

# 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

Fifty-Eighth Year, No. 4—Whole No. 688

MARCH, 1967

Subscriptions \$3.00 a year — 30 cents a copy

## OPEN HOLTkamp ORGAN AT CHURCH OF ASCENSION

### FAMED CHURCH HAS 4 MANUALS

Opening Features DeTar Recital,  
 Commissioned Anthem Before  
 Distinguished Crowd

More than 800 were present Jan. 15 for the dedication of the large four-manual Holtkamp organ in New York's Church of the Ascension — the first complete organ installation in the church in more than 70 years. The organ's 67 stops and 81 ranks were the result of close co-operation between Vernon de Tar, organist-choirmaster at Ascension since 1939, and the late Walter Holtkamp, Sr. and his son Walter Holtkamp, Jr. present head of the organ firm.

Dr. de Tar played the dedicatory program which appears in the recital columns. The program also included the premier performance of Louie White's anthem *Me Receptet Sion Illa*, composed for the occasion — a setting of a poem by Hildebert of Lavardin and basically a theme, variations and fugue for chorus and organ.

Many clergymen and educators participated in the opening ceremonies including: Dr. Richard F. Humphreys, president of Cooper Union; Harvey Basham, Jr., chairman of the music committee; the Rev. John C. Smith of Ascension staff; Dr. Thomas C. Pollock, vice-president of New York University; Samuel R. Peale, junior warden of the church; Dr. Roscoe T. Foust, Seamen's Church Institute; the Rev. Harry Keeton, Chaplain, New York University, and Dr. William E. Byrd, president of Mills College.



New Holtkamp in New York Church

#### GREAT

Quintadena 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Gedackt 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Hohlfloete 2 ft. 61 pipes  
 Quinte 1 1/2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Scharf 3 ranks 183 pipes  
 Dulzian 16 ft. 61 pipes  
 Trumpet 8 ft. 61 pipes

#### SWELL

Bourdon 16 ft. 61 pipes  
 Geigen Principal 8 ft. 61 pipes  
 Gamba 8 ft. 61 pipes  
 Voix Céleste 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Dolce 8 ft. 61 pipes  
 Gemshorn 4 ft. 61 pipes  
 Bourdon 4 ft. 61 pipes  
 Doublette 2 ft. 61 pipes  
 Octavin 1 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Plein Jeu 5 ranks 305 pipes  
 Fagott 8 ft. 61 pipes  
 Trumpet 8 ft. 61 pipes  
 Oboe 8 ft. 61 pipes  
 Clairon 4 ft. 61 pipes  
 Tremolo

#### POSITIV

Spitzflöte 8 ft. 61 pipes  
 Copula 8 ft. 61 pipes  
 Praestant 4 ft. 61 pipes  
 Rohrflöte 4 ft. 61 pipes  
 Nazard 2 1/2 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Tierce 1 1/2 ft. 61 pipes  
 Quinte 1 1/2 ft. 61 pipes  
 Fourniture 3 ranks 183 pipes  
 Cymbal 3 ranks 183 pipes  
 Cromorne 8 ft. 61 pipes

#### SOLO (from old organ)

Flauto Dolce 8 ft. 61 pipes  
 Flute Céleste 8 ft. 49 pipes  
 Principal 4 ft. 61 pipes

English Horn 16 ft. 61 pipes  
 Orchestral Oboe 8 ft. 61 pipes  
 French Horn 8 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Clarinet 8 ft. 61 pipes  
 Vox Humana 8 ft. 61 pipes  
 Tremolo

#### PEDAL

Untersatz 32 ft. 12 pipes  
 Principal 16 ft. 32 pipes  
 Quintadena 16 ft.  
 Subbass 16 ft. 32 pipes  
 Bourdon 16 ft.  
 Octave 8 ft. 32 pipes  
 Flauto 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Flute 4 ft. 32 pipes  
 Nachthorn 2 ft. 32 pipes  
 Rauschquinte 2 ranks 64 pipes  
 Mixture 4 ranks 128 pipes  
 Basun 32 ft. 32 pipes  
 Posaune 16 ft. 32 pipes  
 Dulzian 16 ft.  
 Trumpet 8 ft. 32 pipes  
 Schalmey 4 ft. 32 pipes

## MARILYN MASON FEATURED SECOND TIME IN BRAZIL

Marilyn Mason was invited by the Brazilian government to participate Jan. 16-30 in the Third International Festival of Music of Panama. This was her second trip to Brazil; she played and taught at the Second Festival last year.

Dr. Mason taught courses in Performance Practices in Baroque Music, and seminars in organ and harpsichord playing. She played an organ recital and was harpsichordist for various ensemble concerts with members of the Sao Paulo Symphony Orchestra.

## TWO COMPETITIONS FEATURE GREAT ICO '67 IN CANADA

Both an organ playing competition and an improvisation contest named for the late Victor Togni will be features of the giant International Congress of Organists to which the Royal College of Organists plays host during the final third of the month of August, 1967.

Organists less than 30 and improvisors less than 35 should write at once for information and application forms to: Secretary for Organ Competitions, Aeolian Hall, Box 2121, London, Ont., Canada. Applications, required tapes, testimonials etc. must be in the hands of the committee before May 1, so there is no time to lose.

## MARKEY SCHEDULES GERMAN RECITAL DATES FOR APRIL

Dr. George Markey will play several organs made by Steinman, Ott, and Metzler in Herford, Bad Oeynhaus, Minden, Vlottro, Boppo, Rechlinghausen, Lippstadt, Dattler, Gütersloh and Lüneberg on an April recital tour in Germany. Before returning to this country, he will also record for the Westdeutcher Rundfunk (Radio) in Köln.

E. POWER BIGGS is playing a set of three concerts in Symphony Hall, Boston, with members of the Boston Symphony with Charles Wilson conducting, using both organ and pedal harpsichord Feb. 19 and March 27. The Boston University Chorus, James Cunningham director, will participate in the April 16 concert.

## SCHANTZ BUILDS ORGAN FOR WEST PALM BEACH

### FIRST METHODIST CHURCH

Leigh Conover Is Organist, Arden  
 Whitacre Designer of 3-Manual  
 Set for 1969 Completion

The First Methodist Church of West Palm Beach, Fla., has contracted with Schantz Organ Company for a new three-manual pipe organ to be delivered in 1969.

The organ will be installed in the front of the church, speaking directly to the congregation. The stoplist was drawn up by the church's consultant, Arden Whitacre, and the organist, Leigh Conover, Clarence Chandler, representative for Schantz Organ Company in Florida, handled the negotiations.

#### HAUPTWERK

Quintaton 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Spitzflöte 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Octav 4 ft. 61 pipes  
 Rohrflöte 4 ft. 61 pipes  
 Quint 2 1/2 ft. 61 pipes  
 Super Octav 2 ft. 61 pipes  
 Mixture 4-6 ranks 305 pipes  
 Scharf 3 ranks (prepared)  
 Trompette-en-Reredos 8 ft. 61 pipes  
 Chimes 25 notes

#### RÉCIT

Flute Court 16 ft. 12 pipes  
 Montre 8 ft. 61 pipes  
 S-licional 8 ft. (prepared)  
 Voix Celeste 8 ft. (prepared)  
 Gambe 8 ft. 61 pipes  
 Gambe Celeste 8 ft. 49 pipes  
 Flute a Cheminée 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Flute Harmonique 4 ft. 61 pipes  
 Plein Jeu 4 ranks 244 pipes  
 Cymbale 3 ranks (prepared)  
 Fagot 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Voix Humaine 8 ft. (prepared)  
 Clairon 4 ft.  
 Tremulant

#### POSITIV

Nachthorn 8 ft. 61 pipes  
 Erzähler 8 ft. 61 pipes  
 Erzähler Celeste 8 ft. 49 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Nasat 2 1/2 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Terz 1 1/2 ft. 61 pipes  
 Spitz Quint 1 1/2 ft. 61 pipes  
 Krummhorn 8 ft. 61 pipes  
 Rohrschalmei 4 ft. 61 pipes  
 Chimes 25 bells

#### PEDAL

Untersatz 32 ft. 12 pipes  
 Contra Bass 16 ft. 32 pipes  
 Untersatz 16 ft. 32 pipes  
 Flute Court 16 ft.  
 Quintaton 16 ft.  
 Principal 8 ft. 32 pipes  
 Bourdon 8 ft. 12 pipes  
 Flute a Cheminée 8 ft.  
 Gemshorn 8 ft.  
 Choralbass 4 ft. 32 pipes  
 Bourdon 4 ft. 12 pipes  
 Mixture 3 ranks 96 pipes  
 Bombarde 32 ft. (prepared)  
 Bombarde 16 ft. 32 pipes  
 Fagot 16 ft.  
 Bombarde 8 ft. 12 pipes  
 Bombarde 4 ft. 12 pipes  
 Chimes

CARL FISCHER'S awards for composition for 1967 include a choral award for a sacred or secular work for mixed voices. Write Dean Pappas, Educational Department, Carl Fischer, Inc., 62 Cooper Square, New York, N.Y. 10003.

THE 17TH ERNEST BLOCH competition for a new work for mixed chorus, with a prize of \$350, has been announced. Write United Choral Society, Box 73, Cedarhurst, New York.

**TOUR OF CHORISTER'S GUILD  
TO BE A STUDY SEMINAR**

The Chorister's Guild tour-seminar July 10-31 is available to any adult in accord with the purposes of the tour. The cost is 21 days for \$794. Leaders will be Dr. and Mrs. John S. C. Kemp, Oklahoma City, Okla., the Rev. Alfred B. Haas, Madison, N.J., and Dr. and Mrs. Federal Lee Whittlesey, Dallas, Tex.

Visits will be made to Coventry Cathedral, Oxford, Salisbury, Chichester, Canterbury, Westminster Abbey, Temple Church, St. Paul's, Haags Kinderkoo, Boy Choir School, Copenhagen and elsewhere. Many choirs will be heard both in rehearsals and services. Choirmasters will speak to the seminar about their methods and repertoire. Write Dr. Whittlesey at 440 Northlake Center, Dallas, Tex. 75238.



Dr. Warren A. Scharf, executive secretary of the National Association of Schools of Music, has been appointed director of the Baldwin-Wallace College Conservatory of Music. He will assume his duties Aug. 1, replacing Cecil W. Munk, who retires after 33 years at the conservatory, the last 16 as its director.

Dr. Scharf has BMus, MMus and DMA degrees from the Eastman School of music where he studied with Catharine Crozier. He taught at Oklahoma A and M College, then at Hastings College at which he served as director of the conservatory of music from 1961 to 1965. He toured the central part of the United States as conductor of the Hastings College Choir.

Dr. Scharf established the central office of NASM in Washington, D.C. and inaugurated a program of revisiting all accredited institutions on a ten-year cycle. In the coming spring, NASM will publish a detailed, informational study of music in higher education, based on reports from the 310 institutions accredited by the association.

Margaret Rickerd Scharf, like her husband, holds degrees from Eastman School of music, has been organ concerto soloist with the Toledo and Eastman-Rochester orchestras and has played recitals throughout the east and midwest. Currently she is chairman of the organ department of American University, Washington, D.C.

**FOX RECORDS, PLAYS CONCERTS  
WITH NATIONAL SYMPHONY**

Virgil Fox has completed two days of recording sessions in Boston Symphony Hall for Command Records, of works by Bach, Mozart, Mendelssohn, Franck, Reger and Gigout. He will play five concerts with the National Symphony Orchestra of Washington, D.C., listed in the calendar pages. Howard Mitchell will conduct.

Mr. Fox will play March 22 at the John Wanamaker Store in Philadelphia. His West Coast tour begins the following week with recitals in California and Texas. He will play an all-French program at Ford Auditorium April 14 for the Detroit AGO Chapter.

**CONVENTION ORGAN FINDS  
HOME IN CANTON CHURCH**

The Ruffati pipe organ heard in the Mildred Andrews workshop sessions at the Atlanta AGO convention has found a permanent home in the First United Church of Christ, Canton, Ohio. John Thomas is the organist. Ted Alan Worth's opening recital Jan. 15 is listed in the recital pages.

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17 motets for 3 parts (SAT or SAB).
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- HAMMERSCHMIDT, ANDREAS** (1612-1675)—Selected Church Music (German) (FH-IV, 6) ..... 5.00  
10 choral works for 2 to 8 parts, a cappella and with instruments. With preface, Revisionsbericht and facsimile pages.
- HARTMANN, HEINRICH** (157-1616)—Sacred Choral Music (German) (FH-IV, 10) ..... 7.50  
26 motets for 5 or 6 parts from "Confortativae sacrae symphonicae."
- HELLMANN, DIETHARD** (ed.)—Des lasst uns alle froehlich sein (German) (FH-II, 28) ..... 4.50  
46 Christmas songs in old and new settings (3 to 6-part mixed voices).
- Gesaenge zum Kirchenjahr (30) (German; one Ger-Lot) (FH-II, 7) ..... Cloth-bound 7.50  
30 works for 1 or 2 equal voices (solo or chorus) with 2 recorders (violins) and organ (cembalo, piano) (Vc ad lib).
- Voice Part ..... 1.50
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Continuing Education Service, Kellogg Center  
Michigan State University, E. Lansing

# THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE, AAGO  
Editor

MARCH, 1967



George Decker becomes organist and choirmaster of St. Paul's Episcopal Church, Syracuse, N.Y. as of April 1. A graduate of the Westminster Choir College and of Curtis Institute, Mr. Decker has been associate organist for the last three years at St. Thomas Church, New York City, where he was associated in the music program with William Self.



Lois McHenry Watkins has been appointed associate organist at Trinity Episcopal Church, Tulsa, Okla. beginning Jan. 1. She assists Thomas Matthews, organist-choirmaster, with the children's choirs, co-ordinates the church school music and participates in the church's weekly organ recital series.

A native Tulsan, Mrs. Watkins began the study of piano at five and made her recital debut two years later. A pupil of the late Boyd and Helen Ringo, she holds BMus, BA, and MMus from the University of Tulsa. Further study was with Gerda Flossner, Wiesbaden, Germany, and with the late Walter Gieseck as protégée. She has studied organ with Helen Ringo and Thomas Matthews.

Mrs. Watkins is very active in the Tulsa area as a recitalist, accompanist and teacher of piano, organ and harpsichord. She serves as auditor and chairman of the Tulsa Chapter's publicity committee. She has earned the Service Playing certificate.

THE MARYVILLE, Tenn. College Choir will begin its spring tour March 30 and will include a concert in Carnegie Hall, New York City, April 6 before it returns to the campus April 12. Harry Harter will direct the touring choir of 42.

## EMIL STOCK RETIRES — WAS 62 YEARS WITH PUBLISHER

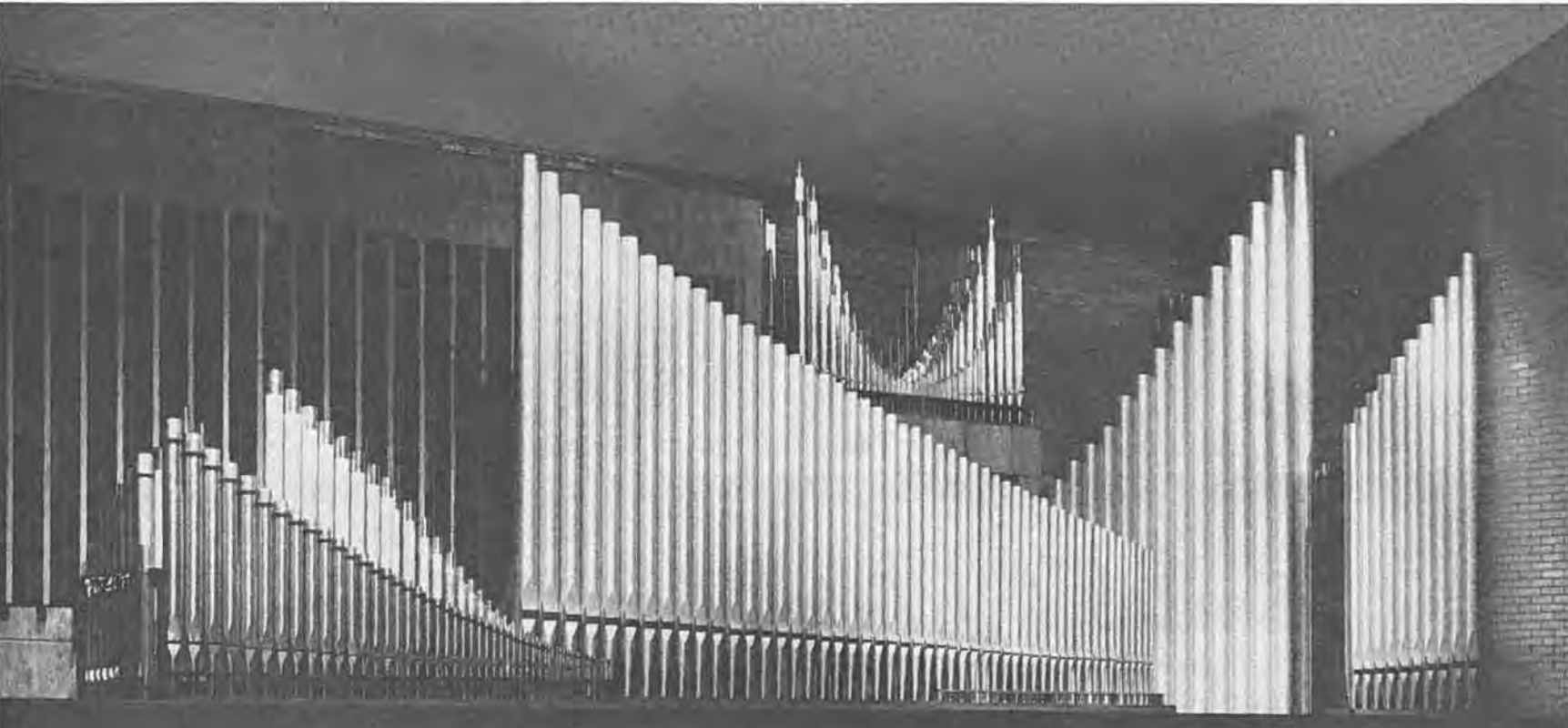
Emil Stock was honored Jan. 31 at a dinner on the occasion of his retirement from Carl Fischer, Inc., music publisher after 62 years of service. He started with the firm at the age of 14. President Frank H. Connor of the firm, awarded Mr. Stock a gold watch in appreciation of his long service.

Mr. Stock has a wide acquaintance among musicians in the metropolitan area and in various symphony orchestras and bands throughout the country. He organized and has been president of the Twenty-Five Year Club of Fischer employees for 32 years. He is treasurer of the New York Flute Club.

|  |   |       |
|--|---|-------|
| <b>DOROTHY ROSER</b><br>Business Manager   | <b>FEATURES</b>                                 |       |
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| <i>The Diapason</i><br>Editorial and Business Office,<br>434 South Wabash Avenue, Chicago,<br>Ill.; 60605. Telephone 312-HA7-3149  | The RCO's New Organ                             | 45    |
| Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.  | AGO CHAPTER NEWS                                | 10-21 |
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| Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should read the office by the 1st. | NUNC DIMITTIS                                   | 24    |
| Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605   | EDITORIALS                                      | 26    |
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### NEW AEOLIAN-SKINNER ORGAN INSTALLED IN TEXAS CHURCH

FIRST METHODIST OF PASADENA

Three-Manual Instrument in Houston Area — Mrs. V. W. Miller Is Organist in New Church

A new three-manual Aeolian-Skinner organ has been built for the First Methodist Church, Pasadena, Tex. The specification was drawn up by Roy Perry of the Aeolian-Skinner staff who also handled negotiations. E. T. Mickey made the installation and shared the tonal finishing with Mr. Perry. Mrs. V. W. Miller is organist, Nancy Hawley the choir director and Elwood Fischer chairman of the organ committee.

#### GREAT

Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Mixtur 4-5 ranks 281 pipes  
Chimes (prepared)

#### SWELL

Contra Viola 16 ft. 12 pipes  
Gedeckt 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Kleinerzähler 2 ranks 124 pipes  
Spillflöte 4 ft. 68 pipes  
Plein Jeu 3-4 ranks 225 pipes  
Trompette 8 ft. 68 pipes  
Tremulant

#### POSITIV

Spitzviol 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Kleinerzähler 8 ft.  
Gemshorn 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Nasat 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

#### PEDAL

Prinzipal 16 ft. 32 pipes  
Contra Viola 16 ft.  
Gedeckt 16 ft. 12 pipes  
Oktav 8 ft. 12 pipes  
Viola 8 ft.  
Choral Bass 4 ft. 12 pipes  
Gedeckt 4 ft.  
Bombarde 16 ft. 12 pipes  
Krummhorn 8 ft.  
Krummhorn 4 ft.



Dr. Irene Robertson, University of Southern California, will be on sabbatical leave Feb. 1 to Sept. 1. She will engage in research in organ literature and European travel, looking for new projects for her students who are candidates for masters and doctors degrees.

Ladd Thomas will teach in USC's spring semester and Wallace Dunn in the summer session.

### PUT-IN-BAY FESTIVAL HOUSE SCENE OF SEVEN WORKSHOPS

The new Festival House at Put-in-Bay Island, Lake Erie, will house seven workshops in the summer of 1967. Open chamber music houseparties will occupy the House each weekend in July and August.

Harpichordist Hilda Jonas has chosen Aug. 13-19 and Aug. 20-26 as dates for her third annual harpsichord festival. Other Island workshops include: Classical guitar July 9-15; string bass July 16-22; string camps for Ohio teachers and students July 30-Aug. 5 and Aug. 6-12; woodwind workshop July 23-29.

Write: Dr. Theron McClure, Ohio State University School of Music, 1899 N. College Road, Columbus, Ohio 43210.

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Competition at London, August 20 to 22  
Congress at Toronto, August 22 to 25  
continuing at Ottawa, August 26 to 27  
and at Montreal, August 27 to 30

**ADVANCE REGISTRATION ONLY**  
**AFTER JUNE 30 REGISTRATIONS MAY NOT BE ACCEPTED**  
**DUE TO SPACE LIMITATION**



**INFORMATION**

Miss Eleanor Halliday A.C.C.O.  
Secretary-Treasurer ICO '67  
204 Keewatin Ave., Toronto 12, Canada

**REGISTRATION FORM ICO '67**

1 \_\_\_\_\_  
Surname (Please Print) Given  
Number Street City Prov./State  
Zip Code Country

2 I wish to register for ENTIRE CONGRESS at Toronto, Ottawa and Montreal.  
Single registration \$40. Married Couple \$70. \$.....  
Registration fee will increase \$5 per person after May 31. \$.....

3 I wish to register for PART of Congress  
Single registration \$30. Married couple \$50. \$.....  
Toronto only  or Toronto and Ottawa  \$.....  
Montreal only  or Ottawa and Montreal  \$.....  
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Toronto and Montreal   
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Registration fee will increase \$5 per person after May 31. \$.....

**ACCOMMODATION**  
4 TORONTO—King Edward Sheraton Hotel, all baths, August 22, 23, 24, 25.  
from Aug. .... to Aug. ....  
single room \$10 - \$11 - \$12.50 per day   
double room \$15 - \$16 - \$17.50 per day   
ICO '67 will make reservation but bill will be paid direct to hotel by registrant.

5 at a UNIVERSITY OF TORONTO RESIDENCE  
from Aug. .... to Aug. .... \$.....  
\$5 per day per person.

6 OTTAWA, August 26  
All accommodation at University of Ottawa \$5 per person \$.....

MONTREAL, August 27, 28, 29, 30.  
7 all accommodation at Royal Victoria College, including breakfast \$6.50 per day per person \$.....  
I should like to remain at Royal Victoria College Thursday night August 31  at above rate \$.....

**MEALS** — All meals on your own except, TORONTO  
8 Wednesday Aug. 23 lunch (courtesy) will  will not  attend  
Aug. 23 reception (courtesy) will  will not  attend  
Thursday Aug. 24 lunch at \$3.50 per person  \$.....  
number  
Friday Aug. 25 lunch at \$3.75 per person  \$.....  
number  
Aug. 25 Banquet and Recital at \$7.00 per person  \$.....  
number

OTTAWA  
Saturday Aug. 26 reception (courtesy) will  will not  attend  
Sunday Aug. 27 lunch (courtesy) will  will not  attend

MONTREAL—All meals at Royal Victoria College.  
9 Lunch \$1.50 per person Dinner \$2.00 per person.  
Sunday Aug. 27 Dinner \$.....  
Monday Aug. 28 Lunch \$..... Dinner \$.....  
Reception (courtesy) will  will not  attend.  
Tuesday Aug. 29 Lunch \$..... Dinner \$.....  
Reception (courtesy) will  will not  attend.  
Wednesday Aug. 30 Lunch \$.....  
Banquet, \$7.00 per person \$.....

**TRANSPORTATION** by special bus Saturday Aug. 26  
10 Toronto to Ottawa and Sunday Aug. 27 Ottawa to Montreal  at \$12 per person \$.....

BOOK OF TICKETS will be provided for events you have marked on registration form.  
Two events will take place simultaneously in Toronto Thursday Aug. 24. Indicate preference.  
 Toronto Woodwind Quintet  Electronic Music demonstration.

\* REGISTRATION WILL BE LIMITED BY ACCOMMODATION AVAILABLE. APPLICATION BEFORE MAY 31 IS STRONGLY RECOMMENDED. ARRANGEMENTS AT ROYAL VICTORIA COLLEGE ARE ADVISABLE BECAUSE OF EXPO '67 WORLD EXHIBITION. AFTER JUNE 30 APPLICATIONS MAY NOT BE ACCEPTED. NO REFUNDS AFTER THIS DATE.

**SUMMARY**  
REGISTRATION—Total 2 3 \$.....  
UNIVERSITY ACCOMMODATION—Total 5 6 7 \$.....  
MEALS—Total 8 9 \$.....  
TRANSPORTATION—Total 10 \$.....  
REMITTANCE HERewith \$.....

Please make funds payable "at par Toronto" to International Congress of Organists '67, attach and mail to:  
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## LAST MINUTE EASTER SUGGESTIONS

### ORGAN

|   |                         |      |
|---|-------------------------|------|
| Awake Thou Wintry Earth                     | J. S. Bach              | .90  |
| He is Risen (Fantasy on Easter Themes)      | S. Bingham              | 2.00 |
| Offertoire for Easter                       | F. Dandrieu, arr. Biggs | 1.25 |
| Christus Resurrexit                         | G. Edmundson            | 1.50 |
| Fantasy on Easter Kyries                    | H. Gaul                 | .90  |
| Fantasy on "St. Theodulf"                   | R. Green                | .90  |
| Improvisation on "Christ the Lord is Risen" | W. McRae                | .90  |
| Triumph Song                                | A. Rowley               | 1.25 |
| Improvisation on "All Hail the Power"       | M. C. Whitney           | .90  |

### ORGAN AND BRASS

|  |            |      |
|--|------------|------|
| Alleluia (3 Trumpets, 1 Trombone and Organ)  | T. Dubois  | 2.00 |
| Chorale — Fantasy on "Christ the Lord is Risen"<br>(2 Trumpets, 2 Trombones and Organ) | F. Peeters | 2.50 |
| Awake Thou Wintry Earth<br>(2 Trumpets, 2 Trombones and Organ)                         | J. S. Bach | 1.25 |
| Christ Doth End in Triumph<br>(3 Trumpets and Organ)                                   | J. S. Bach | 2.00 |
| My Spirit be Joyful<br>(2 Trumpets and Organ)  | J. S. Bach | 2.00 |

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A new three-manual organ built by the Keates Organ Company Ltd., of Acton, Ont. has been installed in Knox Presbyterian Church, Guelph, Ont. The congregation of this church is one of the largest of this denomination in Canada and the historic stone edifice dates back to the days of early Presbyterianism in Ontario. The organ replaces a two-manual Kern organ and is placed advantageously in a chamber at the front of the church. The original ornamental display pipes of the period were retained and refinished, in keeping with the character of the interior.

The dedication service was played by the organist of the church, James Martindale, at which an 1857 reed organ, the first organ to be played in the church, was also featured.

Henry Rosevear, FCCO, FTCL acted as consultant in the design of the instrument and played the opening recital listed in the December issue. This organ was also used in recital at the October meeting of the Kitchener Centre of the RCCO, with James F. Bard as recitalist.

#### GREAT

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 24 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes

#### SWELL

Viola 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Aeoline 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Spitz Principal 4 ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Contra Fagotto 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Hautbois 4 ft. 24 pipes

#### CHOIR

Gedackt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Schwiegel 2 ft. 61 pipes  
Terz 1 3/4 t. 61 pipes  
Schalmey 8 ft. 61 pipes

#### PEDAL

Violine 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaten 16 ft. 32 notes  
Octave 8 ft. 12 pipes  
Stopped Flute 8 ft. 12 pipes  
Choral Bass 4 ft. 32 pipes  
Spitzflöte 2 ft. 12 pipes  
Fagotto 16 ft. 32 notes



Suzanne Kidd, University of Richmond, Va. played six recitals in Europe Jan. 15-Feb. 4 in the German cities of Bad Constadt, Stuttgart and Frudenstadt, and the Swiss cities of Zurich and Burgdorf. She played German Baroque and American music. Three recitals were shared with Martin Hermann, German tenor.

Miss Kidd graduated from the University of Richmond in 1958 and earned her MMus at the University of Michigan in 1960. She has studied in Europe and played there often since her graduation from college. This will be her sixth trip to Europe to study and play.

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**RICHARD BOWER IS HONORED  
AFTER 25 YEARS OF SERVICE**

Richard R. Bower, AAGO, was honored by the congregation of the Baptist Temple, Charleston, W. Va., Jan. 11 on the 25th anniversary of continuous ministry at the organ. A tribute was given by M. Wayne Eich, minister of music, concerning Mr. Bower's past service to the community, serving as dean of the Kanawha AGO Chapter at two terms in its history, and as faculty organ instructor at Morris-Harvey College, Charleston. The congregation presented Mr. Bower with a copy of Blanton's *The Organ in Church Design* as a token of appreciation.

**TWO CHOIRS SUPPLY MUSIC  
FOR EPISCOPAL COUNCIL**

Special music was provided for the 172nd annual council of the Protestant Episcopal Church in the diocese of Virginia by choirs of St. Andrew's (Marshall Stone) and St. Michael's (Mrs. John Reed) both in Arlington. Flutes, cello, trumpets, trombones, timpani, cymbals and harpsichord were added to choirs and organ for the communion service celebrated at St. Andrew's Jan. 25. More than 400 clergymen and lay representatives joined in festival hymns; the musical program included works of Handel, Buxtehude, Peeters and Schütz.

**THREE ORGANISTS**, Theodore Gillen, Gerald Bales and Christopher Bashor played with the St. Paul, Minn. Civic Orchestra Jan. 17 at the Cathedral of St. Mark, Minneapolis, with Leopold Sipe conducting. The program included Peeters' *Entrata Festiva* with Mr. Gillen; Mr. Bales in his own *Concerto for Organ and String Orchestra*, and Mr. Bashor in the *Saint-Saëns Symphony 3*.

**BENJAMIN BRITTEN'S CURLEW RIVER**, an opera for church, was performed Feb. 3 at Christ Church Cathedral, Indianapolis; James Litton was musical director.



J. Herbert Springer was honored with a dinner Jan. 11 given by the senior choir of St. Matthew Lutheran Church, Hanover, Pa. on the occasion of his 50th anniversary as organist and choirmaster. The huge Austin organ, called the largest church organ in America, has been Mr. Springer's pride and joy since he helped install its earliest version back in 1923. He has worked with it as its new additions brought it to its present size.

Mr. Springer has no thought of retiring. He has already scheduled his annual Lenten recitals for Feb. 26 and March 10.

At the choir dinner Walter Blettner, vice-president, gave Mr. Springer a gift on behalf of the choir. Ralph Whisler gave the invocation and poems were read by Mrs. Jeune Sell and Mrs. Jean Martin.

**CALVIN HAMPTON AND BEN HALL** gave a program Feb. 5 for the New York Theatre Organ Society at Calvary Episcopal Church, New York City. Mr. Hampton's subject was *Theatre Music and the Grand Concert Organ*; Mr. Hall's magic lantern lecture was *From Picture Palaces to Popcorn Parlors*.

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**APM-612 HOPE OF THE WORLD** by V. Earle Copes. (SAB) This hymn anthem on a contemporary text by Georgia Harkness is based on the hymn tune by Mr. Copes from the revised Methodist hymnal. Suitable for youth and adult choirs. Mod. easy. 25¢

**APM-613 WE GIVE THANKS TO THEE O LORD** by Palestrina-Dietterich. (For two choirs of mixed voices, SATB-SATB) Originally written by Palestrina, this composition is especially suitable for Lent and Holy Week. Effectively sung by adult and youth choirs. 18¢

**APM-614 YE SONS AND DAUGHTERS OF THE KING** by Leising-Dietterich. (For two choirs of mixed voices, SATB-SAB) An arrangement of a famous Easter anthem by the 17th century composer Volckmar Leising. Very effectively rendered by adult and youth choirs. Mod. difficult. 18¢

**APM-559 FIGHT THE GOOD FIGHT** by Graham George. (SATB) A setting by the composer of this hymn tune which appears for the first time in any hymnal in the revised Methodist hymnal. Mod. difficult. 25¢

**APM-394 ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN** by Don McAfee. (SATB) The text for this composition is a familiar prayer from *The Sacrament of The Lord's Supper*. For communion or general use. Mod. difficult. 30¢

**Organ**

**APM-502 FOUR CHORALE PRELUDES** by Richard Cummins. These hymn-tunes are arranged for church use or recitals. The preludes are: "Crucifier," "Picardy," "Nyland," and "St. Clement." Mod. difficult. \$1.00

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### Organ Music

Several works for organ arrived with- in Chicago's snowiest month in history; they represent several publishers.

Graham George's Passacaglia on Lobe den Herren (H. W. Gray) is an interesting essay combining the development of a pedal subject of wandering tonality with a later entrance of a familiar chorale; this should be fun for good players.

No. 42 in the *California Organist* series is Prelude and Fugue 3 by Michael E. Young. This is not at all daring in conception but quiet, flowing counterpoint which comes off.

Francis Jackson has made a useful edition of Matthew Camidge's Concerto 2 in G minor for Novello with interesting and useful prefatory material. We seem to recall that Marilyn Mason played this one at the 1957 ICO; the Gavotte with its pleasant suggestion of the theme of a mighty Bach fugue stays with us. From an earlier period Susi Jeans has edited a more naive yet perhaps more flavorful Voluntary in A minor by John Robinson; this should come out well on a small, bright organ.

Richard Arnell's Three Related Pieces (Cavatina, Sposalizio or Wedding Piece, and Conclusion in a Hinrichsen series available from C. F. Peters) is designed for a musical player of limited technique; this series is well planned for this large category of players. In the same publisher's Tallis to Wesley series (this is number 34) is a set of Twelve Diapason movements from Voluntaries of John Stanley. The good editing of this series continues; the volume is useful both for teaching and for use in the church service.

Ruth Barrett Phelps' Anthology of Organ Music (Selected for Christian Science Services) is, as one would expect, ideally designed for its purpose and contains a dozen pieces, from Buxtehude to Nancy Faxon and Mrs. Phelps' own Variations on a Cornish Tune. This volume may well match the usefulness of Mrs. Phelps' earlier collections. Carl Fischer is the publisher.

We have somewhat less enthusiasm for Raise the Strain, a set of hymn arrangements by E. Z. Hovdesven, from Boston Music. These short workings, based on fragments of familiar hymns, offer a confusion of styles and attempts at being "modern" which rarely "come off". The overall effect is of improvisation by an amateur improviser.

Alexander Schreiner has arranged and edited Six Pieces for Organ by Eduardo Torres for J. Fischer. No indication of the composer's identity is supplied; the music is mild, fairly pleasant stuff with no real distinction. What is called Franck's original version (for organ and piano) of the beloved Prelude, Fugue and Variation is also issued. We hope musicians won't go "authentic" and insist on programming this version. — FC

### Sacred Songs

A little group of sacred songs has gathered at our desk. Three come from H. W. Gray: My Master, by Frances MacPhail (not demanding and available in three keys); Austin Lovelace's arrangement of a Bach By the Waters of Babylon, with obbligato for violin, flute or oboe; John Rodger's All Mothers Everywhere, for High Voice.

McLaughlin and Reilly issues Two Prayers of Kierkegaard set by A. W. Binder, in a kind of parlando style and with a limited medium range. — FC

DR. MERLE MONTGOMERY has been appointed co-ordinator of symphony repertory for Carl Fischer, Inc. She will be associated with Dr. Gustave Reese, director of concert and opera publications.

ROBERT NOEHREN is spending two days each week this semester at Eastman School of Music, teaching doctoral candidates while David Craighead is on leave.



### Records

Naturally we were delighted to receive Organ in Sanity and Madness, a recording of part of the Royal Albert Hall Concert which Peter Hurford devised for the Centenary Fund of the Royal College of Organists. The spirit of hilarity which pervades it makes one regret all the more not having been present in person. Most of the numbers had to be pruned drastically to get as much as possible on two full sides of a record.

The "commissioned" works are perhaps the most remarkable — L'Orgue Concrète by Alan Ridout, only two variations of which appear, must have been a visual delight as a musical contest between James Blades, percussion, and Allan Wicks, organ. John McCabe's Miniconcerto for 485 penny whistles, percussion and Gillian Weir in a very short miniskirt is ridiculous enough on the record, as is Gordon Jacob's Hympty Dumpty and his False Relations.

The other major category on the record might be grouped under "overplaying." Simon Preston goes to town on the athletic Bossi Etude Symphonique, and Allan Wicks does Lemmens' The Storm with full sound effects (lighting, too, we hear!). And one can picture Gillian Weir, in peasant costume, overplaying to the hilt Les Bourguignonne by Georges Jacob, and the famed Choral Scholars of Kings College sing The Los Chord, unbelievably overarranged by Glyn Bragg. And there's more!

No price was announced for the record, so make your check a generous one for the RCO Centenary Appeal and mail it to The Royal College of Organists, Kensington Gore, London, SW 7.

The West Shore Unitarian Church, 20401 Hilliard Road, Cleveland, Ohio 44116, has shown its pride in its new Holtkamp organ and its organist, Haskell Thomson, by issuing a record of that team on Three Franck Chorales and the Alain Litanies. The organ sound is well recorded and the whole undertaking is a satisfactory and interesting one. The asking price is \$5.50. — FC



Charles M. Balzer, Sheboygan, Wis., a nephew of Wisconsin's famed John B. Singenberger, has resigned from his position as organist and choirmaster at St. John the Evangelist Church, Kohler. He has been a church musician since his graduation from the St. Francis Music School, Milwaukee 57 years ago. He has presided at the organs of Old St. Mary's, Indianapolis, St. Clement's, Chicago, St. Clement's, Sheboygan and finally at the Kohler church.

Among his teachers were William Mieldschulte, Oscar Deis, and Daniel Protheroe. Each year since 1959 he has attended summer conferences at Notre Dame, Ind., at St. Francis Seminary, Milwaukee, and the Crozier Fathers classes at Wauwasee, Ind. He is a long-time member of the AGO.

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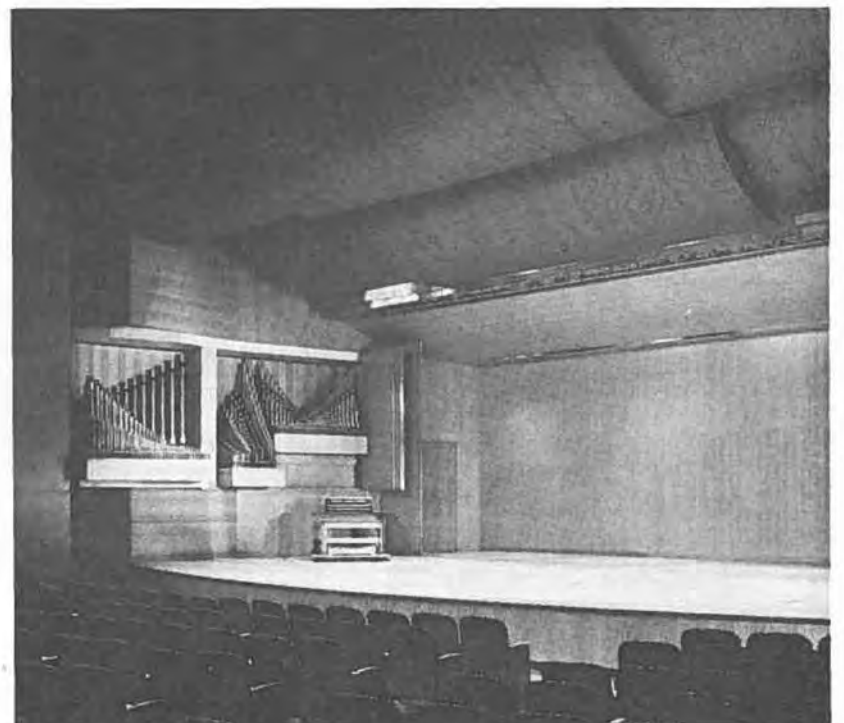
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15 Regional Conventions Coast to Coast in 1967

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Historic Hamilton College, Clinton, N.Y., will be headquarters for the regional convention for the region embracing New York, New Jersey and the Panama Canal Zone. The Central New York Chapter will host the June 27, 28, 29 meeting. General chairman is the chapter's dean, Dr. Donald W. Robinson. Registration chairman is Elizabeth Graudona, 58 John St., Iliou, N.Y. 13357.

## Regional Conventions

In this issue are reports or picture stories concerning nine of the 15 regional conventions: Ohio Valley at Louisville, June 12-14; South Central at New Orleans, June 12-16; Potomac at Hollins College, June 18-22; Southwestern at Houston, June 19-22; California, Hawaii and Arizona at San Francisco, June 19-23; North Central at the Twin Cities, June 20-22; Southern New England at Springfield, Mass., June 25-29; Delaware, Pennsylvania and Southern New Jersey, at Lancaster, June 25-29; and Canal Zone, New York and New Jersey at Utica and Hamilton, June 27-29.

Not reporting this month are Eastern Idaho, Utah and Wyoming, which took place in Salt Lake City March 1; Northern Pacific at Spokane June 12-14; Rocky Mountain at Albuquerque, June 20-22; and Midwestern at Chicago, June 26-28.

No report so far of location or date for the Northern New England or Southeast regions.

### Rockland County

At the meeting of the Rockland County Chapter Jan. 17 at St. Paul's Methodist Church, Nyack, members explored the repertory of chorale preludes for the Lenten season. A variety of numbers was discussed and played by J. Buchanan MacMillan, Richard McCoy, Donna Crews, Harlow Hawthorne and Margaret Rednour.

CAROL S. ROWAN

## Nominating Committee Report

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Alec Wyton (incumbent) FAGO, ChM  
Vice-President (vote for one):  
Vernon deTar (incumbent) FAGO  
M. Searle Wright, FAGO  
Secretary (vote for one):  
Charles Dodsley Walker (incumbent) FAGO  
Samuel Walter, FAGO, ChM  
Treasurer (vote for one):  
Lilian Carpenter (incumbent) FAGO  
George Powers, FAGO  
Registrar (vote for one):  
Anne McKittrick, FAGO, ChM  
Ruth Milliken (incumbent) AAGO, ChM  
Librarian-Historian (honorary):  
S. Lewis Elmer, AAGO  
Chaplain (honorary):  
The Very Rev. H. M. Barrall  
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Albin McDermott, AAGO  
John Holler, AAGO  
George Mead, AAGO  
Svend Tollefsen, FAGO  
Council (five to be elected in 1967)  
Robert Anderson, FAGO (Texas)  
John Cook (Mass.)  
Adele Dieckmann, AAGO (Ga.)  
Jack Fisher, AAGO, ChM (Mass.)  
Charles Heaton, FAGO (Mo.)  
John Huston, (N.Y.)  
Marilyn Mason (Mich.)  
Harold Mueller, FAGO (Calif.)  
Myron Roberts (Neb.)  
Fred Swann (N.Y.)

Additional nominations for any office may be made upon written request, signed by five members in good standing. Such nomination or nominations made in writing must be sent to the National Secretary prior to April 1.

### New York City

The New York City Chapter held a Guild Service Jan. 29 at the Cathedral Church of St. John the Divine. The combined choirs of the Cathedral and Grace Church, Dean Frank Smith, organist and choirmaster, sang under the direction of Alec Wyton, host and National President. The service was preceded by a recital by Marilyn Keiser, assistant organist of the cathedral. Dean Smith read the First Lesson and Mrs. Harold Friedell, member of the executive committee read the Second Lesson. Anthems by Pinkham, Hobvanness, Rorem, Dirksen and Arnett represented contemporary composers. Dr. Robert Baker played compositions by Myron Roberts, of which Dialogue (1966), was the first United States performance.

ANNE C. HAZARD

### Central New York

The Jan. 7 meeting of the Central New York Chapter was held at the First Presbyterian Church, Utica. David Walker, host organist, welcomed members and a ham dinner was served. Dean Robinson made announcements concerning the coming regional convention. Following the dinner, Mr. Walker conducted a choral workshop. Anthems for the church year were discussed and sung. The February meeting was to feature a discussion on Jazz in the Church Service.

ESTHER BROWN

## Hartford Chapter Announces Annual Composition Competition

Composers should write immediately to Edward Diemente, Chairman, 87 Kenyon St., Hartford, Conn. 06105 for details and requirements of the \$200 award to be made for a work for solo voice and organ. No age or geographic limits have been set so the competition's appeal should be a broad one.

The Hartford Chapter held a mid-winter meeting in Collinsville followed by a lecture recital by Virginia Herrmann, University of Connecticut. In Footsteps to the Summit, she explored the music of Sweelinck, Buxtehude, Pachelbel and Bach as related to the Dutch and German organs of the period, and to the new Flentrop organ in Collinsville on which she demonstrated.

DIANNE TREGGOR

### Danbury

The first meeting of the Danbury, Conn. Chapter for 1967 was held Jan. 16 in Georgetown, Conn. at Sacred Heart R. C. Church. Dean Thomas Powell conducted a short business meeting, and then turned the program over to host, Father Joseph Cleary, chaplain of the chapter. He introduced the guest speaker, Sister Carolyn Brown C.N.C., who spoke on The Ancient Role of Church Music in the Living Liturgy. She is a member of the Diocesan Commission of Church Music of the Roman Catholic Church, and is in residence at the Notre Dame Novitiate in Ridgefield. A choral ensemble of 22 women's voices, under her direction, and with organ accompaniment, gave musical examples of the talk. Sister Brown also asked the members and guests to join in the singing, and music was passed out. These selections were examples of music now being used in the Roman Catholic Church for congregation and choir, antiphonally and in combination.

ALICE M. TUTTLE

### Waterbury

The Jan. 9 meeting of the Waterbury, Conn. Chapter was held at the First Lutheran Church. A brief business meeting was followed by a program demonstrating choral and organ music for Lent and Easter. Organ selections were played by Jeannette Brown and Lena Derouin. Mary McCleary, Cynthia Del Principe and Victoria Menotti conducted the choral part of the demonstration.

VICTOR C. MENOTTI

### New London County

The New London County, Conn. Chapter held its annual pastor-organist dinner Jan. 17 at the United Congregational Church, Norwich, with Alma B. Linderson as hostess. Nine clergymen were among the guests. David W. Cogswell, North Wilbraham, Mass., spoke on The Pine Organ — A Curious Heritage of Art. His talk, illustrated by recordings and photographs, dealt chiefly with the tonal characteristics of organs built in countries of Europe and North America from the 17th century to the present.

RICHARD W. HYDE

### Monadnock

The Monadnock Chapter met Jan. 22 with members of the Southern District of the Vermont Chapter for a review of anthems selected for their special suitability for small choirs. Those present formed a chorus to read the anthems presented by various members. The meeting was held in the United Church of Bellows Falls, Vt., whose organist, Mrs. Don Pruden, and whose choir served refreshments.

JAMES D. INGERSON

## KNOW YOUR GUILD



John Huston is the Chairman of the Board of Judges of the 1967 Prize Anthem Contest sponsored by the American Guild of Organists. In addition to Mr. Huston, the Board consists of Myron J. Roberts and Hans Vigeland.

Mr. Huston has just completed ten years of service as organist and director of music of Old First Presbyterian Church, in New York City. He is also organist of Congregation Emanu-El and is on the faculty of the School of Sacred Music, Union Theological Seminary.

A native of Texas, Mr. Huston's musical training and his career in church music began in Dallas where, at the age of 19, he was appointed to his first church position. In less than three years, he was appointed organist of Dallas's prominent Highland Park Methodist Church and Temple Emanu-El, the city's largest Hebrew congregation.

He holds the Bachelor of Music degree from the University of Texas where he was a faculty member of the School of Fine Arts. The Master of Sacred Music degree was earned at Union Theological Seminary, New York City. His teachers have included Nita Akin, Hugh McAmis and E. William Doty in organ, and Harold Friedell and Kent Kennan in composition. Lowell Beveridge and Alfred Greenfield were his instructors in conducting.

Mr. Huston has been heard in recitals throughout the United States. In 1957, he played at Cambridge University, England during the International Congress of Organists. His published compositions include works for chorus and organ.

### New Haven

The New Haven, Conn. Chapter held its monthly meeting Jan. 30 at Yale University. A tour of the collection of old musical instruments was conducted by curator, Richard Rephann. A lecture demonstration was given on the different systems of tuning historical keyboard instruments and their influence on the literature.

LAWRENCE J. LANDINO

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# News of the American Guild of Organists—Continued

## NEWS FROM VERMONT

An informal meeting of the Burlington district of the Vermont Chapter Jan. 8 centered around the new Casavant in the chapel of St. Michael's College, Winooski. Members played Christmas music and Dr. William Tortolano conducted a tour of the organ and chapel.

The Northeast district sponsored a program of organ, instrumental and choral music Jan. 15 at the Methodist Church, White River Junction. Members participating were Harriette Richardson, Katrina Munn, Mildred Whitcomb and James Stearns.

The Tri-State district met Jan. 22 at the United Church, Bellows Falls, to feature, with the Monadnock Chapter, Choral Music for Small Choirs.

The Burlington district sponsored a display of books on organs and organ music Feb. 5 in Bailey Library, University of Vermont. A dinner followed.

A student recital was held Feb. 19 at St. Mark's Episcopal Church, Springfield, Vt.

ROMAINE S. FARNHAM

## Rhode Island

The Feb. 3 meeting of the Rhode Island Chapter took place at the First Baptist Church of America, Providence. The program was a choral festival by choirs from both Catholic and Protestant Churches, totaling approximately 300 singers. The festival was organized by John Fraleigh, sub-dean, who also directed the several anthems sung by the combined forces. Several other anthems were sung by smaller groups of choirs. Frederick MacArthur played the prelude and postlude, while William Dineen accompanied the anthems sung by the combined choirs. Others participating were organists: Earle Snow, Frank Converse, and Russell Barnes; and directors: Glen Guittari, Jean DuPont, George Collins, Nancy Hallas and Frank Converse. Inclement weather forced postponement of an organ recital by Martha Folts at St. Martin's Episcopal Church, Providence, Feb. 7. This recital has been re-scheduled. Plans are already being made for the annual workshop to be held in September. This year's workshop will be conducted by Elaine Brown, of the Singing City.

DAVID L. MITCHELL

## Portland

The Portland, Maine Chapter met at St. Luke's Episcopal Cathedral Jan. 16. Following the business meeting, when tentative plans were outlined for the Northeastern regional convention in Portland July 11-13, the group heard a program in charge of Marie English, cathedral organist-choir director. The Very Rev. Charles Brown, dean of the cathedral, took members through the liturgical year, assisted by Curate Crawford, explaining each season of the church year. The choir sang suitable anthems for each season.

GRACE ENDICOTT

## Boston

The Boston Chapter met at Temple Israel Jan. 11 for a panel discussion entitled Toward Ecumenical Psalm Settings. Speakers included Dr. Herbert Fromm, Daniel Pinkham, Dr. Theodore Marier, and Allan B. Sly, moderator. As part of the discussion, a choir of chapter members rehearsed psalm settings by Marcello, Fromm, and Pinkham. At the conclusion, the audience went up to the handsome main edifice of the Temple for a "concert" of the works just rehearsed.

WILLIAM SAUNDERS

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Jan. 9 at St. James' Church, Upper Montclair, to hear a recital by Russell Hayton, organist and choir director of the host church. The first part of the program, played on the large Austin organ in the church included works by Buxtehude, Bach, Clérambault, Darke, and Mulet. Mr. Hayton then demonstrated the resources of the new Austin unit organ located in the chapel with works of Bach, Franck and Purcell.

JANET H. STEVENS

## Suffolk

The Suffolk Chapter sponsored an all day master class Jan. 14 by John Baldwin at the Huntington Congregational Church. The morning session was devoted to concert literature. The afternoon session concerned music for worship services. The instrument used was a new Allen electronic installed under excellent acoustical conditions.

WALLACE M. MONSELL



Dr. James Boeringer, AAGO, DSM, Susquehanna University, will speak about the Tannenberg organ and play a recital on the instrument in the museum of the Historical Society of York County. This will be a major event of the regional convention at Lancaster, Pa. June 26-29. The delegates will travel to York for the event on the instrument built by David Tannenberg in 1904 for Christ Lutheran Church, York. For brochures and information on the Lancaster convention write Abram Longenderfer, 205 East King St., Lancaster, Pa.

## Hudson-Catskill

The Hudson-Catskill Chapter held an Advent party Dec. 17 at the Methodist Church, Elizaville, N.Y. Members and guests enjoyed an evening of games and singing led by the Rev. E. Warner Weinreich. Co-chairmen of the party were Dean Helen Allers and Mrs. Robert Belknap. Serving on the refreshment committee were Mrs. Elias Lynk, Clayton Waltermire and Mrs. Fred Steuhl.

The Jan. 16 meeting was held at St. Luke's Church, Catskill, with David Clapper of the host church serving as chairman. John Hodgins, organist and choir director, St. Peter's, Albany, gave a program entitled The History and Use of Chanting.

The chapter was to hold a member's recital Feb. 13 at the Baptist Church, Hudson, with organ selections played by various members. Past-dean Loton Springstead, Rhinebeck, serves as chairman.

ALICE DUNTZ

## Central Hudson Valley

The Jan. 16 meeting of the Central Hudson Valley Chapter was held in the Skinner Recital Hall, Vassar College, Poughkeepsie, N.Y. After the business meeting, a discussion was held concerning organists' and choir directors' salaries during which some alarming figures indicating a wide range of salaries were read by the dean. In order to obtain a salary schedule to serve as a guide for churches, it was decided further study was necessary, and a motion was made and passed for a committee to be appointed to gather more information. The chapter was then given a tour of the Vassar College music library, which includes a collection of early instruments. Donald Pearson, host member, led the tour and explained about the fine record collection.

CONNIE LACEY

## Central New Jersey

The Feb. 6 meeting of the Central New Jersey Chapter was held at the Broad Street Park Methodist Church. An inspiring program on the subject of youth choirs was given by Dorothy Smith, Timberlane Junior High School, Hopewell Township. To illustrate her technique and the other points of interest, Mrs. Smith brought almost 50 boys and girls from the school with her, eighth grade students. After the program of several selections sung by the boys, girls and combined group, refreshments were served to the children who then boarded their school bus for home. Mrs. Smith emphasized the importance of keeping the interest of this age group aroused through the choice of challenging material which the group likes to sing.

JOHN SCHROEDER

## Monmouth

The Dec. 7 meeting of the Monmouth, N.J. Chapter was held at the Asbury Park Methodist Church. Four choirs under the direction of Dr. Doris Watson played a handbell program. After the program, members were given the chance to ring. Dr. Watson led the discussion and answered questions concerning handbells.

JUDITH DAUGHERTY

## Northern Valley

The Northern Valley Chapter met Jan. 9 at River Dell Senior High School, Oradell, N.J. Following refreshments, John Bullough, Fairleigh Dickinson College, lectured on choral and organ music of the early Baroque period. Composers represented were Schütz, Purcell, Frescobaldi, Gabrieli and Monteverdi. The meeting also featured several relatively new audio-visual aids used in public school music education. The River Dell Chorus performed excerpts from Schütz's Christmas Story and Eva Csuros, soprano, sang Purcell's The Blessed Virgin's Espostulation. Dr. Richard Barrows, dean, was in charge of the meeting. Refreshments served by Kathryn Rosin and Ann Wallis.

The chapter met Feb. 6 at the Methodist Church, Ridgefield Park. Attending as guests of the chapter were members of the Bergen County Music Teachers Guild. The topic for the fourth in the series of six lecture-demonstrations by John Bullough was J.S. Bach and his Contemporaries: The organ and choral music of the high Baroque. Included in the discussion were Pachelbel, Buxtehude, Couperin, with Mr. Bullough's organ demonstration of compositions and the chapter members' performance: Toccata in E, Pachelbel; Nun bitten wir, Buxtehude — Marie Lambert; Prelude and Fugue in E major, Buxtehude — Harriet Aschoff; Prelude and Fugue 6 (Little), Bach — Frances Schacht. Refreshments and a social fellowship preceded the lecture, Alice Getz and Dean Richard Barrows directed.

RUBY R. THOMPSON

## Ocean County

The Jan. 17 meeting of the Ocean County Chapter was held in the Island Heights Methodist Church with Rev. John Bowering serving at host. A seminar on anthem reading was the featured program. It was conducted by Richard Thorne of the J. W. Pepper Co. Elsie M. Fischer, dean of the chapter, provided the accompaniment. Choir directors and choir members from a wide area of churches in Ocean County participated in the seminar. The music was collated and furnished by Pepper. Following the seminar a business meeting and social hour was conducted in the social rooms of the church. Dean Fischer appointed a nominating committee to select a slate of candidates for office. Plans were discussed for the February 21 meeting. Mr. and Mrs. James Roberts of Island Heights, will be the hosts and the meeting will be held in their new home. Mr. Roberts director of the radio and television department of the New Jersey Council of Churches, will discuss Cultivating Musical Tastes of Non-Musicians. He will use his personal collection of records and tapes in his presentation.

FAITH WILBERSCHIED

## Westchester

A meeting of the Westchester Chapter was held Jan. 12 at the Church of St. James the Less, Scarsdale, with Robert Roth as host. A short business meeting was held, at which it was announced that Robert Owen would give a harpsichord and clavichord recital April 18. The program which followed featured a movie on the Compenius Organ of Denmark, and slides of European organs taken and shown by Doris and Harry Heaney, collected on the Howes organ tour. Refreshments were served after the meeting.

FLORENCE W. HYDE

## West Jersey

The West Jersey Chapter met Jan. 9 at the Haddonfield Methodist Church. The program consisted of a panel discussion on Organ Maintenance. Michael Carrell, engineer, served as moderator; other panelists were Brant Duddy and Raymond Churchtown of the Duddy pipe organ maintenance firm; D. L. George and Fritz Wenerhold of the Allen Company.

RUTH FINK

## Central Pennsylvania

The Central Pennsylvania Chapter met Jan. 7 in the Penn Alto Hotel for its regular meeting and belated Christmas party. Following dinner members and guests were entertained at the home of Dean Taylor. Reading and discussing new choral music and then an exchange of gifts was enjoyed. Coffee and dessert were served by the hostess.

MARY E. WERTZ

## Lehigh

The Lehigh Valley Chapter sponsored an all day choral workshop Jan. 14 at the First Presbyterian Church of Bethlehem, Pa. Jack Ossewaarde, St. Bartholomew's Church, New York City, was the guest lecturer. About 40 members attended. Luncheon was served.

MARGERY GUMPY



Frederick Swann, organist of New York's Riverside Church, will be a featured recitalist June 18 when the Potomac regional convention meets at Hollins College with the Roanoke Chapter as host. Mr. Swann's recital will be on the Aeolian-Skinner organ at St. John's Episcopal Church.

Also included in the convention will be a trip to Natural Bridge and the Lee Memorial Chapel at Lexington, and a choral program by the Roanoke Valley Chorus in Sherwood Amphitheater.

## Lancaster

The Lancaster, Pa. Chapter held its Jan. 16 meeting at the home of Abram Longenderfer, past-dean and general chairman of the regional convention. After a brief business meeting Karl Moyer gave an interesting talk on the Conceptions and Misconceptions of Handel's Messiah, using several recordings to compare the various types of accompaniments and interpretations of solo passages with traditional embellishments. Virgil Cooper announced the rehearsal for the junior choir festival April 22.

Members were guests Feb. 6 of the St. John's Episcopal churchwomen in the parish house. Arthur Howes, FAGO, Peabody Conservatory, was the speaker on the subject, Organs Old and New, illustrated with colored slides. Unusual organs in Holland, Sweden and Denmark were shown, also churches of outstanding historical and architectural interest. At the business meeting several tours were announced, including Europe and local places. The chapter received a letter from the Long Park Amphitheater commission for a sacred choral concert in June, as last year's performance was well received. An ecumenical service in which we were asked to take part by the United Council of Churches was discussed. A newly published journal of church music was shown by Carl Schroeder, who announced a vocal and piano recital Jan. 3 at the Lancaster School of the Bible.

ALCESTA S. REBMAN

## Harrisburg

The Jan. 3 meeting of the Harrisburg Chapter was held at the Harris Street EUB Church, recently renovated with some additions to the organ. A number of the members responded to the invitation to play the organ. Mrs. M. Lee Loser is organist-director in this church. A social hour followed the meeting.

Jan. 17 the chapter sponsored Jean Langlais in Pine Street Presbyterian Church. A large and enthusiastic audience greeted him. At the conclusion of his program, two themes were handed him for improvisation.

The chapter met Feb. 7 in Colonial Park United Church of Christ when the liturgy of five denominations was discussed. Paul Manski spoke on the liturgy of the Roman Catholic Church; Mrs. Robert K. Jones discussed the Episcopalian; Sara Yeagy the Lutheran, and Theodore Herzel the Presbyterian.

IRENE BRESSLER

## Philadelphia

The annual clergy-organist dinner meeting of the Philadelphia Chapter was held Jan. 14 at the Arch Street Methodist Church. V. Earle Copes, Nashville, Tenn. spoke on the subject Is Church Music Relevant? describing the current scene of church music as a "battleground" between "traditionalists and ruthless experimenters", with "experimenters but with sincere conviction" part way between and invited discussion and questions at the conclusion of his presentation.

JOAN E. GURNIAR

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# News of the American Guild of Organists—

## Pittsburgh

The Pittsburgh Chapter turned out 85 strong for dinner Jan. 23 at Chatham College for Women, where Russell Wichmann, music department chairman, was host. He also provided the program in the chapel, speaking and demonstrating the topic *Adapting Accompaniments to the Organ*, filling the second most requested subject from a recent members' interest poll. As past director of the Mendelssohn Choir of Pittsburgh and currently organist-director at the Shadyside Presbyterian Church, he was well prepared to offer a potpourri of practicalities. He prefaced his talk with a suggested bibliography of works that deal with organ accompaniments, and a list of transcribed works for organ to compare with original orchestral scores. His main thesis was organ accompaniments should be idiomatic to the instrument, and not imitative of an orchestra or piano. He distributed copies of Howard Hanson's Psalm 150 with a piano reduction of an orchestral score to illustrate. There followed a lively question and answer period in which he dealt with other aspects of accompanying, hymn playing, conducting from the console and rehearsal procedures.

WILBERTA NADEN PICKETT

## Rochester

The Jan. 17 meeting of the Rochester Chapter was an outstanding clergy-guild dinner at the Baptist Temple. Speaker of the evening was Alec Wyton, national president. He was introduced by Dean Marian Craighead, after a brief business meeting at which a recital Feb. 27 by David Mulberry was announced. Mr. Wyton spoke of the problems facing the church today. The dinner was prepared by the ladies of the church.

BERNICE R. WATSON



Left to right are: Dr. Arthur Poister, Leonard Hollmann, Sue Dickson, Mrs. Richard Barnhart, Stephen Hamilton and Marianne Webb, at Southern Illinois University master classes Nov. 5 which Dr. Poister conducted at the Carbondale school. The workshop attracted 91 registrants from Illinois, Indiana, Missouri and Georgia.

## Johnstown

The Johnstown, Pa. Chapter held its Jan. 24 meeting at Westmont United Presbyterian Church. William Stahl, organist-choirmaster of the host church, prepared a fine program. Dr. Henry J. Idzkowsky, Johnstown College, University of Pittsburgh, played and discussed nervous and muscular control in relation to organ technique and performance. Barbara Blough and Jeffrey Ann Hagerich, student members, played a short recital. Mr. Stahl concluded the program with a brief lecture-demonstration of fingering and pedal technique. Refreshments were served.

DOROTHY H. SWICK

## Chautauqua

The Chautauqua Chapter held a preview of Advent and Christmas organ and choral music Nov. 22 at the First Covenant Church, Jamestown, N.Y. Each member brought one organ piece and two anthems used in his church. They were reviewed by the group, members acting as the choir.

The Dec. 13 meeting was a Christmas smörgåsbord at the home of Ronald McEntire, arranged by Mrs. Paul Westerberg. Vocal solos were sung by Charlotte Dahlbeck and Michael Blakeney followed by the singing of Christmas carols. Gifts were exchanged.

A music clinic, conducted by Carl Stout, was held Jan. 24 at St. Luke's Episcopal Church, Jamestown. Many aspects of the church musician, his work and the instruments he uses, were discussed.

DEAN REDICK

## Buffalo

The Buffalo Chapter sponsored a members' recital Jan. 2 at the First Trinity Lutheran Church. Eleanor Mullen, Doris Croop and Peter Van Dyck played music of Buxtehude, Bach and Brahms.

The chapter sponsored Henry Hokans in recital Jan. 16 which was received with much appreciation. He played Handel, Bach, Vierne, Langlais and Liszt.

V. MABEL GUTHRIE

## Syracuse

A meeting of the Syracuse Chapter was held Jan. 19 at the First Presbyterian Church. Dean Helen Jenks presided. Dr. Marie Joy Curtiss spoke of the chapter-sponsored youth choir festival Feb. 19 at Hendricks Chapel, Syracuse University. About 400 children participated. Howard Boatwright, dean of the Syracuse University school of music, composed an anthem for the festival. Congratulations were offered to Dean Jenks for being selected Woman of Achievement in Music in Syracuse for 1966. Dr. Curtiss introduced Kent McDonald, Birmingham, Mich., who gave a lecture-demonstration on service playing.

JANET LEWIS

## Elmira

The Elmira, N.Y. Chapter met Jan. 24 at the home of Mrs. Thomas Ward, Corning. Dean Robert M. Finster read a paper *The Organist's Bookshelf*. In it he listed and discussed a bibliography with the following headings: General History of Music, Examples of Music, Jewish Music, Gregorian Music, The Middle Ages, The Renaissance, The Baroque, J. S. Bach, The Classical and Romantic Eras, The Twentieth Century, Music Theory, History of Liturgy, The Organ, Conducting and Choir Building, Music and Liturgy, and Odds and Ends. Also listed were Editions of Complete Organ Works, Music Publishers, Publications and Shops.

ISABEL M. CALKINS

## Cumberland Valley

A Ceremony of Carols, Britten, was performed Jan. 15 at Trinity Lutheran Church, Hagerstown, Md. by the women of the senior choir of that church. Faith Carman, harpist of Chevy Chase, accompanied by the choir directed by Clair A. Johannsen, dean of the Cumberland Valley Chapter. Soloists were Mrs. William Snyder and Mrs. Dallas C. Henke. The concert also included an organ prelude by Mr. Johannsen and three numbers by this junior choir. Refreshments were served after the concert.

HELEN L. SHELLER

## Montgomery County

The Montgomery County Chapter met Jan. 10 at the Northminster Presbyterian Church, near Silver Spring, Md. Following the business meeting, Donald Miller, host minister of music, presented a program based on hymns and their history in the worship service.

MRS. JOSEPH A. RICE, JR.

## District of Columbia

The Jan. 9 joint meeting of the D.C. and Alexandria Chapters was held in Columbia Baptist Church, Falls Church, Va. Both Chapters held separate business meetings. At the D.C. Chapter business meeting Dean William Tufts announced that funds for the D.C. Chapter Scholarship have been given in memory of Howard Morton Blandy by his wife. Following the separate business meetings of both chapters, the chapters were in attendance jointly for a presentation of a choral concert and workshop by the Fort Hunt High School Chorus, Wilbur King, director. Music was distributed to the audience. Mr. King demonstrated choral techniques by using his own choral group in concert and the audience as sight-singers.

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# News of the American Guild of Organist—Continued

## Alexandria

A talk on the Construction and Maintenance of a Pipe Organ followed by a recital on the completely exposed Holtkamp organ, provided the program for the Feb. 13 meeting of the Alexandria Chapter at the Unitarian Church, Arlington, Va. Robert Wyant, St. Thomas More Roman Catholic Church, discussed the acoustical properties, construction and design of this organ. Nancy Walker, organist of the host church, further demonstrated the organ in a recital that included music from the 17th century through the 20th century, playing Lübeck, Partita on Nun lasst uns Gott; Couperin, Benedictus, Trumpet Dialogue, Parish Mass; Bach, Toccata, Adagio and Fugue; Brahms, O Welt, ich muss dich lassen; Reger, Benedictus; Alain, Two Dances; Dupré, Variations on a Noël.

MARJORY H. MELNICK

## Delaware

The Delaware Chapter met Jan. 22 at the Stoddard Smith home. A short business meeting was held, including a report from the program committee on the plans for the remainder of this year. At the close of the meeting some interesting recordings were played by our host.

CAROLYN CONLY CANN

## Wheeling

The Wheeling, W. Va. Chapter held its Jan. 17 meeting at St. John's Episcopal Church. The program, Folk Music in the Church, was in charge of Myron Gibbons and James Nelson, chairmen. The combined boys and girls choirs of the host church sang the American Folk Song Mass, accompanied by guitar, reading by Vicar Charles Roberts. Also on the program, Arden White and Terry Griffith sang several folk numbers with guitar accompaniment. Refreshments were served followed by a short business meeting. An election was held and Donald Gerrero was elected sub-dean.

RUTH J. HAHLE

## Norfolk

The Norfolk, Va. Chapter met Jan. 17 at old St. Paul's Episcopal Church for part 1 of a promenade recital on the Austin organ by Robert Barrows, associate organist of the host church. The following works were performed: Tierce en Taille, Dialogue en Trio, Fugue sur le jeu d'Anches, Couperin; Passacaglia and Fugue in C minor, Bach. Part 2 was a recital by Sub-dean Larry Palmer, host organist, on the new Wetzel organ at Trinity Evangelical Lutheran Church. The program included music for Epiphany: How Lovely Shines the Morningstar, Buxtehude, Distler, Drischner; Out of the Orient Crystal Skies, Byrd; Introit, Communion, Fantasie, Tour-nemire. Barbara Bowler, soprano, Nicholas Smart and Herbert Watson, recorders assisted. A business meeting followed in Trinity choir room at which time Dean Anetha Porter discussed the proposed publication of a single official magazine. Members agreed to abide by judgement of the national council. A social hour and refreshments of coffee and doughnuts completed the evening.

The chapter held a clergy-chapter dinner Feb. 7 at Epworth Methodist Church social hall. Members of the clergy and their wives were invited guests of the organists. Following dinner the annual Guild Service was held in the church. The Rev. M. L. Minnick, Jr., chapter chaplain, delivered the sermon. Dr. Owen Kelly and the Rev. Gordon Slaterbeck assisted in the liturgy. The choirs of Epworth Church and First Presbyterian under the direction of Glenn L. Hull sang the anthems All People That on Earth Do Dwell and O How Amiable Are Thy Dwellings, Vaughan Williams. Donald Owen, host organist, accompanied and used Fanfare-Improvisation on Azmon, Wyton and Glorificamus, Redford as the postlude.

E. RODNEY TRUEBLOOD

## Chesapeake

The Jan. 14 meeting of the Chesapeake Chapter was held Jan. 14 at the First English Lutheran Church, Baltimore. The program of the month was a choral workshop by Earl Berg, Union Theological Seminary. The first part of the workshop was devoted to his lecture on principles of good choir singing, how to achieve these aims and exercises that are helpful in obtaining good choir voicing. The second half of the afternoon, after a coffee break, was given to sight reading by the group, under Mr. Berg's direction, of ten Lenten and Easter anthems. A large display of choral and organ music was furnished by the Lutheran Church Supply Store. In addition to its own members the workshop session attracted visitors from neighboring Patapsco, Arlington and Pennsylvania Chapters. Julia Callaway was in charge of all arrangements for the program.

EUNICE S. HEARN

## Winston-Salem

The Winston-Salem Chapter will sponsor a church music seminar at Salem College April 21-22. The guest director and recitalist will be Grigg Fountain, Northwestern University, Evanston, Ill. The director of the children's choirs will be Mrs. Aaron Cornwall, St. Paul's Episcopal Church, Winston-Salem. The program will include two seminar choir rehearsals for adults and a children's choir demonstration, an adult choir demonstration, a tour of organs of the community, a banquet and a recital on the Flentrop organ by Mr. Fountain. For further information write the Rev. James V. Salzwedel, Home Moravian Church, Winston-Salem, N.C.

PEGGIE R. CORBY

## Danville

The Danville, Va. Chapter met for dinner Jan. 16 at the West Main Baptist Church with Dean Richard Ford as host. Following a short business session in which members were reminded of the recital April 16 at the First Baptist Church. Members offered their suggestions for general organ music and selections appropriate for the Easter season.

RONALD COCKRILL

## Spartanburg

At the Jan. 7 meeting of the Spartanburg, S.C. Chapter John Coker, Wofford College, spoke about Successful Planning of a Junior Choir Festival. Detailed plans were made for the Spartanburg festival by Chairman Joanne Metz. After a short business meeting by Dean John Bullard the meeting adjourned.

ANNA MACGREGOR

## Savannah

The Savannah, Ga. Chapter met in historic Christ Episcopal Church Jan. 15. Dean Carol Lawton presided over the business session. Plans were completed for the clinic and recital by Marilyn Mason Feb. 27 and 28 at First Baptist Church. Linda Johnson, Trinity Methodist Church, led an interesting and provocative discussion on wedding music. Pamphlets containing lists of various types of music were passed among members as well as programs of music used at wedding ceremonies. Soloists on the program were Gordon Carlson and Harry Henry. Refreshments were served by Addie May Jackson, organist and choirmaster at the host church.

AUDREY M. HARRELL

## Atlanta

The Atlanta, Ga. Chapter sponsored a choral workshop Jan. 9 and 10 conducted by Dr. Morris Beachy of University of Texas. All sessions — two lectures and two literature demonstrations — were held at the First Baptist Church, Atlanta, with James R. Jones, minister of music, and Barbara Coffey, organist, as hosts. A dinner and business meeting preceded the final session.

DOUGLAS JOHNSON

## Tampa

The Tampa, Fla. Chapter held its Jan. 10 meeting at the Seminole Heights Methodist Church, Malcolm Westly played a recital to members and guests which appears in the recital section.

ALYCE LANIER

## Central Florida

The Central Florida Chapter met on Dec. 6 at Edgewater High School to hear a drama-dance production, The House of Christmas. John Burchette sang several vocal solos with Walter Kimble accompanying at the organ. Howard Fleming, principal of the school was program chairman.

The chapter met on Jan. 3 at the Park Lake Presbyterian Church for an anthem reading session conducted by Merrill Floyd, director of music of the host church.

The Feb. 7 meeting was at the Cathedral Church of St. Luke with Dr. Robert Fort, Stetson University, giving an illustrated lecture on modern trends in church music.

ROBERT ECHENOUR

## St. Petersburg

The St. Petersburg, Fla. Chapter's Jan. 23 meeting was an organ and choral concert entitled Meet the Composer at the Fifth Avenue Baptist Church. Geoffrey O'Hara was the composer honored and the program contained many of his religious songs known throughout the country. Mr. and Mrs. O'Hara had spent fifteen winters in St. Petersburg.

The choir of the host church under the direction of Donna Underhill with Helen Hangan accompanist sang Let Us Walk in the Light of the Lord, I Walked Today Where Jesus Walked, Soft Were Your Hands, Dear Jesus, and One World. Carl Brown sang Could I Have Held his Nail-Pierced Hands, Jeanne Canfield God Lived in My Heart, and Jim Ralston There Is No Death. Helen Hangan played works of Buxtehude, Karg-Elert and Mulet; Harry Stevens, works of Sowerby and Bingham. Eleanor Briccetti played violin numbers. Lura Putnam planned the program.

Mr. O'Hara was ill in the hospital but Mrs. O'Hara attended and spoke a few words of greeting. Mr. O'Hara died a week later.

DOROTHY BERRY KIRK

## Miami

The Miami, Fla. Chapter held a choral festival, Jan. 15 at the First Methodist Church, Coral Gables. Chairman for the event was Glenn Draper. Choirs of four churches directed by Mr. Draper, Lin Mason, Philip Crawford, and Paul Storm sang several numbers separately then the combined choirs sang. A business meeting followed.

RUTH MCCOOK

## First Lutheran Church

Northwood, Iowa



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# News of the American Guild of Organist—Continued

## Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held Jan. 16 in the studio of Aton Music Company, Clearwater. The Dean, Mrs. William McCullough, presided. Following a short business meeting the members drove to St. Petersburg to attend a recital by National President Alec Wyton at St. Peter's Episcopal Church there.

EARLE C. NORSE

## Mobile

The Mobile, Ala. Chapter held a choral clinic Jan. 10 at the new David R. Dunlap Auditorium, University Military School. The guest clinician was Dr. David Foltz, University of Southern Mississippi. Jerrold McCollum was accompanist.

ESTHER KNUDSEN

## Louisville

The Louisville Chapter held its regular monthly meeting Jan. 16 at the First Lutheran Church. After discussion of the national council's proposal to publish an official monthly magazine an unanimous motion was forwarded to national headquarters. Dr. G. Maurice Hinson, Examination Chairman, introduced participants of the chapter's organ playing competition: Sandra Whitener, David Feinen, Roland Herzel and Michael Rowland. David Feinen was selected to represent the Louisville Chapter in the regional competition. Judges were Robert Quade, FAGO, Elizabeth Clower, AAGO and Robert F. Crone, BM.

DOVIANNA BYERS

## South Mississippi

The South Mississippi Chapter sponsored Ronald Hough in recital at the First Baptist Church, Hattiesburg Jan. 10. Mr. Hough teaches at Mississippi State College for Women, Columbus. Following the program listed in the recital pages a reception was given for Mr. Hough. Mrs. Maurice McWhorter, dean, served the frosted punch. Dr. and Mrs. Benjamin Dunford, William Carey College, were the hosts.

## Chattanooga

The Chattanooga, Tenn. Chapter heard the new Schantz organ at First-Centenary Methodist Church Jan. 30 with Hal Sweitzer as organist. The program consisted of organ and choir service music given by Eloise Curtis, Harry Hampsher, Evelyn Gibbs, Paul Anderson and Hal Sweitzer. Feb. 18 was the date for the local organ scholarship competition, Paul Anderson, chairman.

CORNELIA SWAIN



Heinz Wunderlich and Robert Anderson are two of the headliners scheduled for the Ohio Valley regional convention June 12-14, with headquarters at the Sheraton in Louisville. Mr. Wunderlich, organist on the famed Schnitger at St. Jacobi, Hamburg, Germany, will play the Schlicker at Southern Baptist Seminary June 14. Dr. Anderson, professor of organ at Southern Methodist University, Dallas, will play the new Austin at Highland Presbyterian Church June 12 and will conduct a seminar on organ repertoire and interpretation June 14. Other recitals are announced by Clyde Holloway, Karel Paukert and Alexander Boggs Ryan; choral events list the St. Meinrad Schola and the Louisville Bach Society.

## Memphis

The Feb. 6 meeting of the Memphis Chapter was held at Highland Heights Methodist Church. Co-hostesses were Mrs. Fred M. Niell, minister of music, and Mrs. Louis Zlotky, organist. An excellent dinner, prepared under the auspices of the church dietician, was served. The Rev. and Mrs. Charles Stewart and their son were special guests. A lively business session was conducted by Dean Paul T. Hicks. Members present voted without dissent to recommend to National Headquarters that THE DIAPASON remain the official magazine of the American Guild of Organists. The meeting was adjourned to the church for an exceptionally fine program featuring James Morrison and Richard T. White, organists, and the Highland Heights junior choir, directed by Mrs. Niell with Mrs. Zlotky at the organ.

EUGENIA EASON



## Oklahoma City

The new Methodist Hymnal was the subject of an interesting and stimulating program presented by Dr. Donald J. Jensen, minister of music of St. Luke's Methodist Church, at the Jan. 9 meeting of the Oklahoma City Chapter. The meeting was in the home of Mae Evelyn Riddle, sub-dean.

A concert of music for soprano, oboe and organ followed a dinner meeting Feb. 6 at the new St. John's Episcopal Church. The artists were three organist members: Faith Brown, Clyde Morris and Fred Haley. Mrs. Brown of the host church sang a group of sacred songs by Honegger and Barber. Mr. Morris, St. Paul's Episcopal Cathedral and oboist with the Oklahoma City Symphony, played Adagio, Fiocco and Handel Concerto in G minor. Mr. Haley, St. Luke's Methodist Church, played Bach's Toccata in F and Sonata in E flat. The acoustical environment in the St. John's provided an excellent setting for the voice, oboe and seven-rank Reuter organ.

JANE KLINE

## Central Arkansas

The Central Arkansas Chapter started the new year by meeting Jan. 10 at the Second Baptist Church. Mr. and Mrs. Archie McMillan and Betty Marshall were hosts. After a punch bowl and dinner a short business meeting was held and a resumé of the Dallas conclave by Eugene Locklar, registrar. Announcement was made of noon time organ recitals at Christ Church starting Feb. 10. Lecil Gibson gave an account of rebuilding the organ in the new church. A recital was played by Betty Marshall, host organist, and the choir under the direction of Archie McMillan.

HELEN MARTIN

## Fort Smith

The monthly meeting of the Fort Smith, Ark. Chapter was held Jan. 15 at St. Scholastica Convent. The St. Scholastica High School Schola, under the direction of Sr. M. Joanita Huber, O.S.B., sang an inspiring program of sacred choral music to an interested and appreciative audience. At the conclusion of the program Scott Cantrell gave an interesting report of his experiences at the regional conclave in Dallas.

SISTER M. ROSARITA HUBER, O.S.B.

## Arrowhead

The January 1967 meeting of Arrowhead Chapter was canceled due to inclement weather (We had a snow storm!!!)

ISABELLE B. JOHNSON



Wendell Westcott at manual console of Verdin Carillon.

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# News of the American Guild of Organists—Continued

## New Orleans Continues Its Regional Convention Plans

The New Orleans regional convention to be held June 12-15, will have an impressive list of concerts and events. Alec Wyton will hold two master choral classes. Organ recitals will be played by Gerre Hancock, William Teague, Kathleen Thomerson, William Weaver, Atlanta, Robert Gant (a national convention young organist competition place winner), Donald Kilmer, Jackson, Miss., a two-organ recital by Tom Cotner and Gwen Goodrich, and several others not as yet definite. Elise Cambon will prepare and direct a special Choral Concert at St. Louis Cathedral and George C. Koffsky, Jr. will plan a vocal solo and instrumental concert at St. Joseph's Abbey near Covington, La.

Headquarters for the convention will be the spacious Jung Hotel on famed Canal Street just a few blocks from the French Quarter.

If you want fun, mixed with an outstanding educational and concert series, plan now to attend the New Orleans 1967 regional convention.

GEORGE C. KOFFSKY, JR.

## ANTHEMS AT AMARILLO

The Amarillo, Tex. Chapter sponsored an anthem festival Feb. 5 in the San Jacinto Methodist Church. Choirs from eight area churches of three denominations were directed by Dale Roller, Amarillo College, with Vandalia Burgy as organist. Works of Titcomb, Manz, Dirksen, Bender, Bach, Williams, Tallis and Shaw were sung.

VANDALIA BURGY

## El Paso

The El Paso, Tex. Chapter held the annual minister-organist banquet Jan. 24 attended by 40 members and guests. The Grace Methodist Bell choir played an excellent program. Due to resignation and transfers Acting Dean is David Hinshaw, Acting Secretary Betty Pope and executive committee member Eileen Van Slyke.

BETTY POPE



Left to right are: the Rev. Oran Coble, Irene Pelley, William Teague, Mrs. Henry Stilwell and Dr. William Shields at the Texarkana Chapter's dinner honoring ministers Jan. 9 in the Gold Room of the Coffee Cup. Mr. Coble gave the invocation and Dean Stilwell welcomed the guests. Mr. Teague gave an informative and amusing account of his experiences last summer giving recitals in England, France, Germany, Belgium and Holland. Dr. Shields sang an aria and recitative from Handel's Samson, accompanied by his daughter Betsy.

## Fort Worth

The Fort Worth Chapter met Jan. 9 at Texas Christian University. Dinner was served and business conducted at the student center. Mark Dewell, treasurer, reported 108 members and 75 patrons. Edith Pew, secretary, reported on the last executive board meeting at which it was recommended to raise the travel allowance for the representatives to national and regional conferences. The program for the evening by students from several area colleges and universities included: Sonata 2, Hindemith — Wanda Richardson, Southwestern Baptist Seminary; Prelude and Fugue in D major, Bach — James Gardner, North Texas State University; O Sacred Head, Bach, Brahms, Karg-Elert, Langlais — Andra McCarty, Texas Wesleyan College; Prelude and Fugue in E flat, Bach — James Blocker; Texas Christian University; Sonata, Schroeder, David Lowe, Howard Payne College; Kyrie, Epilogue for Pedals, Langlais — Selena Peterson, Texas Christian University.

GERALDINE F. ASKEW

## Dallas

The Dallas Chapter met Jan. 17 at the Park Cities Baptist Church. After the dinner, Dr. Robert T. Anderson, dean, led the business meeting. The program for the evening was the annual Fort Worth Exchange Program, and Emmett Smith was the recitalist. Mr. Smith is associate professor at Texas Christian University, and organist at the University Christian Church, Fort Worth. His program is included in the recital pages.

MARTHA BINION

## East Texas

Dean Mary Bruce Burt presided at the Jan. 31 meeting of the East Texas Chapter at the Marvin Methodist Church, Tyler. Dr. David McCormick reported on the mid-winter convocation in Dallas. Tom Mosley, program chairman, introduced Carlton Young, editor of the *Methodist Hymnal*, who gave an interesting and informative talk on the making of a hymnal. Wayne Cohn announced the Virgil Fox April 11 recital.

J. WELDON CARTER

## Lubbock

The Jan. 9 meeting of the Lubbock, Tex. Chapter was held at the First Christian Church. This was the clergy-church musician meeting, and dinner was served in the new fellowship hall, a part of recent additions to the church. After dinner, a brief business meeting was held and members adjourned for a recital by Kenn Miller in the church. Following the recital, a tour of the refurbished church and the new chapel was made, ending in one of the church parlors where a panel discussion was held. The panel was composed of three ministers and one layman and centered on the place of music in the church, and was laced with candid remarks by both the panel and the listeners. Topics of specific discussion were wedding music, the liturgical year, the liturgical movement, hymns, the loudness of the organ in the service, and the role of the minister as music advisor. No great pronouncements were made, but both clergy and more than 50 laymen came away with a better understanding and appreciation of the other's position in the work of the church.

KENT HILL

## West Texas

The West Texas Chapter met Jan. 27 in the home of Mona Ruth Dickson, Midland, for the organist choirmaster and clergy dinner. After dinner Dean Clair Foster presided over a short business meeting. The program for the junior choir workshop and festival April 14, 15, and 16 at First Presbyterian Church, Midland was given out to each member. Speakers for the program were the Rev. Weldon Butler, Bertha Johnson and the Rev. Jack Leather. They spoke on Cooperation of Musicians and the Clergy. The ministers' wives and Mr. and Mrs. Clyde Hamblin were also guests; 45 were present.

MONA RUTH DICKSON

## Southern Arizona

Members of the Southern Arizona Chapter attended a Byzantine Mass Jan. 15 at St. Bernard's R. C. Church, Tucson. The Rev. Peter Moga was the celebrant. Organist was Margaret P. Parrish, member of the chapter's executive committee. After the service a business meeting in the parish hall was conducted by Dean Carl L. Anderson, AAGO. Refreshments were served after the meeting when the members had an opportunity to meet Father and Mrs. Moga.

V. LOUISE PATTERSON

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This organ score is based on the revised version of the work, generally accepted today and first conducted by Mendelssohn in London, April 16, 1847. It includes metronome markings mentioned in a letter by Mendelssohn along with other rehearsal directions

7.50

### CHRIST LAY IN DEATH'S

### DARK PRISON / J. S. Bach. Organ Score by Norris L. Stephens

Cantata No. 4, composed for Easter Day in 1724, is one of the most celebrated among the Cantatas by J. S. Bach. In this reduction of the score for organ, registrations have been kept to a minimum and may be modified to meet individual requirements

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G. SCHIRMER



# News of the American Guild of Organists—Continued

## Central Arizona

The Jan. 7 program considered that somewhat controversial subject, Liturgical Jazz. The program was sponsored by a dinner and business meeting. Dr. Robert Lamm, Arizona State University, was in charge of the program at the First Methodist Church, Tempe, Ariz. The program became an educational adventure as the history of jazz was recapped. Dr. Lamm played recorded excerpts from some modern works which used the jazz approach to reach the congregation. The meeting closed with everyone taking part in a reading of a liturgical work.

KENNETH L. WALKO

## Los Angeles

The Los Angeles Chapter held a dinner meeting Jan. 9 at Christ the King Lutheran Church, Torrance. After dinner, William Beck gave a short talk on his summer of organ study with Marcel Dupré and André Marchal in Paris. An organ recital followed in the church. Recitalist was Robert Kent Nelson. His program appears in the recital pages.

A dinner meeting was held Feb. 6 at St. Paul the Apostle Church. After dinner, Halstead McCormac, sub-dean, showed slides of French cathedrals. Organ recitalist for the evening was Jean Langlais; his program appears in the recital pages. Mr. Langlais was the first of three special Master Series program scheduled this year.

REBECCA CAROL THOMPSON

## Redwood Empire

The Redwood Empire Chapter's annual New Year's party and dinner was held at the First Congregational Church, Santa Rosa, Calif. Jan. 3 with Dean Claire Coltrin Saffell introducing a program by Rev. and Mrs. Kenneth Widney. The Widneys returned from a pastorate at the West Church, Congregational, Strathaven, Lanarkshire, Scotland — exchanging pulpits for a year with Rev. T. Hall Bisset. Mrs. Widney opened the evening with a discourse on the shopping habits of the women of the church and the problems in running a huge house with very little heat. Mr. Widney told of activities in the church and showed several wedding programs and it astonished some of our membership to notice that the organist used Wagner and Mendelssohn. Visiting highlights were trips to Loch Lomond, Inverness in the Hi'lands, and the homes of Robert Burns, David Livingstone and Sir Walter Scott. The Widneys displayed a number of interesting souvenirs.

DANIEL T. RUGGLES



Simon Preston's first San Francisco Bay Area recital will be one of the highlights of the Far West Regional Convention in San Francisco. The young organist now at the very top of English organists made a sensationally successful debut tour here in the fall of 1965. He will play the Holtkamp organ on the Berkeley campus of the University of California June 21. After all convention delegates are seated, Hertz Hall will be thrown open to the public.

That evening Dr. Lawrence Moe, head of the organ department will conduct two Bach solo cantatas with orchestra and organ. Convention-goers will have dinner on the campus and an opportunity to inspect the large music library and the collection of unusual portable organs which belong to the music department.

## Helena

The Helena Chapter is hosting an organ-jnior and senior choir workshop April 6 and 7, conducted by National President Alec Wyton. He will also give a recital. All sessions will be held at St. Peter's Pro-Cathedral.

## Riverside-San Bernardino

The Riverside-San Bernardino Chapter held a dinner meeting Christmas party Dec. 5 at the First Congregational Church, Riverside. After a business meeting the Ramona High School choir sang under the direction of Ben Bollinger. The performance of Vivaldi's Gloria was accompanied by Dean Dorothy Hester at the organ. An offering was received to help defray the expenses for these singers to go to Hawaii at Easter vacation.

The chapter sponsored an organ and instruments program at the First Methodist Church Jan. 8. Composers represented were Buxtehude, Becher, Franck, Badings and Peeters. Organists were Mary Ann Wilson, Mary Orth, Robert Derick and Charles Galetor; strings, clarinet and brass assisted on various numbers and the Riverside Polytechnic High School choir was conducted by Don Hancke with Juli Hobbs accompanying. The offering was added to the chapter's organ scholarship fund.

BETTY JEAN HENNINGER



Mildred Andrews, University of Oklahoma, was sponsored by the Santa Barbara, Calif. Chapter in a workshop Jan. 21 at the Cate School, Carpinteria. Miss Andrews lectured primarily on the problem of organists in hymn playing, choral accompanying and preparation of special music. Interspersed with numerous anecdotes, she discussed technique and registration and provided lists of appropriate music for participants in the workshop.

Following the workshop Miss Andrews played a recital on the chapel organ, a 20-rank Casavant. Her recital included Lübeck, Walther, Arne, Bach, Scarlatti, Krenek and Charpentier.

Members of the board entertained Miss Andrews during her stay. Workshop participants came from as far away as San Diego and Santa Maria.

Mary Meyer

## San Francisco

The San Francisco Chapter met Jan. 13 at St. Bede's Church Menlo Park for a concert of early music. The program, given by St. Bede's Choir, Trinity Brass Ensemble and the Wells Consort was directed by Frederick Wells, host organist, and included music of Gibbons, Palestrina, Schütz, Telemann, Scarlatti, Hassler, Bach, Praetorius and Gabrieli. The concert was preceded by a dinner for chapter members. Music used in the program was an example of the preludes, anthems, communion devotions and postludes used in the weekly Sunday liturgy at St. Bede's. The music included the use of voices, brass, viols, organ and such early instruments as the shawm, sackbut and kortholt, as well as lute and recorder.

MARLENE A. SCHULHAUSER

## Sacramento

Thirty members and guests of the Sacramento Chapter gathered at the Wentworth Kilgore home Jan. 10, for a potluck dinner. Recitals and programs for the months of February and March were announced at the brief business meeting. Plans are being made for a student recital in March with students of members invited to play. The meeting was called an Epiphany party and took the place of the annual Christmas party. Mrs. Joy Waugh was chairman for the evening.

CAROL PREUS

## San Jose

Members and friends of the San Jose Calif. Chapter were delighted with a theater organ program Jan. 29 by Thomas Hazelton, St. Andrew's Episcopal Church of Saratoga. The parish hall of the church provided the setting for the concert which included Rogers and Hammerstein, John Lennon, Richard Wagner and George Gershwin as well as several "Pop-Bach" combinations arranged by the performer. The recital was played on an Allen theatre instrument.

HELEN FRAZER

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|------------------------------|-------|----------|------|
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| Missa Assumpta Est Maria     | A-532 | SSATTB   | 1.00 |
| Missa Brevis                 | A-528 | SATB     | .60  |
| Missa De Beata Virgine       | A-536 | SATB     | .75  |
| Missa Dies Sanctificatus     | A-534 | SATB     | .75  |
| Missa Ecce Ego Joannes       | A-542 | SATTBarB | .75  |
| Missa Iste Confessor         | A-537 | SATB     | .50  |
| Missa Lauda Sion             | A-533 | SATB     | .60  |
| Missa Papae Marcelli         | A-530 | SATTBB   | 1.00 |
| Missa Pater Noster           | A-540 | SATB     | .60  |
| Missa Regina Coeli           | A-543 | SATB     | .75  |
| Missa Tu Es Petrus           | A-535 | SSATBarB | .75  |

## MOTETS

|                          |       |          |     |
|--------------------------|-------|----------|-----|
| Assumpta Est Maria       | A-544 | SSATTB   | .40 |
| Dies Sanctificatus       | A-538 | SATB     | .30 |
| Hodie Christus Natus Est | A-529 | SSAATTBB | .30 |
| Lauda Sion Salvatorem    | A-539 | SATB     | .30 |
| O Magnum Mysterium       | A-526 | SSAATB   | .35 |
| Tu Es Petrus             | A-531 | SSATBarB | .50 |

## SEQUENCE

|                       |       |          |     |
|-----------------------|-------|----------|-----|
| Stabat Mater Dolorosa | A-541 | SSAATTBB | .50 |
|-----------------------|-------|----------|-----|



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# News of the American Guild of Organists—Continued

## Salem

The Salem, Ore. Chapter met Jan. 15 in the rotunda of the State Capitol building. A recital was played by David Ruberg, University of Oregon, on a three-manual Rodgers; the console placed so all could see. Approximately 200 members and guests attended. The reception was held in the Pioneer room of the First Presbyterian Church.

EDITH McCLURE

## Tacoma

The Tacoma, Wash. Chapter held its Jan. 9 meeting at the home of Arline Baker. Following a brief business meeting, and with Pastor and Mrs. Erling C. Thompson, Trinity Lutheran Church, as a panel, there was a question-and-answer program, based on organ, choir, and church music in general. The session was productive of the exchange and airing of many ideas and opinions relative to the subjects under discussion. Refreshments and a tour of the home followed the session, with Mrs. Baker as hostess.

REGINALD HEAFIELD

## Spokane

The Spokane, Wash. Chapter met Jan. 15 at the Central Methodist Church. Dean David Dahl introduced Richard Totusek, conductor of the Spokane Choral Society, who gave an informative lecture-demonstration dealing with the art of improvisatory ornamentation. Susan Totusek, Evelyn Knierim, Dr. David Groenig and Earl King gave on-the-spot demonstrations of improvisations of vocal ornaments as they were likely to have been performed by the singers under the employ of Handel. Examples included well-known arias from Messiah as well as other Baroque works.

ELEANOR DITTRICH

## Hawaii

The Hawaii Chapter met Dec. 12 at St. Andrew's Cathedral, Honolulu, for the annual Christmas concert by the University of Hawaii Concert Choir. The choir and a smaller group, the University Singers, are under the leadership of Dr. Norman Rian. The concert consisted of a variety of music ranging from Christmas folk songs to a difficult contemporary piece. Chapter members met at Coco's following the evening's program.

The chapter met Jan. 9 at the Green Turtle, Honolulu, for the third annual clergy-musician dinner. A display of pamphlets and books supplemented the evening's program which followed the dinner. Clergy and musicians participated in a discussion of wedding music and all present gathered ideas from the clergy's points of view and the musician's.

SYBIL K. SCHOENSTEIN



Left to right are: Dr. Jean Berger, Cecil Effinger, both University of Colorado, Normand Lockwood, University of Denver, and Dr. Austin C. Lovelace, Montview Boulevard Presbyterian Church.

A program sponsored by the Denver Chapter was held Jan. 20. Churches of Denver and environs were invited to participate in a Meet the Composer workshop. Some 300 singers from 40 area churches came together to read the works of these four nationally-known composers who live and work in the Denver-Boulder area.

The evening provided opportunities to Meet the Composer as he directed and commented upon his works. Following the reading session, members were invited to Meet the Composer over refreshments.

## Colorado Springs

The Colorado Springs Chapter met Jan. 23 at the First Christian Church. Twenty-five members and guests were in attendance. Norman Lane of Meunier and Co., Denver, gave a fine talk with charts on pipe construction as related to registration. It was a good presentation of organ tone patterns. Following the program there was a social hour.

AGNES S. MARTIN

## Wyoming

The Wyoming Chapter met Jan. 17 at the First Methodist Church, Casper. Plans were made for the spring organ recital and master class by Marilyn Mason April 11 and 12 at the First Presbyterian Church. Miss Mason will play a concerto with members of the Casper Civic Symphony Orchestra. New members were introduced. Mrs. Henry Therkildsen, choir director of the host church, gave her experiences and suggestions for the performance of Bach's Christmas Oratorio. She lectured on the historical background of the oratorio illustrating with a tape recording of the performance given by the First Methodist choir in December. Refreshments were served by Mrs. Milton Carshon.

## Eugene

The Jan. 10 meeting of the Eugene, Ore. Chapter was held at St. Mary's Episcopal Church. The program was a recital by chapter members. Marcia Hannah Farmer played Variations on a Noël, Dupré; Ray Anderson played two Brahms chorale preludes: My Heart Is Filled with Longing, and Deck Thyself, My Soul; Lois Nordling played The Shepherds and Eternal Purposes, Messiaen; Barbara Possman played the Suite for a Musical Clock, Haydn and David Ruberg concluded the program with Prelude and Fugue in G major, Bach.

RICHARD DITIEWIG

## St. Louis

The St. Louis Chapter held its monthly meeting Jan. 23 at Temple Shaare Emeth. The program for the evening was presented by Rabbi Jeffrey Stiffman and the temple quartet. Rabbi Stiffman gave an interesting lecture on recent history and developments in Jewish music, illustrated by selections by the quartet under the direction of Edward Wallace, organist.

CAROLYN LOEBER

## South Dakota Festival Enlists 25 Churches

The South Dakota Chapter and the Sioux Falls Ministerial Association co-operated Jan. 26 to sponsor a Festival of Worship at the Sioux Falls Arena. Twenty-five churches of 10 denominations participated and choir members from many of them formed the festival choir. Participating organists were Susan Englehorn, Marian Gresslin and Dr. Merle Pflueger. Brass, string and the congregation participated in the music.

## Fort Collins

The Fort Collins, Colo. Chapter met Jan. 23 in the music building at Colorado State University. Wendel Diebel, gave an interesting program on the harp. Mr. Diebel is a self-taught harpist and has written a number of compositions for the harp. He explained the functioning of the harp and played three original beginning etudes, and Song of the Night, Salzedo. He was then joined by Robert Cavarra at the organ for the first performance of his Suite for Organ and Harp.

The chapter sponsored a choir festival Jan. 29 at St. Luke's Episcopal Church. Dr. Austin Lovelace, Denver, directed and organists were Trent Ellis, Mary Ellis and Josephine Waddell. Choirs of seven churches in Fort Collins and Loveland participated.

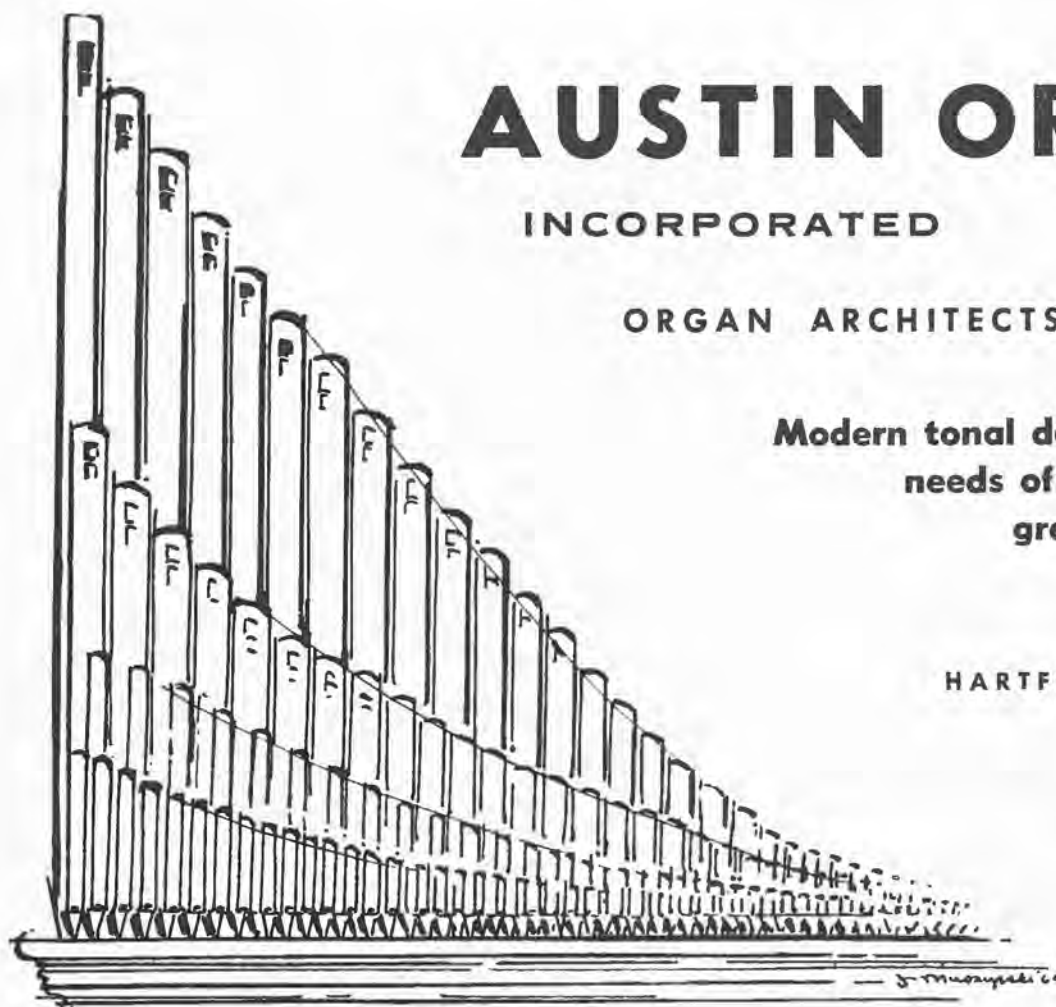
## Seattle

The Jan. 9 meeting of the Seattle Chapter was held at the University Congregational Church. After a brief business meeting, the Concerto for Organ and Piano, Peeters, was played by Norman Cascioppo and Nancy Maurer, students of Robert Rank. A panel discussion, led by Edward Hansen, explored professional considerations such as salaries, contracts, ethics, etc., in the situation of the Seattle area. Conclusions will be published and sent to members of the Seattle Chapter.

The chapter sponsored Dr. Leonard Raver in recital Jan. 27 at St. Mark's Cathedral to a capacity audience. His program featured a work for brass, organ and choir by Gerald Kechley — Psalm 150. The St. Augustine Singers of the cathedral, directed by Peter Hallock, sang the choral section. The program appears in the recital section.

Dr. Raver conducted a master class Jan. 28 at St. Mark's on French baroque music and modern works.

BETTY JEAN BARTHOLOMEW



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# News of the American Guild of Organist—Continued

## Central Iowa

The Central Iowa Chapter met Nov. 14 at the Collegiate Methodist Church, Ames for a program of Anthems Suitable for the Volunteer Choir by Douglas Pritchard, Iowa State University, Larry Parsons, Des Moines, and Russell Saunders, Drake University. This was bring your director night and proved to be a varied and stimulating program. A social followed at which refreshments were served.

There was no meeting in December. The chapter met Jan. 9 at the First Methodist Church, Des Moines. Dr. Frank Jordan, scholarship chairman, reported that Frederick Swann would judge the student competition for the scholarship, as well as the contestants for the regional convention in Minneapolis. The program was a lecture-recital by Robert Burns, minister of music of the host church, on Suitable Music for the Funeral Service. This was Bring Your Minister night. Many common problems were analyzed with good suggestions for all organists to follow in raising the standard of music used for funerals. Mr. Burns had also arranged a display of the materials he has found useful. A social hour followed the close of the program.

HELEN S. SMITH

## River Valley

The River Valley Chapter met Feb. 7 in St. Patrick's Catholic Church, Cedar Rapids, Iowa. Following a short business meeting, the Rev. Edgar Kurt, chaplain and teacher at Mount Mercy College spoke about The Liturgy and Vatican II. Father Kurt said that although many Catholic churches have added hymn singing to their masses since Vatican II, some priests have always encouraged their parishioners to become involved in worship through singing of hymns at the mass. Following the meeting refreshments were served and members were invited to look over two new Catholic hymnals.

BEULAH HORNER

## Clinton

The Clinton, Iowa Chapter met Jan. 15 at Grace Episcopal Church, Sterling, Ill. Curtis Schmitt, host organist and choirmaster, conducted an interesting and informative lesson on plainsong, demonstrating with some well sung examples by a group of singers from the host church's mixed choir. Mr. Schmitt then played the Bach Prelude and Fugue in D major, Benedictus, Rowley, and Chorale. Vienne on the two-manual Howell organ. Refreshments were served in the lounge, where the business meeting was conducted by Dean Frances Munson.

NAOMI HOWELL



Officers of the new North Platte, Neb. Chapter were installed Jan. 23 following a dinner meeting at the First Methodist Church. Left to right in the front row are: Mrs. Sam Grasmick, treasurer; Laurens Blankers, dean; Dr. Myron Roberts, Nebraska state chairman; Mrs. Robert F. Getty, sub-dean. Back row, left to right: Mrs. A. F. Tramp, John W. Greene, Jr. and Mrs. James Coty, board members.

The new chapter includes organists and choir directors from North Platte and surrounding communities. Dr. Roberts was present to install the new officers and to report briefly his attendance at the midwinter conclave in Dallas.

## Waterloo

The Nov. 13 meeting of the Waterloo, Iowa Chapter consisted of a New Organ Music Workshop by Philip Hahn, State College of Iowa. He discussed recent publications from 15 publishing houses, emphasizing 12 albums of special merit and playing selected pieces from each. All material sent from the publishers was on display and amounted to more than 100 separate albums and pieces.

The Jan. 22 meeting consisted of a presentation of A New Catholic Liturgy in English. Held at the First Congregational Church at Cedar Falls, the Rev. Everett Freese, St. Francis Xavier Basilica introduced his recently composed Mass for Pentecost. Although all members present participated in the singing, the Schola Cantorum and the mixed chorus from Columbus High School provided the leadership in the demonstration.

GARY MILLER

## Lincoln

The monthly meeting of the Lincoln, Neb. Chapter was held Feb. 6 at the Vine Congregational Church. Dean Myron J. Roberts presided over the business meeting which included discussion and the making of arrangements for the coming recital by Ladd Thomas. Mr. Roberts also announced the formation of a new chapter in North Platte, Neb. which he installed Jan. 23 in his capacity as state chairman. Following the meeting Kirstin Synnevstedt, Doane College, and Kenneth Ford, Bethany Christian Church, based their program on performances and discussion of two organ works: O Lamm Gottes, Bach and the Fugue in C sharp minor, Honegger. A period for questions and discussion followed the performance of each piece by both persons. The 32 members present received a healthy dose of musical enlightenment and heard exceptional playing. The program was closed with thanks to June Patterson, host organist.

## Wichita

The Wichita Chapter met Jan. 17 at East Heights Methodist Church to hear Diane Bish in a recital (see recital pages) sponsored jointly by the Wichita Chapter and the Worship and Preaching Commission of East Heights Church. Following the recital, the congregation attended a reception for Miss Bish in the undercroft. The social committee with Dorothea Waidely as chairman was in charge.

JANET D. WITTMER

## Kansas City

The Nov. 7 dinner of the Kansas City Chapter was held at the Cathedral of the Immaculate Conception, after which Sister Theophane played a fine recital.

The December meeting was cancelled due to an unfinished building.

Jan. 16 was the annual pastor's night at the Linwood Methodist Church. In addition, a choral session was presented by William Fischer, University of Missouri at Kansas City.

LOIS S. BURTON

## Salina

Salina, Kans. Chapter met Jan. 23 in Immanuel Lutheran Church. The program was in charge of Harry Huber, dean of the chapter and professor of organ at Kansas Wesleyan University. He spoke briefly on Contemporary American Organ Music for the Church and played the numbers by 20th century composers listed in the recital pages. A short business meeting was held after which members and guests were invited to the balcony to see the new Möller organ installed last spring. A social hour followed.

ELINOR M. ASCHER

## Blackhawk

The Blackhawk Chapter met Jan. 9 at the First Presbyterian Church, Davenport, Iowa. Dean Edith Meier gave a strong appeal for some members to begin work toward AGO examinations. The meeting centered around organ music for Lent and Easter and the program appears in the recital columns. Following the social hour, the board met briefly to discuss the request of the National Council for an opinion on a national magazine.

## La Crosse

The La Crosse, Wis. Chapter and Viterbo College sponsored a lecture Jan. 17 by Sister Mary Christine, B.V.M., Mundelein College, Chicago. The program consisted of the Musical Language of Oliver Messiaen in piano and organ.

MARIE SOMMERFELD

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# News of the American Guild of Organists—



Gerre Hancock will climax four days of varied and outstanding programs at the Southern New England regional convention June 25-28. Starting plans back in 1963, the master committee of the hosting Springfield, Mass. Chapter, headed by Ruth A. Perry and Lewis G. Martin as co-chairmen, has announced this roster:

**Organ recitals**—Allan Birney, Gerre Hancock, Marilyn Keiser, David Margeson, Anthony Newman, Harriette Slack Richardson, Lionel Rogg, Albert Russell, Robert Stanley Swan, and Richard Westenburg.

**Choral events**—Prescott Barrows and Trinity Singers, Springfield; George Faxon and Trinity Singers, Boston.

**Carillon recital**—Edward B. Gammons.  
**Liturgical drama**—Oliver B. Francisco.  
**Harpischord and small organ**—Joseph Payne, Anthony Newman.

**Workshops**—Lionel Rogg, organ; Ray Robinson, choral.

**Convention banquet speaker**—Otis A. Maxfield, Jung Institute.

## Omaha

The Omaha, Neb. Chapter and Omaha GSG met Jan. 31 at Grace Bible Institute. Each group had separate business meetings. Dean Cecil Neubecker discussed the past and future of THE DIAPASON. The Student Group heard organ selections played by their members after a business meeting. Both groups met in the Institute Chapel for a demonstration discussion of Brahms' organ works; particularly the Eleven Chorale Preludes, given by former Dean Roger Wischmeier, instructor at the institute. He demonstrated style and phrasing.

ELAINE AMMONS

## Buena Vista

The Buena Vista Chapter met for its annual Christmas dinner Dec. 3 at the Cobblestone Inn, Storm Lake. Mr. and Mrs. Arnold Strackbein entertained the group with interesting pictures of Egypt and the Holy Lands. Arnold entertained the group with interesting pictures of Egypt and the Holy Lands.

The chapter met Jan. 8 at Trinity Lutheran Church, Alta, Iowa. Dean Hilvie Johnson opened the meeting. Donald Pape gave devotions. A business meeting was held. Linda Falck played in dir ist Freude, Bach. Lee McGinnis talked on Simple Organ Repair and Maintenance for Organists. Following the meeting, a delicious supper was served by Mrs. Lee McGinnis, assisted by Mrs. E. W. Schreiber.

FRANCES HEUSINKVELD



Alexander Aleksis (sitting in the center), organist at St. Joseph's Church, Waterbury, Conn., was honored at a testimonial Jan. 22 in celebration of his 80th birthday. Entertainment included solos by Louis Stukas accompanied by Algirdas Kacanauskas, and three selections by a quartet of Waterbury AGO Chapter members — Mrs. John Ferguson, Victoria Menotti, Antone Godding and Robert Rudesill — accompanied by Mrs. Donald Brown. Also representing the chapter at the dinner were Mrs. Ernest Carasella and Mr. and Mrs. Robert Birt.

Victoria C. Menotti

## Southern Illinois

Music for Weddings and Funerals was the title of the discussion at the Jan. 20 meeting of the Southern Illinois Chapter. The Rev. Mr. Reuben Baerwald, chaplain, conducted the discussion at the Savior Lutheran Church, Carbondale. Coinciding with the speaker's topic were two chorale preludes and a prelude and fugue played by Majorie Jackson Rasche, FAGO, sub-dean. Mrs. Rasche presided at the business meeting.

MARILYN HUGHES

## Springfield

The Springfield, Ill. Chapter met Jan. 17 at the First Methodist Church. Paul E. Koch, minister of music of host church, presented an excellent program on Improvisation and Free Harmonization in Service Playing. Mr. Koch was able to offer suggestions within the abilities of service organists with little or no background study of harmony.

MAXINE P. NOLAN

## Galesburg

Hand Bells was the topic discussed Jan. 24 by Dr. Harry A. Sykes at the meeting of the Galesburg, Ill. Chapter at the home of Dr. and Mrs. Charles Farley. Mrs. Harold Moore, dean, presided at the business session. Report on the plans for the junior choir festival April 9 was made by Mrs. J. U. McBride. Announcements of future musical events of interest were: vocal recital by Pat McGee, and an organ recital by Dr. Farley.

ARLA H. PECK

## Milwaukee

The Milwaukee Chapter's anthem reading seminar for members and friends by the distinguished California musician, Paul Salamunovich was the afternoon and evening event held Feb. 5 at the Immanuel Reformed Church. Several anthems by classical and modern composers received intensive consideration.

The Earl Wagners held an open house Jan. 14 for members of the chapter. This was an evening of social importance and also a provider of some musical diversion.

WALTER DERTHICK

## Rockford

The Jan. 23 meeting of the Rockford, Ill. Chapter was held at the Second Congregational Church. Dean Richard Litterst gave a lecture and demonstration on Practical Service Improvisation, stressing modulation. Mr. Litterst was substituting for a master class by Oswald Ragatz, who had to cancel because of illness. Clarence Helsing played several organ selections. After the business meeting, refreshments were served.

WAYNE SELLECK

## Western Iowa

Members of the Western Iowa Chapter met Feb. 3 for dinner at the Normandy Restaurant, Sioux City. From the Normandy, the group went to Mayflower Congregational Church, where a program on Types of Chorale Preludes As Used by J. S. Bach was given by Merle R. Pflueger, Augustana College, Sioux Falls, S.C., assisted by Dr. Charles McClain, David Morgan and Dean Vander-Schaaf who played examples of the Bach chorale preludes mentioned in the talk.

## Chicago

The Chicago Chapter's annual members' recital was held Jan. 24 at the First Baptist Church, Oak Park. Richard E. Phipps, host organist, was one of the recitalists sharing the program with Dean Kincaid, AAGO, and George Williams. The program appears in the recital pages. A reception with refreshments followed the recital.

## Danville

The Danville, Ill. Chapter met Jan. 17 at the Immanuel Lutheran Church. Edna Brand, past-dean, conducted a short business meeting, ending with a prayer service presented by Wathena Benefield, for Paul Darling, son of the Rev. Eugene Darling, chaplain of the chapter, who was seriously injured in an auto accident Dec. 28. The program theme for the month was The Lutheran Liturgy and Communion Service given by Clarence Goldenstern, assisted by Theodore Meyer, host organist and director and the choir. After the program refreshments were served by Maxine Leisch and Marion Katuskas and co-host Frank Fouteck.

EVA MAY THOMAS

## Indianapolis

The Jan. 10 meeting of the Indianapolis Chapter was held at the new Christian Theological Seminary buildings, Indianapolis. A dinner was served and Dean James Litton conducted a short business meeting. The chapter was preparing for a program by the Netherlands Chamber Choir Feb. 19. Lowell Riley, Columbus, Ohio, gave for the second time his illustrated lecture on Organs in Europe to an appreciative audience.

JOSEPH G. ROBERTS

## Muncie

The Muncie, Ind. Chapter held a meeting Jan. 23 at the Friends Memorial Church. The topic of the program was Vocal Solos for Worship led by Julia Carter and assisted by Dr. Carl Nelson, Ball State University. Vocal solos by Mrs. Carter were interspersed with Dr. Nelson's selections. A brief business meeting and a social hour followed the program.

LOUISE ARNOLD

## North Shore

The North Shore Chapter met Jan. 17 at the home of Grigg Fountain, Glenview, Ill. A group of new organ recordings were heard, with THE DIAPASON editor, Frank Conkle, as commentator. A social hour followed with Mrs. Fountain and Barbara Mattes as hostesses.

BARBARA BENNETT

## East Central Illinois

Several Champaign-Urbana organists came to the Jan. 29 meeting of the East Central Illinois Chapter in the immediate aftermath of the worst ice storm in area history. McKinley Presbyterian Church, Champaign, hosted the repertoire meeting for which Constance Nagel had secured a large variety of organ, choral, and reference material from many publishers. The literature was retained for several days and on display at Miss Nagel's residence.

CONSTANCE NAGEL



Enid and Henry Woodward are co-chairmen of the regional convention to be held June 20-22 in the Twin Cities. Mrs. Woodward is regional chairman and a faculty member of Carleton College, Northfield, Minn. Mr. Woodward is chairman of Carleton's music department.

Convention headquarters will be the Leamington Hotel, Minneapolis and registration chairman is Mrs. Carl T. Hipps, 4647 Blaisdell Avenue South, Minneapolis 55409. Helen Carlson is in charge of publicity.

## Fort Wayne

The monthly dinner-meeting of the Fort Wayne Chapter was held Jan. 23 at St. John's Lutheran Church hosted by William Shoot. Following the business session conducted by Sub-dean John Loessi, an informative program on Some Aspects of Registration was presented by Marilyn Andersen, Fort Wayne Bible College; and Darwin Leitz, Trinity Episcopal Church. Compositions by Purcell, Stanley, Edmundson, Schroeder, Sowerby and Walton were demonstrated on the four-manual, 25-rank Wicks organ.

MARY ANNE ARDEN

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# News of the American Guild of Organist—

## Kokomo

A large and enthusiastic group of church musicians met at the Grace Methodist Church Sept. 20 to petition for an AGO chapter in Kokomo. The program an Abendmusik recital by Richard Carlson, state chairman. After a brief social hour and dinner in the church dining room, Mr. Carlson presided at the business meeting at which the following officers were elected: William D. Peters, dean; Jay Lovins, sub-dean; Lena Coombes, treasurer; and Margaret Ferry, secretary. The business meeting was followed by a recital by Oswald G. Ragatz, Indiana University. By the end of the evening, 33 persons had signed a petition for a charter.

The October meeting was again held at Grace Methodist Church. At the business meeting, Dean Peters appointed the Rev. Alvin Klotz to serve as chaplain. Following the business meeting, the membership heard Jay Lovins in recital.

The chapter met Nov. 16 prior to the dedication of the new Schantz organ in First Presbyterian Church. The secretary reported that the membership had grown to 35 and all dues were paid. Then members heard Robert Shepfer, Indianapolis, in the dedication recital.

In December, the officers were notified that the petition had been approved by the National Council and Kokomo was a chartered chapter.

The Jan. 29 meeting was held in the organ gallery of the First Congregational Church. Sub-dean Lovins dealt with registration techniques. Refreshments were served in the church lounge following the meeting and program.

WILLIAM D. PETERS

## Evansville

Bosses Night was observed by the Evansville, Ind. Chapter Jan. 23 by means of a dinner meeting at Simpson Methodist Church. A group of 86 members, spouses, their ministers and wives converged, conversed, and convened. The evenings' program consisted of a panel discussion on problems in the music programs of various faiths. Panelists were Dorothy Adelman, representing Washington Avenue Temple; Father Roman S. Vollmer, Resurrection Catholic Church and chairman of the diocesan committee on music and liturgy; the Rev. Robert F. Pollack, Methodist Temple; and Dr. Wayne Perkins, Evansville College. Interspersed throughout the evening were solos by Mrs. Wayne Perkins and Glen Melton. Mr. Melton also demonstrated the shophar, said to be the oldest musical instrument extant.

M. E. BAER

## Flint

The Flint, Mich. Chapter sponsored Robert Glasgow in a recital Nov. 27 at the First Presbyterian Church. He played works of Daquin, Dandrieu, Bach, Schumann, Franck, Near, Vaughan Williams and Vierne.

A Christmas dinner was enjoyed Dec. 19 at Asbury Methodist Church. Carols were sung by the ensemble from Central High School's Girls' Glee Club followed by group carol singing.

A business meeting was held Jan. 23 at the Community Presbyterian Church. Dean Edward Carambula lectured on training the child to sing.

RUTH OUTLAND GWILLIN

## Saginaw

The Saginaw Valley Chapter met Jan. 24 at the First Presbyterian Church in Saginaw. A business meeting was conducted by Dean George Davey, after which was a delightful program. The choir, directed by Donn Crampton and accompanied by organist Mrs. John T. McIntyre, sang Communion Service, Purvis. Mrs. McIntyre was hostess and a social time followed.

MIRIAM ENSZEK



Gerre and Judy Hancock played a duo-organ recital for the Jan. 17 meeting of the Cincinnati Chapter in the foyer of the Music Hall, using two Baldwin Model 11 instruments. Selections included the Purcell Fanfare and Echo Voluntary for Double Organ and the Soler Concerto 3. Mr. Hancock also arranged several works for two organs, including the Vivaldi-Bach D minor Concerto, the Gigout Grand Choeur Dialogue, the Handel Concerto 4 and the Dupré Variations on a Noël.

Sue K. Miller

## Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter met Jan. 14 at the First Church of Christ, Scientist, Muskegon. After a brief business meeting, H. Andrew Hanson, host and assistant organist of the church described the Skinner organ and played Largo for Clarinet and Strings, Mozart and Gothic Suite, Böllman. The program panel consisted of clergymen representing Lutheran, Christian Reformed, Methodist, Congregational faiths, augmented by two musicians, Dean Irene Kolkema and Mirnavevo Voegts. The panel discussed some diverse and interesting ideas on the value and function of choirs, the criteria of good and bad hymns, what influence music has on the type of people who attend a particular church, the place of esthetics in a church service, as well as dealing with some of the usual problems of musician-church relationships.

DON E. DAVIS

## Northern Michigan

The Northern Michigan Chapter sponsored an all-day mid-winter convale of church musicians Jan. 14 at Northern Michigan University, Marquette. The morning activities included an organ recital by Ruth Matthews at the newly enlarged organ at the First Methodist Church and a lecture by James Hansen entitled Current Trends in Catholic Church Music. The afternoon session began with a workshop by Jean Nelson and the Daggett, Mich. Handbell Choir. Following this, Dr. James McKelvey led two workshops, Choral Techniques and New Materials for the Small Choir, assisted by the Northern Michigan University Arts Choral. The enthusiastic attendance numbered in the fifties and included several from neighboring communities in the Upper Peninsula.

SALLY REHFELDT

## Monroe

The Monroe, Mich. Chapter's meeting of the new year was held Jan. 22 at the home of Dean Hugh Baker. The main item of business was making the final arrangements for the February lecture-demonstration of organ and choral music by Herbert Garske, Concordia Lutheran Junior College, Ann Arbor, Mich. May 6 was set aside for the annual banquet and the program will consist of music furnished by the Musical Youth International under the direction of Lester McCoy. After the meeting was adjourned, the host served refreshments.

VERNA ROEDEL

## Dayton

The Dayton, Ohio Chapter met Jan. 9 at St. Andrew's Episcopal Church. Following a brief business meeting, Marilyn Baumgartner played a group of numbers suitable for Lent and Easter: Improvisation on Herzliebster Jesu, Karg-Elert; Vexilla Regis, Willan; and Prelude and Fugue on Victimae Paschali, Benoit. The second part of the evening's program was a panel discussion on problems encountered by organists and directors. Moderator was George Zimmerman, supervisor of music, Dayton schools. Panel members included Dr. Carl Eschbach, Fairview E.U.B. Church and chapter chaplain; the Rev. Robert A. Willouer, Lutheran Church of Our Saviour; Dorothy McDougall, organist at First E.U.B. Church and Robert Stofer, organist and choir-master of Westminster Presbyterian Church. A social hour concluded the meeting.

RUTH V. BAUGHMAN

## Sandusky

The Sandusky, Ohio Chapter brought Frederick Swann to Sandusky Jan. 15. He played an unusual and delightful program at Zion Lutheran Church which appears in the recital pages. A reception was held in the undercroft of the church following the recital.

All area churches played organ numbers or sang anthems by Mendelssohn Jan. 22 in memory of Elmer J. Frank, the organizer and first dean of the chapter.

MIRIAM E. ROGERS

## Lorain County

The Lorain County Chapter met Jan. 16 in the First Congregational Church, Lorain, Ohio. Three soloists illustrated sacred music for general use and special occasions. Soloists were Mrs. David Sanberg, Richard Lehto, and George Johnson. Copies of selections were on exhibit and a list of various publications were available to the members.

MRS. WALTER S. STULTZ

## Canton

The Canton Chapter met Jan. 16 for the annual organist-clergy banquet held on the campus of Malone College. Robert Peterson, chairman of the music department, was in charge of arrangements. Dr. John Bartlett introduced six of his drama students in three one-act plays. The executive board met briefly following the dinner. No business was conducted by the chapter.

GENE B. MOSS

## Toledo

The Nov. 15 meeting of the Toledo, Ohio Chapter was held at Monroe Street Methodist Church with dinner preceding the business meeting conducted by Dean Paul Marion. Jim Franks, program chairman, announced the Jan. 15 recital of Capital University organist, Roberta Gary. He then introduced Mary Cheyney Nelson, St. Michael's in-the-Hills Episcopal Church, who played a recital on the 45-rank Möller organ including works by Clérambault, Buxtehude, Bach, Franck, Dupré, Peeters and Durullé.

ANNE MAKOWSKI

## Akron

The Akron Chapter met Jan. 10 at First Methodist Church. After a brief business meeting conducted by Dean Gloria Massa, Paul Reynolds, Canton held an organ and choral repertoire reading session. He illustrated with organ numbers and passed out anthems for members to sight read and sing. Refreshments followed in the social hall, provided by the social chairman, Cynthia Ruman.

Two Lutheran Churches of Cuyahoga Falls, Redeemer Lutheran and St. Luke's Lutheran, were the meeting place of the chapter's Feb. 6 meeting. After a short business session the two-manual, 17-rank Möller in Redeemer was demonstrated by James Chidester, Canton. Mr. Chidester then asked members to go down into the main church while he played a short recital of Bach and Franck. At St. Luke's, Mr. Chidester also gave a demonstration of the two-manual Schantz organ. Both organs, new installations in new churches, are located in rear balconies. After the program refreshments were served in the fellowship hall at St. Luke's.

LOUISE INSKEP

## Central Ohio

The Central Ohio Chapter held its Jan. 9 meeting at Boulevard Presbyterian Church, Columbus, with Walter Horsley, host organist-director. The "surprise" organist preceding the meeting was James Yeager. He played: two settings of Come and Let Us Christ Adore, Pepping; The Waters of Grace, Messiaen; and Concerto in A minor, Vivaldi-Bach. Following a short business meeting, Dr. Wilbur Held gave an instructive and helpful talk, with demonstrations on the organ, on the subject of registration. Refreshments were provided by the church in the parlor.

ELEANOR L. CLINGAN

## Cleveland

The New Year was heralded by the Cleveland Chapter with a well deserved social night Jan. 9 at Trinity Episcopal Cathedral with Donald Shelhorn as host. A dinner-banquet was followed by a travelogue by Hal and Charlene Peterson who related their experiences of being chosen to travel with the singing Trapp family in 1952-53. The talk was interspersed with slides of the Trapps at home in Vermont; with demonstrations of songs accompanied by recorders; and with interesting comments on the authenticity of the movie, "Sound of Music", from which the Trapps receive only 1/3 of 1% of the total earnings. This relaxing and pleasant evening was enjoyed by the large crowd that attended.

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# Reports of Guild Student Groups



The Jan. 31 meeting of the GSG of Alverno College, Milwaukee, Wis. was a continuation of the study of the English School. Early and Later Georgian Periods were covered; the organ of the time was described and compositions representative of the periods demonstrated, with registrations as similar as possible to those of authentic Georgian organs.

At the Feb. 14 meeting, the Victorian organ and its music were studied. This meeting was held at a nearby church so that its organ with Trumpet-en-Chamade could be demonstrated. Sister M. Theophane, OFS, the group's moderator, is at the extreme right in the picture.

Glenda Moschetz

## Stetson GSG Sponsors Church Music Conference

Vernon de Tar, Earl Berg and Harold Gleason will lead a church music conference at the school of music, Stetson University, DeLand, Fla. March 31 and April 1. The conference is sponsored by the Stetson GSG and emphasis will be on the church musician in his role as choirmaster and/or organist. It is designed for college students, practicing church musicians, and others interested.

Dr. DeTar will play a recital and conduct organ classes; Mr. Berg will conduct choral sessions on repertoire and performance; Dr. Gleason will speak at a luncheon and also show a historic film of outstanding organ figures of the early 20th century. There will be choral vesper service and a joint recital by students from colleges in the Florida area. Write: School of Music, Stetson U, DeLand, Fla. 32720.

## Boston Conservatory GSG

The Boston Conservatory of Music GSG held an open recital class meeting Jan. 18 at which Kathleen Brehm played Noël, Mulet; Linda DeNorscia, In dir ist Freude, Bach; Loretta Gaskins, Fugue in C major, Buxtehude; Cynthia Mihala, Jesu, Joy of Man's Desiring, Bach; Joseph Papile, Christ lag in Todesbanden, Bach; Paul Theilemann, Schmücke dich, Bach; Glenda Teal, Bach's Toccata in F, Dowell P. McNeill, group sponsor, and George A. Brambilla, dean of the conservatory, were among those present.

CYNTHIA MIHALA

## Winthrop GSG

A workshop in church music for organists and choir directors was held in Byrnes Auditorium, Winthrop College, Rock Hill, S.C. under the direction of David Lowry, college organist, with the Guild Student Group of the college assisting. The workshop was designed primarily as a service to directors of music in smaller churches. The program included hymn playing and anthem accompaniment, recent publications for small choirs, organizing an effective rehearsal and keyboard and registration techniques for pipe and electronic organs.

CLARA DOBBINS

## Georgia Woman's College GSG

For the regular monthly meeting of the Woman's College of Georgia GSG Jan. 11, Dr. and Mrs. Robert Wolfersteig performed a program of Wedding Music. Lists of suggested wedding music were distributed among the members. After a discussion Dr. and Mrs. Wolfersteig used several selections from the lists of vocal and organ music.

## Central Michigan University GSG

The Guild Student Group of Central Michigan University contributed to the campus holiday spirit by playing carols on the carillon in Warriner Hall's tower the week before Christmas vacation.

JEAN SLOUGH

## San Fernando GSG

Jan. 6 was the final meeting of the fall semester for the Guild Student Group at San Fernando Valley State College, Northridge, Calif. To allow each student to play the organ once more, the time was divided into 15 minute intervals for each person. The program included Pastorale, Op. 65, Reger — Mary Carlson; Puer Natus est, Titcomb — Margaret Kiro; O Gott, du frommer Gott, Bach — Debbie Young; Prelude and Fugue in F, and Prelude and Fugue in E minor, Bach — Joanne Kashitani; Prelude and Fugue in D, Buxtehude — Bill Henderson; Toccata in F, Bach — Boude Moore; In Dulci júbilo, In dir ist Freude, Bach — Suzanne Champion; Aria in F major, Handel, Greensleeves, Purvis — Ilene Ross; Elegy, Still, and Carillon, Vierne — Bill Brakemeyer; Fugue in G minor, Bach and Gloria, Dupré — Cheryl Prout. Each piece was discussed by the sponsor, Elfrieda Baum, and students.

SUZANNE CHAMPION

## Agnes Scott GSG

The Agnes Scott College Student Group's quarter includes study and discussion of *Pipe Organ Registration* by Jack C. Goode. At the Jan. 20 meeting, the following pieces were played by group members: Prelude in D minor, Pachelbel — Diana Oliver; Meditation sur les Jeux de Fonds, Langlais — Becky Griffin; Prelude and Fugue in G minor, Bach — Alice Griffin.

Members had the opportunity of meeting Jean Langlais at the Atlanta airport on his stop-over between planes. Mr. Langlais delighted the group with his personality and entertaining conversation.

ALICE GRIFFIN

## Wake Forest GSG

Dr. Paul S. Robinson, advisor to the Guild Student Group of Wake Forest College, led a discussion and demonstration of the technique of adapting piano accompaniment to the organ at the Jan. 31 meeting of the group. The discussion centered around the accompaniment to The Seven Last Word of Christ, Dubois and consideration was given to the problem of repeated chords, arpeggios, chords in low registers and tremelo and rolled-chord effects.

SHARYN DOWD

## Friends U GSG

Friends University GSG, Wichita, Kan. participated in a program of music for two organs Jan. 27. Members who did not play were ushers. The program appears in the recital section. An informal party for all members was enjoyed after the recital at the home of Dorothy Addy advisor. Members plan to tour the Reuter Organ factory with the parent Wichita Chapter March 27. There are 21 members of the group this season.

## Southern Baptist GSG

The Southern Baptist Theological Seminary GSG met Jan. 17 with ten members present. After dinner the group visited two churches in Louisville to hear and play the organs — St. Matthews Methodist Church which has an 18-rank Ward organ; and to Harvey Brown Memorial Presbyterian Church which has a recent Reuter.

SANDRA DUNN

## SIDE —I—

1. Toccata in C .....Bach
2. Sonata VI .....Mendelssohn  
Allegro  
Andante

## TO HEAR THIS PROGRAM

## SIDE —II—

1. Trumpet Voluntary .....Purcell
2. Air .....Tartini
3. Chorale No. III .....Franck
4. Carillon de Westminster.....Vierne

## RECORDED ON THIS ORGAN

### GREAT

- Prinzipal 8 ft. 61 pipes
- Holzbordun 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Spitzquint 2-2/3 ft. 61 pipes
- Nachthorn 2 ft. 61 pipes
- Furniture 4 ranks 244 pipes
- Trompete 8 ft. 61 pipes
- Chimes

### SWELL

- Quintaton 16 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 49 pipes
- Rohrgedackt 8 ft. 61 pipes
- Spitz Principal 4 ft. 61 pipes
- Zauberflöte 4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Buzain 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Rohr Schalmey 4 ft. 61 pipes
- Tremulant

### POSITIV

- Gelindgedackt 8 ft. 61 pipes
- Dolcan 8 ft. 61 pipes
- Dolcan Celeste 8 ft. 49 pipes
- Spindleflöte 4 ft. 61 pipes
- Nazat 2-2/3 ft. 61 pipes
- Prinzipal 2 ft. 61 pipes
- Terz 1-3/5 ft. 61 pipes
- Quint 1-1/3 ft. 61 pipes
- Siflet 1 ft. 61 pipes
- Cymbal 2-3 ranks 155 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

### PEDAL

- Prinzipal 16 ft. 32 pipes
- Sub Bass 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Gedackt 8 ft. 32 pipes
- Choral Bass 4 ft. 32 pipes
- Pommer 4 ft. 32 pipes
- Mixture 3 ranks 96 pipes
- Posaune 16 ft. 32 pipes
- Trompete 8 ft. 32 pipes
- Trompete 8 ft. 32 pipes
- Dulzian 4 ft. 32 pipes

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All correspondence should be directed to the general secretary

#### Toronto

An excellent turnout of Toronto Centre members along with many of the sisters of St. Joseph's Convent sat enraptured in the chapel of the convent for a recital of Liturgical music by the choir of the Church of St. Mary Magdalene under their distinguished conductor, Dr. Healey Willan. Beginning with the Bach chorale, *The Duteous Day Now Closeth*, the program comprised works by Byrd, Tchaikovsky, Vittoria, Hassler and Tallis plus a Kieff melody, *Contakion of the Departed*. Works by Dr. Willan included his *O King All-Glorious*, *Messa Brevis 12*, *Behold the Tabernacle of God and O King, to Whom all things do come*. Refreshments were provided by the sisters and Mother St. Raymond following the recital.

The centre's annual New Year's dinner was held again this year in the Granite Club. After dinner the diners became the audience for the young magician, Mr. McCormack, an undergraduate of York University, introduced by Chairman James Chalmers. What immediately followed was a hilarious presentation: a preview of the church service at Toronto's St. James' Cathedral to be held next August as part of ICO '67, complete with procession and recession, organ prelude, scripture (?) reading, sermon and an ersatz choir directed by Mormon Knurle (Norman Hurrle). The wigs, hoods (bath towels) copes and gowns worn backwards, the cigarettes and cigars, the "Hymn" by the old hepcat, Maul Purry (Paul Murray) plus Bunny Girls, the timely stag-party references in the "sermon" by the Dean, Fr. Fagan (Fred Geoghegan), the portatif "Casanova" organ played by Dr. Cussel Rimp (Russel Crimp) and the clever CBC commentary of Cal. Owles (Al Cowles) gave the entire audience indigestion from sheer laughter.

Frederick Geoghegan was recitalist Jan. 31 at the Ryerson Polytechnical Institute. Mr. Geoghegan's generous program (recital pages) explored the tonal resources of the Rodgers electronic instrument. A collection in aid of the ICO realized well over \$300.

KENNETH DAVIS

#### Calgary

The Calgary Centre held its first meeting of the year Jan. 23 in the library of the Beth Israel Synagogue. Rabbi Sheldon Edwards gave an interesting history of the music used in the Jewish religious services, from very early times up to the present day, and explained the role of the cantor. He played several recordings to further illustrate the form of chant used. Then followed a discussion period, in which the members were encouraged to ask any questions they might have, and those were answered by Rabbi Edwards. The members were invited to attend Friday evening services, and also the Dress Rehearsal Oct. 2 which we were told is a very colorful event.

OLIVE L. MOON

#### Winnipeg

The annual Christmas party of the Winnipeg Centre was held Dec. 10 at Deer Lodge United Church, taking the form of a dinner with punchbowl, followed by traditional toasts, caroling and games. The Rev. R. K. Vickers asked the blessing and the toast to the Queen was given by Chairman Donald Menzies. The Rev. R. E. Vipond replied to the toast to the clergy, given by Harold Christie, while Mrs. Gerald Rogers replied to the toast to the ladies given by Conrad Grimes. Dr. Melville Cook replied to the toast to the College given by the Rev. B. A. Miles. Winnifred Sim led the caroling which followed, and games arranged by Dorothy Matheson and Madge Stevens concluded a very enjoyable evening.

The centre met Jan. 23 in the chapel of the Gardiner Funeral Home to hear a demonstration recital of the organ which has undergone a tonal revision by Blanchard Brothers with Casavant pipework used. Will Gardiner and G. Barry Anderson, FRCCO, demonstrated. Mr. Gardiner spoke about the organs in funeral chapels and the history of his own instrument, now a good example of the modern small pipe organ. The program concluded with short recitals by Mr. Gardiner and Mr. Anderson, which are listed in the recital section. Chairman Donald Menzies thanked the members for an interesting and informative evening.

#### Saskatoon

The Saskatoon Centre met in the parish hall of St. John's Anglican Cathedral Jan. 22 when 27 members and guests heard Robert Solem, University of Saskatchewan, speak on *Making the Most of Your Choir Rehearsal Time*. In view of the subject, several choir leaders attended. An interesting feature of his lecture was the presence of a quartet from the University Chorus who illustrated many of his points. Many helpful suggestions were brought to our attention. The chairman thanked the speaker and a question period followed. Richard Smith, on behalf of the program committee, outlined forthcoming events, including the recital in April by Dr. Francis Jackson. One new member was admitted to our group. Mrs. Russell Green and Mrs. H. D. Hart were in charge of the social hour.

MARGARET MORRIS

#### Vancouver

The first meeting of 1967 of the Vancouver Centre was held Jan. 14 in the Ryerson United Church before a near capacity audience. The programme consisted of music for two organs and two harpsichords and sincere thanks are due to Messrs. Keefer and Sabathil who provided a portable organ and two harpsichords without which such a concert would not have been possible. Chairman Hugh McLean's remarks, welcoming members and visitors, and a short preamble on the works to be played set the stage for an enjoyable and unusual evening. Organ duets consisted of *Fancy*: for two to play, Tomkins, performed by G. Atkinson and D. King, and Samuel Wesley's *Sonata for organ duet*—F. Carter and H. McLean. The Rev. Basil Foote and John White, playing the Casavant and portable respectively performed Byrd's *Variations on the Notes of the Scale*, and similarly, Suzanne Gibson and Beal Thomas played the *Concerto in G*, Soler. Two *Mirror Fugues* by Bach, with Alexander Esler and Derek Watson also featured the two organs. Eleanor Bush at the Casavant, and Duncan Gray and Erika Voth shared duties at the harpsichord for *Four Pieces* by Couperin. Alman for two virginals, Farnaby, played by Bernadette Berry and Jean Sorochan and Handel's *Suite for Two Keyboards* played by Juleen Turner and Carol Williams. At many meetings we like to "share the work out," but surely on this occasion some sort of "new" record must have been achieved: 17 organists participated. Miss C. McLean supervised the "after concert" refreshments.

D. KING

#### Windsor

The meeting of the Windsor Centre was an organ recital Jan. 29 by Frank Godley, assisted by his chancel choir at Westminster United Church.

MRS. C. E. BRADLEY

#### Ottawa

Members and Friends of the Ottawa Centre were guests of the Agudath Israel Congregation Jan. 28. The cantor, the Rev. David Aptowitzer brought new meaning and significance to the role of music in the synagogue. The chants based on several modes have been handed down orally from generation to generation. The impressive Bar Mitzvah was celebrated in the service. It was a joy to see a 13 year-old-boy handle the intricate chants with ease. In an effort to make the service more significant, the rabbi had assigned members of his congregation to our group to explain portions of the ritual. Following the service centre members were shown further hospitality in the adjoining hall. One of the season's worst storms prevented many members from enjoying the feeling of brotherhood so much in evidence in this synagogue.

ARNOLD EARL

#### London

The London Centre met Jan. 21 at the Metropolitan United Church where the film *Architects of Music* was shown by L. Jeffs, area representative of Casavant Frères. The good attendance indicated local interest in the film and in hearing the organ of Dominion-Chalmers United Church, shown in the film.

HELEN POOLE

#### Oshawa

The Oshawa Centre held the usual January Record Night Jan. 18 at the home of Mrs. G. K. Drynan. A wide variety of records and tapes were played and enjoyed.

MARGARET DRYNAN

#### Hamilton

The Jan. 21 meeting of the Hamilton Centre took the form of a pot-luck supper at St. Christopher's Anglican Church, Burlington. The host organist, Mrs. Walter Woolfett, and her committee provided a setting on the Centennial Theme. The evening concluded with the showing of the movie *Architects of Music* depicting the building of the Casavant organ at Dominion-Chalmers United Church, Ottawa.

LYLA HERDMAN

#### Chatham

The Nov. 7 meeting of the Chatham Centre was held at St. Andrew's United Church. Guest speaker was John McIntosh, University of Western Ontario. His subject was *Hymn and Anthem Accompaniment*. After giving Wesley's 10 rules for hymn playing, Mr. McIntosh demonstrated by playing three different types of hymns showing the appropriate accompaniment. He followed this up by an anthem reading session to demonstrate different types of accompaniments and completed his informative speech by handing out printed lists of suggested books on hymnology. The speaker was introduced and thanked by Chairman Garth Wright. Immediately following the meeting, a reception was held at the home of Donald McGregor.

ELEANOR ALEXANDER

#### Edmonton

The Edmonton Centre made two interesting visits for its Jan. 16 meeting. The first part of the evening offered opportunity to hear a modern two-manual tracker organ built by Casavant Frères. In the Maison St. Joseph, the members were grateful to the Rev. Sister Monica, Mother Superior, for permission to visit the chapel. John Wetherall demonstrated the resources of the instrument. For the second half of the evening, members proceeded to the Legislative Buildings, where they saw and heard the 305 bell carillon, recently installed as a Provincial Centennial project. This instrument is the largest carillon in Canada, and Douglas Milson, carillonneur, explained the technical details of the instrument and demonstrated its capabilities in a brief recital.

HELEN HUNTER

ICO Information  
on pages 5, 26, 28

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The other day, one of our professors wrote a prospective student, "Everyone at Westminster sings; everyone learns to conduct a choir; everyone plays an instrument or learns enough about playing one to help him in his work . . . But music is not studied just for its own sake. It is studied, so that students may go out to teach and lead others."

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The Schantz Organ Company is installing a new three-manual organ in the First Methodist Church, Royal Oak, Mich., this month. The instrument will be located in two chambers in the chancel area with large tone openings to chancel and nave.

A. C. Strahle, district representative of the midwest area, handled the negotiations with the customer. The church's personnel include Mr. and Mrs. James Williams, ministers of music.

The specification was designed by Fred Marriott, Detroit, in collaboration with Mr. Strahle and the Williamses.

It was necessary to enlarge the tone openings with new grilles and open grille cloth so that the organ tone could have ample egress. The great and choir are under expression in one chamber and the swell under separate expression in the other chamber.

### GREAT

Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Tremulant  
Chimes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Geigen 8 ft. 61 pipes  
Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Zauberflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Contra-Fagot 16 ft. 73 pipes  
Trompette 8 ft. 61 pipes  
Fagot 8 ft.  
Clairon 4 ft.  
Tremulant

### CHOIR

Gedackt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

### PEDAL

Principal 16 ft. 44 pipes  
Subbass 16 ft. 56 pipes  
Rohrbordun 16 ft. 12 pipes  
Octave 8 ft.  
Flute 8 ft.  
Rohrflöte 8 ft.  
Choralbass 4 ft. 32 pipes  
Flute 4 ft.  
Rohrflöte 4 ft.  
Rauschquinte 2 ranks 64 pipes  
Contre-Trompette 16 ft. 12 pipes  
Contra-Fagot 16 ft.  
Trompette 8 ft.  
Fagot 8 ft.  
Clairon 4 ft.

## BIERNACKI IS APPOINTED TO CHURCH POST IN JAMAICA

Richard T. Biernacki has been appointed minister of music of the Victoria Congregational Church, Jamaica, N.Y. He has studied with Dr. Gordon Jones, St. Peter's Lutheran Church, Manhattan, and has held similar posts at St. James Episcopal Church, Elmhurst, and Holy Trinity Episcopal Church, Inwood-on-Hudson. The choir program at Victoria will involve a senior and junior choir and the entire music program will be under Mr. Biernacki's direction.

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## FOURTH MÖLLER ORGAN GOES TO QUEENS COLLEGE

IN NEW FINE ARTS BUILDING

Auditorium of Charlotte, N.C. School to Have 3-Manual—John Morrison Is Organ Department Head

M. P. Möller is building a three-manual organ to be installed in the auditorium of the new Fine Arts Building, Queens College, Charlotte, N.C. Queens College and Möller have had a long relationship and the organ now being built will be the fourth Möller installed in this recognized institution of higher learning. Years ago a three-manual tracker action was installed in the old auditorium, now being replaced by the new auditorium. About ten years ago a three-manual was installed in the new Belk Chapel built on the campus. There is also a two-manual practice organ and now the new instrument for the Fine Arts Building.

Dr. Edwin Walker, chancellor of the college, has been most co-operative in the planning for satisfactory conditions for the organ installation. Dr. George Stegner, head of the music department; John D. Morrison, head of the organ department; and William E. Pilcher, Jr., Möller representative, co-operated in designing the organ.

### GREAT

Gemshorn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Super Octav 2 ft. 61 pipes  
Furniture 3-5 ranks 281 pipes  
Harmonic Trumpet 8 ft. 61 pipes  
Tremulant

### SWELL

Bordun 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Spitzprinzipal 4 ft. 61 pipes  
Flachflöte 4 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Scharf 3 ranks 183 pipes  
Bassoon 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### CHOIR-POSITIV

Gedackt 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flauto Dolce Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Kleinquinte 1 1/2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

### PEDAL

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Bordun 16 ft. 12 pipes  
Gemshorn 16 ft.  
Octav 8 ft. 32 pipes  
Subbass 8 ft. 12 pipes  
Gemshorn 8 ft.  
Choralbass 4 ft. 12 pipes  
Subbass 4 ft. 12 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Trombone 16 ft. 32 pipes  
Basson 16 ft.  
Trumpet 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes

SOLO CANTATAS by Bach and Telemann, the Alto Rhapsody of Brahms and the Trunk Weihnachtslieder featured a program Jan. 15 at Hayes Barton Baptist Church, Raleigh, N.C. featuring Willora Faulkner, contralto, Donald Adcock, flautist, and Walter D. Ross, organist.

THE CHORALES and chorale preludes of Bach formed a vesper Jan. 22 sung by the choir of Govans Presbyterian Church, Baltimore; organists were Philip Bunker, Phillip Carey and Gordon Betenbaugh.

THE LUTHER College choir, Decorah, Iowa, sang 14 concerts in Minnesota, Wisconsin and Illinois in a tour Jan. 20-31.

# NUNC DIMITTIS



Elroy E. Hewitt, well-known organ builder, died Dec. 5, 1966 after surgery in Brattleboro, Vt. He was born in Shrewsbury, Vt. April 19, 1899 and attended school in Rutland. He joined the Estey Organ Company in 1918, serving a six-year apprenticeship under William Haske. He installed and maintained organs throughout the United States and in several foreign countries. One of his last installations for Estey was a large organ at Florida A and M College in 1953.

With the liquidation of the Estey Company, Mr. Hewitt went into business for himself and had more work than he could handle alone. He formed a partnership with John Wessel, a builder from the Netherlands. Their first new organ was dedicated in October 1964 at Williston Academy, Easthampton, Mass. Further new installations followed in Vermont, Connecticut and Western Massachusetts.

There will be a memorial recital for Mr. Hewitt April 20 at the Williston Academy chapel; the recitalist will be E. Power Biggs.

## BRITISH COLUMBIA ORGANIST DIES ON WINNIPEG HOLIDAY

Evelyn M. Gregory (Mrs. W. H.), Victoria, B. C. organist and teacher, died July 22, 1966 while on holiday in Winnipeg, according to delayed reports. Mrs. Gregory had been organist at the First Church of Christ, Scientist, Winnipeg for 13 years before coming to Victoria in 1962.

In Victoria, Mrs. Gregory was, with her husband, co-director of music at the First United Church. She had been a member of the Victoria Centre since 1962. She was well known as a teacher. Her husband, W. H. Gregory, two daughters, her mother and a sister survive.

## GEOFFREY O'HARA PASSES — WROTE MANY SACRED SONGS

Geoffrey O'Hara, well-known writer of songs, including a number on sacred texts, died Jan. 31 in a hospital in his winter home of St. Petersburg, Fla. He was 84. His songs ranged from the world war I K-K-Katy to There Is No Death and I Walked Today Where Jesus Walked. He was the composer of several operettas and was one of the charter members of ASCAP. His wife, a son, a daughter and a sister survive him.

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Christ Church, Episcopal, Watertown, Conn. has awarded a contract to Gress-Miles for a new three-manual organ of 47 ranks, 2,577 pipes. Installation is scheduled for 1968. The great and pedal will be located behind new case-work on the Epistle side of the chancel and the swell in the existing chamber on the Gospel side. The positiv will have its own case in front of the swell, just above the console. Two stops on the positiv, the flute conique and flute céleste, each available at two pitches, will be enclosed with the swell.

The great will be the lowest manual and in addition to the usual unison couplers, the swell couples to the positiv and great at 16 ft. pitch. An unusual feature is the pedal Basse de Cornet, 8-9 ranks, of 32-ft. pitch.

Christ Church is a live stone building in English parish church style. An active music program is directed by Dorothy Ferguson. Albert Russell, St. John's Episcopal Church, Washington, D.C. served as consultant.

**GREAT**

Quintaton 16 ft. 58 pipes  
Principal 8 ft. 46 pipes  
Bordun 8 ft. 58 pipes  
Harmonic Flute 8 ft. 46 pipes  
Octave 4 ft. 58 pipes  
Spitzflöte 4 ft. 58 pipes  
Superoctave 2 ft. 58 pipes  
Waldflöte 2 ft. 12 pipes  
Sesquialtera 2 ranks 60 pipes  
Mixture 3-5 ranks 254 pipes  
Trumpet 8 ft. 58 pipes  
Tremulant

**POSITIV**

Holzgedeckt 8 ft. 58 pipes  
Quintadena 8 ft. 37 pipes  
Flute Conique 8 ft. 38 pipes  
Flute Celeste 8 ft. 46 pipes  
Principal 4 ft. 58 pipes  
Rohrflöte 4 ft. 58 pipes  
Flute Conique 4 ft. 12 pipes  
Flute Celeste 4 ft. 12 pipes  
Quintflöte 2 3/4 ft. 58 pipes  
Gemshorn 2 ft. 58 pipes  
Terz 1 3/4 ft. 58 pipes  
Nasat 1 1/2 ft. 12 pipes  
Scharf 3-4 ranks 220 pipes  
Cromorne 8 ft. 58 pipes  
Tremulant

**SWELL**

Rohrflöte 8 ft. 58 pipes  
Viole de Gambe 8 ft. 58 pipes  
Voix Celeste 8 ft. 58 pipes  
Traversflöte 4 ft. 58 pipes  
Octave Viole 4 ft. 12 pipes  
Octave Celeste 4 ft. 12 pipes  
Principal 2 ft. 58 pipes  
Hohlflöte 2 ft. 12 pipes  
Quint 1 1/2 ft. 58 pipes  
Octave 1 ft. 12 pipes  
Zimbel 3-4 ranks 220 pipes  
Basson 16 ft. 12 pipes  
Trompette 8 ft. 58 pipes  
Hautbois 8 ft. 58 pipes  
Clairon 4 ft. 12 pipes  
Tremulant

**PEDAL**

Principal 16 ft. 32 pipes  
Rohr Bordun 16 ft. 12 pipes  
Contre Viole 16 ft. 12 pipes  
Quintaton 16 ft. 32 notes  
Quintflöte 10 3/4 ft. 32 notes  
Principal 8 ft. 12 pipes  
Bordun 8 ft. 32 notes  
Octave 4 ft. 12 pipes  
Harmonic Flute 4 ft. 32 notes  
Harmonic Flute 2 ft. 32 notes  
Mixture 5 ranks 160 pipes  
Basse de Cornet 8-9 ranks 32 ft.  
Posaune 16 ft. 12 pipes  
Basson 16 ft. 32 notes  
Trumpet 8 ft. 32 notes  
Cromorne 4 ft. 32 notes

**CHARLES SAUER APPOINTED  
TO POST IN CHICAGO SUBURB**

Charles Sauer has been appointed organist at the Good Shepherd Lutheran Church, Oak Park, Ill. He left the Episcopal Church of the Advent after more than a decade as choirmaster and organist. He received his early organ training from Esther Wunderlich and continued studies, after serving the Air Forces, with Willard Groom at the Cosmopolitan School of Music, Chicago. He is at present a Musician in Activity Therapy at Manteno State Hospital and a student at the American Conservatory, Chicago.

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Rodgers**



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The organ world is witnessing one of the most exciting developments in the history of electronic organs . . . a new Rodgers custom organ, designed and constructed expressly for Virgil Fox. From the powerful stentorian Trompette Harmonique, to the gentle and distant tinkle of the Cymbelstern, the new custom Rodgers is a triumph of complete organ design.

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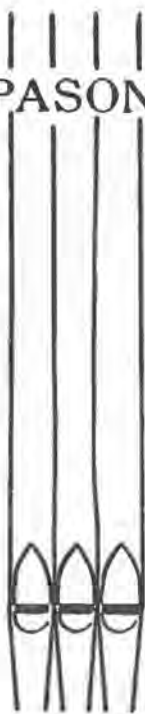
Weighing just over 2,000 pounds, the specially designed Rodgers is remarkably portable. All tonal resources, 56 equivalent ranks, are contained within the console itself. Multiple sets of tone generators provide the kind of complex ensemble usually available only from large, multi-rank pipe organs. The console, secured to a carpeted platform on heavy-duty casters, can be moved in and out of concert halls with a minimum of hand labor.

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### Step Down

With Jack Webb's famous *Dragnet* series returning to television, that famed sloughed-off "D'ya swear to tell the truth, the whole truth . . . so help me God", followed by the doleful "Step Down!" will again return to the stream of consciousness of very many Americans, including perhaps some church musicians.

This reminds us of the easy way with the truth too characteristic of our civilization today. Our newspapers often tell us only half the truth, because government spokesmen censor what can be told, sometimes on highly shaky grounds of public security. Half-truth is all too common. The doctor doesn't tell his patient the whole truth ("he wouldn't understand it!"); parents often tell their children only a tantalizing fragment of the truth.

Oswald Spengler's famed *Decline of the West*, a best-seller in our college days, makes a clear distinction between *truth* and *fact*. It seems to us that truth is usually a sum of a number of facts — but a whole which is greater than the sum of its parts. Omission of some of those parts can often give the whole a totally different appearance or character.

Professional organizations owe their members *all* the facts about organization matters in order that the resultant truth can be the whole truth.

Over the years, THE DIAPASON has tried to furnish the missing facts again and again, to try to correct the shape of the truth; we have felt this was one of our primary functions. This policy has placed us on the unwelcome lists of many of those who prefer to furnish limited, pre-digested facts; the policy continues to cause us trouble.

We want to call attention to the minutes of the Detroit Council meeting in the January issue. A number of those present tell us many things, two important ones being: (1) The discussion of a new magazine to replace THE DIAPASON occupied *most* of the meeting time, yet the minutes give it 15 column inches (including two full letters) out of a total of 232 column inches of "minutes," less than one-fiftieth of the proceedings. (2) The tape recorder was ordered stopped for various periods again and again throughout the meeting, yet the absent registrar presumably transcribed the *official* minutes from the tapes.

Is this the kind of information AGO members want? Or do they prefer "the truth, the whole truth and nothing but the truth?"

### Taking a Poll

Many deans of AGO chapters have sent us copies of their answers to the Letter to Deans printed on the front page of our January issue. We trust a digest of these will be offered at the March 6 Council meeting in New York.

In addition to these letters we have received a flood of letters from individual members, almost all of them cheering us on and expressing approval of and confidence in our position. Curiously, many of these individual letters came from those comparatively few chapters whose deans' letters indicated support of headquarter's plans. In these cases the writer usually emphasized that a poll of the membership was not taken and that the dean's letter in no way represented a consensus of chapter sentiment. Often these letters differing from deans' stands came from members of national and even international stature.

Whatever is the final outcome of this controversy (and we are not optimistic that certain undemocratic procedures can produce anything except what their manipulators want! — and our readers know *who* wants *what*), these letters of cheer, or what the late S. E. Gruenstein called "music to our ears" letters, will

continue to give us hope and courage and satisfaction as we continue our fight (or should we say *your* fight?) for a genuinely *national* American Guild of Organists.

This is to say "Thank you!"

### Those Were the Days

*Fifty years ago the March 1917 issue contained these matters of interest —*

More than 3,000 attended the recital Feb. 2 at which Professor Harry B. Jepson opened the Steere organ in Woolsey Hall at Yale

A set price of \$1 "all over the house" was charged for Joseph Bonnet's recital March 9 at Medinah Temple, Chicago

The design for the Ernest Skinner organ for Carnegie Music Hall, Pittsburgh, was published

The first monthly meeting of the Illinois Council of the NAO was held Feb. 18 at Epiphany Church, Chicago

The cue sheet for Mary Pickford's *The Pride of the Clan* was in Wesley Burrough's movie organ column

Albert Riemenschneider featured these works by American composers at Baldwin-Wallace College recitals: Rene L. Becker's five sonatas; R. S. Stoughton's Sea Sketches and smaller works by Ralph Baldwin, Gottfried Federlein, Charles Stebbins, T. Tertius Noble, A. Walter Kremer, Pietro Yon, E. Nevin, E. F. Johnston and G. Waring Stebbins

*Twenty-five years ago these events made news in the March 1942 issue —*

Northwestern University's 10th annual midwinter conference on church music featured Joseph Bonnet in recitals and master classes

A church music conference at the University of Michigan, Ann Arbor, included George Faxon, Mack Evans, Frederick Marriott, Dr. Helen Dickinson and others

William O. Tufts and the organ chambers at Foundry Methodist Church, Washington, D.C. were guarded by secret service men as Franklin Roosevelt and Winston Churchill attended services

*Ten years ago the following occurrences were brought to the attention of readers of the issue of March 1957 —*

Hugh Ross, Marilyn Mason and Harold Heeremans were featured at Northwestern U's annual church music conference

Edwin Arthur Kraft was honored on his 50th anniversary at Trinity Cathedral, Cleveland

The first International Conference of Organ Builders was announced for Sept. 3-7 in Amsterdam

Chicago's Kimball Hall became the Frank J. Lewis Downtown Center of De Paul University; the first school to occupy quarters there was the school of music

### Langlais in the Chicago Area

Jean Langlais appeared in the Chicago area under unusually favorable circumstances Jan. 23 and responded by making his recital at St. John's Lutheran Church, Lincolnwood, the most satisfactory one he has given here. The plans for the recital included extensive FM radio advance notice, all seats reserved at a substantial fee and sold out weeks ahead, an elaborate reception for a long list of sponsors, and a generally festive atmosphere. The French Consulate was well represented. Applause was permitted and M. Langlais responded with encores; the program was taped for future broadcast.

The bright, clear sound of the not large Möller in the favorable acoustics of St. John's gave M. Langlais assistance which he turned to excellent advantage, especially in the extended improvisation on a chant from old Swedish sources.

The program, containing a half dozen of the organist's own works as its second half, appears in the recital section. — FC

THE CHAPEL CHOIR of the South Carolina State Hospital led in worship at the second annual Inter-Christian Service held Jan. 23 in College Place Methodist Church, Columbia, S.C. Evangeline Embler was organist and director for the service. Participating clergymen were from Baptist, Presbyterian, Methodist, Lutheran, Episcopal, Catholic and Orthodox churches.



### Choral Music

Choral music was in considerable supply this month. Several publishers who are less often represented in our columns sent ample stacks. Certainly the period just after Lent and Easter is apt to be one when directors are planning for the future and on the alert for new material.

In an attempt to be as objective as possible, we list the publications this month alphabetically by publishers. As usual a good many secular works were sent, which this column does not include since its province is sacred choral music. The secular material ranged from old madrigals to "pop".

From Art Masters Studios come two by Robert Graham, especially suitable for Lent — *Gethsemane and Sorrow Not*. The first uses some fairly fresh choral resonances; the second is more contrapuntal.

The Bourne Company's sacred music this month is a useful set of 10 pieces of early sacred music in the Eighth Choral Series edited by Norman Greyson. These range from easy to rather difficult. SATB titles are: *Popule Meus*, *Victoria*; *Ave Maria*, *Fogliano*; *Verbum Caro*, *Palestrina*; *On this Day*, *St. Joseph Brought Us*, *Guerrero*; *Ego sum Panis Vivus*, *Byrd*, and *Tristis est Anima Mea*, *Nasco*. SSATB titles are: *Regina Coeli*, *Phillips*, and *Orietur Stella*, *Handel*. SSA titles are: *Call to Remembrance*, *Farant*, and *Ave Verum*, *Des Pres*. All have original texts (usually Latin) and English translations and are unaccompanied.

Alexander Broude, Inc. sends some editings by Abraham Kaplan: *Three Spanish Choral Anthems* with original and English texts — *Alabado Sea el Santismo*, *Comes: Ay, Santa Maria* and *Verbum Caro Factum est*, both anonymous — and two settings by Le Jeune with French and English texts — *Danon* and *Bon Dieu, Benis Nous*. All these are also without accompaniment. Pablo Casals' *Eucaristia*, for mostly unison treble, with Spanish and English text, has accompaniment and might also make a good alto solo, we think.

Broadman Press sends a musical play for children's choir, *Once by Galilee*, by Bob Burroughs based on the miracle of the loaves and fishes. There are solos for soprano, bass, two baritones and boy soprano. A first-rate teaching record of this is available, recorded by the Atlanta Children's Recording Choir directed by Haskell and Mabel Boyer with Adele Dieckman at the organ. The work is attractive and eminently practical.

J. Fischer sends a short cantata, *Paeon of Praise* by Richard Purvis, designed for a festival occasion and enlisting a high baritone soloist, brass choir and timpani. The final section with a kind of agitated ostinato in the brass should be particularly effective. To supply the new needs of the Roman Catholic Church, Fischer gives us a *Holy Week Manual* for choir and congregation by J. Vincent Higginson and an English edition of Paul Creston's unison Mass of the Angels. Lindsay Lafford's short *Alleluia!* "The Lord Is Risen Indeed" comes too late for this Easter as does David Williams' also brief Easter anthem, *Thou Hallowed Chosen Morn*. David Peninger's *A Canticle* for Easter enlists junior choir in a fairly long, bright work with a big ending.

A number of familiar names are on the list of Flammer's 50th Anniversary Anthem Series: Katherine K. Davis has a sort of strong hymn anthem in *He Is Our King*. Leo Sowerby's *O Praise the Lord for It Is a Good Thing*, for Thanksgiving, is extended, fairly difficult, and has an important organ part. Frances Williams' *Hope Thou in God* is for general use and provides few problems beyond occasional division of voices. Noble Cain's *Psalm 103* is a hymn anthem on a folk idiom tune. Seth Bingham's *Hail to the Lord's Anointed* is another hymn anthem on a bold tune with a pair of trumpets. Rob-

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.

### Here It Is!

We have been biting our nails for many months, worrying about what seemed to us the excessively unhurried pace of the planners of the giant ICO taking place in Canada in August. We have attempted in our own impatient way to light a fire under the committees months ago, hoping to give much more assistance in spreading information than we have so far found possible.

But knowing and loving all those Canadians as we do, we should have known better. We should have known that once past their characteristically deliberate stage, things would happen, and happen fast. And they have!

Just have a look at the array of talent in that fascinating full page in this issue, with its 30 separate pictures. The detailed story elsewhere should make everyone want to fill in that registration form and airmail it now (just 8¢ to Canada, of course), even if early registration didn't save them real money.

Many organists will need to save their pennies for such a major outing but they will be saving for an event of a lifetime and a major vacation at the same time. The convenient dates of the ICO dovetail into most church and school vacations and the opportunity to combine the Expo too gives added temptation.

More and more churches are realizing the value such stimulating events can have for the continued enthusiasm and energy of their music departments. Has your church climbed on the band wagon? Does it even know there is a band wagon? It won't hurt to let them know about it. Where else is such a fabulous supply of musical vitamins available in one convenient package?

Remember an ICO is an event which occurs only *once every ten years*. The last one was in London in 1957; Philadelphia is bidding for the next one in 1977 — a very long look into the future for many of us.

We will keep bringing you details in the next few months, but this issue of the magazine the RCCO and the AGO have shared for so many years gives you all you need to know.

ert Elmore's Come to Calvary's Holy Mountain marches curiously through a half-dozen keys with the help of a solo soprano and an independent organ part. Dale Wood's Who Passes Yonder through the Throng, for Palm Sunday, adds unison youth choir and ends on a big climax. Richard Purvis' short A Canticle of Light would make a good introit. Everett Titcomb's Alleluia O Come Let Us Sing is standard, useful morning service material. Gordon Young's Laud to the Trinity is an easy, loud fanfare anthem for festival use.

H. W. Gray sends four for Easter — of 1968 or 1969, probably: W. Glen Darst's Rejoice, All Men of Earth, with baritone solo; Virgil Ford's We Welcome Glad Easter for SA youth choir and handbells; Claude Means' He is Risen, which has a big, bright organ part and requires some division of voices; and George Blake's A Bell Carol, which is largely two-part (bass vs. treble) and without problems.

Hope Publishing's Easter addition is John F. Wilson's Christ Is Risen. Florence Bush's Bread of the World, though SATB, is largely unison. Maxine Posegate's Holy Lord of Hosts divides into SSATTB. John F. Wilson's With Thankful Hearts is for two-part singing and Fred Clements' God speed His Word for unison. Margrethe Hokanson's SA An Offering of Praise is simple and direct.

Marks sends a meditative a cappella He Was Despised by Katherine K. Davis and sections of a Walter Ehret editing of an Antonio Lotti Mass in D minor — Agnus Dei, Gloria, Sanctus and Benedictus, available separately and intended for unaccompanied singing.

Much of the material from Novello is "service music" of particular interest to directors in Episcopal or Anglican churches. Tony Hewitt-Jones' Mass of the Reconciliation requires the kind of professionalism found in boy choirs of British cathedrals; his introit, O Clap Your Hands, needs something of the same. Arthur Wills has a (Psalm 130) From the Depths of My Distress, for unison, on which copy he says "Guitars and percussion instruments may be used at the discretion of the performers"; his Two Anthems for ATB are interesting but not easy. Sidney Campbell's Preces and Responses are useful service music. Bryan Kelly's Easter cantata, Surrexit Hodie is a big festival work with baritone solo and strings (available) and a Latin text; most good choirs would require considerable rehearsal on such a work. Eric Thiman makes no such demands in his unaccompanied Christ, Who Knows All His Sheep or in his Ten Miniature Anthems (16 to 30 measures in length), all in his familiar style.

Daniel Pinkham's short a cappella psalm-motet Behold, How Good and How Pleasant (C. F. Peters) asks mainly for some acquaintance with a new idiom; this will come with practice. Peters has a new edition of SSAA Schubert, God in Nature, but the remainder of that stack goes back a couple of centuries before then: Walter E. Buszin has edited three small Melchior Franck items — When Fears of Death Do Frighten Me, Jesus, Thy Cross Redeem My Soul, and Jesus Thou Tender Child Divine, the latter SATTB. Two by Thomas Tallis, SATTB Te Lucis ante Terminum and SSATB Jesu, Salvator Sacculi, have Latin text with English translation. Pelham Humphrey's Evening Service might be useful in many circumstances; C. F. Simkins edits these English works.

Remick sends two for Christmas — Do you Hear Angels Singing, by Ruth Artman, and a carol, A Babe Is Born, arranged by Don Malin — and Eugene Butler's Ride On, Ride On in Majesty, for Palm Sunday.

Arthur Hardwicke has edited two a cappella excerpts for Sacred Music Press, a Victoria Kyrie Eleison and a Pachelbel Whatever My God Ordains Is Right. Other Sacred Music Press offerings include: two by Joseph Roff, A Wayside Cross and The Lord God Will Help Me; a pleasant Surely the Lord Is in This Place by Robert Powell; a largely unison Sing Praise to God by W. Glen Darst; Donald Dowdy's Easter Song, largely a crescendo on an ostinato He is not here, plus an alleluia; Kathryn Hill Rawls' largely unison Hosanna Be the Children's Song; Charles Black's O Sing a New Song, which also uses unison, sometimes in a kind of chant; David

Wehr's unaccompanied Lord, Who Art Merciful; Edwin Earle Ferguson's busy, not easy arrangement of the spiritual, Hammering; and two by Gordon Young, an easy Jesus, Our Lord, Is Risen Today and a largely unison Stand Up, Stand Up for Jesus arrangement with trumpets and congregation.

G. Schirmer has a new editing by William Herrmann of the Haydn Missa Solemnis in B flat (Harmoniemesse) which may make more performances of this great work likely; the Kyrie is available separately. The Monteverdi Magnificat Primo should likewise profit in frequency of performance from a new Roger Wagner editing.

Other new editings from G. Schirmer include Buell Agey's of eight di Lasso motets (the final two, Hear My Prayer and Domini exaudi, this month) and of a Heinrich Schütz series (no. 6 SSATTB Tröste, Tröste, Mein Volk, this month); by Robert Hines of a de Lalande Lord, Have Mercy upon Us and I Will Sing of Thy Great Mercies from Mendelssohn's St. Paul; and a Pacan of Praise adapted by Jean Pasquet from Handel. Mr. Pasquet also contributes two originals, Then Shall the King Say unto Them, and Glory to Thy Holy Name. A small unison carol, On the First Bright Easter Day by Tilghman Lang, can be noted for next year. John Ness Beck's Contemporary Music for the Church Service has nothing very fresh to offer but may be serviceable.

Shawnee Press has two small useful anthems by Joseph Roff, accompanied At the Name of Jesus and unaccompanied That They All May Be One. Roy Ringwald's Lesson for Lent, based on a 1795 American tune has some division of voices. More extended and big both at the beginning and the end is William P. Latham's Glory Be to God on High. Joseph Stewart's arrangement of All God's Chillun has all the tricks — syllabic accompaniment, spoken words etc.

Shawnee has three from past generations: Elwood Coggins' Jesus, Jesus, We Adore Thee, from Palestrina; and Walter Ehret's O Lord, How Excellent Is Thy Name, Marcello, and Lord, My God, Show Mercy, Guglielmi. The Come Sing volumes for SSA and SAB are largely based on Roy Ringwald arrangements for the Fred Waring radio show. Mr. Ringwald knows his craft well.

John Sheppard Music Press, Boulder, Colo. sends a group of unaccompanied works by Jean Berger on Biblical texts. Mr. Berger is also an old hand in the choral field as these works attest. Two are from Proverbs: The Path of the Just and Of Wisdom and Folly; Glorify the Lord with Me is from Psalm 34; How Beautiful upon the Mountains, from Isaiah, and Where Shall Wisdom Be Found, from Job.

Katherine K. Davis appears in the M. Witmark catalog with a festival Honor and Praise with combined choirs, descant and two trumpets; also in a smaller, not difficult, unaccompanied The Firmament of Power. Wayne Howorth has arranged Lord in Thy Tender Mercy from Gluck.

World Library continues issuing a large quantity of material in English for the Roman Catholic service. A large and interesting volume, the new organ and choir edition of Daily Propers of the Mass assembled by the Rev. Lawrence Heiman with accompaniments by the Rev. Eugene Lindusky, uses the Anglican psalm tones in a comprehensive set for the whole year. God's Holy Mountain is a set of propers for Holydays and Selected Feasts, for three equal voices, by Virginia Bogden Pados. The Summit Series of Propers continues to be added to by respected names; copies of the set would be kept up to date in the libraries of all really conscientious Catholic musicians.

World Library sends also some works equally useful in other churches such as: two contrapuntal a cappella works by James Hopkins, All We Like Sheep and Psalm 6; and Song of Praise by Noël Goemanne, which starts a cappella, has a big organ interlude which continues into an accompaniment. SSA Three Hymns by Ernest Peters are singable. Twenty Lent and Easter Hymns with Harmonized Descant are on hymns from the People's Mass Book. Volume 1 of Carols of the Western World is the most valuable addition to the carol library we have seen lately, and contains a wealth of worthy yet fresh material. But it is expensive (\$7.95). — FC

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# A TALE OF FOUR CITIES

by KENNETH DAVIS

The Royal Canadian College of Organists in this great year of Canada's Centennial will be hosts next August to organists and choir directors from all over the world. This greatest undertaking in the history of the College will encompass competition, pre-Congress events, recitals of organ, harpsichord, choral, vocal, chamber and symphonic music, lectures, social events and just plain sightseeing.

## LONDON

The Victor Togni Improvisation Competition and the Aeolian Organ Playing Competition will be held in Aeolian Hall, London, Ont. The improvisation competition was conceived as a fitting tribute to one of Canada's most illustrious young representatives of this art, the late Victor Togni, organist of St. Michael's Cathedral in Toronto. London, situated on the MacDonald-Cartier Freeway midway between Toronto and Windsor, is a modern, very prosperous mid-western Ontario city which boasts a fine university. A word here to prospective competitors: details on the competitions will be published in *THE DIAPASON* and elsewhere; information and application forms are available from the Secretary for Organ Competitions, Aeolian Hall, Box 2121, London, Ontario, and May 1 is the deadline for applications. Competitors' latest time and date to report to the hall is nine o'clock a.m. Saturday, August 19. This hall contains a fine, newly-rebuilt and enlarged Aeolian-Skinner organ. Whether you plan to compete or just listen, no one should leave London without a visit to the beautiful campus of the University of Western Ontario at the north end of the city.

## TORONTO

After what we hope will be three days of brisk competition, the pre-Congress session begins Tuesday, August 22 as we travel 150 miles eastward along the Freeway to Toronto which, at two and a half million people was recently dubbed by *Time* magazine as North America's fastest growing city and which has some of the highest-priced real estate in the world along fashionable Bloor Street. Home of Canada's first subway system, the tallest building outside of New York and the world's largest annual exhibition, this city of old and new world grandeur is yours to enjoy for the next four days. Registration begins at twelve noon at downtown's beautiful King Edward-Sheraton Hotel where you may pick up your kit containing all the information you will need on the Congress and the places and cities where it is being held.

At half-past three that afternoon, the brilliant young New England organist, Anthony Newman, will play the three-manual classic Casavant at First Church of Christ, Scientist. This will conclude in time to allow gourmets to explore some of Toronto's exquisite restaurants. At 8:30, Richard Ellsasser will be guest recitalist along with members of the Toronto Symphony Orchestra conducted by Victor Feldbrill, conductor of the Winnipeg Symphony. This recital will take place in the auditorium of Ryerson Polytechnical Institute.

We should mention here that no visitor to Toronto should miss the Canadian National Exhibition, the world's largest annual exhibition whose permanent buildings and magnificent grounds border the western shoreline of Lake Ontario, the Frederick Gardiner Expressway and scenic Lakeshore Drive for one and a quarter miles. Transportation by monorail, skyline or autotrain makes travelling around this vast area very convenient. A note here: the C.N.E. should not be confused with EXPO '67, the Montreal World's Fair,

which is Canada's largest Centennial project.

Wednesday, Aug. 23 will find registration desk volunteers right on the job at the King Edward, ready with information you may need about the Congress itself, the places where it will be, billets, university residences, sightseeing and so on. Plan not to miss the 11 a.m. guided tour of Toronto's 'way out vertical, twin-towered, clamshell-designed city hall, and Nathan Phillips Square directly below with its controversial multi-ton bronze sculpture by Henry Moore.

The first big feast of the Congress is at one o'clock in the King Edward's Crystal Ballroom, courtesy of the Metropolitan Toronto Council. There the Congress will be declared officially open by National President Clifford C. McAree in his address of welcome. Following this, at the Toronto Diocesan Centre we will attend a lecture by the president of the American Guild of Organists, Alec Wyton. At five o'clock, we adjourn next door to historic St. James' Cathedral with its rental pews and 365-foot spire for a short recital by the organist and master of the choristers, Norman Hurtle, followed by a choral evensong — the annual College service, which should conclude in time for dinner.

Eight o'clock should find us in St. Paul's Church, Bloor St. East, for a recital by Richard Poplewell, London, England (Dr. Harold Darke's successor at St. Michael's Church, Cornhill), on Canada's largest church organ, the four-manual, 109-stop Casavant presided at by Dr. Charles Peaker. Immediately after the recital we proceed to a reception at the Manufacturers' Life Insurance Co.

Robert Noehren, University of Michigan, gets us up and moving Thursday morning with a recital at 9:30 on the new Casavant tracker organ at Our Lady of Sorrows Church, Bloor St. West. Simultaneously, Frederick Geoghegan will be playing a recital on the new three-manual classic Casavant at nearby Kingsway Baptist Church where he is the organist and choirmaster. Both recitals will be played twice to allow both audiences to bid each other a 'good morning' as they pass along Bloor Street en route to the second recital session. A word here about the Kingsway recital: Mr. Geoghegan is to play a work specially commissioned by the R.C.C.O. with the assistance of the Centennial Commission and the Canadian Music Centre entitled *A Centennial Organ Book* by Barrie Cabena of the London Centre. It is a suite in old style with homage titles to various Canadian organ personalities, for example, "Daveluy's Dithyramb", "Geoghegan's Ground", "Sir Ernest's Entrée", "Papa Geen's Galliard" and so forth.

Following the twin recitals, both audiences will be bussed via a scenic route for a one o'clock luncheon at the fashionable Inn-on-the-Park in Toronto's northeastern quarter. After lunch, we travel by bus along the six-lane Don Valley Parkway to the University of Toronto, the largest university in the Commonwealth, where we are faced with a choice between hearing the Toronto Woodwind Quintet in the Great Hall of Hart House or a demonstration-lecture on electronic music in the new laboratory at the Edward Johnston Building of the Faculty of Music, given by Prof. G. Ciamağa.

There will be plenty of time to shop or sightsee at this point until eight in the evening when Elmer Isler will conduct his celebrated Festival Singers in the beautiful Byzantine setting of St. Anne's Church in Toronto's west end.

This top concert choir numbers Igor Stravinsky among its distinguished pat-

rons.

The Victor Togni Improvisation Competition finals will be played at Grace Church-on-the-Hill on Friday morning, following which Anita Greenlee of the staff of Philadelphia Music Academy will present a lecture. Luncheon at the exclusive Granite Club is called for one o'clock, followed by a recital by New Zealand's young prodigy, Gillian Weir, on the four-manual Casavant of Yorkminster-Park Church.

After the big 7:30 banquet at the Royal York Hotel the internationally acclaimed contralto, Maureen Forrester, will sing a recital to mark the close of the Toronto portion of the Congress.

## OTTAWA

Travelling time via the Freeway from Toronto to Ottawa is about five hours (two-thirds of it along Lake Ontario's scenic north shore); add an hour for a lunch stop and there goes the first half of Saturday, Aug. 26. Report to the University of Ottawa for registration plus tea and cookies on the Ottawa Centre of the R.C.C.O., allow at least three more hours for a tour of the Parliament Building and a trip to the top of the Peace Tower with its famous carillon, a drive around Ottawa's Parkway and perhaps a stroll alongside the historic Rideau Canal, an hour for dinner, a brief return visit to your room to remove the five o'clock shadow or the bobby pins in preparation for the 8:30 recital at Dominion-Chalmers Church when Canada's foremost organ scholar, Hugh McLean of Vancouver, will play the new 95-rank Casavant. Then you may polish off this unforgettable day at a reception in the old-world Château Laurier, courtesy once again of our Ottawa Centre, continent-renowned for its hospitality.

Set aside an hour or so of Sunday morning at eleven o'clock for a College service at Knox Presbyterian Church where Lillian Forsyth will be in charge of the music, then adjourn to another part of the building for luncheon at 12:15.

## MONTREAL

We will all find it hard to turn our backs on Ottawa where most of Canada's history is born, but the beckoning call of one of the most thrilling cities of the world — Montreal — is irresistible. Second largest French-speaking metropolis in the world (after Paris), the towers of Place Ville-Marie, our Canadian answer to the Eiffel Tower, will announce Montreal's presence long before you get there — about two and a half hours by road from Ottawa. Fourthirty should find you registering and billeting at Royal Victoria College. While adequate space seems to be available at London, Toronto and Ottawa, a shortage of overnight accommodation can be expected at Montreal because of EXPO '67, the Montreal World's Fair, which is likely to crowd Montreal to the bursting point. We understand that most hotels in Montreal are already fully booked during the Congress period. The Convention Committee were unable to reserve hotel space en bloc in Montreal, but can offer Royal Victoria College residence facilities. An overnight stay includes breakfast at Royal "Vic", and other meals are available if ordered at time of registration.

Two pre-Congress events Sunday evening of the 27th will be a seven o'clock evensong at Christ Church Cathedral with Gerald Wheeler at the organ assisted by the Montreal Diocesan Choir School. Or, if you can wait thirty minutes longer, you may wish to hear the Lord Nelson Mass conducted by Wayne Riddell at Erskine and American United Church. Nine o'clock should find us all together again at a reception given by the Montreal Centre (as only Montreal can give one) at the Royal Victoria College — a sherry and coffee

party, no less!

Registration will continue Monday morning of the 28th at the College, and at 10:30 Phillips Motley plays his recital at the Church of St. Andrew and St. Paul, assisted by trumpeter. Lunch will be available at the College if you wish. At 1:45, Gerald Wheeler will play a recital at the beautiful Christ Church Cathedral. At 2:30, we journey to St. Lambert United Church via the famous St. Lawrence Seaway route. There we shall hear a recital by David Willcocks, conductor of the inimitable male choir of King's College, Cambridge, England.

Back to the College by six for dinner, time to change, then to the Salle Claude Champagne at Vincent D'Indy School of Music to hear the Tudor Singers of Montreal conducted by Wayne Riddell in a première performance of a work by contemporary Derek Healey and commissioned for this event by the London Centre of the R.C.C.O. Following this, Montreal Centre will again host a reception at the Royal Victoria College.

Tuesday, August 29 at 9:30 is the time and the place is St. James' United Church for a lecture by David Willcocks. No serious devotee of choral music should be out of earshot of Mr. Willcocks on that occasion. After a luncheon at the College we shall adjourn to Redpath Hall, McGill University where Alexander Brott will conduct the McGill Chamber Orchestra. Kenneth Gilbert will be the assisting artist in organ and harpsichord concerti. Dinner will be served at the College at six, then at 8:30 we shall hear one of the truly great American organ virtuosos in the person of Catharine Crozier at Notre Dame Church. Following this, Casavant Frères will host a reception to round off a perfect day.

The final day of the Congress begins at ten with a recital by M. et Mme. Duruflé at the Church of Mary, Queen of the World. The famous Duruflés need no advertisement, but mention should be made here of the church: its interior is a smaller scale replica of St. Peter's in Rome, and one should allow time before and/or after the recital to wander about and peruse the various works of art that form part of the fabric of this magnificent building.

Back to the College for a noon lunch, then a tour of the city, stopping to hear the brilliant young Mireille Lagacé on the organ of the Church of Marie, Reine-des-Coeurs, followed immediately by another unusual treat at the St. Joseph's Oratory where Raymond Daveluy will play the new five-manual Von Beckerath tracker organ, one of the most talked-about installations this side of the Atlantic. The closing act of ICO '67 will be a sumptuous banquet in the elegance of the Mount Royal Hotel, when we shall all be the guests of the Government of the Province of Québec. The guest speaker will be Arnold Edinborough, witty and scholarly editor of *Saturday Night*.

Thus the curtain will ring down on ICO '67, and no language will be rich enough in superlatives to describe its memories in the minds of those who will have been a part of its undoubted success.

Early registration rates will be in effect until May 31. We cannot guarantee to accept any registrations after June 30 because of space limitations.

Following the Congress, registrants may wish to visit EXPO '67 on their own (on Montreal's Ile Ste. Hélène) or go on another forty miles along Highway 9 to St. Hyacinthe, Québec, and visit the plant of Casavant Frères Ltée.

General information on I.C.O. '67 may be obtained from

Miss Eleanor Halliday, A.C.C.O.,  
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- 16' Principal...32 Tone Generators
- 16' Bourdon...32 Tone Generators
- 16' Salicional...32 Tone Generators
- 8' Octave...32 Tone Generators
- 8' Gedeckt...32 Tone Generators
- 4' Choral Bass...32 Tone Generators
- 4' Flute...32 Tone Generators
- 32' Contra
- Bombarde...32 Tone Generators
- 16' Trombone...32 Tone Generators
- 8' Tromba...32 Tone Generators
- 4' Clarion...32 Tone Generators

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- 8' Dulciana...73 Tone Generators
- 4' Nachthorn...61 Tone Generators
- 4' Waldflöte...73 Tone Generators
- 2 3/4' Nazard...73 Tone Generators
- 2' Flautino...61 Notes
- 1 1/2' Larigot...61 Notes
- 8' Krummhorn.73 Tone Generators
- 4' Rohr-  
schalmei...61 Tone Generators
- Tremolo

**SWELL**

- 16' Viol...61 Tone Generators
- 8' Bourdon...73 Tone Generators
- 8' Viola...73 Tone Generators
- 8' Voix Celeste  
(T.C.)...49 Tone Generators
- 8' Flauto  
Dolce...73 Tone Generators
- 8' Flute Celeste  
(T.C.)...49 Tone Generators
- 4' Principal...61 Tone Generators
- 4' Flute  
D'Amour...73 Tone Generators
- 2' Piccolo...61 Notes
- 1' Fife...49 Notes
- Plein Jeu III\*...134 Notes
- 16' Contra
- Oboe...61 Tone Generators
- 8' Trompette...73 Tone Generators
- 8' Fanfare
- Trumpet...73 Tone Generators
- 4' Clarion...61 Tone Generators
- Tremolo

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**AGO**

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 THROUGHOUT**

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# Programs of Organ Recitals of the Month

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

Jean Langlais, Paris, France — St. John's Lutheran Church, Lincolnwood, Ill. Jan. 23: Grand Dialogue a quatre choeurs, Boyvin; My Lady Carey's Dompe, Anonymous; Toccata per la Elevazione, Frescobaldi; Four Versets for the Magnificat, Pachelbel; Prelude in E flat, Bach; Jesus Falls from the Weight of the Cross, Dupré; Chant Héroïque, Rhapsodie on two Noels, Meditation, Trio, Storm in Florida, Langlais. For Harrisburg AGO Chapter, Pine Street Presbyterian Church, Harrisburg, Pa. Jan. 17: Same Dupré, Boyvin and Langlais plus Sleepers Awake, My Soul Doth Magnify the Lord, Whither Shall I Flee?, Bach; Pastorale, Franck; Toccata on Leoni, Bingham. For Los Angeles AGO Chapter, St. Paul the Apostle Church Feb. 6: Same Langlais plus Sonata 6, Mendelssohn; Les Bergers, Messiaen; Pièce Héroïque, Franck.

Robert Town, Wichita, Kans. — St. Christopher's Church Jan. 15: Chaconne in D minor, Pachelbel; Prelude and Fugue in D major, Buxtehude; Partita on O Gott, du frommer Gott, Bach; Fantaisie in A, Franck; The Spinners, Dupré; Ballade for Viola and Organ (with Jerri Hummel, violinist), Sowerby; Gargoyles, Edmundson.

Nancy Lancaster, Richmond, Ky. — Eastern Kentucky University Jan. 7: Variations on Jesu, Meine Freude, Walther; Ich ruf zu dir, Toccata in F major, Bach; Chorale in E major, Franck; In Paradisum, Lesur; Allegro vivace, Symphony 5, Widor.

Raymond F. Glover, New Haven, Conn. — Christ Church Cathedral, Hartford Feb. 8: Partita on Passion Chorale, Pachelbel; O God, Thou Faithful God, Brahms; Prelude and Fugue in A major, Bach.

Richard Westenburg, New York City — St. Paul's Chapel Jan. 11: La Nativité du Seigneur.

E. Power Biggs, Cambridge, Mass. — Symphony Hall, Boston, Feb. 19: The Grand Duke's Ballet, Sweelinck; Concerto in A minor, Vivaldi; Concerto for Organ, Strings, Trumpets and Timpani, Haydn; Festival Sonatas, K. 263, K. 67, K. 278, Mozart; Sinfonia to We Thank Thee, Lord, Bach; Concerto in G, Poulenc. Members of the Boston Symphony orchestra were conducted by Charles Wilson.

Frieda A. Murphy, San Jose, Calif. — St. Thomas' Episcopal Church Jan. 8: Agincourt Hymn, Dunstable; Toccata for the Elevation, Frescobaldi; The Bells, Byrd; Comest Thou Jesus, O Man, Bemoan thy Grievous Sins, Fugue in G minor (little), Bach; Prelude, Fugue and Variation, Franck; Française, Langlais; How Shall I Receive Thee?, Pepping; Chant de May, Jongen; A Hymn of Glory Let Us Sing, Blessed Jesus, Here are We, Finale, opus 71, Peeters.

Wendell Whalum, Atlanta, Ga. — Fort Valley State College, Fort Valley Jan. 17: Prelude and Fugue in D major, Bach; Pastorale in C major, Zipoli; Introduction and Trumpet Tune, Boyce; Noël Suisse, Daquin; Concerto in B minor, Walther; Lebhaft, Sonata 2, Hindemith; Partita on Lobe den Herren, Krapf; Carillon, Sowerby; Vom Himmel hoch, Up, Up, My Heart, Rejocice, Christians, Pepping; Fantaisie and Fugue in G minor, Bach.

Joy Snodderly, Ketchikan, Alaska — First Lutheran Church Dec. 11: From Heaven High, Pachelbel; How Bright Shines the Morning Star, Buxtehude; Paso in C major, Cassanovas; Sleepers Awake, Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Quem Pastores, Born in Bethlehem, All My Heart This Night Rejoices, Walcha. Dennis Daigler, bass, assisted.

Richard Alexander, Swarthmore, Pa. — St. Thomas Church, New York City, Jan. 22: Prelude and Fugue on B-A-C-H, Liszt; Prelude, Adagio and Choral on Veni Creator, Durufflé.

Keith Valade, Wilmore, Ky. — Asbury College, junior recital Mar. 24: Fugue in E flat major, Bach Herzliebster Jesu, Herzlich tut mich, erfreuen, Brahms; Litanies, Alain; Variations on America, Ives.

Vernon de Tar, New York City — Church of the Ascension, dedicatory, Jan. 15: Jesu, meine Freude, Sonata 1, Fantaisie and Fugue in G minor, Bach; Voluntary 1, Boyce; Elevation, Mass for Convents, F. Couperin; A la venue de Noël, Daquin; Les Enfants, Messiaen; Chorale in E major, Franck.

Eileen Coggin, Alameda, Calif. — for Central California AGO Chapter, Zion Reformed Church, Lodi Jan. 24: Introduction and Toccata, Walond; Pastorale in F major, Bach; My Jesus Who Hast Called Me, Deck Thyself, With Joy I Await the Lovely Summer-time, Prelude and Fugue in A minor, Brahms; God Be Praised, I Stand By The Manger, Heavenwards He Ascended, Jesus Christ Be Praised, Pepping; Ten Pedal Studies on a Belgian Folk tune, Peeters; Invocation, Ross; Finale, Symphony 2, Widor. Amphion program Feb. 18: Two Chorale Preludes for Oboe and Organ (with Donna Roselius, oboe), Krebs; Concerto 4 (with J. Richard Coulter), Soler; Concerto 4 in B flat major (with strings and flutes), Handel.

Anna Haupt, Berrien Springs, Mich. — Andrews University, First Congregational Church, Benton Harbor Jan. 15; Pioneer Memorial Church, Berrien Springs Jan. 28: Dialogo, Banchieri; Prelude and Fugue in B minor, Bach; Sonata 1, Mendelssohn; Offertoire, Epilogue, Fantaisie, Hommage à Frescobaldi, Langlais.

Julia Callaway, Charles Moore, New York City—Cathedral of St. John the Divine Jan. 22: Prelude and Fugue in C minor, Bach; Improvisation, Acclamations, Langlais; Shepherds Came, Their Praises Bringing, Walcha; Alleluyas, Preston—Julia Callaway, The Nativity of Our Lord (complete), Messiaen—Charles Moore.

Haskell Thomson, Cleveland, Ohio — West Shore Unitarian Church Feb. 5: Nun komm der Heiden Heiland, Herr Jesu Christ, dich zu uns wend, Schmücke dich, Passacaglia and Fugue in C minor, Bach; Variations on a Recitative, Schoenberg.

Robert Rudesill, Waterbury, Conn.—Christ Church Cathedral, Hartford Feb. 15: Prelude, Fugue and Chaconne, Buxtehude; Musical Clocks, Haydn; Berceuse, Langlais; Mourning Toccata, Macha.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church Jan. 7: We All Believe in One God, The Old Year hath Passed, Come now, Jesus, Down from Heaven, Bach; How Brightly Shines the Morning Star, Buxtehude; Sketch in F minor, Schumann; Blessed are ye Faithful Souls, Brahms; Fugue in G sharp minor, Hegger; Ave Maris Stella, Dupré; Concerto 11 in G minor (with violins, viola, cello and Oboe), Handel; Prelude and Trumpetings, Roberts; Scherzo, Symphony 4, Widor; Cortège et Litanie, Dupré.

Reuel Lahmer, Pittsburgh, Pa.—Episcopal Church of Bethesda-by-the-Sea Jan. 29: Glory be to God on High, Zachau, Vetter, Walther, Bach; Epilog on B-A-C-H, Elek Huzella; Andante Semplice, Frigyes Hidas; Ciacona, Fantaisie, Prelude in D minor, Pachelbel; Little Suite, Lahmer; Præluudium och Fuga in E moll, Knud Jeppesen; Zwei Orgelchorale, Oscar Lindberg; Toccata over en dem Medeltida Hymnen, Torsten Stenius; Toccata in G, Knut Nystedt.

Willis Bodine, Gainesville, Fla.—Knowles Memorial Chapel, Winter Park Jan. 25: Bach's Clavierübung, Part Three: Prelude in E flat, Glory to God in the Highest, These are the holy Ten Commandments, We all Believe in One God, Our Father, Christ, our Lord to Jordan Came, Out of the Depths, Jesus Christ, our Lord and Saviour, Fugue in E flat.

Joseph Running, Sewanee, Tenn.—Brainerd Methodist Church, Chattanooga Jan. 22: Voluntary in G major, Wesley; Concerto 5 in F major, Handel; Kommst du nun, Lobe den Herren, Bach; Pange Lingua, Kodaly; Variations on Veni, Creator, Durufflé; Le Jardin suspendu, Alain; Scherzo, Leighton; Carillon-Sortie, Mulet.

Mary Wiggins, Pittsburgh, Pa.—First Baptist Church Dec. 14: From Heaven Above, Bach; In dulci jubilo, Dupré; Christmas Cradle Song, Poister; Good News from Heaven the Angels Bring, Pachelbel; Greensleeves, Purvis; Noël, Daquin.

Betty Marshall, Little Rock, Ark.—Second Baptist Church, for Central Arkansas AGO Chapter Jan. 10: Benedictus (Parish), F. Couperin; Sonata 2, Mendelssohn; Variations on Wondrous Love, Barber. The choirs shared the program.

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# Programs of Organ Recitals of the Month

Richard Enright, Evanston, Ill. — Northwestern University, faculty recital Jan. 10: Chaconne in G minor, Sarabande en Canon, Carillon, L. Couperin; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in B minor, Bach; Canon in B major, Schumann; Prelude and Fugue in G minor, Brahms; La Vierge et l'Enfant, Les Bergers, Desseins Eternels, Messiaen; Finale, Symphony 1, Vierne.

Robert Pereda, Vero Beach, Fla. — Episcopal Church of Bethesda-by-the-Sea, Palm Beach Jan. 22: Concerto 13 (Cuckoo and Nightingale), Handel; Andante, Stamitz; Rondo for Flute Stops, Rinck; Fugue a la Gigue, Bach; Sketch in D flat major, Schumann; Noël, Grand Jeu et Duo, Daquin; Brother James' Air, Darke; Kleine Praludien und Intermezzi, Schroeder; Will O' the Wisp, Nevin; Benedictus, Rowley; Carillon de Westminster, Vierne.

John Cartwright, New York City — Church of the Epiphany, New York, Feb. 12: Toccata decima, Frescobaldi; Canon arioso, Gabrieli; Sonate d'Intravolatura, Zipoli; Allegro, Carvalho; Introduction, Passacaglia and Fugue, Willan; Toccata in F, Buxtehude; Herzliebster Jesu, Jesu, deine Passion, Mit Freuden zart, Walcha; La Miranda de Font Romeu, Roget; Holiday Trumpets, Sowerby; O Mensch, O Lamm Gottes, Bach.

Hilaire M. Tardif, Montreal, Que. — Franciscan Chapel Jan. 8: Partita on Christus der ist mein Leben, Pachelbel; Schmücke dich, Brahms; Gavotte, Variations on Adeste Fideles, Pastorale, Tardif; Une vierge pucelle, LeBegue; Paix Monacale, Peeters; Pasticcio, Langlais; Gottes Sohn ist kommen, Prelude and Fugue in D major, Bach.

Mary C. Nelson, Toledo, Ohio — Monroe Street Methodist Church Nov. 15: Dialogue sur les Grands Jeux, Clérambault; Von Gott will ich nicht lassen, Fugue in C major, Buxtehude; Fantasie and Fugue in G minor, Bach; Pastorale, Franck; Magnificat, Antiphon, Dupré; Elegie, Peeters; Toccata, Durullé.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral Jan. 13: All Bach. Fugue in G minor, Sonata I, Prelude and Fugue in A minor.

Robert Sutherland Lord, Pittsburgh, Pa. — University of Pittsburgh Feb. 7: Prelude, Fugue and Ciacona, Buxtehude; Fugue in B minor on a Theme of Corelli, Bach; Why Art Thou Troubled, O Heart, Walther; Fugue in G major (Gigue), Bach. University of Pittsburgh, Pa. Jan. 10: Suite on tone 2, Clérambault; The Old Year has Passed Away, In There is Joy, Prelude and Fugue in G major, Bach.

Elizabeth W. Lange, Columbus, Ohio — West Jefferson Methodist Church Jan. 22: Rigaudon, Campra; Dialogue, Parish Mass, F. Couperin; I Stand on the Threshold, Glory to God on High, Bach; Concerto in F major, Handel; Adagio for the Glass Harmonica, Mozart; Prelude in E flat, Bach; God Himself is with Us, Bitgood; Blest Be the Tie, Bingham; When I Survey the Wondrous Cross, McKimley; Prelude and Trumpetings, Roberts; Old Dutch Lullaby, arr. Dickinson; Te Deum, Langlais.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church Jan. 11: Liturgical Improvisations 2 and 3, Oldroyd; Trumpet Tune, Greene; Rigaudon, Campra. Jan. 25: Fanfare, Jackson; Hymn Prelude on Nutfield, Nunc Dimittis, Postlude on Sine Nomine, Crawford; Lento, Bridge. Feb. 1: Brother James' Air, Darke; Voluntary 3, Cosyn; Kyrie Eleison, Karg-Elert; Aria da Chiesa, Unknown; Processional, Shaw.

John Burke, Oakland, Calif. — Interstake Center Feb. 5: Chaconne in F, O Mensch, bewein, Da Jesus an den Kreuze stund, O Lamm Gottes, Pachelbel; Partita on O wie sellig seid ihr doch, Holler; A Fantasy for Organ, Darke; Prelude and Trumpetings, Roberts; Introduction, Passacaglia and Fugue, Willan.

Frederick Monks, Schenectady, N.Y. — Cathedral of All Saints, Albany Jan. 22: Prelude and Fugue in G major, Bach; Aria con variazione, Martini; Three settings of If Thou but Suffer God, Bach; Chorale Improvisation, Karg-Elert; Carillon, Vierne.

John W. Needly, Jr., Pittsburgh, Pa. — St. Bernard Church, senior recital Jan. 15: Prelude and Fugue in E minor, Concerto in D minor, Bach; Chorale in B minor, Franck; Serene Alleluias, Outburst of Joy, Messiaen.

Leonard Raver, University Park, Pa. — for Seattle, Wash. AGO Chapter St. Marks' Cathedral, Jan. 27: Canzona Duodecimi Toni, Gabrieli; Kyrie, Mass for Parishes, F. Couperin; My Spirit Be Joyful (with two trumpets), Prelude and Fugue in E flat, Bach; Introduction and Chorale, Louie White; Sonata 3, Mendelssohn; Psalm 150, Gerald Kechley.

David McVey, Port Jervis, N.Y. — Drew Methodist Church Dec. 7: Veni, Emmanuel, Tintinnabulation, Shafer; Weiha-chten 1914, Reger; All Praise to Jesus' Hallowed Name, Böhm; The Day so Full of Joy, Buttstedt; In dulci júbilo, Anonymous; The Infant Jesus, Buxtehude. First Baptist Church Jan. 29: Toccata, Sowerby; Voluntary 1, Stanley; Lord Jesus, I Know Very Well, God the Father, Dwell with Us, Buxtehude; Menuet Gothique, Boëllmann; Sonata 2, Mendelssohn; Three Liturgical Preludes, Oldroyd; Maestoso in G sharp minor, Vierne.

Charles Nakarai, Indianapolis, Ind. — Butler University student recital, Northwood Christian Church Jan. 6: As Jesus Hung on the Cross, Scheidt; Prelude and Double Fugue, Krebs; Three Chorale Preludes, Sessions; Fugue in G minor, Bach; Fantasie in A minor, Franck. Janet Grogan, mezzo-soprano, shared the program. Allisonville Christian Church Dec. 30: Same program.

Robert McClure Thompson, Minneapolis, Minn. — Central Lutheran Church Jan. 6: Kyrie, Basse de Trompette. Chronhorne sur la Taille, Offertoire sur les grands jeux, Mass for Convents, F. Couperin; Jesu meine Freude, Herr, ich habe missgehandelt. Herzlich tut, Marburg-R. Thompson; O Lamb Gottes, Near; Petite Suite, Bales; Passacaglia, Near.

Kenn Miller, Lubbock, Tex. — for Lubbock AGO Chapter First Christian Church Jan. 9: Le Prologue de Jesus, arr. Clokey; Arabesque, Vierne; Three Variations on Von Himmel hoch, Pepping; In His Law Doth He Meditate, Groom; Litanies, Alain.

Barbara Unvert, Mathiston, Miss. — Trinity Methodist Church, Lincoln, Neb. Jan. 22: Prelude and Trumpetings, Roberts; Sonata 2, Hindemith; Greensleeves, Wright; Variations on America, Ives; Chant de Paix, Langlais; Prelude and Fugue in G minor, Dupré.

Frederick Swann, New York City — for Sandusky AGO Chapter, Ohio, Zion Lutheran Church Jan. 15: Prelude in D minor, Pachelbel; Recit de tierce en Taille, F. Couperin; Chorale in B minor, Franck; Four Organ Chorales, Pepping; Prelude and Fugue in E flat major, Bach; Alleluys, Preston; Postlude for the Office of Compline, Alain; Sonata in F minor, Mendelssohn.

William Weaver, Decatur, Ga. — First Methodist Church Jan. 24: Prelude, La Nativité, Langlais; Noël 10, Daquin; Trio and Fugue on Vom Himmel hoch, Pachelbel; Vom Himmel hoch, (Kleines Orgelbuch), Pepping; Prelude and Fugue in A minor, Bach. Westminster Presbyterian, Greenville, S.C. Jan. 30: Prelude, Suite Médiévale, La Nativité, Langlais; Noël 10, Daquin; Concerto 11 in G minor, Handel; Trio and Fugue on Vom Himmel hoch, Pachelbel; Vom Himmel hoch (3 from Kleines Orgelbuch), Pepping; Trio Sonata 2, Prelude and Fugue in A minor, Bach.

S. Cyril Hurnyak, Dayton, Ohio — St. Paul's Evangelical Lutheran Church, Monessen, Pa. Dec. 28: Magnificat Primi Toni, Buxtehude; How Brightly Beams the Morning Star, Pachelbel; All Glory Be to God on High, So Shepherds as They Watched, Saviour of the Nations, Come, Manz; The Nativity, Langlais; Brother James' Air, Wright; Christmas 1914, Reger; Noël, Grand Jeu et Duo, Daquin.

Lloyd V. Randall, Westerville, Ohio — St. Paul's Methodist Church Jan. 29: Toccata in E minor, Pachelbel; Herr Jesu Christ, Wen wir in höchsten Nöthen, Vom Himmel hoch, Bach; Prince of Denmark's March, Clarke; Swiss Noël, Daquin; Prelude and Fugue in E minor, Bach; Repentance, Purvis; O Welt, Ich muss dich lassen, Brahms; Le Banquet Celeste, Messiaen; Nun danket, Karg-Elert.

Virginia Smith, Walla Walla, Wash. — Walla Walla College Jan. 24: Toccata, Adagio and Fugue, Bach; Chorale in E major, Franck; Prelude, Adagio et Choral varié on Veni Creator, Durullé; Paean, Howells.

Carol Foster, Buffalo, N.Y. — St. Paul's Cathedral Jan. 20: Adagio, Allegretto, Sonata 1, Naumann; Jesu, meine freude, Little Pastorale, Read; Scherzo, Symphony 1, Vierne; Toccata in F, Bach.

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# Programs of Organ Recitals of the Month

Heinz Wunderlich, Hamburg, Germany — Concordia Senior College, Fort Wayne, Ind. Feb. 19: Toccata and Fugue in F major, Buxtehude; Maria zart, Schlick; Trio Sonata in D minor, Prelude and Fugue in D major, Bach; Fantasia and Fugue on B-A-C-H, Reger; Toccata in B minor, Durullé.

Eastern Kentucky University, Richmond Feb. 26. Toccata and Fugue in D minor, Toccata, Adagio and Fugue in C major, Bach; Fantasia in F minor, K594, Mozart; Fantasia and Fugue on Ad nos, Liszt; Chaconne in A minor, David.

LaVahn Maesch, Appleton, Wis. — First Congregational Church Dec. 18: Dialogue sur les Grand jeux, Basse et Dessus de Trompette, Caprice sur les Grand Jeux, Clérambault; Nun komm der Heiden Heiland, Pachelbel; Noël, Grand jeu et Duo, Daquin; Zu Bethlehem geboren, Walcha; Lullay, Thou Little Tiny Child, Gibbs; In dulci júbilo, Schroeder; Canon and Five Variations on God Rest You Merry, Walter; Pastorale on The Moon Shines Bright, Toccata on Donne Secours, Maesch.

William H. Turner, Atlanta, Ga. — Second-Ponce de Leon Baptist Church Jan. 23: Toccata in F major, Buxtehude; The Old Year Hath Passed Away, Fantasia and Fugue in C minor, O Sacred Head Now Wounded, Bach; My Heart is Filled With Longing, Brahms; Passion Choral, Copley; Aria, Peeters; Berceuse, Vierne; Pièce Héroïque, Franck.

C. Ralph Mills, Nashville, Tenn.—First Lutheran Church Dec. 24: Echo, Scheidt; How Brightly Shines the Morning Star, Pachelbel; A Child is Born in Bethlehem, Buxtehude; Jesus, Priceless Treasure, Prelude in G major, Bach; Noël, Dubois; In Bethlehem's Lowly Stable, Walcha; Greensleeves, Wright; Choral, Jøngen.

Phillip L. Jessup, Bloomington, Ind. — Meridan Heights Presbyterian Church, Indianapolis Dec. 24: Agincourt Hymn, Dunstable; Greensleeves, Purvis; Prelude and Fugue in G major, Bach; Lo, A Rose, Brahms; Cortège and Litanie, Dupré.

Philip Simpson, Abilene, Tex. — Le Tumult au Prétoire, Maleingreau; In Paradisum, Daniel-Lesur; Fantasia 2, Suite, Postlude pour l'Office de Complies, Alain.

Richard Bouchett, New York City — St. Mark's Church, Philadelphia, Pa. Jan. 15: Veni Creator, Grigny; When in the Hour of Utmost Need, Prelude and Fugue in A minor, Bach; Cortège et Litanie, Dupré; Berceuse, Alain; Prelude and Fugue on B-A-C-H, Liszt.

Students of Myrtle Regier, Mount Holyoke College, South Hadley, Mass. — Abbey Memorial Chapel Jan. 10: Ave Maris Stella, Diruta; Fuga, Fischer — Margaret Meyer. Ich ruß zu dir, Bach — Cynthia Dearborn. Pastorale, Bach — Janice Davidson. Vater unser, Bach; Præludium 2, Mendelssohn — Cynthia White, In dir ist Freude, Bach — Janet Fitch. Es ist ein Ros', Brahms — Virginia Evans. Couplet Fugue sur les jeux d'anches, Dialogue sur les grands jeux, Messe Solemnelle, Tu solus altissimus, Recit de Tierce, Couvents, F. Couperin — Kate Foster. Prelude in E flat major, Bach — Eileen Sypher. Fugue in E flat major, Bach — Edna Arnold. Prelude and Fugue in G major, Bach — Margaret Wheeler. Variations on a Noël, Dupré — Lynn Dickensheets.

A. Robert Chapman, Wilmington, N.C.—Temple Baptist Church Jan. 29: Rigaudon, Campra; Have Mercy on Us, O, Lord God, O Hail This Brightest of Days, Bach; Rondo for Flute Stop, Rinck; Pièce Héroïque, Franck; Introduction and toccata, Walond; Supplication, Eklog, Purvis; Song of Peace, Langlais; Thou art the Rock, Mulet.

David L. Smith, Whittier, Calif. — for Los Angeles AGO Chapter, Whittier College Chapel Dec. 12: Allegro vivace, Adagio, Symphony 5, Widor; Prelude and Fugue on A-L-A-I-N, Durullé. The Whittier College Madrigal Singers and the Whittier College A Cappella Choir, Eugene M. Riddle, director, shared the program.

Dorothy Riley, Columbus, Ohio — Christ Lutheran Church Jan. 22: Trio Sonata 5, Prelude and Fugue in D major, Bach; Psalm 94, Reubke. Myrna Bomhoff, violin, and Dorothy Gronlund, soprano, shared the program.

Antone Godding, Waterbury, Conn. — First Congregational Church Feb. 1: Prelude and Fugue in B minor, Bach; Berceuse, Vierne; Flute Solo, Arne; Brother James' Air, Wright.

Robert F. Triplett, Mt. Vernon, Iowa—for Columbia, S.C. AGO Chapter, Trinity Episcopal Church Feb. 5: Prelude and Fugue in F sharp minor, Buxtehude; Herzlich tut mich verlangen (both settings), Brahms; Fantasia in F minor, K608, Mozart; Pastorale, Roger-Ducasse; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

Kansas State U GSG, Manhattan, Kans. — Kansas State University Dec. 6: Ray Howard — Prelude and Fugue in B flat (little), Bach; Mary Beth Glenn — A Lesson, Selby; Linda Swann — Variations on My Young Life, Sweelinck; Candice Neal — Prelude and Fugue in G minor (little), Bach; Janie Middleton — Prelude and Fugue in C minor, Bach; Becky L. Nord — Hail This Brightest of Days, Bach; Charlotte Fairless — Sleepers, Wake, Bach; Dona Sidorlsky — Fugue in G minor (lesser), Bach; Sharon Terwilliger — Canon in E major, Reger; Rochelle Ediger — Meditaton Upon the Passion of Our Lord, Powell; Paula Sanford — Greensleeves, Purvis; Janice Scritchfield — Fantasia and Fugue in G minor, Bach.

Allison Hulscher, Mamaroneck, N.Y.—Christ Methodist Church, New Rochelle, Feb. 12: Grand Jeu, Du Mage; Now Pray We to the Holy Spirit, Buxtehude; Trumpet in Dialogue, Clérambault; My Heart is Filled with Longing, Brahms, Bach; Honor to God on High Alone, Prelude and Fugue in B minor, Bach; Meditation, Widor; Pastorale, Pièce Héroïque, Franck.

James W. Good, Louisville, Ky. — Inglewood Baptist Church, Nashville, Tenn. Dedicatory Jan. 8: Voluntary in A minor, Stanley; Noël Etranger, Daquin; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Fanfare, Wyton; Air, Hancock; Sacred Harp Suite, Powell; Carillon de Westminster, Vierne.

Jewell Johnson, Eau Claire, Wis.—senior recital, Wisconsin State University, Grace Lutheran Church Jan. 29: Prelude and Fugue in G minor, Bach; Chorale in A minor, Franck; Concerto 4, Soler; Variations on America, Ives.

Sue Lombardi, Scottsdale, Ariz.—Arizona State University, Tempe Jan. 26: Six Schübler Chorales, Bach.

Anthony J. Newman, Cambridge, Mass. — pedal harpsichord and organ, Kresge Auditorium, Massachusetts Institute of Technology Jan. 18: Prelude and Fugue in B minor, Trio Sonata 1, Prelude and Fugue in D major, Bach; Music for Organ No. 1, Simons; Variations on a Chromatic Ground, Read; Fugue on the Kyrie, Fantasia on La Fa Fis, Newman; Trio Sonata 5, Passacaglia and Fugue in C minor, Bach.

Ronald A. Hough, Columbus, Miss. — University of Alabama, University Jan. 5: for South Mississippi AGO Chapter, First Baptist Church, Hattiesburg, Miss. Jan. 10: Chaconne in G minor, L. Couperin; Tierce en Taille, F. Couperin; Allegro, Concerto 4, Handel; Christ unser Herr, zum Jordan kam, Wir glauben all', Prelude and Fugue in D major, Bach; Fast and Sinister, Symphony in G major, Sowerby; Andante sostenuto, Gothic Symphony, Widor; Impromptu, Vierne; Du parmi nous, Messiaen.

Henry Von Hasseln, Anderson, S.C.—Second Presbyterian Church, Charleston Dec. 4: Voluntary in D major, S. Wesley; Jesus, Priceless Treasure, The Only Son from Heaven, Bach; Prelude and Fugue in D major, Buxtehude; Pastorale, Le Prologue de Jesus, arr. Clokey; Sonata 5, Mendelssohn; Greensleeves, Purvis; Fanfare on Hark the Herald Angels, Wyton; Rhythmic Trumpet, Bingham; Te Deum, Langlais.

Paul F. Emch, Minneapolis, Minn. — Salem English Lutheran Church Jan. 22: Fanfare in C major, Purcell; Slumber on O Weary Spirit, Prelude and Fugue in G, Bach; Chorale in B minor, Franck; Open Now the Gates of Beauty, Jesus Lead Us On, How Lovely Shines the Morning Star, Manz; Bingham, Roulade, Bingham; Petite Suite, Bales.

David E. Harper, Hartford, Conn.—Christ Church Cathedral Feb. 22: When Jesus on the Cross was Bound, Scheidt; Pange Lingua, Kodaly; Lamb of God, Lenel; Christ Who Died, Us to Redeem, Walther.

Isabelle Emerson, New Rochelle, N.Y. — St. Paul's Chapel, New York City Jan. 4: Sonata 6, Mendelssohn; Pastorale, Milhaud; Meine Seele erhebt den Herren, Fantasia and Fugue in G minor, Bach.

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# Programs of Organ Recitals of the Month

Virgil Fox, New York City — Ridgewood Methodist Church, Ridgewood, N.J. Feb. 5 and 6: We Thank Thee God, Bach; Noël pour les flutes, Noël d'Echo, Daquin; In dulci jubilo, Bach; Liszt; Prelude and Fugue in E minor, Bach; Symphonie de Noël, Maleingreau; Dieu parmi nous, Messiaen; Elfin Dance, Edmundson; Ad Nos, Liszt; Toccata, Jongen.

Edythe Rachel Grady, Charlotte, N.C. — Johnson C. Smith University Dec. 16: Partita on Jesu, Priceless Treasure, Walther; Behold a Rose, Brahms; Swiss Noël, Daquin; Selections from A Little Christian Year, Wyton; Point d'Orgue, Grigny; Vom Himmel hoch, Karg-Elert. Statesville Avenue United Presbyterian Church Jan. 22: Same Walther plus The Fifers, Dandrieu; Chaconne in D minor, Couperin; I am Black, but Comely, Dupré; O God, Thou Faithful God, Brahms; Two Compositions, Gordon Young. Assisting was Jaunita Falls, contralto.

Judson Maynard, Lubbock, Tex. — Methodist Church, Big Spring Jan. 8: How Brightly Shines the Morning Star, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Andante for a Mechanical Organ, Fantasie in F minor, K594, Mozart; Fantasie and Fugue on B-A-C-H, Liszt; The Celestial Banquet, Messiaen; Adeste Fideles, Variations on America, Ives. St. John's Cathedral, Denver, Colo. Jan. 29: Same program.

Ronald Banyay, Stamford, Conn. — Christ Methodist Church, dedicatory, New Rochelle, N.Y. Jan. 15: Ciacona in D minor, Pachelbel; Flute Solo, Arne; Sonata for Trumpet, Lidon; Wie schön leuchtet, Buxtehude; Prelude and Fugue in C minor, Bach; Aria, Peeters; La Nativité, Langlais; Chorale in A minor, Franck.

Ray Martin, Decatur, Ga. — First Methodist Church Jan. 23: Toccata in E minor, Pachelbel; Flute Tune, Arne; Toccata and Fugue in D minor, Bach; Trumpet Tune in G, D. Johnson; Scherzetto, Vierne; Air, Hancock; Gloria, Magnificat, Dupré.

Carl E. Schroeder, Lancaster, Pa. — Evangelical Lutheran Church Feb. 3: Symphony in B flat, LeBeque; O Lord, Be Merciful to Me, Bach; Sonata 2, Mendelssohn, Marianne Weickel Ervin, soprano, assisted.

Mildred Andrews, Norman, Okla. — for Santa Barbara AGO Chapter, Cate School Chapel, Carpinteria, Calif. Jan. 21: Prelude and Fugue in E major Lübeck; Concerto in B minor, Walther; Sonata, Arne; Prelude in D major, Bach; Toccata in A major, A. Scarlatti; Sonata, Krenek; Offertoire pour Fête de Tous les Saints, L'Ange a la Trompette, Charpentier.

Wittenberg University Students, Springfield, Ohio — Jan. 20: Fugue on the Kyrie, F. Couperin, Now We Implore The Holy Ghost, Buxtehude — Douglas Bower; Prelude, Fugue and Chaconne, Buxtehude — Isabella Klick; Prelude, Fugue and Variation, Franck—John L. Rose, Jr.; Chorale, Vierne — Krycia Olszewski; Prelude and Fugue in G, Bach, Mary Sherbourne; Lord Keep Us Steadfast in Thy Word, Bender — Jerry Elmgren; Prelude and Fugue 7, Rohlig — Kathryn King.

Guild Student Group, Wilkes-Barre, Pa.— Holy Trinity Lutheran Church Feb. 6: Robert Wallace—Prelude and Fugue in C minor, Bach; Anne Marie Hayden—Voluntary on 100th Psalm, Purcell; Sheryl Lucker—Trio in D minor, Bach; Fred Merriek—O Gott du frommer Gott, Brahms; Marlene Atherholt—Movement 1, Sonata 1, Mendelssohn; Carol Sutton—Sonatina, Persichetti; Thomas Jones—Fugue in C minor (little), Bach.

Elmerle W. Vanderheide, Cleveland, Ohio — Lakewood Congregational Church, dedicatory, Jan. 7: Chaconne, L. Couperin; Fantasie in Echo Style, Sweelinck; Laet ons met Herten reijne, Bull; Allein Gott in der Höh sie ehr, Prelude and Fugue in B minor, Bach; Carillon, DeLamarter; Dialogue for the Mixtures, Langlais; Canon in A flat, Schumann; Fantasie in F minor, K608, Mozart.

Earl Barr, Minneapolis, Minn. — St. Paul's Episcopal Church, Duluth, Jan. 29: Suite, Creston; Divertissement, Vierne; Benedictus, Agnus Dei, Liszt; Toccata, Reger; Concerto in F major, Handel; Our Father, Scheidt; Passacaglia and Fugue in C minor, Bach.

Geraldine M. Wells, Albany, N.Y. — Cathedral of All Saints Jan. 8: Sonata 2, Hindemith; The Old Year Is Passed Away, In Thee Is Gladness, Bach; Canon in B minor, Schumann; Carillon Sortie, Mulet.

John W. Obetz, Albion, Mich. — First Presbyterian Church Jan. 22: How Brightly Shines the Morning Star, Buxtehude; Come Now Savior of the Nations, Pachelbel; Awake, Awake, Prelude and Fugue in E flat, Bach; Voluntary in D, Stanley; Rhosymedre, Vaughan Williams; Prelude and Fugue on a Theme of Vittoria, Britten; Chorale in A minor, Franck.

Students of Phillip Malpas and James Good, Louisville, Ky. — Southern Baptist Seminary Dec. 1: Laura Kissiah — Allegro, Sonata 5, Bach; Paul Bowen — Fugue in E flat major, Bach; Norman Johnson—O Whither Shall I flee, Bach; Levitia McLennore — Prelude in E minor, Bach; Jane Currin — Präambeln und Interludien, Maestoso, Moderato, Schroeder; Larry Miller — Cortège et Litanie, Dupré; Partita on Es ist ein Ros', Ahrens; Joe Routon — Prelude and Fugue on B-A-C-H, Liszt.

Charles Brown, Tempe, Ariz.—Arizona State University Jan. 5: Organ Pieces 1, Eggermann; Introitus, Aria ed Alleluja, opus 47, Klebe. Jan. 12: Dawn Hymn, Hovhanness; Prelude, Jacobi; Wondrous Love, Barber; Carillon, Sowerby. Jan. 19: Messe des pauvres, Satie; Fugue, Chorale, Honnegger; Three Preludes (1942), Milhaud. Jan. 22: Prelude in E minor, Bruhns; Sonata 1, Hindemith; Come, ye Disciples, Thomson; Sonata 6, Mendelssohn; Fantasie and Fugue in D minor, Reger.

David W. Hinshaw, El Paso, Tex. — Church of St. Clement Jan. 15: Toccata and Fugue in D minor, Bach; How Brightly Shines the Morning Star, Buxtehude; Little Shepherd's Lullaby, Jimenez; Concerto 2, Haydn; Prelude and Cantabile, Scholte; Three Pieces, Klein Praeludien und Intermezzi, Schroeder. Members of the senior choir assisted.

Margaret Swain, Decatur, Ga. — First Methodist Church Jan. 25: Toccata, Bonelli; Contrapunctus 3, Bach; Pavan-Almond-Ayre, Locke; Three Equals, Beethoven; Sacred Symphony, (with double brass choir), Gabrieli; Voluntary on Old 100th, Purcell.

Paul Chinburg, Walla Walla, Wash.—Junior Recital, Walla Walla College Jan. 8: Magnificat primi toni, Buxtehude; Concerto 1, Handel; Wie schön leuchtet, Reger; Symphony 2, Vierne.

David Craighead, Rochester, N.Y. — Eastern Kentucky University, Richmond Nov. 13: Partita on O Gott, du frommer Gott, Bach; Grande Pièce Symphonique, Franck; Partita on Psalm 8, van der Horst; Concerto in G major, Soler; Passacaglia and Fugue in C minor, Bach.

Blackhawk AGO Chapter Members, Davenport, Iowa — First Presbyterian Church Jan. 9: Janet Ogden — Dawning is the Glorious Day, Karg-Elert; All Glory, Laud and Honor, Bender; Christ is Arisen, Rohlig; O Sacred Head, Peeters; The Strife is O'er, Wyton. Helen Van Camp — Lento Espresso, Ketelby; A Lenten Impromptu, Mader; O Sacred Head, Reger; Suite on Easter Hymns, McKay. Helen Anderson — Prelude on Ave Verum, Titcomb; Ah, Holy Jesu, Clokey; Variations on Jesu meine Freude, Walther; My Spirit Be Joyful (with Keith Neaver, Fred Mumaugh, trumpets), Bach-Biggs. Kenneth Lowenberg — Voluntaries on Hymn of the Week, Part 2, Barlow; Christ lag, Scheidt; Offertoire on O Filii, Dandrieu; Incantation, Langlais; Fantasie on Christ the Lord Has Risen (with trumpets and trombones), Peeters.

Valparaiso, Ind. University Students — Jan. 17: Concerto del Sigr. Meck, Walther — David Schack. Christ ist erstanden, Bach — John Bernthal. Prelude and Fugue in E minor Bruhns — Marilyn Konrad. Plein jeu, Tierce en Taille, Marchand — Richard Hass. La Vierge et l'Enfant, Les Bergers, Messiaen — Thomas Springmann. Fantasie in A, Franck — Dana Teske.

Kirby Koriath, St. Louis, Mo. — Holy Cross Lutheran Church, Jan. 3: Noël with Variations, Balbastre; Von Himmel hoch, Pachelbel; Pastorale, Franck; Wie soll ich dich empfangen, Pepping; Gottes Sohn ist kommen, Zu Bethlehem geboren, Walcha; Carillon, Vierne; Maestoso and Allegro, Offertoire sur les Grands Jeux, Couperin.

Arthur Ward, Calgary, Alta.—Cathedral of the Redeemer Jan. 25: Prelude and Fugue in C minor, Bach; Was Gott tut, Kellner; Pastorale, Vollenweider; Carillon de Westminster, Vierne.

Ronald Rice, Washington, D.C. — St. Thomas Church, New York City, Jan. 29: Esquisses Byzantines, Mulet.

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# Programs of Organ Recitals of the Month

Searle Wright, New York City — St. Paul's Chapel Jan. 18: Fantasie on God Rest Ye Merry, Roberts; Musette, Malcingreau; Moderato, Andante sostenuto, Gothic Symphony, Widor; In dulci júbilo, Das alte Jahr, Prelude and Fugue in B minor, Bach.

Arthur Lawrence, Stanford, Calif. — Interstake Center, Oakland Mar. 5: Offertorie, Mass for Parishes, Couperin; Fantasie in G major, Bach; Prelude and Fugue on Vittoria, Britten; Prelude, Fugue and Variation, Franck; Voluntary in D major, Wesley; Toccata in A major, Kuhnau.

First Unitarian Church of Berkeley Jan. 17: Introduction and Passacaglia in D minor, Reger; Ricercar Arioso, Gabrieli; Two Pieces from Sonate d'Intavolatura, Zipoli; Chorale, Sessions; O Lamb of God, Sonata 2, Prelude and Fugue in B minor, Bach. Memorial Church, Stanford Jan. 29: Same Reger, Sessions and Bach plus Gagliarda Prima, Gagliarda Settima, Gagliarda Nona, Schmid; Herr Jesu Christ, dich zu uns wend, Böhm; Toccata avanti la Messa della Madonna, Altro Ricercar, Toccata Cromatica per l'Elevatione, Canzon post il Comune, Frescobaldi.

James Barros, Abilene, Tex.—First Christian Church, Breckenridge Jan. 22: Trumpet Dialogue, Benedictus, F. Couperin; Toccata and Fugue in D minor, Bach; Adagio, Intermezzo, Symphony 6, Widor; O Sacred Head, Bach; Song of Peace, Langlais; Chorale in A minor, Franck. First Baptist Church, Abilene Jan. 8: Same Bach, Widor and Franck; Bill Funderburk, tenor, assisted.

Douglas Breitmayer, St. Louis, Mo.—Grace Methodist Church Feb. 5: Two Voluntaries, opus 5, Stanley; Toccata and Fugue in D minor, Bach; Musical Clocks, Haydn-Biggs; Symphony 1, Vienne; Partita on Lobe den Herren, Ahrens; Carnival, Crandell.

Ruth Evelyn Clark, Johnson City, Tenn. — First Christian Church, Erwin Dec. 4: Abcrystwyth, Whitney; Es ist ein' Ros', Brahms; Magnificat 5, Dupré; Sheep May Safely Graze, Bach; Vom Himmel hoch, Pachelbel.

Lois M. Watkins, Tulsa, Okla.—Trinity Episcopal Church Jan. 18: Preamble, Rameau; How Brightly Shines the Morning Star, Peeters; Chartres, Purvis; O Hail This Brightest of Days, Bach.

Alexander Boggs Ryan, Kalamazoo, Mich. — For Southwest Michigan AGO Chapter, St. Luke's Episcopal Church Feb. 6: Sonata on Psalm 94, Reubke; Ciacona in E minor, Nun bitten wir, Prelude and Fugue in G minor, Buxtehude; Passacaglia and Fugue 2, Willan.

Russell Green, Saskatoon, Sask. — Knox United Church Nov. 28: Toccata and Fugue in D minor, Eberlin; Maria zart von edler Art, Schlick; Concerto in G major, Little Harmonic Labyrinth, Now Christians rejoice, Bach; Concerto in B flat, Handel; Prelude, Fugue and Variation, Franck; Sonata da Chiesa, Andriessen; Humoresque, Yon. Dec. 4: Prelude and Fugue in B minor, Bach; Invention, Arne; Music for a Musical Clock, Haydn; Wachtel auf, Bach, Reger, Jackson; Chorale in A minor, Franck; Scherzetto, Berceuse, Vienne; Caprice, Rateliff; Holiday Trumpets, Sowerby Dec. 11: Von Himmel hoch, Pachelbel; Wie schön leuchtet, Pachelbel, Karg-Elert; Le Bourgeois de Chartre, LeBegue; Noël Suisse, Daquin; Es ist ein' Ros', Brahms; Pastorale, Franck; Variations sur un Noël, Dupré; Zu Bethlehem geboren, Den die Hirten lobten sehre, Fröhlich soll mein Herze springen, Walcha; Scherzo, Gigout.

Will Gardiner, G. Barry Anderson, Winnipeg, Man.—for Winnipeg R.C.C.O., Gardiner Funeral Home Jan. 23: Gelobet seist du, Jesu meine Freude, Bach; Ach bleib mit deiner Gnade, Karg-Elert; Voluntary in A major, Selby; Fideles, Whitlock—Mr. Gardiner, Suite Dioclesian, Purcell; Prelude and Fugue in A, Bach; Pastorale, Milhaud—Mr. Anderson.

Laura Weaver, Visalia, Calif. — Visalia Methodist Church Jan. 8: Air, Overture in D, Bach; Arioso, Handel; Idylle, Rheinberger; Pastorale, Sonata in D minor, Guilmant; Prelude Religioso, Beethoven; Elevation, Batiste; Pastorale, Franck; Air, Water Music, Handel.

Arthur A. Vidrich, Pittsburgh, Pa.—senior recital, St. Bernard Church Nov. 20: Prelude and Fugue in E flat, Bach; Concerto 4, Handel; Fancy and Ayre, Jenkins; Concerto in G minor, Poulenc. The Duquesne University Chamber Orchestra assisted in the Handel and Poulenc.

Thomas Wood, Carmel, Ind. — Christ Church Cathedral Indianapolis Jan. 27: Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck.

Anita Greenlee, West Chester, Pa. — St. Stephen's Lutheran Church, Wilmington, Del. Dec. 23: Wachtel auf, Bach; Es ist ein Ros', Brahms; Vom Himmel hoch, Bach, Pachelbel, Pepping; Les Bergers, Desseins Eternels, Messiaen; Noël in G major, Daquin; Carillon, Vienne; Macht hoch die Tur, Walcha; Prelude and Fugue in C major, Bach.

William Best, Chicago, Ill. — Church of St. John the Evangelist, Flossmoor Dec. 8: Now Thank We All, Karg-Elert; Finale, Andriessen; Wachtel auf, Savior of the Heathen, Come, Bach; Allegro, Concerto in B flat, Handel; Antiphon, Dupré. Dec. 15: Fugue in C minor, All Praise to Jesus' Hallowed Name, Bach; Rhosymedre, Vaughan Williams. Dec. 24: Variations on a Noël, Dupré; Toccata on Vom Himmel hoch, Edmundson; Prelude and Fugue, Pachelbel; Prelude, Buxtehude. Dec. 27: Greensleeves, Wright; O Hail This Brightest Day, Bach; Puer natus est, Titcomb.

Scott S. Winthrow, Nashville, Tenn. — faculty recital, George Peabody College for Teachers Jan. 5 and 6: Fugue in C (Jig), Buxtehude; Variations on Unter der Linden, Sweelinck; Prelude and Fugue in E flat, Bach; Grand jeux, Plainte, Dialogue sur les mixtures, Suite Breve, Langlais; Theme and Variations, Opus 115, Bossi; Les Jardis suspendu, Litanies, Alain. Sacred Heart Catholic Church, St. Bernard, Ala. Jan. 15: Same program.

Donald Dumler, New York City — Fanwood Presbyterian Church, Fanwood, N.J. Feb. 5: Passacaglia and Fugue in C minor, I Call to Thee, Bach; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke; Fugue, Honegger; Toccata, opus 5, Durullé.

Wayne Fisher, Cincinnati, Ohio—Pleasant Ridge Presbyterian Church Jan. 29: Carillon, Dupré; Fantasie in F, K594, Mozart; Fugue on A Theme by Legrenzi, Bach; Variations on Est-Ce Mars, Sweelinck; Canons in B major, B minor, Schumann; The Sun's Evensong, Karg-Elert; Finale, Franck.

Judson Rand, Albany, N.Y. — Cathedral of All Saints Jan. 29: Grand Jeu, Du Mage; Christ We Praise in Duty Bound, O Man be-moan Thy Grievous Sin, Prelude and Fugue in E minor, (Cathedral), Bach; Pavane, Elmore; Chorale in A minor, Franck.

Emmett G. Smith, Fort Worth, Tex. — for Dallas AGO Chapter, Park Cities Baptist Church Jan. 17: Prelude and Fugue in E minor, Bruhns; Lord Jesus Christ, with Us Abide, Adorn Thyself, Dear Soul, Prelude and Fugue in C major, Bach; Epithalame, Vienne; Chorale in A minor, Franck; Song of Joy, Langlais; Litanies, Alain.

Students of Melvin Dickinson, Louisville, Ky.—Calvary Episcopal Church Jan. 10: Toccata in F major, Buxtehude—James Waitt; Les Bergers, Messiaen—Donna Fluhr; Prelude in F minor, Bach—Marsha Williams; Toccata in D minor (Dorian), Bach—Anne Goin; Prelude in G minor, Dupré—Robert Goodlett; Prelude in C major, Bach—Carol Anshutz; Movement 1, Sonata 2, Hindemith—Norma De Mott; Meine Seele erhebt den Herrn, Kommst du nun, Jesu, Bach—Nina Gerald; Prelude and Fugue in F major, Lübeck—Patricia Torstrick; Movement 3, Trio Sonata 1, Bach—Faye Drummond; Scherzo, Durullé—Roland Herzelt; Toccata in F major, Bach—George Rapier.

Barclay Wood, Worcester, Mass.—Trinity Episcopal Church, Boston Feb. 6: Toccata in A major, A. Scarlatti; Concerto in A minor, Vivaldi-Bach; Air with variations, Sowerby; Prelude and Fugue in A minor, Bach; Pastorale, Franck; In Peaceful Joy, He is Gone up to Heaven, Let us all be Joyful, Pepping; Finale, Symphony 1, Langlais, Worcester Art Museum Feb. 5: Same Scarlatti, Vivaldi-Bach and Bach plus Ciacona, Pachelbel.

Ray S. MacDonald, San Mateo, Calif.—St. Bartholomew's Church Jan. 29: Prelude and Fugue in C, Bach; Romanza, Stewart; Prayer, Weatherdon; Grand Chorus in F sharp, Franck; Reverie, Faulkes; Fantasie on Praise to the Lord, Gade; Verset, Thompson; Twilight, Meale; Sonata in D minor, Spark.

Herman Pedtke, Evanston, Ill.—DePaul University Center, Chicago Feb. 3: Suite, Froberger; Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, Brahms; Miniature Suite, Arthur Becker; Sonata 1, Hindemith; Diptyque, Messiaen, Variations sur un Noël, Dupré.

James Bigham, Princeton, N.J.—Princeton Theological Seminary Feb. 2: Fantasie in F minor, Mozart; Six Schübler Chorales, Toccata in F major, Bach.

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# Programs of Organ Recitals of the Month

Melville Cook, Winnipeg, Man. — All Saints' Anglican Church Feb. 1: All Bach. Prelude in E flat major, In dulci jubilo, Das alte Jahr vergangen ist, In dir ist Freude, Alle Menschen müssen sterben, Prelude and Fugue in B minor, Trio Sonata in C major, Schmücke dich, Wo soll ich fliehen, Christ, unser Herr, zum Jordan kam, Fugue in E flat major. Feb. 15: Postlude in D minor, Stanford; Prelude and Fugue, Willis; When I Survey the Wondrous Cross, Parry; Prelude, Scherzo and Passacaglia, Leighton; Rhosymedre, Vaughan Williams; Pastorale, Fricker; Rhapsody in D flat major, Howells; Partita, Mathias. Mar. 1: Prelude and Fugue in C minor, Mendelssohn; Es ist ein' Ros', O Welt, ich muss dich lassen, Brahms; Wacht auf, Reger; O Jesus süß, Hirten, er ist geboren, Peeters; Sonata Eroica, Jongen; Variations on Victimae Paschali Laudes, Roppek. Mar. 15: Four Pieces from Abdelazar, Purcell; Concerto 5 in F major, Handel; March on a Theme of Handel, Guilman; Scherzo in G minor, Bossi; Air and Gavotte, S. Wesley; Choral Song and Fugue, S. S. Wesley; Suite Gothique, Boëllmann; A Little Tune, Felton; Scherzo, Whitlock; Toccata, Symphony 5, Widor.

Harry Huber, Salina, Kans.—for Salina AGO Chapter, Immanuel Lutheran Church Jan. 23: Prelude on In dulci jubilo, Rohlig; Pax Vobiscum, Purvis; Rhapsody on Gregorian Motifs, Titcomb; Mit Freuden zart, Gandyn; Herzlich thut mir verlangen, Van Hulse; Lobe den Herren, Bender; Hyfroydol, Young; Prelude on St. Christopher, Elmore; Prelude on Joanna, Powell; Trumpet Tune in D major, D. Johnson; Little Pastorale, Read; Psalm 117, Powell.

Friends U GSG, Wichita, Kans. — First Methodist Church, Jan. 27. Music for two organs, students of Dorothy Addy: Prelude and Fugue in C minor, Bach — Annette Moreland, Concerto in G, Soler — Annette Moreland, Jeanette Davis. Echo, Scheidt — Patricia Powers, Julia Holt. Concerto in G, Handel — Clark Strickland, Evan Hockett. Concerto in D major, Soler — Ann Thompson, Marsha Mitchell. Laudation, Dello Joio — Anna Thompson.

Robert Cornelison, Ann Arbor, Mich. — Christ Church Cathedral, Indianapolis, Ind. Jan. 13: Kyrie, God Father Almighty, These are the Ten Commandments, Fugue in E flat major, Bach; Andante, Finale, Symphony 1, Vienne.

John Searchfield, Calgary, Alta.—Cathedral of the Redeemer Jan. 11: Improvisation on In dulci jubilo, Karg-Elert; Carol, Whitlock; O Welt ich muss dich lassen, Brahms; March, Elegy, Scherzetto, Walton; Carillon, Sortie, Mulet. Geraldine Johnston, contralto, assisted.

Andrews University Students, Berrien Springs, Mich. — Pioneer Memorial Church Dec. 18: Toccata, Sowerby — Elaine Anderson; Andante Tranquillo, Mendelssohn — Linda Lee; Fugue in E flat, Bach — Donovan Moon; Open Now Thy Gates of Beauty, Manz — Valerie Schneider; Jesu, Joy of Man's Desiring, Bach — Dorothy Oster; O God Our Help, Matthews — Beryl Chu; Now Thank We All, Thiman — Carol Harris; The God of Abraham Praise, Whitford — Annabell Berg; While The King Sitteth; I am Black but Comely, O Ye Daughters of Jerusalem, Amen, Ave Maris Stella 4, Dupré — Carl Proctor.

Jan. 21: My Soul doth Magnify, Awake, for Night Is Flying, Bach—Elaine Anderson; Pastorale, Sonata in D minor, Guilman—Lynda Fenderson; Prelude in A minor, Bach—Judy Reeser; Ah, Leave with Us Thy Grace, From Heaven Above, Karg-Elert—Joyce Termini; Sonatina, Sowerby—Elaine English; Toccata and Fugue in D minor, Bach—Patricia Scott; Preludio, Sonata in C minor, Guilman—Eloise Sager.

D. Frederick Elder, Tulsa, Okla.—Boston Avenue Methodist Church Feb. 5: From God Shall Naught Divide Me, Prelude and Fugue in G major, Bach; Berceuse, Vierné; Celestial Banquet, Messiaen.

Isabel M. Calkins, Elmira, N.Y. — Grace Church Dec. 14: Nun komm, der Heiden Heiland, Bach; O Gott, du frommer Gott, Brahms; Grosser Gott, wir loben Dich, Wacht auf, Peeters; Fugue in E flat, Bach.

Williams Peters, Kokomo, Ind. — Christ Church Cathedral, Indianapolis Jan. 20: Voluntary 1, Stanley; Toccata and Fugue in D minor, Bach; Partita on Vom Himmel hoch, Post; Chorale in F sharp minor, Andriessen.

Keith Shawgo, New York City — St. Paul's Chapel Jan. 25: Suite, Creston; Carol, Whitlock; Fantasie and Fugue in C minor, Bach; Musical Clocks, Haydn; Holy, Holy, Holy, Post.

Robert H. Bell, Calgary, Alta.—Cathedral of the Redeemer Jan. 4: Trumpet Minuet, Hollins; Dead March, Saul, Handel; Toccata and Fugue in D minor, Bach; L'Organo Primitivo, Yon; Nun danket, Karg-Elert; The Shepherds' Farewell, L'Enfance du Christ, Berlioz; Joshua Fit de Battle ob Jericho, Sowande. Jan. 18: Toccata in E minor, How Brightly Shines the Morning Star, Pachelbel; Offeratoire sur les Grands jeux, F. Couperin; Intermezzo, Sonata in A minor, Rheinberger; Verbum Supernum Prodiens, Oldroyd; Meditation on Tallis Canon, Phillips; Trumpet Tune Cebell, Purcell.

George N. Tucker, Kalamazoo, Mich. — First English Lutheran Church, South Haven Jan. 22: Adagio, Andante, Concerto 1, Handel; Fugue on the Kyrie, Couperin; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in B minor, Willan; Come Saviour of the Gentiles, O Man, Bemoan Thy Great Sin, Bach; From Heaven Above, Pachelbel; On the Evening of the Ascension of Our Lord, Benoit; Carillon, Sowerby; Finale, Symphonie 1, Anton Maquaire.

Rayner Brown, La Mirada, Calif. — Biola College, faculty recital Jan. 13: Ricercare, Luython; Livre d'Orgue, du Mage; Sonata for Clarinet and Organ (with Howard Whitaker, clarinetist), Rayner Brown; Organ Mass (1966), Donald Johns; L'Orgue Mystique 6, Tournemire.

Kenneth Axelson, Columbus, Ohio—for University Women's Music Club, Maple Grove Methodist Church Jan. 16: Fugue in C (Jig), Buxtehude; Voluntary 5, Stanley; Nun danket, Bach; Musical Clocks, Haydn; Mein Jesu, der du mich, Brahms; Prelude, Fugue and Variation, Franck; Te Deum, Langlais.

Helen R. Henshaw, Albany, N.Y. — St. James Church March 5: Te Deum, Langlais; In Paradisum, Monfred; Fantasie and Fugue in G minor, Bach; Largo, Handel; Pastorale, Roger-Ducasse; Crucifixion, Passion Symphony, Dupré; Easter Alleluia, Bossi.

Richard Grant, White Plains, N.Y. — St. Thomas Church, New York City, Jan. 15: Concerto in F, Handel; Adagio, Fiocco; Fantasie in G minor, Telemann; Prelude and Fugue in D major, Bach; Sonata Eroica, Jongen.

Joyce Jones, Austin, Tex. — Lake Wales, Fla. Jan. 19; Newport Beach, Calif. Jan. 28; Greenville, Tex. Jan. 31: Allegro, Concerto 13, Handel; Allegro in G, Beethoven; Fantasie in F minor, K594, Mozart; Humoresque Fantastique, Edmondson; Etude, Anderson; Toccata, Adagio and Fugue in C major, Bach; Rhythmic Trumpet, Bingham; Ave Maria von Arcadelt, Liszt; Toccata, Prokofiev. The Little Bells, Purvis and Pageant, Sowerby were substituted for Liszt and Prokofiev in Florida. Similar program, First Methodist Church, Waco, Feb. 1.

Frederick Geoghegan, Toronto, Ont. — For Toronto RCOO Center, Ryerson Polytechnical Institute Jan. 21: Prelude and Fugue in C major, In Thee is Joy, Now Thank We All Our God, Sheep May Safely Graze, Toccata and Fugue in D minor, Bach; Concerto 2 in B flat, Handel; Outbursts of Joy, Messiaen; Chorale in A minor, Franck; Canon in B minor, Schumann; Nimrod, Elgar; Litanies, Alain; Fantasie in F minor K 608, Mozart. St. Thomas Church, New York City Feb. 19: Same Mozart, Schumann, Messiaen plus Les Cloches, LeBegue, Les Petites Cloches, Purvis; Fantasie on Hallelujah! God Be Praised, Reger.

Klaus-Christhart Kratzenstein, Houston, Tex. — For Victoria AGO Chapter, Trinity Episcopal Church Victoria Jan. 13: Concerto in C minor, Walther; Herr Gott nun schüß den Himmel auf, Das alte Jahr, In dir ist Freude, Fantasie and Fugue in G minor, Bach; Fantasie in F minor, Mozart; Toccata in D minor, Reger; Three Pieces from Kleine Praeludien und Intermezzi, Schroeder; Toccata francese, Kropfreiter.

Robert M. Finster, Elmira, N.Y. — Grace Church Dec. 21: Partita on O Gott, du frommer Gott, Bach; Nun komm, der Heiden Heiland, Buxtehude; Fantasie on Gelobet seist du, Lenz.

John Becker, Buffalo, N. Y. — St. Paul's Cathedral Jan. 27: Prelude, Purcell; O God, Thou Faithful God, Bach; Give Ear, O Lord, Krebs; Wondrous Love, Barber; Three Chorale Preludes, Manz.

Fred Haley, Oklahoma City, Okla.—St. Luke's Methodist Church Jan. 10: Sonata 1, Hindemith; Sonata 1, Toccata in F, Bach; Sonata on Psalm 94, Reubke.

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# Programs of Organ Recitals of the Month

Bedrich Janacek, Lund, Sweden—Münster zu Herford, Germany Jan. 21: Fantasie and Fugue, Hilding Rosenberg; Ciacona in F minor, Pachelbel; Fugue in B minor, Seeger; Fugue in C major, Bixis; Introduction and Passacaglia in D minor, Reger. Christuskirche, Recklinghausen, Germany Jan. 18: Same Reger plus Prelude and Fugue in B major, Gunnar Thyrestam; Trio Sonata in C minor, Bach; Prelude and Fugue 3 opus 77, Karel Jirak; Variations on In dulci júbilo, Leif Kayser.

Edward Jenkins, Watertown, Mass.; Ruth Johnson, New York City; Herbert Severtsen, Manhattan — dedicatory, New York Association for the Blind, New York City Feb. 7: Good News From Heaven, Pachelbel; Fugue in E flat major, These are the Ten Holy Commandments, Bach; Noël Varié, Daquin — Edward Jenkins. Deck Thyself, Blessed are Ye Faithful Souls, Behold, a Rose, My Jesus Calls to Me, Brahms; Chorale in A minor, Franck — Ruth Johnson. Scherzetto, Vienne; Le Banquet Céleste, Les Enfants de Dieu, Messiaen; Toccata Villancico y Fuga, Ginastera — Herbert Severtsen.

Gordon L. Shepherd, Modesto, Calif.—Wesley Methodist Church Dec. 9: Entrada, Torres; Six Tone Sketches, Van Hulse; Swiss Noël, Daquin; From Heaven Above, To Shepherds, as They Watched, Sheep May Safely Graze, Jesu, Joy of Man's Desiring, Bach; Gesu Bambino, Yon; Noël Basque with Variations, Benoit; Andantino quasi allegretto, Toccata, Symphony 5, Widor. Identical program at First Christian Church, Stockton Dec. 11.

Louis L. Balogh, University Heights, Ohio — February and March, Church of the Gesu; Baletto del Granduca, Sweelinck; Rigaudon, Campra; Lentea Chorales, Bach; Chorale in E major, Franck; Toccata, Adagio and Fugue, Bach; Grand Choeur Dialogue, Gigout; Prière du Christ, Messiaen; Preamble and Fugato, Balogh; Symphonie de la Passion, Malin-greau; Psalm 19, Marcello; Easter Sortie on Ofilii Balogh.

Hans G. Wurman, Chicago—Griffith, Ind. Methodist Feb. 19: Fanfare in C, Purcell; Passacaglia in C minor, Jesu, Joy of Man's Desiring, O Sacred Head, Bach; Pange Lingua, Titelouze; Fugetta in C, Buxtehude; Pièce Héroïque, Franck; Two Hymn Meditations, Clokey; Prelude on Now Praise Be God, Vulpus-Willan; Let All Mortal Flesh, Noble; Gavotte, Wesley; O Sacred Head, Brahms; Toccata, Symphony 5, Widor.

Allen R. Mills, Schenectady, N.Y. — Cathedral of All Saints, Albany Jan. 15: Grand Choeur Dialogue, Gigout; Adagio, violin sonata, Bach; Concerto in D minor, Vivaldi-Bach; Modal Pieces 1 and 8, Langlais.

Reginald Lunt, Lancaster, Pa. — St. Thomas Church, New York City, Feb. 5: Processional, Mathias; Andante sostenuto, Symphonie gothique, Widor; Fantaisie 1, Alain; Dialogue on Tone 1, Clérambault; Toccata in D minor, Dorian, Bach; Eternal Purposes, Messiaen; Ad Nos, Liszt.

Malcolm K. Westly, Tampa, Fla. — for Tampa AGO Chapter, Seminole Heights Methodist Jan. 10: Fantasie, How Lovely Shines the Morning Star, Toccata, Pachelbel; Sheep May Safely Graze, Bach; Salvation Unto Us Has Come, A Mighty Fortress Is Our God, Lord Jesus Be Present, Praise to the Lord, Walther; Bridegroom of Our Soul, Blackburn; The King of Love My Shepherd Is, Milford; Aria, Peeters; The Good Shepherd, Veni Creator Spiritus, Benoit; The Lord Is My Shepherd, By the Waters of Babylon, O Praise the Lord, All Ye Nations, Powell; Triptych, Spiritual, Young.

Diane Bish, Wichita, Kans. — for Wichita AGO Chapter, East Heights Methodist Church Jan. 17: Valet will ich dir geben, Bach; Chromhorne sur la Taille, F. Couperin; Echo Fantasie, Sweelinck; Adagio, Suite for a Mechanical Organ, Beethoven; Fantasie and Fugue in G minor, Bach; Sonata 6, Mendelssohn; Variations on America, Ives; Fantasie on Hamburg, McKinley; Salve Regina, Manari.

Norberto Guinaldo, Norwalk, Calif.—Dedicatory, First Methodist Church, Garden Grove Jan. 22: Messe pour le convents, Couperin; Variations on Est-ce Mars, Sweelinck; When in the Hour of Utmost Need, Prelude and Fugue in B minor, Bach; Sonata on Tone 1, Lidon; Two pieces for a Flute-Clock, Haydn; Sonata 2, Mendelssohn; Come Thou Almighty King (Two Settings), Prelude and Fugue 1, Guinaldo.

Pupils of Gladys Eve Sinclair — St. Paul's United Church of Christ, Louisville, Ky. Jan. 15: Trumpet Voluntary, Purcell; Vater unser, Pachelbel; Canzone, Macfarlane; Be Thou But Near, Toccata and Fugue in D minor, Bach — Myra Schell. Wen wir in höchsten Nöten sein, Prelude in A minor, Bach; Es ist ein Ros', Brahms; In Joyful Adoration, Mueller — Charles Ulmer. Hugh Brinson, tenor, assisted.

William McCullough, Boston, Mass. — First Congregational Church, Waterbury, Conn. Jan. 25: Kyrie, God Our Father, When We Are in the Deepest Need, Bach; Meditation, Schmitt; Up, Up, My Heart with Gladness; Now Let Us All Right Merry Be, With Tender Joy, Praise Be to God, Pepping. First Baptist Church, Port Jervis, N.Y. Jan. 29: Same Pepping plus hymn medley.

Richard Ellsasser, Los Angeles, Calif. — Hauptkirche St. Nikolai, Hamburg, Germany Jan. 8: Fugue in G major, Bach; Andante K 616, Mozart; Tu es Petra, Mulet; Sonata 1, Guilman; Toccata, Symphony 5, Widor.

Jules C. Zimmer, Dallas, Tex. — Waples Memorial Methodist Church, Denison Jan. 15: Prelude and Fugue in G major, He Who Will Suffer God, Bach; Three Elevations, Dupré; Prelude and Fugue in E minor, Bruhns; Chorale in E major, Franck; Sonata 2, Hindemith; My Soul Doth Magnify the Lord, Bach; Brother James' Air, Wright; Herzlich tut, Brahms; Prelude and Fugue in A minor, Bach.

Pupils of Herbert L. White, Jr., Chicago, Ill.—Sherwood Music School Jan. 25: Passacaglia in C minor, Bach—Frederick Reno; Fugue in C minor, Bach—Bruce Clark; Toccata, Symphony 5, Widor—Alberta Hamilton; Prelude, Fugue and Chaconne in C major, Buxtehude—Henrietta Groenboom; Dialogue sur les Mixtures, Langlais—Michael David; Movement 1, Concerto in A minor, Vivaldi-Bach—Patricia Carter.

David L. Mitchell, Barrington, R.I. — Trinity United Presbyterian, Uniontown, Pa. Jan. 8: Introduction and Toccata, Frescobaldi; Lord Jesus Christ, Turn to Us, Prelude and Fugue in G major, Bach; Fantasie in F minor, K594, Mozart; Canon in B minor, Schumann; Finale, Dupré; Petite Suite, Bales; Litany, Roberts; Roulade, Bingham; O Jesu Christ, Font of Grace, Janacek; Finale, Symphony 6, Vienne.

Jan Bender, Springfield, Ohio — Wittenberg University Jan. 15: Prelude and Fugue in G minor, How Lovely Shines the Morning Star, Buxtehude; How Lovely Shines, Seven Pieces, Sing to the Lord a New Song, Sonatina, Opus 3, No. 2, The Beatitudes for two sopranos, oboe viola, violoncello and harpsichord, Bender; Prelude and Fugue in C major, Bach.

Margery Sanborn, Hayward, Calif. — Eden United Church of Christ Jan. 8: Cantabile in B major, Franck; Prelude and Fugue in G minor, Brahms; Magnificat 4, Dupré; Come and Let Us Honor Christ, Pepping; Now Thank We All, Reger; Awake My Heart With Gladness, Peeters; El Rebano, Guridi; Fugue, Psalm 94, Reubke.

Durema Kohl, Linnea Hass, Glenn Ellyn, Ill. — Grace Lutheran Church, for Glen Ellyn Musicians' Club Jan. 25: Musical Clocks, Hadyn-Biggs; Een Vaste Burg, Cor Kee, Prelude in B minor, Bach; Les Bergers, Messiaen; Toccata in B minor, Gigout. Pat DuBois, soprano, and Peggy Parmenter.

Richard M. Peek, Charlotte, N. C.—Towson Methodist Church, Towson, Md. Jan. 15: Covenant Presbyterian Church, Charlotte Jan. 29: Trio Sonata 5, Bach; Church Sonata, Peek; Sonata on Psalm 94, Reubke.

Marilyn Keiser, New York City — First Presbyterian Church, Utica Jan. 8: Fanfare, Cook; Wie schön leuchtet, Herr Jesu Christ, dich uz uns wend, Pachelbel; Fantasie and Fugue in G minor, Bach; Nativity Suite, Wyton; The Burning Bush, Berlinski; Green-sleeves, Wright; La Nativité, Langlais, Prelude and Fugue on A-L-A-I-N, Duruflé. First Presbyterian Church, Durham, N.C. Jan. 24, First Methodist Church, Springfield, Ill. Jan. 22: same program. For New York City Chapter, Cathedral of St. John the Divine Jan. 29: Same Cook, Berlinski plus: Communion, Masse de la Pentecôte, Messiaen; Psalm Prelude 1, Set 2, Howells.

Ruth Matthews, Marquette, Mich. — Dedicatory Dec. 4, For Northern Michigan AGO Chapter Jan. 14, First Methodist Church: How Lovely Shines, Pachelbel; Durch Adams Fall, Homilius; Noël sur les Jeux d'Anches, Daquin; Musical Clocks, Handel; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Le Jardin Suspendu, Litanies, Alain.

James Callahan, Minneapolis, Minn. — St. Thomas Church, New York City. Jan. 8: Prelude and Fugue in D minor, Lübeck; Sleepers, Wake, To Shepherds as They Watched, Prelude and Fugue in B minor, Bach; Fantasie, Callahan; Incantation for a Holy Day, Langlais.

Olga Schmidt, Berrien Springs, Mich. — Andrews University, Pioneer Memorial Church Jan. 7: Prelude and Fugue in B minor, Bach; Basse et Dessus de Trompette, Clérambault; Flute Solo, Arne; Noël 10, Daquin; Prayer of Christ Ascending, Messiaen; Cantilene, Langlais; Introduction, Passacaglia and Fugue, Willan.

Adelaide Hart Miller, Brevard, N.C. — Brevard Methodist Church Jan. 15: Prelude and Fugue in B minor, Bach; Sonatas in D, C and G major, D. Scarlatti; Pièce Héroïque, Franck; Sonata in E flat major, Bach; Prelude, Fugue and Variation, Franck; The Burning Bush, Berlinski.

A. Elbert Adams, Greenwood S.C.—Second Presbyterian Church, Charleston Feb. 5: Chaconne, L. Couperin; Partita on What God Ordains, Pachelbel; Fantasie in A, Franck; Adagio sostenuto, Symphony 6, Widor; Variations on an American Hymn Tune, Young; The Majesty of Christ, Messiaen.

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# Programs of Organ Recitals of the Month

David Lowry, Rick Hill, S.C. — Winthrop College, faculty recital Jan. 16: Sonata on tone 1, Lidon; Balletto del Granduca, Sweelinck; Stations of the Cross, Dupré; Litanies, Alain; Fantasie and Fugue in G minor, Wachtel auf, Nun komm, der Heiden Heiland, Toccata and Fugue in D minor, Bach.

George E. Klump, Dallas, Tex. — Highland Park Methodist Church Jan. 22: Chaconne in E minor, Buxtehude; A Mighty Fortress, Praetorius; How Brightly Shines the Morning Star, Pachelbel; Toccata in F major, Bach; Ballade for English Horn and Organ (Larry Thompson, English horn), Sowerby; Sonata, opus 86, Persichetti; Thou Man of Grief, Read; Prelude and Fugue in B major, Dupré.

Gerhard Krapf, Cedar Rapids, Iowa—First Christian Church dedicatory March. 5: Fantasie and Fugue in G minor, Bach; Passion, opus 145, Reger; Da Jesus an dem Kreuze stund, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Christ ist erstanden, O Filii, Jesus Christ is Risen Today, Peeters; Partita on Mit Freuden zart, Krapf; Prelude and Fugue in E flat major, Bach.

Mary Ellison, Miami, Fla.—Second Presbyterian Church, Charleston, S.C. Nov. 6: Overture, Baroque, Bingham; Flute Tune, Arne; Basse et dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach; Chromone sur la Taille, F. Couperin; Psalm 19, Marcello; Chorale in A minor, Franck; Beautiful Saviour, Edmundson; Elegie, Peeters; Thou Art the Rock, Mulet.

Lawrence Perry, Missoula, Mont. — University Congregational Church Feb. 26: Prelude in A minor, Krebs; Interludes from the Mass of Angels, Cabanilles; Prelude and Fugue in F minor, Bach; Four Sketches, Schumann; Rorate caeli, Domine Jesu, Attende Domine, Demessieux; Prelude and Fugue in E flat major, Saint-Saëns.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist Jan. 22: Westminster Suite, Purcell; The Old Year is Passed Away, Bach; Flute Solo, Arne; Rondo in G, Bull; Sketch in D flat, Schumann; Elevation, Dupré; Schönster Herr Jesu, Schroeder; Toccata, Nancy Faxon.

James Hansen, San Diego, Calif. — First Congregational Church, Long Beach Jan. 20: Concerto in A minor, Vivaldi-Bach; O Sacred Head Now Wounded, Toccata in D minor (Dorian), Bach; Sonata in D minor, Guilman; Prelude and Trumpets, Roberts; Up the Saguenay, Russell; Te Deum, Langlais.

Peter A. Brown, Paoli, Pa. — Chaconne in G minor, L. Couperin; Un poco allegro, Trio Sonata 4, Passacaglia and Fugue in C minor, Bach; O Sadness, Deck Thyself, Brahms; Litanies, Alain; Pastoral Dance, Milford; Finale, Symphony 6, Vierne.

Adeline Huss, Cleveland, Ohio — Church of the Covenant Jan. 15: Chorale in E major, Franck; Trio Sonata in E minor, Prelude and Fugue in B minor, Bach; Suite for two flutes and klavier (with Janet Crone and Laura Fehl, flutes), Schultze; O Welt, ich muss dich lassen, Herzlich tut mich, verlangen, Herzlich tut mich erfreuen, Brahms; Prelude and Fugue in G minor, Dupré.

Ted Alan Worth, Wayne, Pa. — First Baptist, Los Angeles Jan. 29, First United Church of Christ, Canton, Ohio, Jan. 15: Concerto in G major, Handel; Adagio, Vivaldi; Fantasie in F minor, K 608, Mozart; Chorale in B minor, Franck; Sonata 1, Mendelssohn; Sketch in D flat, Schumann; Romanza, Grieg-Hebble; Introduction and Fugue on How Brightly Shines the Morningstar, Reger.

Lawrence S. Frank, Westerville, Ohio — Otterbein College, faculty recital Nov. 15: Diferencias sobre el Canto del Caballero, Cabezon; Von Himmel hoch, Pachelbel; Prelude and Fugue in B minor, Bach; Variations on an Original Theme, Peeters; Donkey Dance, Elmore; Suite Médiévale, Langlais; The Hen, Rameau; Toccata, Symphony 5, (with brass ensemble), Widor-McCurdy.

Vernon Studt, Chicago, Ill. — Cathedral of the Holy Name Jan. 17: Offertoire sur les Grands jeux, Dialogue, Tierce en taille, F. Couperin; Kyrie, God the Holy Ghost, Come now, Savior of the World, Bach; Now Pray We to the Holy Ghost, A mighty Fortress, Buxtehude; Chorale in A minor, Franck; Andante con moto, Boëly; Prelude on Deus Tuorum Militum, Sowerby.

Gary Zwicky, Charleston, Ill.—Eastern Illinois University, faculty recital Jan. 31: Toccata, Adagio and Fugue in C major, Bach; Ciacona in E minor, Buxtehude; Canon in B minor, Schumann; Little Gigue K574, Mozart; Fugue 3 on B-A-C-H, Pepping; Shimah B'Koli, Persichetti; Fantasie on Alle Menschen müssen sterben, Reger.

Graham Steed, New London, Conn. — dedicatory, St. James' Church Feb. 5: Fantasie and Fugue in G minor, Bach; Fugue in C major (jig), Buxtehude; Fantasie in F minor, Mozart; Sonata 3, Hindemith; Three Inventions, Dupré; Pièce Héroïque, Franck; Variations of Durham, Steed.

Adele Dieckmann, Decatur, Ga. — First Methodist Church Jan. 26: Prelude in C minor, Come Now, Savior of the Heathen, Rejoice Now, Beloved Christians, Bach; Etude in B minor, Esquisse 1, Schumann; Noël Suisse, Daquin; Toccata and Fugue in D minor, Bach.

Michael Haas, Washington, D.C. — St. Peter's Church, Philadelphia, Pa. Dec. 11: Prelude and Fugue in A minor, Sheep May Safely Graze, Bach; O World, I Must Leave Thee, Blessed are the Faithful Souls Departed, Behold A Rose, Brahms; Pastorale, Chorale in B minor, Franck; Cortège et Litanie, Dupré. Dec. 19: Trinity Church, Potsdam, N.Y. Same as above excluding Pastorale, Franck and Dupré.

Chicago AGO Chapter Members — First Baptist Church, Oak Park, Ill. Jan. 24: Chorale in A minor, Franck; Fugue in E flat major, Bach; Deo Gratias, Robert Schaffer — Richard E. Phipps; Voluntary 1 in D, Boyce; Chorale, Honegger; Finale, Symphony 6, Vierne — Dean Kincaid; Prelude and Fugue in A minor, Bach; Lyric Piece, Ivy Beard; Toccata, opus 5, Durullé — George Williams.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church Jan. 22: Prelude and Fugue in C major, Bach; Movement 1, Sonatina, Sowerby; How Brightly Shines the Morning Star, Bach, Buxtehude, Karg-Elert, Manz; O World I now Must Leave Thee, Brahms; Two Pieces for House Organ, Distler; Finale, Symphony 1, Vierne. The Cantata Choir assisted.

Carol A. Isenberg, Millersville, Pa. — Millersville State College, Student recital Jan. 15: Chaconne, L. Couperin; Herzlich tut, Hassler, Bach, Brahms, Langlais; Prelude and Fugue in C minor, Bach; Sonata 2, Mendelssohn; Rhosymedre, Vaughan Williams; Apparition de l'Eglise Eternelle, Le Banquet Celeste, Messiaen; Cortège et Litanie, Dupré.

Carleton Inniss, Brooklyn, N.Y. — Siloam Presbyterian Church Jan. 29: Trio Sonata 4, If Thou But Suffer God, Bach; Faith of Our Fathers, McKinley; Open Now Thy Gates of Beauty, Manz; Crucifixion, Symphonie Passion, Dupré; Fugue in D major, Bach. Robert Brooks, baritone, assisted.

John Upham, New York City—St. Paul's Chapel Feb. 1: Concerto 3 in G minor, Handel; Sonata 2, Hindemith; Pieces modales, la, mi, Langlais. Feb. 15: All Bach: Prelude in E flat major, Christ, unser Herr, zum Jordan kam; Dies sind die heil'gen zehn Gebot', Wir glauben all'.

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

Margaret Kautz, Toccoa Falls, Ga.—First Methodist Church Jan. 29: Allegro, Voluntary 8, Stanley; Prelude and Fugue in D minor, Buxtehude; Noël étranger, Daquin; Prelude in E flat, Bach; Pastorale, Franck; Three Chorale Preludes, Pepping; Carillon de Westminster, Vierne.

Alec Wyton, New York City — St. Peter's Church, St. Petersburg, Fla. Jan. 16, Christ Church, Ridgewood, N.J. Dec. 13, Cathedral of St. John the Divine, Dec. 11, 25, Jan. 1, 8 included: Elegy JFK, Williamson; Concerto 13, Handel; Prelude and Fugue in B minor, Bach; Fantaisie in C, Franck; Partita, Mathias; Ostinato on O Come, Emmanuel, Wyton; Carillon-Sortie, Mulet; Fantasie on B-A-C-H, Reger; Nativity Suite, Wyton; Prelude, Kodaly; Advent and Christmas Chorale Preludes, Bach; Preludes for Christmas, Wyton; Pastorale on a Plainsong, Thomson; Suite Noël, Templeton; How Brightly Shines, Buxtehude, Pachelbel, Reger; Les Mages, Messiaen.

Joel H. Kuznik, Fort Wayne, Ind. — Concordia Senior College Jan. 8: Chant de Paix, Langlais; Concerto in G major, Vivaldi-Bach; Zu Bethlehem geboren; Dem die Hirten lobten sehr, Frühlied soll mein Herze springen, Walcha; Passacaglia and Fugue in C minor, Bach; Dialogue sur les Mixtures, Langlais; Schnelle, Distler; Prelude, Fugue and Variation, Franck; Carillon de Westminster, Vierne.

David Krohne, Glendale, N.Y. — Redeemer Lutheran Church Dec. 11: Veni Emmanuel, Wyton; Divinum Mysterium, Lenel; Nun komm der Heiden Heiland, Vetter; Freu dich sehr, Manz; A Little Shepherd Music (with Grace Lichtenwald, flute), Rohlig; Valet will ich dir geben, Reger; Wachtel auf, Walther, Reger; Or, nous dites Marie, Franck; Es ist ein Ros', Thate, Brahms. The junior choir assisted in the program.

Bruce P. Bengtson, Pittsburgh, Pa.—Fox Chapel Presbyterian Church Mar. 12: Grand Jeu, DuMège; Voluntary in D, Boyce; Fantasie in C minor, Bach; Ach bleib mit deiner Gnade, Karg-Elert; Introduction, Passacaglia and Fugue, Wright; Allegro Vivace, Symphony 1, Vierne; Arioso, Sowerby; Finale, Dupré. St. Paul's Chapel, St. Mary the Virgin, New York City Mar. 29; St. Thomas Church, New York City Mar. 30: Same program.

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## Letters to the Editor

### Sister Gerard Ann's Article

Seattle, Wash., Jan. 29, 1967 —  
To the Editor:  
Thanks a million for allowing space in which to publish the splendid article by Sister Gerard Ann, S.S.N.D.

Music publishers, composers, scholars and the Hierarchy and Clergy have all plunged into this work of liturgical uplift, and it is marvelous to be living in this era to see and hear it.

My father played in many Roman Catholic Churches in New York in the 80's and afterward. By the time I got into the act at Notre Dame University and ('27 to '36) at St. Patrick's, South Bend, we had the fine Society of St. Gregory, the Caecilians and men like Fr. Carlo Rossini of Pittsburgh, the first one to get a complete diocese in line musically for those days.

With best of wishes for 1967.

WILLARD GROOM

Montreal, Que., Jan. 14, 1967 —  
To the Editor:

I have read carefully and pondered upon the excellent article, *Spirit of Change and Renewal*. \* \* \* Congratulations on a generally good study and interpretation of the Vatican II Constitution. Nevertheless, I am afraid that Sister Gerard Ann allowed a slip of the pen to happen. \* \* \* My opinion is based on the Vatican II Constitution itself, the official interpretation of the entire body of the Bishops of France endorsed by His Eminence Cardinal Maurice Roy of Quebec City, good Canon Law interpretation, history and common sense and, last but far from being the least, the admonitions of His Holiness Pope Paul VI.

\* \* \* "For the organist this means that he can no longer play mood or background music for Low Mass during the Mass. There simply won't be time or place for it, if the people are to participate as the Constitution says they should" . . . "While there is no opportunity as such to perform so-called mood music during the celebration of the Eucharistic sacrifice, the organist can perform sacred selections of good taste before and after the celebration of the Mass."

Let us remember that the Constitution does not call for constant singing during the Mass. The Constitution is much broader than Sister would insinuate. Her personal interpretation on this point is very narrow and even erroneous. Since there is to be singing even after the Mass for whom, then may I ask, will the organist play "after the Mass"? For the pews. I suppose? It so happens that the Bishops of France as a body have issued their official interpretation on this point, an interpretation once more officially endorsed by His Eminence Cardinal Maurice Roy . . . Sister's statement: There is "no opportunity as such to perform music during the celebration of the Eucharistic sacrifice." Why, then does the Vatican II Constitution insist on the organ as a solo instrument? Why does the same Constitution explicitly mention that the singing of a hymn at the offertory is NOT necessary? The French Bishops are absolutely right and conform to the Constitution when they specifically assert that the moment of the offertory is one where the organist may perform a rather lengthy composition (Five minutes) . . . The offertory surely takes place during the celebration of the Eucharistic sacrifice. . . . The Bishops of France go much further and support the position I have constantly upheld. . . . The translation of their official interpretation:

"The organist, as an accompanist plays a very important function. The organist as a soloist exercises a role that is not a lesser one by favoring a collective, recollective and prayerful climate. . . . There IS a place in the liturgy for "mood or background music." . . . There IS time and place for it. Here are more precisions given by the said Bishops in perfect accord with Vatican II. Singing at the offertory is NOT necessary. That is why the Bishops say that at the offertory the organist may perform a piece that is lengthy enough. \* \*

During the canon of the Mass, . . . a sacred silence is desirable: in certain cases, this silence is not destroyed but on the contrary is favored by discrete and adapted playing by the organ. \* \* \* \* \*

Bishop Rigaud, Chairman of the French Episcopal Committee, has officially answered that the Bishops of the Liturgical Committee had in mind parishes with an organ and a competent organist. There are plenty of churches with a good organ and a competent organist in many countries in the world including Canada and the USA. \* \* \* \* \*

The same chairman goes on to say; the five traditional pieces: Prelude (Entree), Offertory, Elevation, Communion and Postlude (Sortie) may still have their place, even with due respect for the present day exigencies. These same exigencies must not lead to forget the "treasure (Constitution) of sacred music to be preserved and promoted." \* \* \* The French Bishops state that organ playing is one way of preserving and promoting the interests of sacred music. \* \* \* \* \*

Let us quote Vatican II that the traditional pipe organ "can admirably enhance the ceremonies of the Church and constitutes a powerful means to raise souls to God and Heaven." \* \* \* \* \*

In the "treasure" of the Church's sacred music must certainly figure the organ works of Frescobaldi, the Gabriellis, Cabezon, Cabanilles down to our present day Flor Peeters, Jean Langlais, Charles Tournemire, Marcel Dupré, Messiaen and others. No! We organists must not allow fanatics \* \* \* to destroy this centuries-old tradition and this rich treasure. We must all heed the repeated admonitions of Pope Paul VI to liturgists . . . that "there must be no real contradiction between past and present but that all things must develop harmoniously so that everything may coincide with a wholesome tradition." \* \* \* \* \*

Yours in Christ and His Church,  
FR. HILARY M. TARDIF, OFM DMus

Eau Claire, Wis., January 12 —

To the Editor:  
As a long-time reader of THE DIAPASON, I humbly request that you put such articles as *The Spirit of Change and Renewal* by Sister Gerard Ann under close scrutiny before publishing them.

I am a Catholic organist and choirmaster in a large Catholic Church and can assure you the truth of such an article resides in the virtue of hope rather than any major liturgical or musical accomplishment made thus far in this country.

The good nun says that it was in 1875 that the first voices were heard requesting change. Can she be so ignorant of history that she never heard of Martin Luther and others? The spirit of change and renewal has been going on for several centuries, and it is only of late that the Catholic church has been affected. Catholicism does not have exclusive rights on the movements of the Holy Spirit.

Another equally disturbing comment was in her linking of Dupré, Vierne, Widor and Franck with background music. I have yet to find even a copy of any of their music on the organ bench of a Catholic church, let alone hear it played. If this were the case, then by now we would be hearing the music of contemporary liturgical composers in their place. As it stands, the biggest battle is to rid the choir lofts of "the liturgical organist" series, and similar "angel music."

I am afraid that many Catholics are too apt to make flippant remarks on many subjects which is born out of a wanting parochial education. Books are read, but never thought about or questioned, perhaps because they are "free from error." The aesthetic experience is all too often witnessed but never entered into lest the emotions get out of hand. A professor may make a personal remark and immediately it is church doctrine. These are some of the awful reasons why a grass roots change in the church continues to be a hope. We do not do enough thinking and choosing. I refer here to grass roots attitudes and not social strata.

The Documents of Vatican II as well as encyclicals are not infallible versions of Canon Law but rather food for thought. It was a shame to see this article weighed down by quotations solely from these sources, especially on such a fantastically wide subject as Liturgy and Music. The documents are not a substitute for personal creativity, research and daring. It is frightening to hear them put in a light of patness and finality.

I would ask that we wait another five years before we start writing of the progress of the church, and then speak of actions and attitudes rather than words.

I highly recommend that my confrere, Sister Gerard, read *The Practice of Sacred Music* by Carl Halter and other materials of equal stature to augment or perhaps prelude the council documents. Perhaps she will find in such books the things that such meetings as the one in Kansas City in November could not find the words to say.

There is a stupendous tradition of music, liturgy, and its accompanying participation in the various Christian denominations which we can all draw upon. It has been my experience that all musicians are always eager and thrilled

to share. All we need is some humility and gratitude.

STEPHEN J. ROSOLACK

### A Champion of the Skinner

Warren, Mich., Jan. 31, 1967 —  
To the Editor:

I'd like to blow off steam about something which has aggravated me no end for some time. I find it most disturbing the way that all the Romantic pipe organs, and especially the Ernest M. Skinner organs, have been replaced and rebuilt right and left during the past decade or so. For several years now, I have frequently attended services at a church where they have a four-manual E. M. Skinner, built in 1926, which is one of the few left in its original state, and I never fail to be thrilled and inspired by its sheer beauty. The minister and congregation are very proud of this fine instrument. It just makes me sick when I think that so many organs like it no longer exist. (In case you think that I'm an old fogey, I happen to be an organ student in my twenties.)

I will not deny that the Baroque organ has its good qualities. Its brilliance and clarity are well suited for contrapuntal music of the Baroque and modern schools of music. But in my opinion, they leave much to be desired for a truly effective performance of Romantic music (Which seems to be a dirty word these days, as is the name E. M. Skinner). I might add that I have heard Bach and contemporary music played many times on the E. M. Skinner with a far greater effectiveness than I have ever experienced on any new instrument.

It appears to me that most of the organists these days seem to be almost afraid of the warm, non-directional, and almost mystical sound of the Romantic instruments. Might it not have a parallel with the present day prevalence of materialism, secularism, and perhaps even the "Death of God" theology?

Also, as it seems that organists look down upon the E. M. Skinners, and similar instruments, because they consider them to be "imitation symphony orchestras", they might find it most interesting to listen to a recording of the old instruments which were used in the consorts of Bach's day (Cromornes, Sackbuts, etc.). They would find, in fact, that their Baroque organ (which, so they say, is the "true" organ) is in actuality an imitation of the 18th century counterpart of the symphony orchestra. In other words, the Baroque organ is really an antiquated imitation symphony orchestra! At any rate, I think it is utterly ridiculous for anyone to piously declare any one type of organ to be the "true" organ.

Nowadays, these instruments are generally considered unsuitable for the playing of Bach and other contrapuntal music because of inadequate upperwork. While it is true that in the case of E. M. Skinner, his earlier work may have been somewhat lacking in this respect, he introduced quite an adequate amount of mutations and mixtures into his organs, from about 1920 on, for the proper performance of any kind of music. Of course this upperwork is probably too mild for those whose ears are accustomed to an overpowering predominance of loud upperwork. An especially beautiful example of this upperwork can be heard on the great Skinner organ at the National Cathedral in Washington D. C. (not including the new Baroque divisions, which, in my estimation, don't fit in with the rest of the organ at all).

As much of a shock as it might be to many of you, there are still many of us who have a great love for the Romantic type of organ. I only hope that you who are in command of one of these increasingly rare instruments (Particularly the E. M. Skinners, as I feel that no finer instruments of this type were ever built) will leave these organs as they are, without change, thus preserving these fine examples of an important era of American organ building, and rare tonal beauty, for ages to come. If the European countries can preserve their old pipe organs and other fine old works of art, why can't we do the same?

Sincerely yours,

DOROTHY J. HOLDEN

DR. GERALD KNIGHT, director of England's Royal School of Church Music, visited the Cathedral of St. John the Evangelist, Spokane, Wash. Feb. 25-26 and preached at the Sunday service. He was en route from Honolulu to Chicago.

ANTHONY NEWMAN gave the first performance of Gardner Read's new Variations on a Chromatic Ground at a recital Jan. 19 at Kresge auditorium, MIT, Cambridge.

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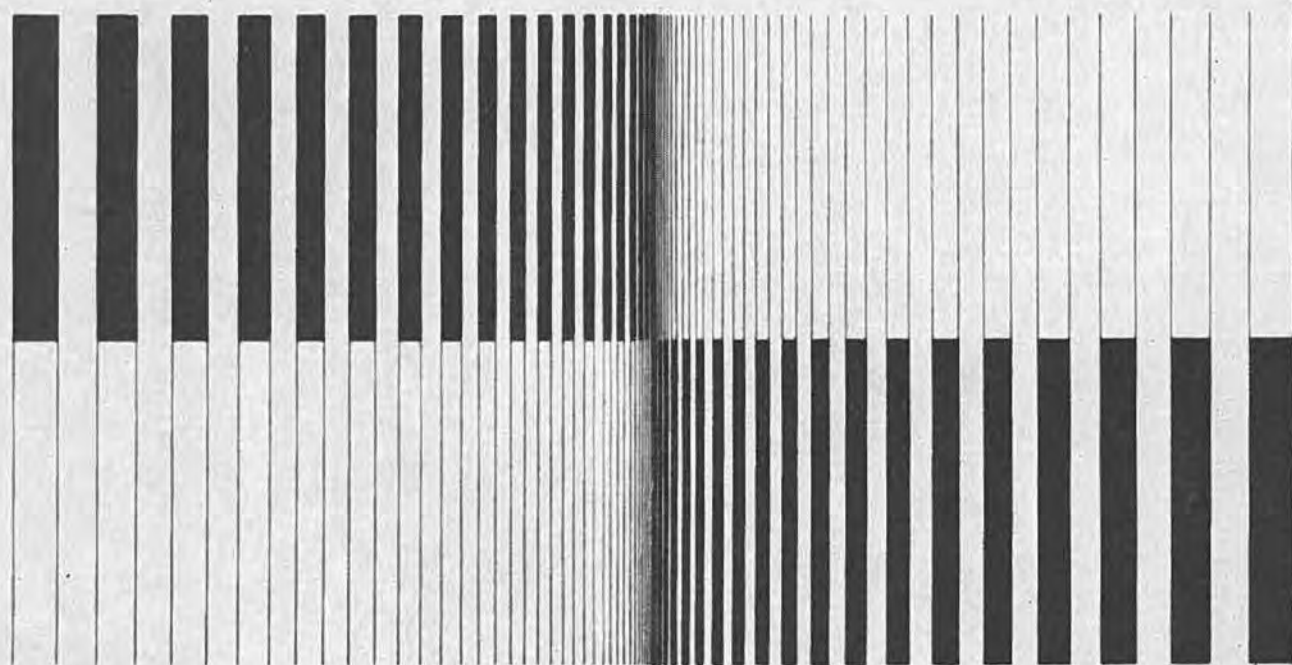
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**Baldwin**

**March 10**

Edward Linzel, Christ Church Cathedral, Indianapolis, Ind.  
 Jean Langlais plus class, Houghton, Mich. College  
 Richard Ellsasser, Kansas City, Mo.  
 Heinz Wunderlich, White Rock Methodist, Dallas  
 Robert Moore, First Presbyterian, Oklahoma City

**11**

Church Music Conference, Moody Bible Institute, Chicago  
 Robert Baker, RLDS auditorium, Independence, Mo.  
 Marilyn Mason, Workshops, Samford U. Birmingham, Ala.

**12**

Handel St. John Passion, West Side Presbyterian, Ridgewood, N.J., and Speedway Christian, Indianapolis  
 Bach St. John Passion, First Baptist, Philadelphia

Mozart Requiem, St. Bartholomew's New York City and Forest Hill Presbyterian, Newark, N.J.

Bach B minor Mass, St. Paul's Cathedral, Buffalo, N.Y.

Beethoven Missa Solemnis, Madison Avenue Presbyterian, New York City  
 Bach St. Matthew Passion, First Presbyterian, New York City

Schütz St. Matthew, Fauré Requiem, St. Philip's R. C., Falls Church, Va.

Fauré Requiem, Christ Church, Cincinnati, Ohio

Butler Christ Crucified, First Methodist, Decatur, Ill.

Handel Messiah, Westminster Presbyterian, Greenville, S.C.

Langlais Messe Solennelle, Messiaen O Sacrum Convivium, First Baptist, Worcester, Mass.

Sowerby Forsaken of Man, St. John's Church, Washington, D.C.

Poulenc Lenten Motets, Cathedral of St. James, Chicago

Edgar Billups, Mariners Church, Detroit

McNeil Robinson, St. Thomas Church, New York City

Choral Concert, men and boys, St. Luke's Chapel, Trinity Parish, New York City

Virginia Cox, First Presbyterian, San Diego, Calif.

Nesta Williams, singers, St. George's Church, Durham, N.H.

Bruce P. Bengtson, Fox Chapel Presbyterian, Pittsburgh, Pa.

Brahms Requiem, St. James Church, New York City

Jerald Hamilton, Parsons College, Fairfield, Iowa

Jean Langlais, Church of the Heavenly Rest, New York City

Heinz Wunderlich, St. Mary's College, Peoria, Ill.

**13**

Walter Kraft master class, St. Ambrose, R.C., Houston, Tex.

David Beaty, St. Anne's Church, Atlanta, Ga.

Richard Ellsasser, Searcy, Ark.

Thomas Murray, First Congregational Church, Bakersfield, Calif.

Frederick Swann, Clarendon Methodist, Arlington, Va.

Heinz Wunderlich, Plymouth Church, Shaker Heights, Ohio

**14**

Robert Glasgow, First Baptist, Abilene, Tex.

Richard Ellsasser, Searcy, Ark.

Virgil Fox, National Symphony, Constitution Hall, Washington, D.C.

Claire Coci, St. John's Cathedral, Jacksonville, Fla.

Jean Langlais plus class, Andrews U, Berrien Springs, Mich.

Marilyn Mason, Calvary Baptist Church, Jackson, Miss.

**15**

Heinz Wunderlich, Grace Church, New York City

Virgil Fox, National Symphony, Constitution Hall, Washington, D.C.

Richard Ellsasser, Little Rock, Ark.

Mary Esther Higgs, Christ Church, Cincinnati

Grady Wilson, First Baptist, Philadelphia, Pa.

Kenyon College Chapel Choir, All Saints Episcopal, Wynnewood, Pa.

Moravian College Choir, Hanes Auditorium, Winston-Salem, N.C.

**16**

David Spicer, Princeton Theological Seminary, N.J.

Virgil Fox, National Symphony, George Washington U (aft), U of Maryland, College Park (eve)

Gustav Leonhardt master class, Washington U, St. Louis

Heinz Wunderlich, Christ Church, Westerly, R.I.

**MARCH**

|           |           |           |           |           |           |           |
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| <b>26</b> | <b>27</b> | <b>28</b> | <b>29</b> | <b>30</b> | <b>31</b> |           |

**DEADLINE FOR THIS CALENDAR WAS FEBRUARY 10**

**17**

Jean Langlais, St. Colomba Cathedral, Youngstown, Ohio

Gustav Leonhardt master class, Washington U, St. Louis

Marilyn Mason, St. Peter's Episcopal, St. Petersburg, Fla.

Heinz Wunderlich class, Union Seminary, New York City

Mildred Andrews, First Presbyterian, Oklahoma City, Okla.

**19**

Robert Noehren, First Baptist, Ann Arbor, Mich.

Bach Music for Passiontide, St. Peter's Lutheran, Miami, Fla.

C. Griffith Bratt, Bach, St. Michael's Cathedral, Boise, Idaho

Bach Easter Music, Hayes Barton Baptist, Raleigh, N.C.

Dubois Seven Last Words, First Baptist, Philadelphia

Bach St. Matthew, Church of Resurrection, New York City

Bach B minor Mass, Rockefeller Chapel, Chicago

Frederick Marriott, First Methodist, Royal Oak, Mich.

Messiah, Lenten, St. Bartholomew's, New York City, First Presbyterian, Danville, Ill.

Pergolesi, Frescobaldi, Union Methodist, Washington, D.C.

Schubert, Zimmermann, St. James Episcopal, Lancaster, Pa.

Bender St. Mark Passion, Concordia Senior College, Ft. Wayne, Ind. and Calvary Methodist, Detroit, Mich.

Marilyn Keiser, St. John the Divine, New York City

Stainer Crucifixion, Brick Church, New York City

Schütz Seven Last Words, Grace Church, New York City

Brahms Requiem, Holy Trinity Lutheran, New York City

Verdi Requiem, Riverside Church, New York City

Rodney Hansen, St. Thomas Church, New York City

H. Wells Near, Faith United Presbyterian, Medford, N.J.

Vittoria St. Matthew Passion, First Methodist, Decatur, Ill.

James Moeser, First Baptist, Lawrence, Kans.

Dale Wood A Service of Darkness, First Presbyterian, San Diego, Calif.

Virgil Fox, National Symphony, Constitution Hall, Washington, D.C.

Gustav Leonhardt, Washington U, St. Louis

**20**

Brahms Requiem, Church of the Ascension, New York City

Birmingham Southern College choir, Brainerd Methodist, Chattanooga, Tenn.

**21**

Jean Langlais, Grace Church, Utica, N.Y.

**22**

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

Stainer Crucifixion, First Presbyterian, Germantown, Philadelphia

Fauré Requiem, First EUB, Elkhart, Ind.

Virgil Fox, John Wanamaker, Philadelphia

**23**

Parsifal Eucharist Music, Speedway Christian, Indianapolis

Allegri Miserere, Second Presbyterian, Indianapolis

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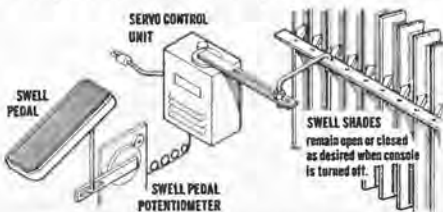
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 Schütz St. Matthew Passion, St. Anne's Atlanta, Ga.  
 James Moeser, University of Texas, Austin

26 Dvorak Te Deum, St. Bartholomew's, New York City  
 Timothy Welborn, St. Thomas Church, New York City  
 Weinberger, Way to Emmaus, Riverside Church, New York City  
 Handel Messiah, First Presbyterian, New York City  
 Durufle Requiem, Bates College, Lewiston, Maine  
 Virgil Fox, Southside Baptist, Jacksonville, Fla.  
 Clyde Holloway, National Cathedral, Washington, D.C.

27 Lewis and Clarke College Choir, Westminster Presbyterian, Sacramento, Calif.  
 E. Power Biggs, Symphony Hall, Boston

28 André Marchal, Church of the Ascension, New York City  
 Grady Wilson, St. Paul's Episcopal, Chicago  
 Anita Greenlee, First Congregational, Groton, Mass.

29 Bruce P. Bengtson, St. Paul's Chapel, Columbia U, Church of St. Mary the Virgin

30 André Marchal Class, Houghton, N.Y., College  
 Bruce P. Bengtson, St. Thomas Church, New York City

31 André Marchal, Houghton, N.Y. College  
 Stephen Hermes, Princeton Theological Seminary

George Wilson, Christ Church Cathedral, Indianapolis

April 1  
 Joyce Jones, Rawlins, Wyo.  
 Marilyn Mason class, Valparaiso, Ind.

U  
 George Markey, Cathedral, Herford, Germany

2  
 John Tuttle, St. Thomas Church, New York City  
 Choir of All Saints, St. Thomas Church, New York City  
 Francis Jackson, St. George's, New York City  
 André Marchal, First Trinity Lutheran, Tonawanda, N.Y.  
 Frieda Ann Murphy, Interstake Center, Oakland, Calif.  
 Park College Choir, Second Presbyterian, Kansas City, Mo.  
 Virgil Fox, Pasadena Playhouse, Calif.  
 Richard Bouchett, Concord Baptist Church, Brooklyn, N.Y.  
 Marilyn Mason, Valparaiso, Ind. U  
 Susi Jeans, Westminster Presbyterian, Lincoln, Neb.  
 Clyde Holloway, Christ Church, Greenwich, Conn.  
 Frederick Swann, First Presbyterian, Englewood, N.J.  
 George Markey, Bad Oeynhausen, Germany

3  
 André Marchal, Syracuse U, Syracuse, N.Y.  
 Ronald Barnes, carillon seminar, Washington Cathedral  
 Clyde Holloway, St. Paul the Apostle, New York City  
 Joyce Jones, Kemmerer, Wyo.

4  
 Charles Shaffer, First Congregational, Long Beach, Calif.  
 Robert Anderson, St. Paul's United Church, Chicago  
 Catharine Crozier, orchestra, Rollins College, Winter Park, Fla.  
 David Craighead, Church of the Good Shepherd, Queens Village, N.Y.

5  
 André Marchal, Kresge Auditorium, Cambridge, Mass.  
 Joyce Jones, Glasgow, Mont.

George Markey, St. Martini, Minden, Germany

6  
 Eugenia Toole, Princeton Theological Seminary  
 Joyce Jones, Lewiston, Mont.

7  
 Marilyn Mason plus workshop, First Presbyterian, Sioux Falls, S.D.  
 André Marchal, SMU, Dallas, Tex.  
 Arthur Bower, North Christian, Columbus, Ind.  
 Virgil Fox, Biola College, La Mirada, Calif.  
 Francis Jackson class, Union Seminary, New York City  
 William Whitehead, United Baptist Church, Concord, N.H.  
 George Markey, St. Stephan, Vlotro, Germany

8  
 André Marchal class, SMU, Dallas, Tex.  
 Joyce Jones, John Day, Ore.  
 Wilma Jensen class, Westminster Presbyterian, Akron, Ohio

9  
 James Busby, Central Congregational, Newton, Mass.  
 Carol Anspach, Jo Ann Wolfe, Holy Trinity Lutheran, Lancaster, Pa.  
 Bruce R. Eicher, Catonsville Methodist, Baltimore, Md.  
 Eileen Coggin, Harold Mueller, Brahms, Pachelbel, Trinity Episcopal, San Francisco, Calif.  
 John Obetz, Parchment Methodist Church, Kalamazoo, Mich.  
 Robert Glasgow, Central Baptist, Springfield, Ill.  
 Michie Kobayashi, 1966 Gruenstein winner, St. Luke's Lutheran, Chicago  
 Wilma Jensen, Westminster Presbyterian, Akron, Ohio  
 Gertrude Hancock, First United Presbyterian, Parkersburg, W. Va.  
 Clyde Holloway, Church of the Brethren, Fresno, Calif.  
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# THE BUILDING AND THE MUSIC

By EDWARD A. SÖVIK

Address for the Central Ohio AGO Chapter Meeting  
Columbus, Ohio, October 11, 1966

A building is a symbol as well as a useful shelter. The meanings with which we invest buildings derive, not exclusively, but importantly from the architectural forms. Furthermore, since architecture is the result of conscious and unconscious choices made by those who erect buildings, it reveals the builders' own sense of their identity as humans, and in the case of churches, as communities — their ideals, hopes, values, faith and understanding.

The reason that we see the forms of church architecture in transition and flux now is simply because the self-understanding of the Christian community is changed and is changing. This is a problem for the theologians, but it is a problem also for all artists. The self-examination and study of the nature of the church which is absorbing theologians so heavily nowadays involves artists too. The term theologians are now using is "ecclesiology". It is interesting to consider that that word was first coined by students of church buildings.

1. The ancient images of the church are being questioned. Consider, to begin with, the most common type of church plan we have as a heritage from the past, which is the axial church — a long narrow space sometimes sharply divided into nave and choir or chancel, and generally focussing very strongly on an elevated altar at the extreme distance. This sort of configuration sees the community of faithful as a sort of army, ranged in columns with a special corps in the choir, and with the leader sometimes facing and sometimes turning his back on the marching congregation. Or one can see the community in this kind of church building as a pilgrimage procession similarly on the move. In both images there is an implied destination, implied by the metaphor and implied by the architecture, a distant goal for which the community yearns, and toward which it is seen as moving.

The richest blossoming of this image came at a time when western Christendom was indeed conscious of its participation in a real army — the Crusaders — and when pilgrimages were indeed characteristic of piety. There was such a thing as Christendom then, so the church building could be an image of a whole society *en route*. Not only the faith but all of life was seen as a sort of pilgrimage to the next world.

Today we find a number of things wrong with this medieval image. We think, for instance, that the term "church militant" describes not a society in formation at worship, but a fifth column infiltrating the world to do the



Mr. Sövik, of Northfield, Minn., is president of the Guild for Religious Architecture. He writes frequently for architectural and religious publications and lectures at colleges, universities, seminaries and conventions.

church's work. When the congregation gathers, the image, if it is to be a military one, is not of an army on the move but that of an army encamped. We don't know much about the church as a pilgrimage today, except perhaps for those events we call freedom marches, where the churchmen join many who wouldn't have a thing to do with institutional religion. I think the image of the church as a pilgrimage procession is too romantic to engage us as having any reality in this century.

There are other faults with this image also. This sort of room always has a strong focus emphasized by perspective convergence. This focus is usually as remote as possible within the space, and is often so scaled as to dominate both the people and the action. The implication of this sort of architecture is somehow that the presence of God in the space is dependent on the focal altar (or sometimes pulpit). This dominating and shrine-like architecture seems to assert that God is there whether his people are there or not, and that even when they are in the church, His presence has its locus as remote as possible from them. We have been reminded by both Protestant and Catholic theologians and liturgists recently that this is not what the Christian church teaches. The presence of God in the church is not assured by the existence of an altar as this sort of architecture implies, but by the presence of His worshipping peo-

ple. And God, having entered the world in Jesus, is no longer remote from men. There is a theory that I find very attractive to the effect that the ancient liturgical salutation should have been translated, "The Lord is with you!" to retain its original sense, and not sub-junctively, "The Lord be with you."

It has been said often enough that the altar is the throne of Christ and a church is essentially a shelter for an altar. This is quite inaccurate. A church is not the house of God but the house of his people; it is meant to shelter them, and the altar is not a throne upon which God sits but a sort of dining table. The pulpit is not a shrine for a book, but a speaker's podium. And the font is a sort of wash basin or bathtub.

A final fault found too often in the long axial church is that it is often divided into two parts. It denies the nature of the Body of Christ, which as St. Paul insists, is *one* body. This sort of division into chancel or choir for the clerics or quasi-clerics and nave for the laymen grew naturally enough in the early centuries and particularly during the Dark Ages. But I can nowadays find no one to defend it as appropriate to Christianity. There are many roles involved in the activity we call worship. But these roles belong together, related by interaction and continuity. They are the various parts of *one* event, just as the community consists of various parts of *one* body. A good space for such an event cannot be divided in two. So all in all, the long narrow church is quite a bad image. Those modern churches which take this old scheme and build it with modern materials are only superficially modern.

2. There is a second ancient image which is being reassessed. This is the image of the church as an enclave of heaven. The architectural character which supports this image is that of an exotic and other-worldly building. Everyone has seen the inscription "Hic est porta coeli, hic est domus dei" at the doors of churches. And everyone has been in churches in which great efforts were made to transport one into some strange and opulent and lavish space which is meant to be suggestive of the new Jerusalem because it is so utterly different from the other buildings we live and work in. In the medieval cathedrals the designers carved "dooms" over many of the west portals. They are carvings of the judgement day scene, with Jesus enthroned and separating the saved from the damned. They were explicit reminders to the people who entered that they were leaving the

world when they entered the church building and walking into a symbolic new world; and the elaborately carved and painted masonry, the jewelled windows and the gorgeous furnishings were the epitome of this image of the church as an outpost of heaven.

What is wrong with this image is that it is inconsistent with the idea of Christianity as an incarnational faith. Christianity finds God coming into the world to meet man, not man working his way out of the world to meet God. It is instructive to note how often in scriptural accounts, God encounters man not in a "heavenly" circumstance, but in the ordinary life and stuff of the world. The Latin portal inscription I just quoted comes from the account of Jacob dreaming of God blessing him, and angels descending and ascending. The encounter came not at a shrine or even in an enclosure but in the wilderness where Jacob was sleeping with his head on a stone. This is quite consistent with the whole context of Christianity — that God had the initiative in the encounters between God and man, that he confronts men in unexpected and unpredictable circumstances. Jesus entered the world in a most humble and surprising place — a stable. God is not a respecter of persons. The world is his house.

If we think of the incarnation as being a focal concept in Christianity, as we must, it does not mean that we don't need to build churches. What it does mean is that the church building is a convenience for men, not for God, and that it is properly an earthy, not a heavenly place; and it need not be distinguished from other earthy places except as its functional needs distinguish it.

3. A third historical image which is less explicitly developed and yet is somehow a part of many of our churches is the image of the theatre. In this configuration the congregation is seen as an audience watching a performance which is undertaken by the clergy and other functionaries. The baroque churches which in general atmosphere and character can hardly be distinguished from the opera houses and theaters of the time are the clearest examples of this image, but there are others, both Catholic and Protestant, which participate in it. The familiar platform-auditorium scheme of many Protestant churches is a variation of the theater, although they sometimes turn into something more like a lecture hall.

Kirkegaard in one of his writings declared that if we wish to use the theater



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as a figure for Christian worship we should remember that the members of the worshipping community are not divided into audience and actors; they are all actors. God is the audience. Even at that I'm not sure that the concept of the theater is worth much. One reason is that we believe God is the Prime Actor in the event where his Word and Sacraments are administered. A second is that when we worship it is not God, the "audience", who benefits, but the human community. When St. Paul talks about the congregational assemblies in Colossians III he says (according to the Berkeley translation), "Let the enriching message of Christ have ample room in your lives as you instruct *one another* in a wealth of wisdom with psalms, and hymns and spiritual songs". We are not doing God a favor in worship. We are doing it for one another. This explains also St. Paul's stricture against uninterpreted glossolalia. So if the theater is the image, it is a picture of actors acting not for an audience, but for each other, which is really not a picture of a theater at all.

4. A fourth of the traditional images of the church is that of a place of private retreat. It is a rather fragmented image provided by a number of disparate features, but supporting the concept that the church is a place where an individual finds an intimate and mystic communion with God. It is most apparent in churches which are furnished with side altars, shrines and other devotional features, and of course this was intentional until recently in the Catholic churches. It is also apparent in the medieval church space where the lighting is heavily muted, and the verticalities of the structure, ascending into the twilight, suggest that here as nowhere else the individual soul can must and struggle with his private diety, whose mysterious and intangible presence is floating about in the shadows left by the flickering candlelight. It is implicit also in the carpeted floors of Protestant churches, the whispering ushers, the signs in the narthexes which implore quiet so that the worshippers can be "alone with God", and the seating arrangements which allow one to see the shoulders and backs of other people but nobody's face. It is also supported by organ preludes which drift tremulously from dream to dream — the mood music of solitude.

One can say some valid things about the human need for privacy and for the contemplative. But they are not valid enough. Christianity is a personal thing but it is not a private one. God is present, as I have already noted, in the light as well as in the shadow. The real mystery of Christianity is something apart from mysticism (by which I mean the direct unmediated communication between God and man) and apart from the mysterious (which is provided by the strange, exotic and illusory). The church is first of all a place for corporate prayer, not private prayer. There was a certain logic in the practice which the reformers inaugurated of locking the church when the congregation was absent; it implied what all Christians assert, that God's presence is not associated with the building but with the people

of God, and that where they are, He is. The doors were locked so that no one should think that God was fixed in a building and should come looking for him there, and to imply that during the weekdays the church was in the home and in the shop. If we intend to build for corporate worship then the shapes, spaces, light and even the music ought to underline our consciousness that we are there together, and not simply as a collections of individuals.

5. It has been some time since the traditional patterns were seen as unsatisfactory, and in the decades just past one conspicuous alternate has appeared — or perhaps I should say reappeared, because there are ancient prototypes for it. This is the church-in-the-round. The community is perceived as the "household of the Lord", gathered about the table, to celebrate the sacramental meal. The image is a wonderful one used frequently in scripture and full of fruitful implications for a 20th century society which is fractured and brittle, but hopes for a sense of unity.

But when the concept is given architectural form in its simplest geometry within an altar-table in the center and people surrounding it equally on all sides within a round room, some difficult problems appear. One is simply that acoustic problem of round rooms. A consequential amount of corrective gymnastics is demanded to deal with this. And it is instructive to note that although the church-in-the-round was revived principally by Catholics, it is not now approved of. One reason is that Catholics are concerned about acoustics as never before. A second is that it is practically impossible to avoid some sense of the arena — a body of spectators surrounding a performance; and this is what is wrong with a theater. The form also inclines to be a static type of form also. And finally, since no Christian liturgy in its series of events centers continuously on the altar-table, but moves through a sequence including prayer, reading, preaching, musical episodes, baptism, and others, each of which has its logical focus apart from the Lord's table, we soon discover that the geometry of the circle is seriously limiting to the actions of worship.

My comment that the circular space with a central focus seems too static implies that I think there is something wrong with situating worship in a static space. This may need some elaboration. Worship by nature is not a static thing. It involves time and action; it is an event in which things happen both in physical and other senses. God deals with his people through each other. They move physically to accomplish their intercommunication and there is movement and interaction in the sounds of speech and music.

There was a time when the concept Western man had of Truth was as a sort of fixed and stable absolute. Everything we now know about ultimate realities suggests that this was a false picture. If we look at the physical world we see atoms not as particles of substance. The word "atom" is now a symbol we use to refer to the relationship between foci of energy, not matter. If we examine history we see our-

selves in a flow of events which has a past of infinite length; the hand of God is in continual motion. *Becoming* rather than *being* is the nature of existence. This is what God has revealed of himself. So it seems appropriate that the church buildings which become symbols of our understanding of truth, should not be a closed and completed geometry like the circle, but something more nearly characterized by words like "open-ended, dynamic, fluid, tense".

The fact that a circle has only one center is another difficulty with the form. Whatever nuances there may be in the attitudes which the various Christian denominations take toward the importance of the Lord's table, there are not many who deny that the sacrament of which it is both the symbol and the utilitarian instrument is of the most profound importance. For this reason it has been focal center of most traditional churches. There has been a long heritage in which its importance has been emphasized so strongly that it has overwhelmed everything else in the church including the people. Generally this is now being questioned. Christians generally agree (and the best recent exposition of this view I know is from Father Schillebeeckx, the Dutch Catholic theologian) that the real presence of God is ministered not only in the Eucharist but also through other events of the liturgy — the reading and preaching of the Word, the common voice of the people, the rite of baptism, the presence of the pastor *in locus Christi*, and so on. They are all various modes of the same real presence.

If this is so, there appears to be some loss in the use of a space which can have only one natural center as a circle does. Whatever is at the center dominates undeniably. So I conclude that spaces in which a number of focuses can occur may be better than circular churches, and better also than those axially and symmetrically designed spaces in which strong lines of structure or detail insist visually on one center of vision and action.

The spaces I have in mind are those which would allow for the possibility that the liturgy moves through its episodes, and the presence of God is manifested in a variety of modes, and the activity of worship is taken up in turn by the various participants, each assuming the role assigned to him — pastor, lector, cantor, choir, people, organist and so on — as those things occur, the focus of the space moves also, controlled not by an insistent architecture but by the people and what they do.

6. We sometimes talk of the family circle, and this phrase makes us think of the church-in-the-round. We also talk with similar sentimental metaphor of the family hearth, which supplies an image of a household assembled, but not as a circle. It is a figure which suggests a family reunion (and the worship service is a sort of family reunion) in a living room rather than a dining room, in a less geometric configuration than a circle, and without a single demanding focus. Indeed in most domestic living rooms nowadays the focus can shift easily from the hearth, to the piano, to a conversation group, or to other points

of activity, or even through a window to an exterior space. And when it comes time to eat the center may move to a table.

This is a sort of image of the church which has not existed in history since buildings began to be built specifically for worship. And yet it seems to be a figure of considerable promise, if we can avoid the irrelevancies like the carpeted floors and luxurious comfort of our domestic living rooms.

Before I leave it I want to note one variation which has occurred in some new Dutch churches in recent years. These are two-room churches, anticipated in some of the remodeled churches of the 16th century. They have a dining room separate from the living room. The living room is a room for the synaxis, or service of the word or of the catechumen, and is generally focussed on a pulpit. The dining room, where the communicants and clergy assemble for the Eucharist is a separate space of a different character.

The idea is appealing for a number of reasons, although it is doubtful that many parishes will find funds available to build this sort of double church. In my mind the examples I know are faulty also because the Eucharistic rooms have been low of ceiling and scant of space and lights; and I should wish that the rooms where Christians come to celebrate a thanksgiving would be bright and spacious.

7. I am now out of conversation about images in which we have clear prototypes either old or new. The gist of what I have said may have led you along to the place where if I say that we are looking for a new image you will not be surprised. We are looking for a place of a special kind of encounter. It is not a place of confrontation; if it were, perhaps the courtroom would provide an image. (Yet I should not like to eliminate all the meaning within that word.) Nor is it a place of dialogue; if it were, perhaps a coffee house or bar would supply an image. But such situations are too casual; their success as places of communication depend too much on personalities, on accidents and occasions, and is much too much limited to purely verbal interchange. In the liturgies of the churches the dialogue is stimulated, ordered and given form and substance in part by predictable material; it is planned.

At the same time I should like to recall a fine document written by Dr. James F. Whyte, a Scottish theologian, called "A Place for Preaching the Word." He makes a convincing point of asserting that even that part of the service which we think of generally as a monologue, the sermon, is ideally and at its best a *dialogue*, in which preacher and listeners invest themselves in and respond to each other.

If a church is a place for preaching or proclamation, which is surely one of its functions, it may be fruitful to note that it is not to be construed, at least not during the synaxis, as an "upper room" or a "place apart". Its image is the town square — Hyde Park, Union Square. And with this in mind the sense of accessibility, sidewalk level,

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A friend of mine named Frank Kacmarcik says one ought to be able to drive a flock of sheep through a good church without violating the sense of propriety.

But there are other qualities about the encounter which I want to note, and think the best way is to present another image of encounter to you, an image from a surprising source — the Japanese tea house. Those of you who have visited Japan or have studied its architecture will have a good idea of the general character of these rooms. But you may not know or remember much about the kind of ritual which they are intended to shelter; so all of you may need an introduction to them.

The house is usually related to a garden which provides a pathway to it, and one never loses his sense of relationship to the exterior world. It is humbly constructed with not the slightest attempt at grandeur or impressiveness, but with an extreme degree of sensitive and careful design and craftsmanship. The tea house is very much a part of this world, not only in its relationship to the surroundings, but in its forthright and unaffected use of materials and building techniques. It is in no sense a monument, and does not have an autonomous existence like a shrine. It is a building for use and for this reason it has a sense of incompleteness when it is unoccupied. I believe it was Tillich who first used the phrase "holy emptiness" in reference to some churches like Schwarz's Fronleichnam's Kirche in Aachen. He referred to the idea that in an age when cultural and ecclesiastical forms are in flux, when the old symbols have lost their power, it is better to come to God with nothing but emptiness than to come with contrived and superficial busyness. I think this quality of emptiness is more than this, and supports the feeling of receptivity and expectancy that is appropriate to the Christian church in any age.

The tea house is not a place for private meditation. It is a place for encounter, a very human sort of encounter in which two or more people engage in a dialogue centered about the sharing of a pot of tea, and in which a relation of confidence and mutual respect and understanding is established. You will note that there is a clear similarity between the tea house and a parish church in this respect; for although we talk about the establishment in worship of a relationship between man and God, we recognize that it is in the dialogue and interaction among the members of the community that this takes place, and that the warrant of communion between God and men is the community established among men.

As in Christian worship, the tea ceremony is not simply conversation, a verbal interchange, but is an event involving a certain ritual of symbolic action — the entrance, the preparation of the im-

plements, and of the tea, the sharing of the brew, accompanied by dialogue. Like the liturgy, (if it is a lively thing) the precise form varies from one occasion to another, responding to the personality and character of host and guest, the particulars of the occasion and of the environment.

As I have suggested, the design of the space responds to the character of its use; it is a shelter for an event, not a thing. It is always asymmetrical, non-axial, yet with a sensitive balance, reflecting its purpose as a room for limited activity, not rigid formalisms, for gracious interaction, not static confrontations. Its furnishings are extremely sparse; a *tokonoma* or alcove in which sculpture, or a painting or flowers or some other symbolic work of art can stimulate and illuminate the mind; a hearth for the preparation of the tea; a cushioned floor to make the participants reasonably comfortable on their knees; the necessary implements for the rite. The apertures in the enclosing walls are carefully planned to supply views into the surrounding scenery, so that the event gathers some of its meaning from the fact that it takes place in the world, not isolated from it.

I was interested to see in a recent issue of the *Atlantic* some comments by W. H. Auden about the nature of good modern poetry. I quote him: "The characteristic style of 'modern' poetry is an intimate tone of voice . . . whenever a modern poet raises his voice he sounds phony . . . the moment you start to live in a world as noisy as ours, the only possible way to get anything across is to speak very quietly . . . And if you talk quietly, maybe you will be heard. Otherwise it just sounds like advertisements or anything else — you can't tell the difference." What he says about poetry can just as aptly be said about church building, which ought to be visual poetry. And the tea houses are suggestive in this quality too, for they are a gentle and quiet architecture. All these qualities seem to me to suggest that the image of the Japanese tea room may be a fruitful one.

I have no notion, of course, that the unknown church ought to be a tiny building built by hand craft. But it is notable that we are being cautioned against big churches by sociologists and psychologists. And it may also be true that the best thing a church can do for itself and the best example it can set for the world around it is to restrain its impulses to shout, to concern itself with the most direct and simple ways of sheltering the human and divine encounter, and to support the encounter by surrounding it with a freely, openly, humanely, and carefully organized space.

Now my acquaintance with the tea house is limited. I haven't seen musical instruments in them, and as I have heard them described, the ritual does not generally include music. But it is apparent that in a circumstance where dialogue and encounter depend so heav-

ily on the sensual experience — the visual character and detail of architecture, objects of art, landscape, flower arrangement, the movements and gestures of the participants, the physical handling of things and the experience of drinking tea — musical experience could as well be part of the event.

It is not a strictly verbal encounter. Nor is the encounter in which the Christian is interested. The logic of theology is only part of the matter of Christian worship, as of Christian life and commitment. I think it quite reasonable to say that we can come to a better sense of what happened on Good Friday from listening to the St. Matthew Passion than by reading the soteriology which deals with the event. And our sense of the meaning of the incarnation may be more effectually deepened by experiencing the artistic mystery of great earth-bound architecture than by following the syllogisms of theology.

So the success of the encounter depends not simply on the rational discourse that takes place, but also on the non-rational communications of the artistic media which often penetrate more deeply, move more profoundly, and meet people more memorably. Architecture does not consist in decorating surfaces and making spaces pleasant; art does not consist in contriving visual iconographs of verbal ideas; music does not consist in decorative interludes or simply providing a beat and a melody so that people can sing in time and in tune. The forms of worship, whether of architecture, of gesture, or of sound are not simply the containers which give shape to a content of rational and discursive ideas. They may do this, but they are content itself.

8. The architectural problem I have been attempting to examine is, at its most elemental, a problem of trying to find the truth and put it into form. It is not a problem of using one's skill to please people, or to manipulate people by assaulting them with emotional shapes, colors, textures, light and space. A good church is simply a clear statement of the truth, a faithful and lucid expression. I expect that you have the same obligation and the same problem. The building and the music are not much different; architecture is supposed to be "frozen music". And if I can interpolate from one problem to another there are a few musical issues on which it is possible (although maybe presumptuous) for me to comment.

One is the matter of the organ. It seems to me that most organs in most churches are designed to assault the mind and coerce a mood just as most church buildings are. They don't speak forthrightly and simply in the way W. H. Auden implies a poet should speak, but range from bombast to wheedling in their eagerness to manipulate people. You people know better than I that just as there is architecture which is pompous, architecture which tries to be

impressive, there are organs of the same sort. And just as there are sentimental buildings, pretty buildings, sweet and decorative buildings, there are organs of the same sort.

One of the characteristics of the best churches that have been built recently is that they have a sort of objective if not impersonal character. This is true of Saarinen's Christ Lutheran, Breuer's St. John's Abbey church, of most of Schwarz' work, of Eierman's new church in Berlin. One doesn't feel that the architect is sitting on his shoulder in these churches. Even Ronchamp, Le Corbusier's Chapel in Southern France, despite its bizarre and personal shapes and spaces, is so convincing that it doesn't crowd in on one. But not even all the great architects can be that daring successfully. Organs similarly, it seems to me, ought to have an objective tone that doesn't crowd a person or call attention to itself. I must confess that the ones which seem to me to have the best character are not the big ones but the small ones; not the ones which can do everything, but those which can do a few well.

The electronic organ which too often tries to do all things, and is merely an imitation as well, is the prime offender of course, and seems to me to be as intolerable among people who are committed to truth as imitation stone or imitation wood. Imitation bells fall in the same category, and especially when they are played by a time clock. It seems singularly inappropriate that our churches are so eager to assert their presence in our communities that they are willing to give up their integrity and assail our neighborhoods with ersatz sound to do it. And not only this but want to do it with almost no investment of effort and a minimum investment of money. It makes one wonder whether it is the last act of a moribund faith, shouting to declare its vitality while it lies dying.

While I am unloading for you I might as well say also that I am increasingly skeptical about the robed choir, the choir anthem, and particularly the vocal solo or other "special music" in the liturgy. Most of the time by far, they seem to me to be an irrelevant interruption in worship, a sort of autonomous musical object d'art, which we pause to admire, and in the process forget what way we were going.

If what I have said about the form of the space in which the encounter takes place really reflects the nature of the encounter between the members of the community, and if we hope for a sense of event, an interaction of genuine, open and revelatory nature in which all participate, I think a number of things might reasonably happen. And of course many of them are happening. We might for instance go back a generation or two and revive the precentor or song leader who would direct the congregation when it sings.

We might consider that in churches

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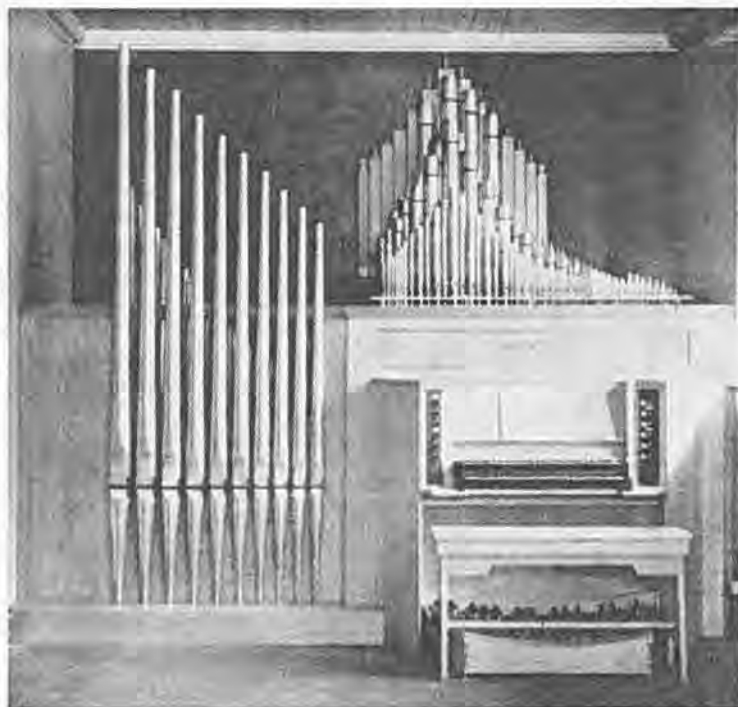
where the pastor chants, he is not a pastor because he can chant, and often there are people who can do it better than he. I don't know any liturgy the sense of which requires that all the chanting be done by the pastor. Or that all these things should be done from a chancel or sanctuary platform. Nor do I think that the organ is an ecclesiastical instrument and other musical instruments are secular, and I expect you would agree.

Dr. Brand suggested that I might say something about acoustics and the problems of choir and organ in relation to architecture. I might try to provide you with some formulas; I can't. I can suggest a few of the possibilities I see. But even these have to be qualified by my feeling that we may never again have patterns for design as we have in the historical styles. The technology of building, which is one of the resources which contributes to the decisions on architectural form, is now both too various and too fluid and subject to change. And art, after all, is a response to particulars, not generalities. "The path to the universal", as Joseph Sittler has said, "is through patient and humble attention to particulars." I used to think that of all the locations for the choir and organ a rear loft was the best, and I still think it a good one. But if one accepts the premise that the worship space does not have to be axial or symmetrical, does not have to be very lofty, and does not have to even be a fixed arrangement, the possibilities for choir and organ position are increased immensely, and the factors which make for a good singing and musical circumstance can be met better than they ever could in any of the conventional positions.

I wish I could tell you that the acoustical engineering has come to a point where the design can provide large spaces which are ideal both for music and speech. I have not seen any evidence that this is possible yet without the elaborate tuning gimmicks which are sometimes used in concert halls. But again I can say that as soon as we accept the idea of asymmetry we have acquired an advantage. The solution to an acoustic problem is theoretically simple. You take a space, shape it so there are as few standing waves built up as possible, and as little focussing of sound as possible; then you make the surfaces which remain troublesome absorptive instead of hard. If one has freedom to design the shape of the room and freedom to locate the sound sources without the limitations of traditional configurations, theoretically he could get away from needing any absorptive surfaces. Unfortunately there are other factors such as the logic of structure and visual order which impose themselves, and they require a compromise of one sort or another. But despite these things I believe the possibilities are good.

I think I must conclude simply by saying that we are obligated both in the

## The RCO's New Organ



The new organ in the Organ Hall of the Royal College of Organists deserves to be shown and described for readers of THE DIAPASON. Part of the centenary renovation of the stately old building, this small organ has been designed primarily as a practice organ and for ensemble work with small orchestra. The pipework, voiced open-foot method on a wind pressure of barely 1 1/4 inches, emphasizes clarity of sound. The manual action is of modern tracker construction with mechanical drawstop action and slider soundboards. The spotted metal pipework is contrasted by the color of the casing and wooden pipes.

The organ was presented to the college by Mrs. Niall Greville Chaplain in memory of her husband, J. W. Walker and Sons, Ltd. were the builders.

**GREAT**  
Stopped Diapason 8 ft. 61 pipes  
Principal 4 ft. 61 pipes

**POSITIVE**  
Rohrflöte 8 ft. 61 pipes  
Quintadena 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes

**PEDAL**  
Bourdon 16 ft. 12 pipes  
Spitzflöte 8 ft. 44 pipes  
Octave Spitzflöte 4 ft.

building and in the music to see ourselves in a new age. Whatever we can do to establish, not a celestial event, but an earthly one, this we ought to do. Whatever we can do to establish this event as a common enterprise, in which there are no spectators, no passive attenders of worship, but in which all present are participants, this we ought to do. Whatever we can do to give worship the quality of a new song, a happening, an event centered about people and what they do, this we ought to do.

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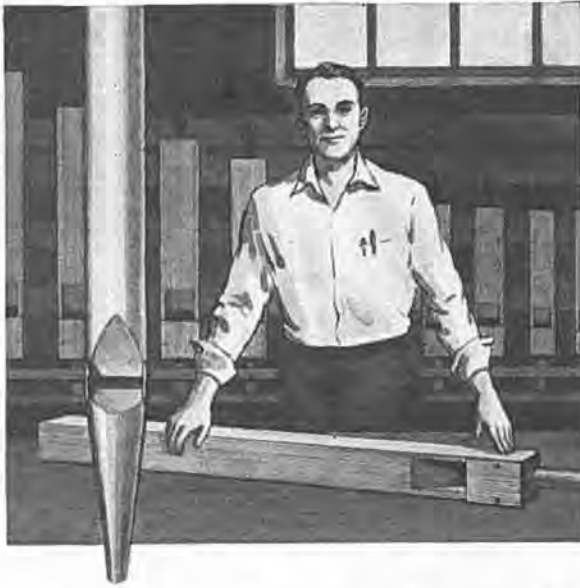
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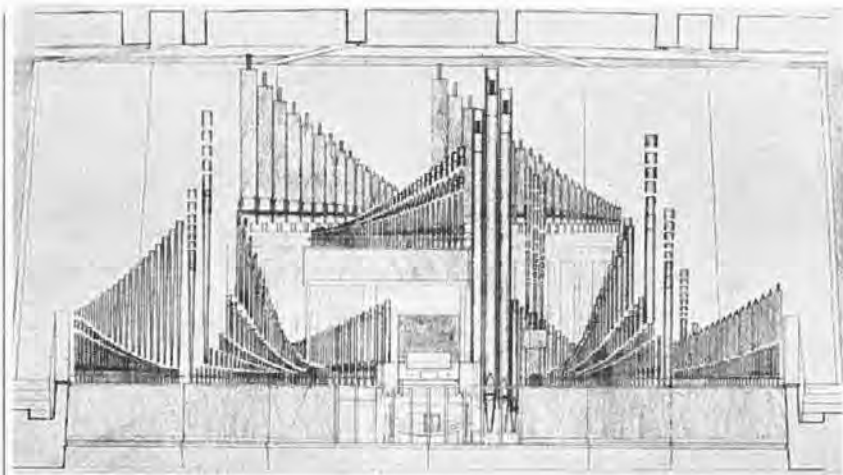
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**GLENDALE LUTHERAN CHURCH**

Plan Free-Standing Installation in Rear Gallery for Building of Contemporary Design

Steinhart, Theriault and Anderson, architects, have designed an attractive contemporary church building for the Glendale Evangelical Lutheran Church, Seattle, Wash. M. P. Möller, Inc. has been commissioned to build a three-manual instrument in a free-standing position on the rear gallery. The approved design concept is shown in the sketch.

The organ negotiations were handled by Möller's Western representative, Eugene E. Poole, in consultation with Glen Gabrielson and Carol Selander, respective chairmen of the organ and music committees.

**GREAT**  
Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintade 4 ft. 24 pipes  
Octave Quint 2 3/4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trumpets Real 8 ft. 61 pipes  
Chimes 21 tubes

**SWELL**  
Rohrflöte 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 54 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Bassoon 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremulant

**POSITIV**  
Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cymbal 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Contrebass 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Quintade 16 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Choralbass 4 ft. 32 pipes  
Quintade 4 ft.  
Rauschquinte 2 ranks 64 pipes  
Acuta 2 ranks 24 pipes  
Bassoon 32 ft. 12 pipes  
Trumpet 16 ft. 32 pipes  
Bassoon 16 ft.  
Trumpet 8 ft. 12 pipes  
Trumpet 4 ft. 12 pipes  
Krummhorn 4 ft.

FREDERICK F. JACKISCH, Wittenberg University, Springfield, Ohio, was awarded the PhD degree from Ohio State University at the conclusion of the Fall term. His dissertation was *Organ Building in Germany during the Baroque Era according to the Treatises Dating from Praetorius' Syntagma Musicum to Adlung's Musica Mechanica Organoedi.*

C. ALEXANDER PELOQUIN's Christmas Concerto, written for the occasion, was played on a Twelfth Night program Jan. 5 at St. Agnes Church, Phoenix, Ariz., with the composer conducting the St. Agnes choir of men and boys and members of the Phoenix Symphony orchestra.

A SACRED MUSIC WORKSHOP March 9-11 at the University of Iowa will feature Dr. Daniel Moe, Dr. Robert P. Scharlemann, Joseph E. Blanton, Dr. James Berger, Dr. Charles Farley and Gustav Leonhardt.

EILEEN COGGIN and Harold Mueller are playing the complete organ works of Brahms and the major compositions of Pachelbel in two recitals April 9 and 10 at Trinity Episcopal Church, San Francisco.

A MISSING LINE gave incorrect information about Alan Walker in the January issue. Mr. Walker graduated from the Boston University School of Fine Arts and has his MSM from Union Seminary.

THE PUBLIC will be admitted without charge March 16 and 17 to workshops by Gustav Leonhardt on the harpsichord music of Frescobaldi and Froberger, at Washington U, St. Louis.

THE WESTMINSTER BELLRINGERS' GUILD of Westminster Presbyterian Church, Lincoln, Neb. has commissioned Jean Langlais to write a work for the bells especially for the group.

MERRILL GERMAN directs the choir of Emmanuel Church, Baltimore in a "pops" concert of light music at Langsdale Library auditorium March 5.

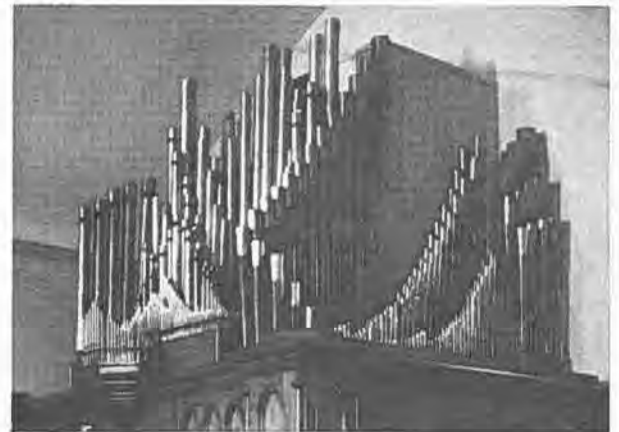
WINTHROP COLLEGE hosted a workshop in church music Jan. 30 under the direction of David Lowry, college organist.

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The Reuter Organ Company has completed installation of a three-manual, 21-rank organ in the new Christ Methodist Church, New Rochelle, N.Y. The congregation was formed through merger of the former First and St. John's Churches, both of New Rochelle. First Methodist was one of the oldest Methodist congregations in New York State.

Pipework of the new instrument enjoys a commanding position speaking directly into the nave through a dorsal grille, above and behind the altar and choir. Close co-operation between the organ builder and architect assured organ chambers of optimum design. The grille was designed with particular care to permit maximum egress of sound while preserving the desired visual effect.

The stoplist was drawn in collaboration with Grace Thompson Edmister, chairman of the organ committee, by C. Jason Tilton, Salt Point, N.Y., metropolitan area representative for Reuter, who also handled negotiations and the installation. Ralph L. Grosvenor is the organist-director.

**GREAT**

- Principal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spillflöte 4 ft. (prepared)
- Fifteenth 2 ft. 61 pipes
- Fourniture 3 ranks 183 pipes
- Chimes

**SWELL**

- Rohrflöte 8 ft. 85 pipes
- Viole de Gamba 8 ft. 61 pipes
- Viole Celeste 8 ft. 49 pipes
- Principal 4 ft. (prepared)
- Rohrflöte 4 ft. 61 notes
- Nazard 2 3/4 ft. 61 pipes
- Flautino 2 ft. 61 notes
- Tierce 1 3/4 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois Clairon 4 ft. (prepared)
- Tremulant

**CHOIR**

- Nason Flöte 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. (prepared)
- Nachthorn 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

**PEDAL**

- Violone 16 ft. 32 pipes
- Soubasse 16 ft. 32 pipes
- Lieblichbordun 16 ft. 12 pipes
- Octave 8 ft. 12 pipes
- Soubasse 8 ft. 12 pipes
- Rohrflöte 8 ft. 32 notes
- Twelfth 5 1/4 ft. 32 notes
- Super Octave 4 ft. 12 pipes
- Rohrflöte 4 ft. 32 notes
- Trompette 16 ft. 12 pipes
- Krummhorn 4 ft. 32 notes

MUSIC FOR FLUTE AND ORGAN was heard in recital Jan. 15 at the George Street United Church, Peterborough, Ont. Flutists were Christine de Catanzaro and Peter Ford, organist was Jack Abrahamse. Music of Baroque and contemporary composers was heard including a Divertimento by J. Weinzwieg, Canadian composer.



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- Diapason 16'
- Bourdon 16'
- Dulciana 16'
- Principal 8'
- Flute 8'
- Octave 4'
- Gedeckt 4'
- Mixture IV
- Contra Bassoon 32'
- Possune 16'

**SWELL**

- Bourdon 16'
- Dulciana 16'
- Gelgen Principal 8'
- Hohlflöte 8'
- Gelgen Octave 4'
- Flute 4'
- Nazard 2 3/4'
- Flautino 2'
- Larigot 1 1/2'
- Sifflöte 1'
- Mixture III
- Regal 8'

**SOLO**

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

**CHOIR**

- Diapason 8'
- Melodia 8'
- Dulciana 8'
- Gemshorn 8'
- Octave 4'
- Flute Traverso 4'
- Dulcet 4'
- Nasat 2 3/4'
- Blockflöte 2'
- Seventeenth 1 3/5'
- Mixture IV
- Clarinet 8'
- Krumhorn 8'
- Solo to Choir 16'
- Solo to Choir 8'
- Solo to Choir 4'

**GREAT**

- Contra Viole 16'
- Open Diapason 8'
- Bourdon 8'
- Dolcan 8'
- Octave 4'
- Gedeckt 4'
- Gelgen 4'
- Super Octave 2'
- Grave II
- Fourniture IV
- Fagott 16'
- Trumpet 8'
- Clarion 4'
- Solo to Great 16'
- Solo to Great 8'
- Solo to Great 4'
- Chimes

**GENERALS**

- Main Tremolo
- Swell—Leslie Fast
- Great-Chorus—Leslie Fast
- Chorus Off
- Swell—Leslie Off
- Great-Chorus—Leslie Off
- Great-Chorus—Flute Reverb
- Great-Chorus—Flute Sustain
- Echo
- Echo & Main } On Swell end panel



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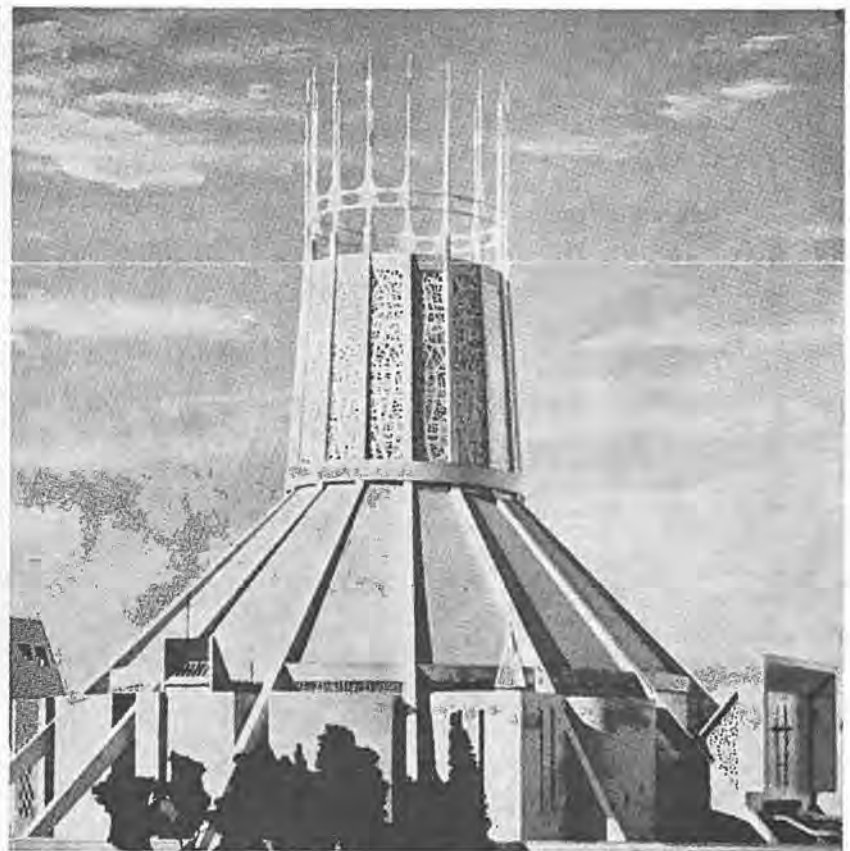
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J. W. Walker and Sons, Ltd. Ruislip, England, is building a large organ for the new Roman Catholic Cathedral in Liverpool. The design for the edifice by Frederick Gibberd was the winner of a competition that attracted 298 entries from all over the world. The building is now in progress and completion is anticipated in 1967.

The large instrument will be played from a four-manual, detached, draw-stop console. The action will be electro-pneumatic.

#### GREAT

Violone 16 ft. 61 pipes  
Open Diapason 8 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Chimney Flute 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Blockflöte 2 ranks 61 pipes  
Mixture 3 ranks 183 pipes  
Plein Jeu 4 ranks 244 pipes  
Contra Posaune 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes

#### SWELL

Open Diapason 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Angelica 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Gedeckt Flute 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Scharf 4 ranks 244 pipes  
Double Trumpet 16 ft.  
Bassoon 16 ft. 73 pipes  
Trumpet 8 ft. 61 pipes  
Oboe da Caccia 8 ft.  
Shawn 4 ft. 61 pipes  
Tremulant

#### POSITIVE

Gedeckt 8 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Siffloite 1 ft. 61 pipes  
Cymbale 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant  
Contra Posaune 16 ft.  
Trumpet 8 ft.  
Clarion 4 ft.

#### ACCOMPANIMENTAL

Quintaton 16 ft.  
Lieblich Gedeckt 8 ft.  
Dulciana 8 ft.  
Dulcet 4 ft.  
Quintadena 4 ft.  
Nazard 2 1/2 ft.  
Quartane 2 ranks

#### SOLO

Quintaton 16 ft. 85 pipes  
Orchestral Flute 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Voix Celeste 8 ft. 52 pipes  
Lieblich Gedeckt 8 ft. 61 pipes  
Dulciana 8 ft. 73 pipes  
Suabe Flute 4 ft. 61 pipes  
Quintadena 4 ft.  
Nazard 2 1/2 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Quartane 2 ranks 122 pipes  
Clarinet 8 ft. 61 pipes  
Tremulant  
Tuba 8 ft. 73 pipes  
Orchestral Trumpet 8 ft. 61 pipes  
Octave Tuba 4 ft.

#### PEDAL

Contra Spitzflöte 32 ft. 56 pipes  
Principal 16 ft. 32 pipes  
Violone 16 ft.  
Spitzflöte 16 ft.  
Bourdon 16 ft. 44 pipes  
Quintaton 16 ft.  
Octave 8 ft. 44 pipes  
Octave Spitzflöte 8 ft.  
Bass Flute 8 ft.  
Twelfth 5 1/2 ft. 32 pipes  
Fifteenth 4 ft.  
Nachthorn 4 ft. 44 pipes  
Octave Flute 4 ft. 32 pipes  
Siffloite 2 ft.  
Mixture 4 ranks 128 pipes  
Contra Posaune 32 ft. 12 pipes  
Bombarde 16 ft. 44 pipes  
Posaune 16 ft.  
Bassoon 16 ft.  
Tromba 8 ft.  
Rohr Schalmel 4 ft. 32 pipes

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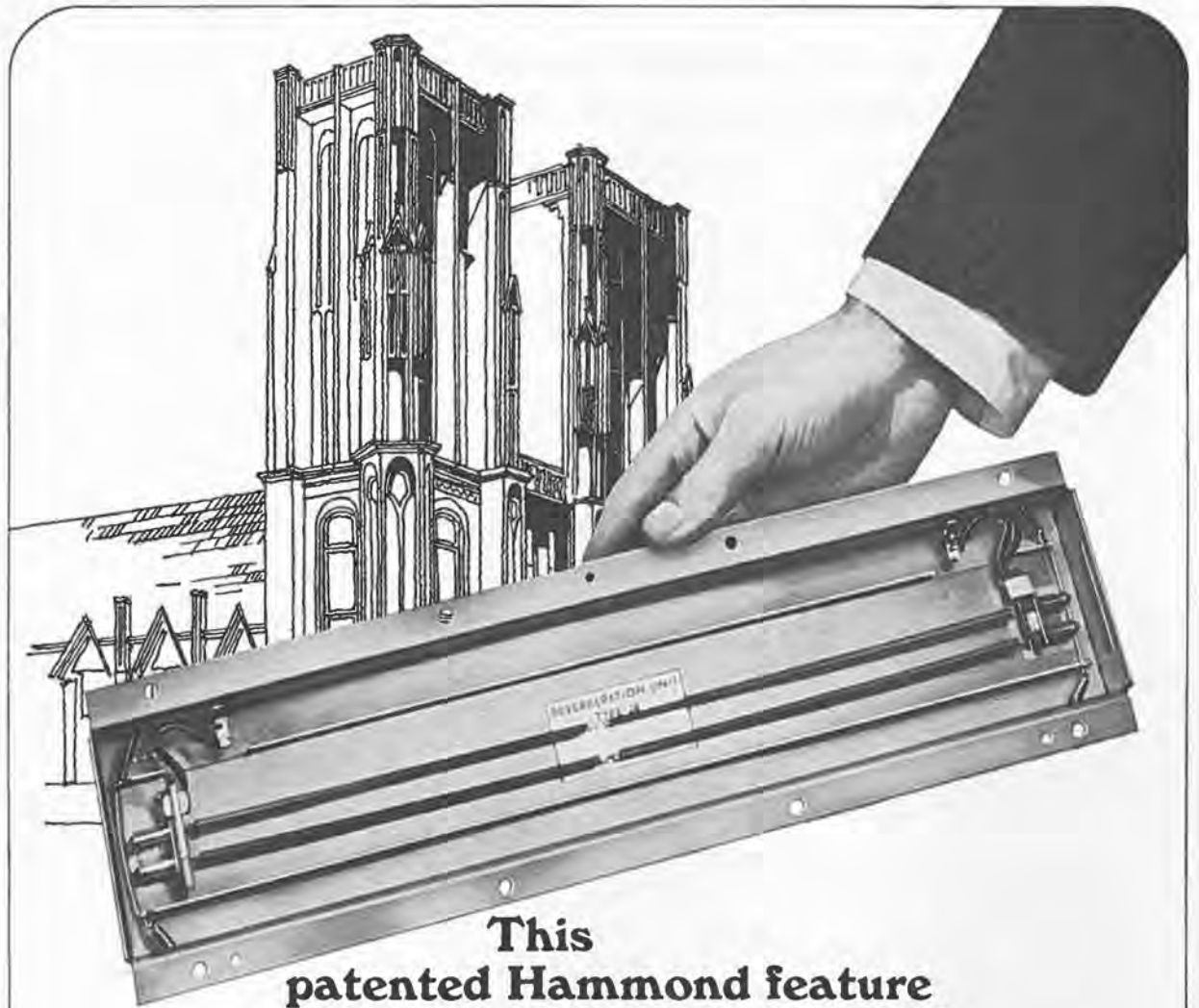
Those many of our readers who collect all kinds of books about organs have two to consider this month, both available in America only from The Organ Literature Foundation, Nashua, N.H. The two books differ widely in price and subject matter and even in the care taken in putting them together, but both will have genuine interest for a great many readers. Peter Williams' *The European Organ (1450-1850)* will be reprinted by "Organ Lit" in America from the Batsford plates. This is a beautifully made book with 99 plates from etchings, paintings and photographs with many drawings and diagrams as well. This is the kind of book every organist would like to receive as a gift and many should be willing to shell out \$20 for a copy for personal use. Alan T. Kitley's *The Big Problem of Small Organs* is not quite up to its clever title. It is full of pictures (less beautifully reproduced) and stoplists of extremely small organs from many eras and countries. The subject is an important one and the book makes a helpful contribution to it. And the modest paperback will certainly be worth \$2.50 to many of us.

*Studies in Eastern Chant*, Volume I edited for Oxford by Milos Velimirovic is a scholarly book on a subject on the fringe of interest for the average church musician. For musicologists and school libraries its indispensibility is unquestioned and even non-scholars will want to dip into these essays by ten serious scholars. (\$8)

One of the most specific, practical and detailed books on one good approach to improvisation is Gerhard Krapf's *Organ Improvisation* just issued by Augsburg. We emphasize the "one good approach" because we believe there are others; some of them are more useful to organists in some situations than Mr. Krapf's, which is based solidly on the German chorale. The book is a course of study, clearly organized and consistently understandable, and every organ teacher and student could profit from careful use of it.

W. W. Norton has come out with a revised edition in paperback of Denis Stevens' interesting and useful *Tudor Church Music*, surely worth \$1.35 to a wide variety of church musicians.

*Choral Arranging* by Hawley Ades (Shawnee Press) combines with satisfactory results genuine musical knowledge with down-to-earth know-how. Mr. Ades, after study and association with T. Tertius Noble and Bartok, became a top arranger with Fred Waring. The book illustrates its practical points with numerous examples from both sides of the musical fence. Anyone who must arrange for any choral voicing will find solid advice in this book on how to make it work. People who *compose* for voices could make good use of many of its suggestions, too. — FC



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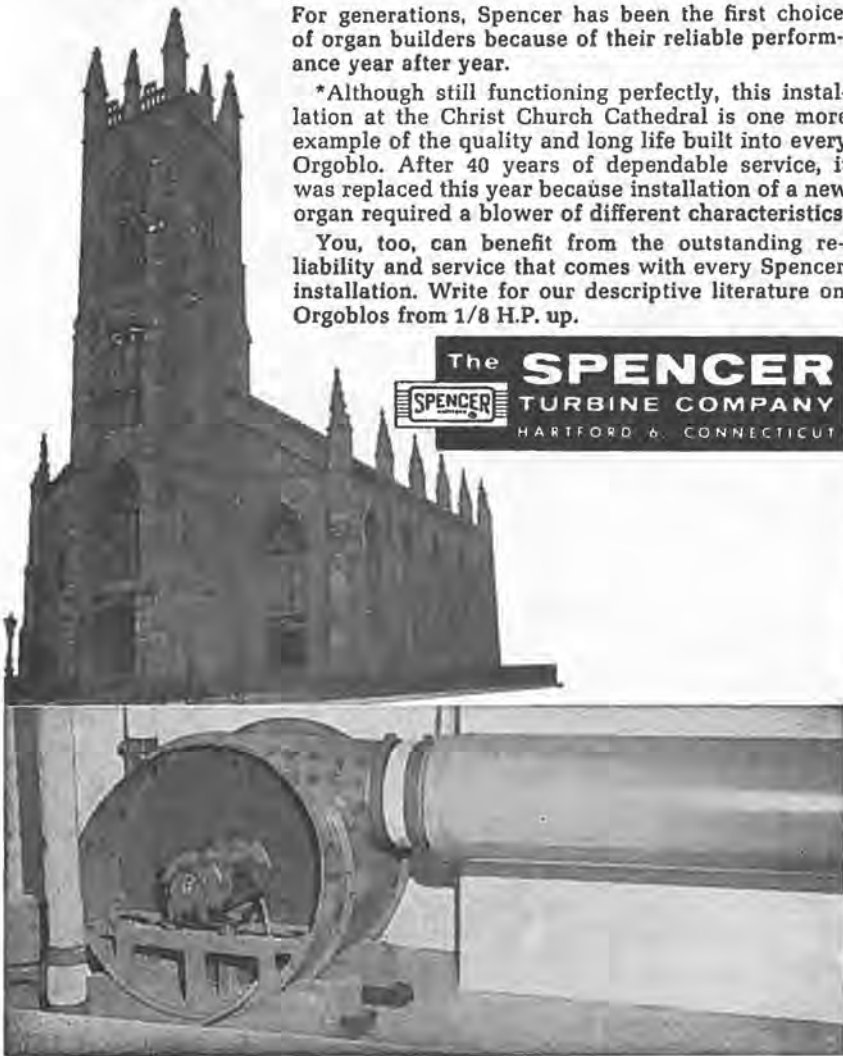
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Announcing the addition  
to the List  
of

## JOAN LIPPINCOTT

Chairman, Department of Organ  
Westminster Choir College, Princeton, N. J.



JOHN WEAVER



WILLIAM WHITEHEAD