediately from fantasy into life, must have been even more devoted, solemn, majestic and exalted." Joseph Haydn valued improvisation highly and sought much stimulus from it for compositions later written down, as we learn from his biography. Right after breakfast "he sat down at the keyboard and rambled about for some time until he found thoughts to serve his purpose, which he then wrote down on paper."

Mozart's impromptu performance at the piano and at the organ is renowned. Already at the age of five (1761) he had improvised in public at Frankfurt "in all keys"; at 14 he garnered enthusiastic applause in Mantua with a fugal improvisation at the cembalo as well as on the organ, during which the audience had indeed sometimes provided him with themes. An especially interesting bit of evidence about organ improvisation describes Mozart's free playing on the great organ of the Cloister Church of Strahov (Prague, Czechoslovakia about 1789) which was partially written down from memory by the seminary organist, P. Norbert Lehmann.

Beethoven too must have accomplished significant improvisation performances (naturally at the piano). For public improvisation he prepared notes for himself and some of these little sketch books have actually been saved. A characteristic opinion of Beethoven has been handed down: "One improvises properly only when one pays no heed to what one is playing. That is also the best and only true art of improvising in public." This attitude that musical intuition provides its own law is shared by the noted piano teacher, Carl Czerny. In his opinion improvisation is "often the almost unconscious and day-dreaming wandering about of the fingers." Franz Liszt should be mentioned as one of the last great exponents of improvisation at the keyboard. A statement of Borodin from 1877 is characteristic. "Liszt plays through something, then he begins to make delicate additions, and thus gradually emerges from under his hands not the piece itself but an improvisation on it."

As in the whole Baroque period ensemble improvisation was not cultivated so in the 19th century even solo improvisation declined. Combined with this was an increasing scorn for the improvisatory element in music; indeed improvisation as compared to the written way of working seems to have become an inferior form of creative music. Significant of this attitude are some remarks of Robert Schumann (who valued the organ highly as a musical instrument). To Clara Wieck he wrote (1838): "Truly I would advise you not to improvise so much. Busy yourself solely with putting everything on paper" . . . and in his familiar *Musikalischen Haus- und Lebensregeln* is found the remark: "The mastery of form, the strength of clear construction, you gain only through the firm evidence of writing. Therefore, write more than you improvise."

Organ improvisation finds a special late climax in Anton Bruckner. His free playing was admitted not only on the great Krismann organ of the Monastery Church of St. Florian, but also won appreciation on concert tours (1869 to Paris, 1871 to London). An entire series of themes on which Bruckner improvised has been preserved, among them sketches for improvisation on the Imperial Hymn "Gott erhalte" on the occasion of a wedding at the Imperial Palace in Ischl (1890).

In the course of our century improvisation at first was neglected still more. Certainly its basis was preserved in instrumental ensembles, in Gypsy music and in jazz, though it was often affected and stylized. Within serious music it was principally the French organ school (Guilmant, Dupré, Litaize etc.) who cultivated improvisation constantly and also instituted the systematic training of organists. Particularly in Catholic countries of Europe, improvisation in service playing has maintained its firm position up to this very day.

A great stimulus to concert improvisation in Europe resulted from the establishment of the now widely-known International Organ Improvisation Competition in Haarlem, Holland. For 12 years organists from nearly every European country and many overseas lands as well have met at the magnificent Christian Müller organ (1835) to improvise in an anonymous contest before an international jury on given themes in strictly prescribed forms.

Improvisation and composition differ chiefly in regard to differences in psychological principles of creativity. While improvisatory expression are bound to the precepts of an organic evolution, controlled form is characteristic of composition. Seen in the light of historical development, one can term improvisation really an early phase of composition. Of course there are many contacts and overlappings: thus much composing is brought about by an improvisatory shaping of its early form into a more clearly defined structure, while, on the other hand, an improvisation which begins as mere routine filling-in can sometimes have its form extended.

Invention and reproduction are united in improvisation. Through the practice of improvisation we preserve in our modern musical culture, which is organized in a rational fashion, still a vestige of spontaneous creativity, and thereby mold a genuine counterbalance to a one-sided attitude which focusses almost exclusively on the reproductive musical experience. Thus close by the side of the practice of composition, especially through the medium of organists, as formerly in the great period of the history of organ music, improvisation again comes into its own. At the side of the rational there should again be a place for the intuitive, for truly both together determine the complete musician, the complete person.

#### TEACHING

The question is frequently raised as to whether and in what way improvisation, especially at the organ, can be learned: it stands beyond all question that the result of teaching can be taught. How much is due to teaching and whether this accomplishes the learning of an actual mastery as an improviser, all this of course depends not just on the skill and method of the teacher but also mainly on the talent of the student, as is ultimately the case in all teaching.

The following short statements about a method of teaching improvisation at the organ are based on my own teaching experience. I should like to stress briefly several points:

1. With each improvisation student from the very beginning I take pains to approach the problem not only from the harmonic but also from the polyphonic-contrapuntal point of view. The strict separation of harmony and counterpoint study, which comes from music theory, emphasizes rather reflection and the ordering of forces, while the improvisator experiences his playing as a unit in which the harmonic and the polyphonic progress side by side.

2. The practice of three-voiced counterpoint seems very important to me. Apart from the multiple technical possibilities (one manual, two manuals, with or without pedal) three-voiced counterpoint offers plenty of flexibility for in individual voices. On the other hand it is sufficiently strong harmonically to permit simple or more intricate harmonic associations to be constructed.

Such a course might take about the following form:

1. Simple harmonic cadences, first for manual, then with pedal, in all keys, with changing meters and rhythms. Simple exercises in two-voiced counterpoint: *cantus firmus* in the right hand, free counterpoint in the left (a) in longer note values (b) in shorter note values (c) in free rhythm.

2. Extension of cadences on the VI degree of the scale. Introduction of the 6/4 chord. Polyphony: *cantus firmus* in the left hand as in 1.

3. Extension of cadences on the remaining degrees of the scale. Playing through of cadence schemes employing passing and neighboring notes all in strict rhythm. Figured bass; two-voice counterpoint under the pedals. In doing this the improvisator becomes accustomed from the beginning to realizing each voice in the pedal, not just the lowest one.

4. Modulations, at first simple, then with elaborated upper voice. First three-voice exercises, *cantus firmus* in the upper voice, then in the lower, finally in the middle (pedal).

5. Playing of a strict eight-measure period, based on old models. Improvisation in historical forms (e.g. sarabande).

6. Ornamentation and diminution exercises.

7. Exercises in simple forms of imitation. Chorale preludes in line-by-line imitation (as in Pachelbel).

8. Versets, fuguettes.

9. Ornamented chorale preludes.

10. Ostinato forms (ground bass, basso ostinato, chaconne, passacaglia) in increasing difficulty.

11. Fugue.

12. Free forms — prelude, fantasia, toccata.

This teaching plan naturally would not be used inflexibly. I would alter it greatly according to the students' ability. In addition to the example and the explanatory words of the teacher, each improvisation lesson would include analyses of pieces of organ literature suitable for use as improvisation models.

Improvisation is not identical, as many may mistakenly consider it, with formless rambling along. Instead, it engages the great formal richness of the domain of organ composition in a special manner. Of course this cultivation of inherited musical forms has more than merely historical importance in the domain of improvisation; it fills the old handed-down forms with new life — new wine to put into old bottles.

In the year 1720 there set out for Hamburg at the summit of his regular virtuoso career a certain Johann Sebastian Bach. At the great organ of the Katharinenkirche he played for more than two hours for the 97-year-old Johann Adam Reinken, one of the most celebrated masters of the North German Baroque, in the course of which he won the greatest triumph with a half-hour improvisation on the chorale "An Wasserflüssen Babylon." Reinken thereupon spoke these famous words: "I thought this art was dead; but I see it still lives in you."

Within the manifold manifestations of our musical life, as for no other music (especially for the organist) there is the possibility and even the obligation to contribute one's part, so that even in our time the Art of Improvisation may not die but be awakened anew into resounding life.

## Organ Students

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Scaling and voicing will be along classical lines and low wind pressures will be used. Adrian M. Littlejohn is minister of music.

**GREAT**

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Oktave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Superoktave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Scharff 3 ranks 183 pipes  
Trompete 8 ft. 61 pipes  
Chimes

**SWELL**

Rohrbourdon 16 ft. 61 pipes  
Spitzprincipal 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Contra Fagotto 16 ft. 61 pipes  
Fagotto 8 ft. 12 pipes  
Claron 4 ft. 12 pipes  
Tremolo

**POSITIV**

Singend Gedackt 8 ft. 61 pipes  
Quintadena 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifflet 1 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes

**CHOIR**

Bourdon 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Flute Octaviane 4 ft. 61 pipes  
Rohrquint 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Tremolo

**PEDAL**

Principal 16 ft. 32 pipes  
Subbaß 16 ft. 32 pipes  
Rohrbourdon 16 ft.  
Oktave 8 ft. 32 pipes  
Baßflöte 8 ft. 12 pipes  
Choralbaß 4 ft. 12 pipes  
Gedackt 4 ft. 12 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Trompete 8 ft. 12 pipes  
Claron 4 ft. 12 pipes



Elisabeth Hamp, Illinois State AGO Chairman, has become organist of the First United Presbyterian Church, Danville, Ill., a church with a membership of about 1500.

Mrs. Hamp has her BMus from Wheaton College, with further study at Bush Conservatory, Chicago, with Arthur Dunham and Robert Sanders. She has served Gary Memorial Methodist, Wheaton, First Presbyterian, First Methodist and most recently St. Peter's United Church of Christ, all in Champaign. She has played recitals and lectured widely in the midwest area and on radio.

Mrs. Hamp served three terms as dean of the Central Illinois AGO Chapter. She has taught widely throughout central Illinois and has served frequently as an accompanist.

At Danville, she plays weekday recitals on the Aeolian-Skinner organ and on the Deagan carillon.



Everett O'Neal, Jr. has become organist and choirmaster at the Church of the Good Shepherd, Lookout Mountain, Chattanooga, Tenn. He leaves St. Timothy's Church, Chattanooga, where he served for six years.

Mr. O'Neal is a graduate of the University of Chattanooga from which he received a master's degree. He did graduate study at Union Seminary. His organ study was with Thomas Alexander and Mildred Andrews.

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President Dean E. Walker and Richard J. Tappa represented the college and Alfred E. Lunsford the company in negotiations.

**GREAT**

Gemborn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Oktav Quinte 2 1/2 ft. 61 pipes  
Super Oktav 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompete 8 ft. 61 pipes

**SWELL**

Hohlflöte 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Spitzprincipal 4 ft. 61 pipes  
Harmonieflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trompete 8 ft. 61 pipes  
Claron 4 ft. 61 pipes  
Tremolo

**CHOIR**

Rohrflöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tert 1 1/2 ft. 61 pipes  
Sifflette 1 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

**PEDAL**

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Violon 16 ft. 32 pipes  
Oktav 8 ft. 32 pipes  
Gedackt 8 ft. 32 pipes  
Super Oktav 4 ft. 32 pipes  
Gedackt 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Bourbardi 16 ft. 32 pipes  
Basson 16 ft.  
Trompete 8 ft. 32 pipes  
Krummhorn 4 ft.

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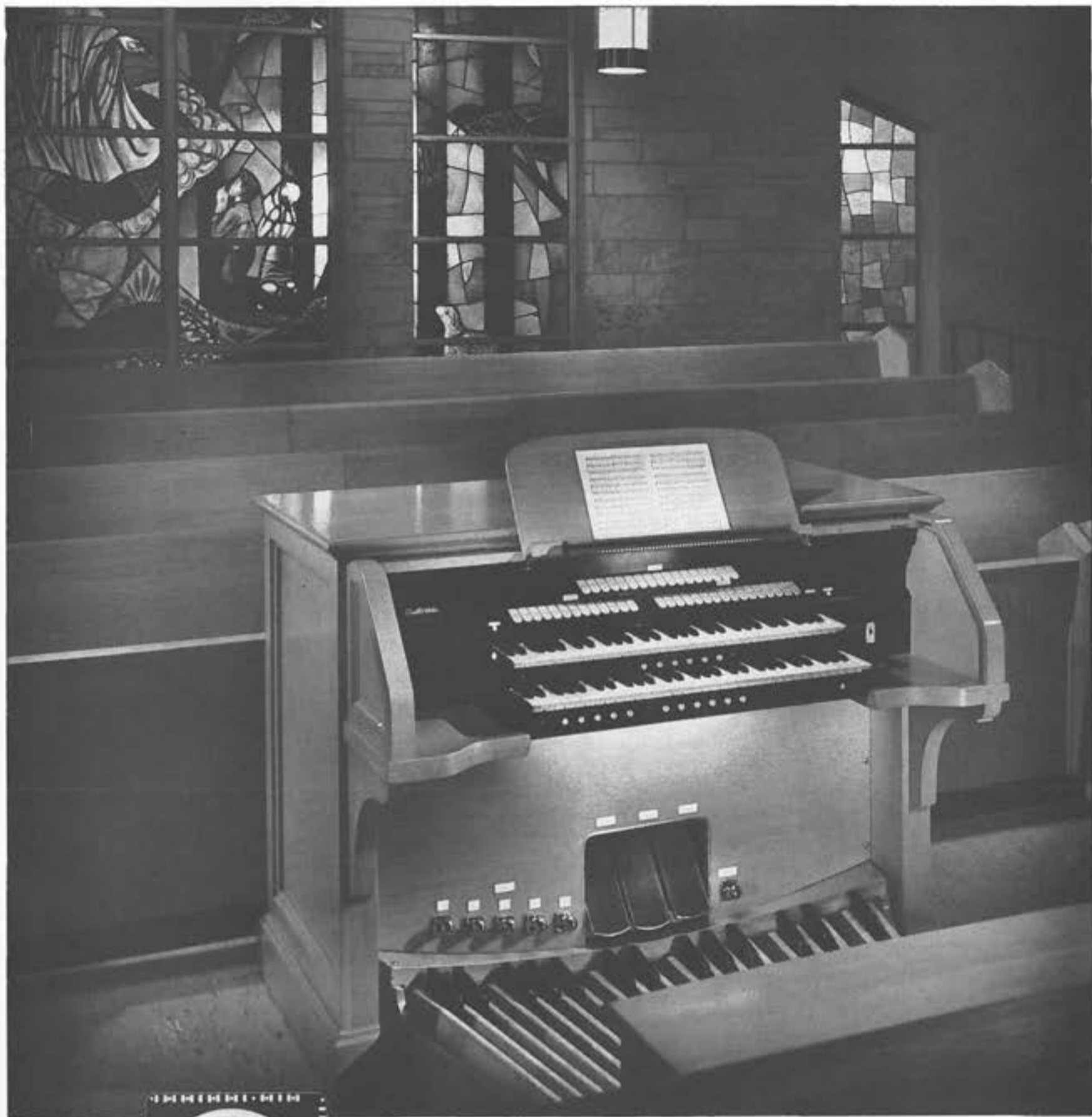
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# Events of the Year 1965 in the Organ World in Review

Among notable appointments listed in THE DIAPASON in 1965 were:

Marilyn Andersen to Ft. Wayne Bible College, Ft. Wayne, Ind.  
 Carroll Thomas Andrews to music director, Diocese of St. Augustine, Fla.  
 David J. Askine to Beckley, W. Va., Presbyterian  
 Anna Withers Bair to St. Paul's Episcopal, Edenton, N.C.  
 Phil Baker to Highland Park Methodist, Dallas, Tex.  
 James Stanley Ballinger to Northern Illinois University, DeKalb, Ill.  
 Jan Bender to Wittenberg University, Springfield, Ohio  
 Paul A. Bender to First Presbyterian, Winston-Salem, N.C.  
 Susan Bender to First Presbyterian, New Hyde Park, L.I., N.Y.  
 Robert C. Bennett to St. Luke's Methodist, Houston, Tex.  
 Rudolph Berryman to Judson Memorial Baptist, Minneapolis, Minn.  
 William Best to Our Saviour's Lutheran, Lansing, Ill.  
 Sandra Bielawa to Memorial Drive Lutheran, Houston, Tex.  
 Richard Biernacki to Holy Trinity Episcopal, New York City  
 Edgar Billups to Christ Church, Grosse Pointe, Mich.  
 Allan Birney to Yale University  
 Byron L. Blackmore to Our Saviour's Lutheran, LaCrosse, Wis.  
 Mabel and Haskell Boyter to Peachtree Presbyterian, Atlanta, Ga.  
 James E. Bryan to AGO executive secretary  
 Nelson E. Buechner to assistant curator, Wanamaker organ, Philadelphia, Pa.  
 Gerhard M. Cartford to editor of *Response*  
 Alastair K. Cassels-Brown to Hamilton College, Clinton, N.Y.  
 A. Robert Chapman to Temple Baptist Church and Wilmington College, Wilmington, N.C.  
 James K. Christensen to St. Bartholomew's, New York City  
 Wayne Hadley Cohn to First Christian, Tyler, Tex.  
 Grace Combes to Our Redeemer Lutheran, Glendale, L.I., New York  
 John Cook to Massachusetts Institute of Technology, Boston, Mass.  
 Robert Cundick to Mormon Tabernacle, Salt Lake City, Utah  
 Thomas Curtis to moderator, Western Reserve Assoc., Ohio Conf., United Church of Christ  
 Marie Joy Curtiss to Syracuse University, Syracuse, N.Y.  
 David P. Dahl to Whitworth College, Spokane, Wash.  
 Paul Danilewski to Westminster Presbyterian, Sacramento, Cal.  
 Roy M. Darley, to Mormon Tabernacle, Salt Lake City, Utah  
 Helen Ritchie DeVille to First Methodist, Alexandria, La.  
 Delbert Disselhorst to Hastings College, Hastings, Neb.  
 Harold Dougherty, Jr. to University of Southern California and University Methodist Church, Los Angeles, Cal.  
 Gene Driskill to executive director of Artist Recitals, Inc.  
 Donald Dumler to First Methodist, Westfield, N.J.  
 Wallace Dunn to University of Texas  
 Gordon M. Eby to Christ Lutheran, Dallastown, Pa.  
 William Lee Elliott to Calvary Lutheran, Louisville, Ky.  
 Emily Erickson to Waldorf College, Forest City, Iowa

## These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1965 or too late in 1964 to be included in last year's listing:

William Dustin, New York City, Nov. 14, 1964  
 Arvid Anderson, Worcester, Mass., Nov. 15, 1964  
 Edwin L. Osborne, Pittsburgh, Pa., Nov. 29, 1964  
 Erma Hoag Miranda, St. Petersburg, Fla., Dec. 2, 1964  
 Lyman B. Bunnell, West Hartford, Conn., Dec. 8, 1964  
 Mrs. George E. Jackson, Sheffield, Ala., Dec. 15, 1964  
 T. Frederick H. Candyln, Point Lookout, N.Y., Dec. 16, 1964  
 Carlyle Duncan, Manhasset, N.Y., Dec. 27, 1964  
 Stanley Henry Page, Los Gatos, Cal., January, 1965  
 Gerard Alphenaar, New York City, January, 1965  
 Karl K. Lorenz, Dayton, Ohio, Jan. 10, 1965  
 Paul Beymer, Cleveland, Ohio, Jan. 11, 1965  
 Carl F. Huehner, Cincinnati, Ohio, Jan. 13, 1965  
 Georges Santoire, St. Hyacinthe, Que., Jan. 20, 1965  
 Nellie J. Dretke, Canton, Ohio, Jan. 21, 1965  
 Grace Scatterday Bone, Peoria, Ill., Jan. 25, 1965  
 Henry S. Jacobs, New Orleans, La., Jan. 25, 1965  
 Elmer A. Tidmarsh, Schenectady, N.Y., Jan. 27, 1965  
 Evelyn F. Hathaway, Salem, Mass., Jan. 30, 1965  
 Louis Martel, St. Hyacinthe, Que., Feb. 8, 1965  
 Serge Ledoux, St. Hyacinthe, Que., Feb. 8, 1965  
 Loyal B. Aldrich, Washington, D.C., Feb. 11, 1965  
 Iva Rodgers, Saratoga, Cal., Feb. 17, 1965  
 Reba B. Maltby, Little Falls, N.Y., Feb. 20, 1965  
 Louise F. Klumpp, Skaneateles, N.Y., Feb. 22, 1965  
 Harry Milliman, Des Moines, Iowa, March, 1965  
 Elizabeth M. Dworshak, Duluth, Minn., March 4, 1965  
 Anthon van der Horst, Naarden, Netherlands, March 7, 1965  
 Mrs. Vernon de Tar, New York City, March 10, 1965  
 Raymond G. Shelley, Jr., Wichita, Kans., March 16, 1965  
 Victor Togni, Toronto, Ont., March 29, 1965  
 George Needham, Haverford, Pa., March 29, 1965  
 Nella A. Crandall, Tampa, Fla., April 2, 1965  
 Melita Osborn, Sandusky, Ohio, April 15, 1965  
 George Wald, Utica, N.Y., May 5, 1965  
 Hammond W. Porter, Lexington, Ky., May 5, 1965  
 Joseph G. Weickhardt, Milwaukee, Wis., May 7, 1965  
 Edwin E. Wilde, White Plains, N.Y., May 9, 1965  
 Marie Monckton Jones, Columbia, S.C., May 15, 1965  
 William Reddick, Detroit, Mich., May 20, 1965  
 John Weatherseed, Toronto, Ont., May 21, 1965  
 Gustave Schirmer, Winter Park, Fla., May 28, 1965  
 Anthony N. Malfa, Boston, Mass., June, 1965  
 Clarence K. Dretke, Canton, Ohio, June 15, 1965  
 Kurt Wolfgang Senn, Bern, Switzerland, June 25, 1965  
 Charles Kennedy Scott, London, England, July 2, 1965  
 Harlie Edward Wilson, Brooklyn, N.Y., July 21, 1965  
 Horace Mills Aston, London, England, July 23, 1965  
 Fritz Abend, Lick Overhessee, Germany, July 29, 1965  
 Charles H. Moody, Ripon, England, August, 1965  
 William Murray Vanderburgh, Halifax, N.S., Aug. 8, 1965  
 Noel Bonavia-Hunt, Bedfordshire, England, Aug. 26, 1965  
 Charlotte Kunzig, Hollidaysburg, Pa., September, 1965  
 Carrie Livingston, Bridgeton, N.J., Sept. 2, 1965  
 Albert Schweitzer, Lambarene, Jabon, Africa, Sept. 4, 1965  
 William Bailey, Columbus, Ohio, Sept. 5, 1965  
 George White, Brantford, Ont., Sept. 15, 1965  
 Vincent Percy, Cleveland, Ohio, Sept. 15, 1965  
 Walter Gossett, Chicago, Sept. 16, 1965  
 Lloyd Morey, Champaign, Ill., Sept. 29, 1965  
 Mrs. Carl W. Francis, Nashville, Tenn., Oct. 7, 1965  
 Hubert Hales, Cormer, England, Oct. 11, 1965  
 Val P. Durst, Erie, Pa., Oct. 11, 1965  
 Rose L. Ferrell, Nashville, Tenn., Oct. 16, 1965  
 Helen L. McNicoll, Seattle, Wash., Oct. 20, 1965  
 Russell Gee, South Chatham, Mass., Oct. 26, 1965

Earl Eyrich to St. John's Lutheran, Washburn Park, Minneapolis, Minn.  
 Gerard Faber to California Baptist College, Riverside, Cal.  
 Davis L. Folkerts to Jamestown, N.D. College  
 Richard Frederic French to Union Theological Seminary, New York City  
 Robert Gary to Capital University, Columbus, Ohio  
 Reuel E. M. Gifford to St. John's Episcopal, Ogdensburg, N.Y.  
 Milton Gill to chairman, music dept., Dartmouth College, Hanover, N.H.  
 David and Marjorie Glissman to First Congregational, Los Angeles, Cal.  
 Julian E. Goodwin, Jr., to Trinity Episcopal, Cranford, N.J.  
 Gwen Gould to Stuart Hall, Staunton, Va.  
 Victor Graham to First Church of Christ, Scientist, Toronto, Ont.  
 E. Lyle Hagert to Union Avenue Christian Church, St. Louis, Mo.  
 George M. Hall to Trinity Lutheran, Staten Island, New York  
 John M. Hamersma to chairman, music department, Calvin College, Grand Rapids, Mich.  
 Clyde Holloway to Indiana University, Bloomington, Ind.  
 Gene R. Janssen to First Lutheran, DeKalb, Ill.  
 David N. Johnson to music department chairman, St. Olaf College, Northfield, Minn.  
 James M. Johnson to Gordon St. Christian Church, Kinston, N.C.  
 Robert W. Johnson to First Presbyterian, Joliet, Ill.  
 Robert Kee to Gonzaga University, Spokane, Wash.  
 Philip Frederick Keil to St. John's Evangelical Lutheran, Greenwich Village, NYC  
 Marilyn Keiser to Riverside Church, New York City  
 Robert W. Kendall to St. Olaf College, Northfield, Minn.  
 Rebecca Beam Kirby to Grandale Presbyterian Church, Detroit, Mich.  
 George Klump to Southern Methodist University, Dallas, Tex.  
 Klaus-Christhart Kratzenstein to St. Arne's Church and University of St. Thomas, Houston, Tex.  
 Marelou de Wall Kratzenstein to St. Francis de Sale's Church, Houston, Tex.  
 Charles Russell Krigbaum to Yale University  
 Susan M. LaMothe to Lafayette Ave. Presbyterian, Buffalo, N.Y.  
 Robert W. Larson to Modesto Junior College, Modesto, Cal.  
 Clarence Ledbetter to Ball State University, Muncie, Ind.  
 Henry V. Lofquist, Jr. to Western Carolina College, Cullowhee, N.C.  
 David M. Lowry to Winthrop College, Rock Hill, S.C.  
 Clifford McAree to President, RCCO  
 Thomas McBeth to American College for Girls, Istanbul, Turkey  
 John R. McCormack to curator Wanamaker organ, Philadelphia, Pa.  
 Don Malin to president, Music Publishers Association  
 Paul Manz elected president, Lutheran Society for Worship, Music and the Arts (LSWMA)  
 Janice Nelson to Concordia Teachers College, Seward, Neb.  
 William E. Nierantz to First Congregational, West Boylston, Mass.  
 Ewald V. Nolte to choral conductor, North Carolina School of Fine Arts  
 Larry Palmer to Norfolk division, Virginia State College

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United Presbyterian Cathedral City

## EDGAR HILLIAR

Faculty: The Mannes College of Music, New York City  
 Pius X School of Liturgical Music, Purchase, N.Y.  
 Manhattanville College of the Sacred Heart, Purchase, N.Y.  
 Organist: St. Mark's Episcopal Church, Mt. Kisco, N.Y.

Henry Francis Parks to St. Alban's Episcopal, Edmonds, Wash.

William Partridge to Brevard Music Center, Brevard, N.C.

Leslie Peart to First Methodist, Corpus Christi, Tex.

Gilbert Pirovano to St. Paul's Episcopal, Columbus, Miss.

Franklin P. Poole, to Floral Heights Methodist, Wichita Falls, Tex.

Robert J. Powell to St. Paul's School, Concord, N.H.

George Powers to Guilman Organ School, New York City

Leonard Raver to General Theological Seminary, New York City

Peggy Kelley Reinburg to George Washington University, Washington, D.C.

Theodore W. Ripper to First Methodist, Decatur, Ill.

Kendall B. Robertson, Jr. to First Congregational, Detroit, Mich.

Wayne Roedel to Sedge Garden Methodist, Winston-Salem, N.C.

Walter D. Ross to Hayes Barton Baptist, Raleigh, N.C.

John M. Rossfeld to Kirk in the Hills, Bloomfield Hills, Mich.

Robert J. Russell to First Presbyterian, Jamaica, N.Y.

H. Royce Saltzman to University of Oregon

Stanley Sayton to Union Presbyterian Church, Schenectady, N.Y.

Warren Scharf to executive secretary, NASM

Michael Schneider to Hochschule für Musik, Cologne, Germany

John Seachrist to First Presbyterian, Succasunna, N.J.

Edmund Shay to Madison College, Harrisonburg, Va.

Richard Shirey to Trinity Lutheran, Akron, Ohio

Collins Smith to First Unitarian, Brooklyn, N.Y.

David Smith to First Christian Church, Whittier, Cal.

Richard Birney Smith to St. John Evangelist Cathedral, Saskatoon, Sask.

Vanita Smith to St. Paul's College, Staunton, Va.

Thomas Spacht to St. Joseph's Cathedral and Hartt College of Music, Hartford, Conn.

Frederick Swann to Guilman Organ School, New York City

Gary A. Tanis to Christ Episcopal, Cooperstown, N.Y.

Hugh E. Thompson to Westminster Presbyterian, Beaumont, Tex.

Robert Town to Wichita State U., Wichita, Kans.

Robert Turner to All Saints Episcopal, Leonia, N.J.

John Van Sant to Church of the Heavenly Rest, New York City

Karen von Bronkhorst to St. David's Episcopal, Chico, Cal.

Mildred Brockway Waaser to First Congregational, Santa Barbara, Cal.

Richard D. Waggoner to Hennepin Ave. Methodist, Minneapolis, Minn.

William Gilman Waite to chairman music department, Yale University

Samuel Walter to Douglass College, Rutgers University, New Brunswick, N.J.

Beverly A. Ward to St. James Cathedral, Chicago, Ill.

Lyndell Watkins to First Presbyterian, Greenville, Miss.

Marianne Webb to Southern Illinois University, Carbondale, Ill.

Robert M. Webber to Broadway Temple Washington Heights Methodist, New York City

Sandra Ilene Wells to First Presbyterian, Flourtown, Pa.

Duane Werner to Grace Methodist, Decatur, Ill.

Gerald Wheeler to Christ Church Cathedral, Montreal, Quebec

William Whitehead to Guilman Organ School, New York City

Frank Wichlac to Saville tonal research staff, Northbrook, Ill.

Robert J. Wolfersteig to Georgia Women's College, Milledgeville, Ga.

Donald Wright to Bethany United Church of Christ, Chicago, Ill.

Edmund B. Wright to Hollins College, Va. chairman of music dept.

Alec Wyton to head, organ department, Westminster Choir College, Princeton, N.J.

*Organists and others identified with church music or organ building who received special honors or retirement salutes were:*

Thelma Addington honored after 50 years in church music, Detroit Chapter

Katherine Allen honored after 38 years at First Baptist, Corpus Christi, Tex.

Frank Asper retires, named Tabernacle Organist Emeritus, Salt Lake City, Utah

B. Ernest Ballard retires after 27 years at Wilshire Boulevard Temple, Los Angeles

Harry C. Banks honored with An Evening of Tribute by Philadelphia American Organ Players' Club

Mabel and Haskell Boyter honored after 25 years at Druid Hills Presbyterian, Atlanta, Ga.

H. Frank Boryan retires after 45 years at Yale University

Elizabeth Buckshaw retires from Bull St. Baptist after 41 years, Savannah, Ga.

Olaf C. Christiansen retires as chairman of music department, St. Olaf College, Northfield, Minn.

William Connell retires from St. Timothy's Church, Los Angeles, Cal. after 23 years

Vernon de Tar, New York City, received honorary MusDoc from Albion, Mich. College, June 7 and SMD May 4 from Church Divinity School of the Pacific, Berkeley, Cal.

Helen Edwards honored after 60 years in church music, by the Detroit, Mich. Chapter

Robert Elmore made a life member, American Organ Players' Club of Philadelphia

Virgil Fox resigns after 19 years at the Riverside Church, New York City, later is made honorary citizen of Chattanooga, Tenn.

Viola Gustafson honored after 35 years at St. Luke's Episcopal, Los Gatos, Cal.

Walter E. Hartley honored by a program of his own choral and organ compositions at Christ Church, Walnut Creek, Cal.

Harold Heeremans retires from First Unitarian, Brooklyn, N. Y. after 24 years

Margaret Hillis named Outstanding Woman of the Year in Music

Everett Jay Hilty, U. of Colorado honored by an anonymous gift of \$25,000 to university to provide cultural development program

Arthur Jennings is made a life member of the Twin Cities AGO Chapter

Mrs. Raymond E. Knuth is honored after 25 years at Martin Luther Lutheran Church, Youngstown, Ohio

Winfred S. Krueger retires after 22 years at Union Congregational, Green Bay, Wis.

Ann Lewis observes 20th anniversary at Montgomery Presbyterian, Belleville, N. J.

Wm. P. Lunny honored after 62 yrs. choir member, St. Paul's Church, Brookline, Mass.

Lewis W. Lyons is honored at 25th anniversary at St. Matthew's Lutheran, Indianapolis

Alexander McCurdy retires after 25 years at Westminster Choir College, given title of Professor Emeritus

Florence Maltby named organist emeritus of Memorial Presbyterian, Newark, N. J.

Edward Miller retires at age 85 after 65 years, First Christian Church, Peoria, Ill.

Dr. and Mrs. Carl F. Mueller observe their 50th wedding anniversary

Alma Nomsensen retires after 40 years of teaching in Lutheran schools, Winfield, Kans.

Dr. Alexander Schreiner named Chief Tabernacle Organist, Salt Lake City, Utah

Katharine B. Shock honored after 25 years at St. Paul's Episcopal, Brooklyn, N. Y.

R. Deane Shure honored by students on 80th birthday, Washington, D. C.

Leo Sowerby honored at 70th birthday tribute, Christ Church Cathedral, St. Louis, Mo.

Earl Stewart honored after 25 years at St. John Lutheran, Charles City, Iowa

Thomas Stokes retires after 35 years at St. George's Church, Maplewood, N. J.

Albert Johann Strohm retires after 51 years at St. Paul's-by-the-Lake, Chicago

Thelma Mount Kainear honored at resignation as minister of music, First Methodist Church, Asbury Park, N. J.

George Veary honored after 26 years at Christ Church Cathedral, Hamilton, Ont.

Dr. O. M. J. Wehrley honored at his 40th anniversary at Lutheran Church of the Redeemer, Milwaukee, Wis.

*Special Issues of THE DIAPASON in 1965 included:*

Midwinter Conclave, Chicago — February

Regional Convention Issue — August

Two-Manual Issue — September

RCCO Convention — October

#### Prizes And Recognitions

Christopher Gower, Lane Scholarship, College of Church Musicians

William Haller, Texas Women's Univ., Denton, winner, sixth National Organ Competition, Fort Wayne, Ind.

Wilbur Held, hymn-writing prize, church music festival, Trinity Presbyterian, Atlanta, Ga.

John A. Hillabolt, U. of Oklahoma, winner, national organ competition sponsored by National Federation of Music Clubs

Joseph J. McGrath, \$300 prize, National Catholic Music Educators Association for English Mass of the Blessed Sacrament

JoAnn Ott McKay, San Francisco Chapter, \$250 young organists contest winner

Patricia Mitchell, Carson Performance Scholarship at University of Florida, Gainesville

Thomas Murray, winner, 2nd annual organ competition, Santa Barbara AGO Chapter

Anthony Newman, Brighton, Mass. \$500 1st prize, International Composition Contest, Nice, France

Naomi Orth, Wyoming, Iowa, CCWO's Gruenstein award

Conrad Susa, \$150 prize, AGO Anthem contest winner

John Rodland, full scholarship by Deutscher Akademischer Austauschdienst to study with Helmut Walcha, Frankfurt, Germany.

#### Fulbright Grants for Foreign Study:

Diane Bish to Amsterdam Conservatory

Alis Dickinson, two year extension with Finn Videro, Copenhagen, Denmark

Robert A. Griffith to Royal Academy of Music, London, England

Paul Martin-Maki to Ecole Normal de Musique with Andre Marchal, Paris, France

Mary Jane Wagner with Flor Peeters, Mechelen, Belgium

*Other Grants:*

Arthur Birkby, U. of Wyoming summer research fellowship

Don E. Kerr, full scholarship, Harvard U. in musicology

Edouard Nies-Berger, Avon Foundation grant

John Mason Pagett, Debussy grant, Alliance Francaise for study with André Marchal

*Foreign organists visiting this country in 1965:*

Marie-Claire Alain, France

Karl Gustav Fellerer, Germany

Christopher Gower, England

Anton Heiller, Austria

Susi Jeans, England

E. U. von Kameke, Germany

Piet Kee, Holland

Johannes Overath, Germany

Flor Peeters, Belgium

Simon Preston, England

Lionel Rogg, Switzerland

Arno Schoenstadt, Germany

Luigi Tagliavini, Italy

Kaete van Tricht, Germany

Rudolph von Beckerath, Germany

Heinz Wunderlich, Germany

*Among specifications for new and rebuilt organs in THE DIAPASON for 1965 were:*

#### FIVE MANUALS

Steinmeyer

St. Michaeliskirche, Hamburg, Germany

Gerhard Schmid

Dominikan Kirche, Landshut, Germany

#### FOUR MANUALS

Aeolian-Skinner

First Unitarian, Worcester, Mass.

Angell

Plymouth Congregational, Coconut Grove, Miami, Fla.

Austin

Central Baptist, Hartford, Conn.

Casavant

Dominion-Chalmers United Church, Ottawa, Ont.

Fientrop

St. Mark's Cathedral, Seattle, Wash.

Lisbon Cathedral, Portugal

E. Kemper & Son

St. Jakobikirche (restoration of old organ), Hamburg, Germany

Möller

National Shrine of the Immaculate Conception, Washington, D. C.

First Methodist, Hyattsville, Md.

First Presbyterian, Englewood, N. J.

First Presbyterian, York, Pa.

Reuter

The Citadel (Chapel), Charleston, S. C.

Schantz

Central Presbyterian, Atlanta, Ga.

First Baptist, Oak Park, Ill.

Schlicker

Two consoles, First Congregational, Los Angeles, Cal.

Ken Simpson & Co.

First Baptist, Los Angeles, Cal.

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