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THE DIAPASON

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

Fifty-First Year, No. 5—Whole No. 605

CHICAGO, ILL., U.S.A., APRIL 1, 1960

Subscription \$2.50 a year—25 cents a copy

ORDER LARGE AUSTIN FOR JERSEY CHURCH

ANTIPHONAL PREPARED FOR

First Presbyterian, Ridgewood, Installs
New Instrument as Part of Rebuilding—Jack Sechrist Is Organist-
Choirmaster

The First Presbyterian Church of Ridgewood, N.J. has placed an order for a new three-manual organ with Austin Organs, Inc. The new instrument will be housed in a new building addition to the left of the chancel with the open pipe work of the great and pedal functionally arranged in the two left bays of the chancel above the choir stalls. A three-division antiphonal organ is being prepared for in the console. The congregation is planning to double the length of the present nave in the near future, install a rear gallery and the planned gallery antiphonal organ.

Organized about 1823 as a Dutch Reformed Church, the church has had an interesting history. In 1899 the congregation joined with the Presbyterian Church of the U.S.A. The membership now approximates 3000.

The church is a replica of a fifteenth century church in England, of Gothic design. It is floored throughout with stone. The bricks in the walls are from Holland, the antique window glass from England, the oak woodwork from the Carolinas, and the slate for the roof from Pennsylvania. A feature is the cloister at the sides of the interior.

In 1956 this second church building constructed in 1926 was greatly enlarged by constructing a new nave, crossing and chancel, the former nave and old chancel becoming transepts in the new plan.

The specification was drawn up by Richard Piper, Austin tonal director, in consultation with Jack Sechrist, organist and choirmaster and Chester S. Lawton, chairman of the organ committee. Charles L. Neill handled negotiations for Austin Organs, Inc.

The stoplist is as follows:

GREAT

Gemshorn, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 12 pipes
Principal, 4 ft., 61 pipes
Quintaten, 4 ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Mixture, 2-5 ranks, 183 pipes
Trumpet, 8 ft.
Chimes

SWELL

Rohrbourdon, 16 ft., 68 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Hohlflöte, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Prestant, 4 ft., 68 pipes
Rohrflöte, 4 ft., 24 pipes
Doublette, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Fagotto, 8 ft., 12 pipes
Clairon, 4 ft., 68 pipes
Tremolo

CHOIR-POSITIV

Gedeckt, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Erzähler Celeste, 4 ft., 56 pipes
Prinzipal, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Oktav, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Sesquialtera, 3 ranks, 122 pipes
Cymbal, 2 ranks, 122 pipes
Krummhorn, 8 ft., 68 pipes
Trumpet, 8 ft., 68 pipes
Tremolo

MEXICAN ORGANIST A DETROIT CONVENTION GUEST



JULIAN ZUNIGA, organist at the Basilica de Santa Marie De Guadalupe, Mexico City, will be a guest organist at the big AGO national convention in Detroit June 27 through July 1. Widely known as a recitalist and music scholar in his

native Mexico Sr. Zuniga has travelled and studied widely in Europe. A completely new personality for AGO delegates, his visit is expected to excite great interest among convention visitors. He will be heard twice within the week.

PEDAL

Resultant, 32 ft., 32 notes
Contra Bass, 16 ft., 32 pipes
Gemshorn, 16 ft.
Rohrbourdon, 16 ft.
Principal, 8 ft., 32 pipes
Spitzflöte, 8 ft., 32 pipes
Gedeckt, 8 ft.
Superoctave, 4 ft., 32 pipes
Spitzflöte, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Contra Fagotto, 32 ft., 12 pipes
Trumpet, 16 ft., 12 pipes
Fagotto, 16 ft.
Trumpet, 8 ft.
Krummhorn, 4 ft.

The two-manual and pedal antiphonal organ prepared for is to contain these stops: Principal 8 ft., Prestant 4 ft., Mixture 2 ranks, Flute Couverte 4 ft. and Trumpet 8 ft. on the great; Gemshorn and Gemshorn Celeste 8 ft., Flute Couverte 4 ft., Trompette 8 ft., Schalmey 4 ft. and Tremolo on the swell; Principal 16 ft., Flute Couverte 16 ft., Principal 8 ft. and Flute Couverte 8 ft. on the pedal.

OWEN BRADY will conduct a complete performance of Bach's St. John Passion April 3 at St. John's Episcopal Church, Los Angeles, Cal. with a chamber orchestra and Shirley Hill, organist.

LEO SOWERBY'S cantata, Forsaken of Man, will be sung April 12 at St. James' Episcopal Cathedral, Chicago under the direction of the composer.

COMPLETE NEW REUTER IN DENVER CHURCH

PROCESSIONAL INCLUDED

St. Mark's Episcopal in Colorado
Capital Has 3-manual 43-rank
Instrument—James M. Bratton
Is Organist and Choirmaster

The Reuter Organ Company recently has completed the installation and finishing of a three-manual, forty-three-rank organ for St. Mark's Episcopal Church, Denver, Colo.

Installation of the instrument was made by Fred H. Meunier, district representative for Reuter who also handled the original negotiations for the instrument. The stoplist was designed by Franklin Mitchell, Reuter tonal director, in conjunction with the church. The processional organ, located in the rear gallery of the church, is composed of pipework from the old instrument, this work being undertaken by Fred Meunier and Company. This division is playable from the main console. The tonal finishing of the organ was accomplished by Mr. Mitchell with the assistance of Hugh Turpin. James M. Bratton is organist and choirmaster for the church.

The stoplist is as follows:

GREAT

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, prepared

SWELL

Viola, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Rohrflöte, 8 ft., 80 pipes
Principal, 4 ft., 68 pipes
Rohrflöte, 4 ft., 68 notes
Doublette, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trumpet, 8 ft., 68 pipes
Vox Humana, 8 ft., prepared
Clairon, 4 ft., 68 pipes
Tremolo

CHOIR

Spitzflöte, 16 ft., 92 pipes
Spitzgamba, 8 ft., 68 pipes
Gedeckt, 8 ft., 68 pipes
Spitzflöte, 8 ft., 68 notes
Spitzflöte Celeste, 8 ft., 61 pipes
Nachthorn, 4 ft., 68 pipes
Spitzflöte, 4 ft., 68 notes
Nasard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
English Horn, 8 ft., 68 pipes

PROCESSIONAL

Principal, 8 ft., 61 pipes
Stopped Diapason, 8 ft., 61 pipes
Geigen Principal, 4 ft., 61 pipes
Suabe Flute, 4 ft., 61 pipes
Principal, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Liturgical Trumpet, 8 ft., 61 pipes

PEDAL

Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Viola, 16 ft., 12 pipes
Spitzflöte, 16 ft., 32 notes
Spitzflöte Quinte, 10½ ft., 32 notes
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Viola, 8 ft., 32 notes
Spitzflöte, 8 ft., 32 notes
Quint, 5½ ft., 32 notes
Principal, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Koppelflöte, 2 ft., 32 pipes
Bombarde, 16 ft., 32 pipes
Fagotto, 16 ft., 32 notes
Bombarde, 8 ft., 12 pipes
Fagotto, 8 ft., 32 notes
Bombarde, 4 ft., 12 pipes
Fagotto, 4 ft., 32 notes

WEINRICH MAKES COASTAL TOUR THROUGH FEBRUARY

Carl Weinrich's recent busy schedule has included recitals at the University of Texas Feb. 12, at the Vista, Cal. Congregational Church Feb. 15 under the sponsorship of the La Jolla AGO Chapter, Feb. 21 at the Hollywood Methodist Church, Feb. 26 at the University Methodist Temple, Seattle, Wash. and Feb. 28 at the Boise, Idaho junior college.

Mr. Weinrich will play an all-Bach recital at the University of Michigan April 6 and from May 3 to 14 will tour the Midwest and Canada. He will be guest artist at the commencement festivities at Albion, Mich. College June 5.

FERGUSON JOINS ARTISTS ON COLBERT-LABERGE LIST

Ray Pylant Ferguson is now under Colbert LaBerge management. The 1958 winner of the AGO young artist competition will be heard this spring on the Pacific Coast playing in Fresno and Sacramento, Cal. Earlier this season he appeared in Louisville, Nashville and Akron and at the annual festival of arts in Birmingham, Ala. He is on the Oberlin Conservatory faculty and is organist-choirmaster at the Church of the Cross, Cleveland Heights, Ohio.

**ANDERSON, IND. GETS
NEW CASAVANT ORGAN**

ANTIPHONAL IS INCLUDED

**Park Place Church of God Has
Four-Manual Instrument—Dedication
Ceremonies for Large Edifice
Scheduled for June**

A four-manual, fifty-three-stop Casavant organ was installed in the new \$2,000,000 Park Place Church of God, Anderson, Ind. in the month of March. The final tonal finishing will follow completion of new chancel and nave furnishings. Dedication ceremonies for the church begin June 5.

The organ is placed in the chancel. An antiphonal is located in a chamber back of the balcony.

Plans and the specification were worked out by E. F. Blanchard of Casavant and Harold L. Turner, Casavant representative of Decatur, Ill. who installed and will finish the instrument.

The stoplist is as follows:

GREAT

- Gemshorn, 16 ft., 12 pipes
- Open Diapason, 8 ft., 61 pipes
- Hohl Flute, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Flute d'Amour, 4 ft., 61 pipes
- Octave Quint, 2 1/2 ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Chimes

SWELL

- Lieblich Gedeckt, 16 ft., 68 pipes
- Geigen Principal, 8 ft., 68 pipes
- Stopped Flute, 8 ft., 68 pipes
- Viola da Gamba, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 61 pipes
- Octave Geigen, 4 ft., 68 pipes
- Flautino, 2 ft., 61 pipes

CHOIR

- Viola, 8 ft., 68 pipes
- Concert Flute, 8 ft., 68 pipes
- Dulciana, 8 ft., 68 pipes
- Violina, 4 ft., 68 pipes
- Lieblich Flute, 4 ft., 61 pipes
- Nazard, 2 1/2 ft., 61 pipes
- Piccolo, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Clarinet, 8 ft., 68 pipes
- Tremulant

ANTIPHONAL

- Principal, 8 ft., 68 pipes
- Bourdon, 8 ft., 68 pipes
- Erzähler, 8 ft., 68 pipes
- Erzähler Celeste, 8 ft., 61 pipes
- Principal, 4 ft., 68 pipes
- Rohrflöte, 4 ft., 68 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Pedal Bourdon, 16 ft., 32 pipes
- Pedal Flute, 8 ft., 12 pipes

PEDAL

- Resultant, 32 ft., 12 pipes
- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Gemshorn, 16 ft.
- Gedeckt, 16 ft.
- Octave, 8 ft., 12 pipes
- Stopped Flute, 8 ft., 12 pipes
- Super Octave, 4 ft., 12 pipes
- Trombone, 16 ft., 32 pipes
- Tromba, 8 ft., 12 pipes
- Clarion, 4 ft., 12 pipes
- Plein Jeu, 4 ranks, 244 pipes
- Trompette, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Clarion, 4 ft., 68 pipes
- Tremulant

**ORGANIST IN CALIFORNIA
RETIREES AFTER 29 YEARS**

Mabel Van Giesen has retired after twenty-nine years as organist at All Saints Episcopal Church, Watsonville, Cal. At the annual meeting in January she was honored as various groups of the parish presented her with gifts including a generous purse. Tribute was paid to her long and active association.

Mrs. Van Giesen is a graduate of Lebanon Valley College conservatory, Annville, Pa. and studied organ with John Boyd. She has been organist in Pennsylvania, Florida and California. A member of the San Jose AGO Chapter, she will devote her time to teaching.

**CCWO OFFERS ITS ANNUAL
AMERICAN MUSIC PROGRAM**

The Chicago Club of Women Organists sponsored its annual program of music by American composers Feb. 14 at Torrey-Gray auditorium at the Moody Bible Institute. The program this year was entirely organ music and embraced a wide segment of American organ composition.

Lillian Robinson, FAGO, opened the program with a group of four works based on familiar hymns: Lift Up Your Heads and Break Thou the Bread of Life, Bingham, and Holy Ghost with Light Divine and Come Thou Almighty King, Purvis.

Helen Searles Westbrook gave listeners the opportunity of hearing the Scriber Variations on Come Sweet Death which won the AGO award in 1956. She followed this with works in the American romantic tradition: Jagged Peaks in the Moonlight, Clokey; Air, Suite, Florence Price; her own Pastorale Scherzo, and the once-familiar Parker Concert Piece in B major.

Mrs. Robinson returned for the first movement of the Sowerby Symphony. Marsha Carey, 1959 winner of the club's Gruenstein performance award, closed the program with DeLamar's Slowly the Dusk Unfolds and Sowerby's Deus Tuorum Militum.

**FOX HAS EXTENSIVE TOUR
SET FOR SPRING MONTHS**

Virgil Fox has a very full schedule of recitals in April and May. Playing April 7 at St. Petersburg, Fla. he goes to Orillia, Ont. April 20, Youngtown, Ohio April 22 and Carbondale, Ill. April 24. He plays two recitals at Louisiana Tech, Ruston April 26 and 27 and closes his April schedule April 29 at Casper, Wyo.

His first May engagement is May 2 at Victoria, B.C. followed by a recital and master class May 6 and 8 at the Portland, Ore. civic auditorium. From his final coast date May 10 at Long Beach, Cal. Mr. Fox goes May 15 to the Sauganash Community Church, Chicago, May 17 to Minneapolis, Minn., May 19 to Omaha, Neb. and May 22 to Reading, Mass.

Another pre-national convention engagement is June 5 at St. Mark's Church, Philadelphia.

**WYTON LEADS BOYS' GROUP
IN BRITTEN MISSA BREVIS**

The first American performance of Benjamin Britten's new Missa Brevis for boys' voices and organ took place Feb. 28 at evensong at New York City's Cathedral of St. John the Divine. The boys of the cathedral were joined by those of Grace Church, Newark, N.J. and St. Paul's Church, Westfield, N.J. Alec Wyton conducted with Larry King at the organ. Other Britten music heard included: Prelude and Fugue on a Theme of Victoria, Hymn to St. Peter and Antiphon, Praised Be the God of Love.

The mass was sung twice at the service to give hearers a chance to confirm their reactions.

**ST. LOUIS AREA LUTHERANS
HOLD WORKSHOP ON MUSIC**

A workshop conference for St. Louis area Lutheran churches was held at Concordia Church, Maplewood, Mo. Feb. 27. Leaders included Luther Kolander, Herbert Toensing, the Rev. Robert Bergt, Carl Schalk and Edward Klammer. A concert by the Concordia cantata choir featured J. C. Bach's The Childhood of Christ and Pachelbel's The Lord God Reigneth.

**FUSNER DIRECTS BRITTEN
OPERA AT ARTS FESTIVAL**

A performance of Benjamin Britten's Noye's Fludde was the first event of the three-day religious arts festival Feb. 26, 27 and 28 at Cleveland's Church of the Covenant. Henry Fusner was the musical director for the large cast, chorus and orchestra. Visual arts exhibits occupied Feb. 27 and a religious drama Feb. 28.



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THE MIT CHORAL Society which sang Bach's St. Matthew Passion March 20 will sing Beethoven's Mass in C and contemporary works by Fritz Buehner at Froese Auditorium April 24.

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EPISCOPAL MUSIC FACULTY MEMBERS AT CONFERENCE



Representatives of music faculties of Episcopal seminaries who took part in the third annual conference at the Virginia Theological Seminary at Alexandria are shown above. Front row, left to right: The Rev. Robert Jacoby, Nashotah House, Nashotah, Wis.; Paul Schwartz, Bexley Hall, Gambier, Ohio; Thomas Matthews, Seabury-Western Seminary, Evanston, Ill.; The Rev. Lowell Beveridge, Virginia Seminary, Alexandria. Second row: Richard Crocker, Berkeley Divinity School, New Haven, Conn.; Edward Camp, University of the South, Sewanee, Tenn.; Newell Robinson, Philadelphia Divinity School; David Hinshaw, Episcopal Seminary of the Southwest, Austin, Tex. Third row: Peter Waring, Episcopal Theological School, Cambridge, Mass.; the Rev. Norman Mealy, Church Divinity School of the Pacific, Berkeley, Cal.; Ray Brown, General Seminary, New York City. The conference took place Jan. 27-29.

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MUSIC SERIES OBSERVES PASADENA CHURCH'S 75TH

A Year of Great Music is the title of the concert series established this year to celebrate the seventy-fifth anniversary of the First Congregational Church of Pasadena, Cal.

Music of Bach was heard in the first of the series Feb. 7. Eleanore Schoenfeld was the guest artist in the 'Cello Sonata in G minor. The Passacaglia and Fugue in C minor, the six Schübler Chorales and the Toccata and Fugue in D minor were played by Orpha Ochse, director of music.

The series was continued Feb. 28 with a concert of festival music for choir, soloists, brass and organ. The Sacred Symphonies of Gabrieli, Jubilate Deo and In Ecclesiis, were contrasted with Debussy's The Prodigal Son. Holy Is God, C. P. E. Bach, Now Thank We All Our God, Pachelbel, and Purcell's Music for Queen Mary completed the program.

A performance of the Mozart Requiem April 3 and a choral service in recognition of the choirs May 22 have been announced.

HEAR ILLINOIS COMPOSERS AT UNIVERSITY FESTIVAL

One of the five concerts in the fine arts festival Feb. 12-14 at the school of fine arts of the Southern Illinois University at Carbondale featured organ works by Illinois composers played by Wesley Morgan. The program included: Magnificat and Fancy for Trumpet Stop, Jack Goode, Wheaton College; Chorale Prelude on Innsbruck, Irwin Fischer, Chicago Symphony; Cantilena, Gordon Binkerd, University of Illinois; Movement 2, Symphony, Leo Sowerby, American Conservatory, and Sinfonia Brevis, Burrill Phillips, University of Illinois. The Phillips number, commissioned by Marilyn Mason and played first by her at the New York City conclave in 1958 was given its first Illinois performance. Mr. Phillips, Mr. Goode and Mr. Binkerd were present for the event.

GERALD KNIGHT SESSION SCHEDULED IN SAN DIEGO

Gerald H. Knight, MA, MusB, FRCO, ADCM, director of the Royal School of Church Music in England and formerly organist and master of the choristers of Canterbury Cathedral, will offer a one-day school of church music April 2 in St. David's Episcopal Church, San Diego, Cal. The school is being sponsored by the clericus of the San Diego Convocation, the commission on church music of the diocese of Los Angeles and the host church.

Mr. Knight conducts an open rehearsal April 1 of the choir which will sing the choral eucharist the following morning. The day will also include a session for clergy and choir directors only, discussion of the principles and recommendations of RSCM with time for questions, a session on chanting, and rehearsal for the evening which will conclude the day.

GILES DIRECTS CENTRAL CHURCH CHORAL SERIES

Dr. Hugh Giles is directing a series of musical vesper services in the Lenten season at the Central Presbyterian Church, New York City. March 13 DeProfundis by de la Lande was heard. Flor Peeters' Missa Laudis and Speculum Vitae were listed for March 20 and the Durufé Requiem for March 27.

Brahms' Song of Destiny and Alto Rhapsody are scheduled for April 3, Handel's St. John's Passion for April 10 and a program of Easter carols for April 17. Alexander Schreiner played a recital at Central Church March 8 and Charles Wilson, associate organist, will play April 4.

FRED MAUK was assisted by Lynn Durant, mezzo, and Mary Eunice Troy, pianist in an all-Brahms vesper recital Feb. 28 at the First Presbyterian Church, Wilmington, N.C.

ROBERT LODINE will conduct Behold the Man by C. Armstrong Gibbs Good Friday at the Fourth Presbyterian Church, Chicago.

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- When Up to Heaven.....Alfred Whitehead
- Blessed are the Poor in Spirit.....Ronald K. Arnatt
- O Lord Most High.....Godfrey Sampson
- Let Not Your Heart Be Troubled.....Norman Landis
- Lift Up Your Heads.....S. Coleridge-Taylor

WHITSUNTIDE

- When God of Old Came Down.....Maurice C. Whitney
- Peace I Leave With You.....J. Varley Roberts
- O Holy Spirit.....Lloyd Webber
- Peace I Leave With You.....Ruth Turner
- Come, Holy Dove.....George Fox
- Spirit of Mercy.....H. A. Chambers
- Come, Holy Ghost.....Mark Andrews
- Come, Holy Ghost.....Leo Sowerby
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MARGUERITTE NOBLES



MARGUERITTE NOBLES was honored March 7 on the occasion of forty years as organist-director of the First Congregational Church, San Diego, Cal. A reception was held in the Gold room of the church following a program of modern choral repertory at which were sung anthems and responses by Clokey, Snow, Sowerby, Beach, Poulenc, Titcomb and Willan.

In her four decades at the church Mrs. Nobles has directed a wide variety of choral music including many first San Diego performances of major works. She has served several terms as dean of the San Diego AGO Chapter.

MILDRED RALPH was given a set of luggage in honor of her forty years service at the Setauket, N.Y. Presbyterian Church.

A considerable amount of organ music for Easter reached us at a date too late to be of much use this year. But most organists, we believe, look and plan far ahead and welcome a chance to see and decide on music many months before the date of performance or even of the beginning of serious rehearsal.

From J. Fischer comes a suite by Henry Hallstrom called Easter Festival. Its three movements are a Chaconne, a Processional and a Rondo with some thematic interchange which will be helpful in playing the work as a whole. Alinda Couper's Easter Prelude, chorale-based, provides for a fifteen-bell handbell choir. With the mounting popularity of handbells this should find wide use. George Gansz' Fanfare needs quick-speaking reeds for its repeated-note trumpeting; it begins and ends quietly. Garth Edmundson's free transcription of the Sinfonia to Bach's cantata Wir danken Dir gives the familiar bit Bach himself used in so many ways a kind of virtuoso treatment. Dom Paul Benoit's music receives much attention from organists partly because of the modest demands it makes upon both players and organs. So we suspect that his Sixty Devotional Pieces will have wide use. His modal thematic material covers a variety of moods and tempos.

Making even more elementary requirements is It's Easter Time arranged by Raymond Shelley (Plymouth Music) for various models of spinets.

Irwin Fischer's Chorale Prelude on Jesu, meine Freude is a lyric setting of the familiar chorale (Galaxy). We commented favorably when the first volume of C. H. Trevor's instruction series, The Progressive Organist, appeared (Elkin, available from Galaxy). Book 2 is a good collection of music for teaching, much of it familiar material but some of it not available at such a reasonable price. The introductory pages are useful.

Eric Thiman's Four Miniatures (G. Schirmer) are the kind of easy, practical material this composer usually supplies. The thematic bases of the first and third of these will suggest program and service tie-ups to some organists.

A large packet of music of various kinds came to us from the Italian publisher Zanibon of Padua. The chamber music, piano works etc. are not in our field; some organ music definitely is. A volume which we are bold enough to translate Religious Marches by Various Composers is a set of fifteen works edited by Mario Trevisiol. Aside from Ravanello the composers are not familiar to us; their works, while scarcely distinguished, are possible postlude material of moderate difficulty. A separate Ravanello Prelude-Berceuse for harp and organ should find some interest for American programs. Three compositions by Guido Fano (Preludio, Intermezzo and Fantasia) are curious. The Prelude is innocuous but pleasant enough; the Intermezzo is based on a Bach fugue theme to which not much happens; the Fantasia is

a long ornate piece which might be interesting to try playing. Ullisse Matthey's Giga belongs in the virtuoso category of the Bossi piece Virgil Fox plays so brilliantly or the Richard Elsasser transcription of the Bull Gigue. Tamara Mormone's Fantasia and Fugue in D minor was a prize winner in an Italian competition. It is a work of large proportions, very conservative when compared to contemporary German or Dutch works and not always "organistic" in the strictest sense. The fugue is light-textured until near its very big ending. A cembalo Toccata by Bach-contemporary Nicola Fago will seem to many of our Baroqueists well-suited to organ performance.

A volume 2 of Das praktische Orgelbuch edited by Arthur Pechler (Schott available from Associated) contains fifty-five short two-stave bits by many important composers; some of these bits may be hard to find elsewhere. The book has many uses in teaching. The same editor and publisher are responsible for a book of modulation examples or modulation "method" (Die Modulation beim Orgelspiel). Handel's Six Fugues are available in a new Breitkopf and Härtel edition from Associated who also publishes the E. Power Biggs version of Sweelinck's Balletto del Granduca which Mr. Biggs has included so successfully in his recitals.—F. C.



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Hans Klotz, Cologne, and Joseph Zimmerman, organist of the Cologne Cathedral, played the dedicatory recital Jan. 21 on the new organ in the "Beethovenhalle" recently completed in Bonn, Germany. Dr. Klotz opened with Prelude and Fugue in E minor, Bach; Alma Redemptoris Mater, Dufay; Aria Sebalдина, Pachabel, and Fantasie on Wachet auf, Reger. Herr Zimmerman continued with Partita on Veni Creator Spiritus, Schroeder; Passacaglia in C minor, Bach, and Suite Médiévale, Langlais.

The organ is the gift of the Stifterverband Beethovenhalle; its cost was the American equivalent of \$60,000. The firm of Johannes Klais, Bonn, built the instrument which has four manuals, sixty-eight stops, 5344 pipes, slider chests, tracker action keys and electro-pneumatic action for stops. In addition to the four-manual mechanical console there is a second four-manual electrical one. The disposition is of a "universal type": the essentially classic stoplist includes ranks of the romantic era (gamba, schwebung, trompette harmonique, querflöte) and of the contemporary (septime, nonenzimbel, nonenkornett).

The specification is as follows:

POSITIVE (Manual 1)

- Prinzipal, 8 ft., 58 pipes
- Bleigedeckt, 8 ft., 58 pipes
- Oktave, 4 ft., 58 pipes
- Rohrflöte, 4 ft., 58 pipes
- Nasat, 2 2/3 ft., 58 pipes
- Superoktave, 2 ft., 58 pipes
- Terz, 1 3/4 ft., 58 pipes
- Scharf, 4 ranks, 232 pipes
- Septime, 1 1/7 ft., 58 pipes
- Dulzian, 16 ft., 58 pipes
- Krummhorn, 8 ft., 58 pipes

GREAT (Manual 2)

- Prinzipal, 16 ft., 58 pipes
- Oktave, 8 ft., 58 pipes
- Rohrflöte, 8 ft., 58 pipes
- Weidenpfeife, 8 ft., 58 pipes
- Superoktave, 4 ft., 58 pipes
- Koppelflöte, 4 ft., 58 pipes
- Hohlflöte, 2 ft., 58 pipes
- Kornett, 2 2/3 ft., 3 ranks, 117 pipes
- Rauschpfeife, 2 2/3 ft., 4 ranks, 232 pipes
- Mixtur, 2 ft., 5 ranks, 290 pipes
- Deutsche Trompete, 8 ft., 58 pipes
- Trompete, 4 ft., 58 pipes

SWELL (Manual 3)

- Pommer, 16 ft., 58 pipes
- Holzprinzipal, 8 ft., 58 pipes
- Gamba, 8 ft., 58 pipes
- Spitzgedeckt, 8 ft., 58 pipes
- Schwebung, 8 ft., 46 pipes
- Oktave, 4 ft., 58 pipes
- Querflöte, 4 ft., 58 pipes
- Quinte, 2 2/3 ft., 58 pipes
- Schwegel, 2 ft., 58 pipes
- Sesquialter, 2 2/3 ft., 2 ranks, 116 pipes
- Mixtur, 2 ft., 5 ranks, 290 pipes
- Nonenzimbel, 2/7 ft., 4 ranks, 232 pipes
- Bombarde, 16 ft., 58 pipes
- Französische Trompete, 8 ft., 58 pipes
- Oboe, 8 ft., 58 pipes
- Klaron, 4 ft., 58 pipes

BRUSTWERK (Manual 4)

- Quintadena, 8 ft., 58 pipes
- Holzgedeckt, 8 ft., 58 pipes
- Blockflöte, 4 ft., 58 pipes
- Prinzipal, 2 ft., 58 pipes
- Rohrflöte, 2 ft., 58 pipes
- Spitzquinte, 1 1/2 ft., 58 pipes
- Sifflöte, 1 ft., 58 pipes
- Akuta, 1 ft., 4-6 ranks, 310 pipes
- Terzzimbel, 1/2 ft., 3 ranks, 174 pipes
- Holzschalmel, 8 ft., 58 pipes
- Vox Humana, 8 ft., 58 pipes

PEDAL

- Untersatz, 32 ft., 32 pipes
- Prinzipalbass, 16 ft., 32 pipes
- Subbass, 16 ft., 32 pipes
- Pommer, 16 ft., 32 pipes
- Holzflöte, 8 ft., 32 pipes
- Oktavbass, 8 ft., 32 pipes
- Rohrgedeckt, 8 ft., 32 pipes
- Oktave, 4 ft., in front, 32 pipes
- Gemshorn, 4 ft., 32 pipes
- Nachthorn, 2 ft., 32 pipes
- Nonenkornett, 2 2/3 ft., 5 ranks, 160 pipes
- Hintersatz, 2 ft., 5 ranks, 160 pipes
- Kontraposaupe, 32 ft., 32 pipes
- Posaune, 16 ft., 32 pipes
- Trompete, 8 ft., 32 pipes
- Trompete, 4 ft., 32 pipes
- Singend Cornet, 2 ft., 32 pipes

**INDIANAPOLIS CATHEDRAL
HAS NOONTIME RECITALS**

The annual series of noonday recitals on Fridays in Lent is being heard again at Christ Church Cathedral, Indianapolis, Ind. The series opened March 4 as Berniece Fee Mazingo played the 142nd recital in the continuing series. Her program consisted of the Clérambault Suite on Tone II and Franck's Fantasie in A. Dorothy Huffman was heard March 11, Marilyn Hayes March 18 and Robert Wolferteig March 25. William Wilkins plays April 1 and Nancy Call closes the series April 8.

Another series will be heard in May.

**POWELL SCHEDULES DAILY
RECITALS FOR MERIDIAN**

A series of daily twenty-minute organ recitals will be played in Lent by Robert J. Powell, FAGO, ChM at St. Paul's Episcopal Church, Meridian, Miss. Literature from Sweelinck through Hindemith and Dupré will be used. In addition, the junior choir will participate in a choral evensong each Wednesday.

The adult choir will sing Buxtehude's Jesu, Joy and Treasure with strings at a choral evensong March 27 which will also include Stanford's Magnificat and Nunc Dimittis in C.

**KODALY AND BRAHMS GIVEN
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The combined choirs of Akron, Ohio's First Congregational and Westminster Presbyterian Churches sang Kodaly's Missa Brevis and Brahms' Alto Rhapsody at the latter church Feb. 29. Charles Merritt conducted and Farley K. Hutchins was at the organ.

GEORGE LITTLE conducted the choir of the Erskine and American United Church, Montreal, and an orchestra Feb. 7 in a performance of Bach's Cantata 46. Cantata 6 was heard March 6 and Cantata 4 will be sung April 17.

GERARD LAVALLEE, Hatfield, Pa. has resigned as production manager for the Audet Organ Company, Chicago Heights, Ill.

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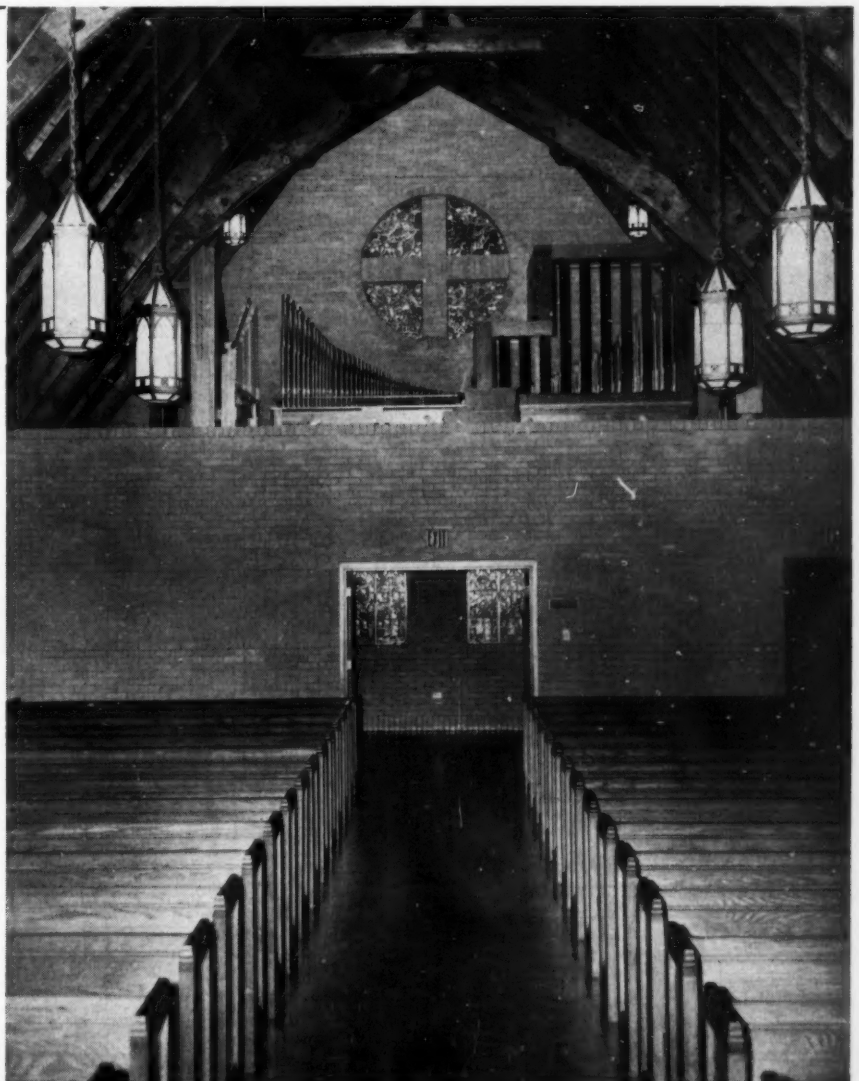
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Sing Unto God
PAUL FETLER

A lively, powerful anthem of praise, based on Psalm 68. Especially suitable for the post-Easter season (see Introit for the 5th Sunday after Easter). Med. grade, a cappella. SATB 22c

I Will Greatly Rejoice in the Lord
JEAN BERGER

A contemporary, animated anthem for general use or Thanksgiving, text from Isaiah 61:10, 11. Med. difficult, a cappella. SATB 25c
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FLOR PEETERS

A strong, contemporary anthem on the Gradual for Easter Day. For dedication, ordination, or any festival occasion. Med. difficult, a cappella. SATB 20c

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DANIEL MOE

A highly original and effective anthem on the Gospel for Trinity Sunday, also suitable for missions theme. Med. difficult, a cappella. SATB 22c

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MORTEN J. LUYAAS

The first and third stanzas of this Pentecost hymn are set to the traditional chorale tune, enclosing an original theme for the second stanza. Med. grade, a cappella. SATB 25c



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New York City

Prepare Attitude as Well as Exam Materials

By JOHN M. THOMAS

Preparation for the AAGO and FAGO certificates should be an earnest desire of all who belong to the American Guild of Organists. After all, our high purpose is to improve standards and appreciation of sacred music in all churches, both great and small, progressive and backward. Yet how can we do this without first improving our own standards and objectives? Church music programs fail or have failed because we who profess to be called into church music are not well trained, are neglecting our responsibilities or are pushing ourselves onto our choir, our minister or our congregation in a too professional manner. How can we improve this situation and still meet the high standards of our order? How can we be professional and still confront the many trials of our calling?

It is not my intent to discuss matters of church administration or public relations. But I sincerely believe that this enters into anyone's purpose in aspiring to the AAGO and FAGO certificates, for the training one gets in working toward these exams cannot help but show in his interest in doing a better job in his own church.

Why Take the Exams?

Why should we attempt these exams? Is it because we want just to improve our knowledge of music and its skills as a means of furthering our professional goals? In plain words: is it because we want to put up our shingle and say "I have the AAGO!" If so, forget all about it. You are defeating the purpose of the whole thing and I will be bold enough to say that there are some of us in the younger generation who took the exams for this very purpose. Fortunately we see our weaknesses and mistakes in retrospect and should profit by them.



JOHN M. THOMAS teaches the organ at the Greenville, Ill. College. He gave this paper at the Feb. 29 meeting of the St. Louis AGO Chapter in conjunction with the playing of the examination pieces.

I believe our purpose must be much higher than our own glory. This carries through into our whole church attitude. If we are not doing our job to the glory of God—and I mean just that—we are hurting our profession and ourselves as well. We must enter into our work humbly with a sincere devotion to duty, a Christian witness and a desire to improve ourselves only for what it will do for others. Call it idealism if you like, but I believe this is one answer to the indifference some congregations have for their music programs. A sincere desire to do our best and a continuous effort to carry out our many and varied responsibilities must be our goal, whether we have a one-manual or a four-manual or-

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gan, a sixty-voice or a ten-voice choir. Needless to say, the largest churches with the best facilities do not always produce the most glorious music. Many factors enter into the situation and I am firmly convinced that the most important factor is the music minister's devotion to his work and his congregation and to his God.

Our American attitude of bigness very likely produces a like environment in our midsts too: that of aspiring always to the best positions, the highest paid jobs with the best organs and the finest choirs. This is certainly honorable in itself providing we accept these well-earned responsibilities with the desire to do our best rather than an attitude of glorying in our advancement.

I have said all this to stress one important factor in attempting these exams: Go at it humbly! I believe this will give you the courage to meet all problems. Have faith in yourself and in God. Ask for His help. Are we ashamed to accept this means of preparation for fear it will be too unrealistic or sentimental? We should not be for such an act of faith will help us if we are sincere in it and abide by it.

Gradus ad Parnassum

Work toward your exam by steps. Don't try to absorb it all at once. Perhaps a good corollary is the Boy Scout Eagle award. The boy who does the merit badge requirements carefully and one at a time usually reaches the top. Don't be swamped by requirements *en masse*. Of course you must be realistic and know what you are up against but don't let it bowl you over. Practice your steps in a routine manner; don't just ramble. Try to set certain goals for certain times and stay with them. Practice slowly, carefully. Concentrate, concentrate, concentrate! Read all the material you can regarding keyboard harmony, counterpoint, music history, instrumentation. But don't expect to absorb in six months of concentrated effort what you should have gained and practiced over many years. Expect to learn much and you will. Go about your work with the enthusiasm of a scientist or the thirst for knowledge of a scholar.

Perhaps you are neither a scientist nor a scholar but you will gain much by making the effort. This in itself is as important as actually acquiring the certificate—perhaps even more so.

Where to Start

Specifically you may ask "Where shall I start and with what?" My answer to the first question is to start right where you are, musically and emotionally. Your musicianship and emotional enthusiasm will grow as you progress. There is a great amount of material with which to work. First of all write to national headquarters and purchase several old exams. By looking at these you will have a firsthand impression of the actual test and the way it is organized. Pay particular attention to the trios and the modulations. Purchase several books of organ trios and practice them faithfully. Practice sight-reading vocal music that is contrapuntally written. Above all, practice! Learn the theoretical methods of modulation if you can but be especially diligent in the practical methods. I often wonder if we do not defeat our own purpose by starting on a higher level than we can absorb just because it inflates our egos to say we have studied "so-and-so's book" or "this-and-that method." Let down your hair! If you don't catch on easily, try something simpler. Keep looking until you find the method best suited to your own individual needs. Don't worry if you can't digest all the material in the suggested list of reference material. Use what you can from it. Look elsewhere for your own needs if you must.

I am making no mention of specific problems of the FAGO exam. Those of us who have weathered the first stormy blast are certainly aware of our own weaknesses. I highly recommend the additional effort of making preparations for the advanced certificate. I firmly believe a musician must mature as a musician just as he does as a person. If you fail all or part of the AAGO exam the first time, do not lose heart. This is the test of your character and dedication to purpose. Keep trying, whether it be the AAGO or the FAGO exam or any part of either. We mature only by our mistakes. Take stock of yourself and weigh

your assets and your liabilities. You will take heart and press forward when you see how good your chances are.

Playing the Pieces

The required pieces constitute the least difficult part of the exams, providing you have an adequate technique and a fair knowledge of styles and registration. But expect to put a lot of practice into these pieces. Put to use every trick of practice pedagogy you know. Don't get into a rut! Use different stop colors and registrations, change keyboards, practice with different tempi—anything and everything to perfect your performance and yet not feel bound technically, aurally or rhythmically to any one instrument or style. When you get to your exam instrument play with a general registration and at a tempo you feel is comfortable. Don't play too fast just to make an impression, for more than likely you won't! Keep your poise and be confident in your abilities. If mistakes occur don't dwell on them. Keep thinking ahead and play for the effect and the over-all continuity of the music. Your meticulous practice will take care of technical problems, so don't worry about them. If you memorize your music you will not be bound to the score.

Tests at the Organ

Often you must play the modulations, transpositions and trios with a proctor or coach at your side. He may set a rhythm for you to follow or he may give you a minute or less to think out the modulations. Expect this to happen and you won't be shocked if it does. Practice your exam requirements with someone who "knows the ropes" if you can. Have him make suggestions, give tempo and keys for modulatory purposes or act as a practice coach. But don't expect him to change your stops.

Preparation for the harmonization of melodies and basses is less of a problem than the modulations and trios. But you will need to study basic keyboard harmony, especially with figured bass. Bach chorales are a great help as source material. Play these through many times; analyze the harmonies. Look for typically Bachian chord progressions and ca-

dences. You won't go wrong if you use this type of harmonization in your exam. A more modern harmonization will be acceptable but if you get your roots planted in Bach you will produce fertile fruit.

Make up your mind to do it and keep telling yourself that you can. This is the finest goal you have ever attempted in church music.

BAKER SERIES FEATURES AMERICAN, JEWISH WORKS

Robert Baker played a series of four recitals on Saturdays in March at Temple Emanu-El, New York City. On each he placed special emphasis on works by American composers and on organ music composed especially for use in Jewish worship.

The programs were as follows:

March 5: Voluntary in D minor, Purcell; Voluntary in D Major, Boyce; Chaconne in E minor, Buxtehude; Prelude and Fugue in A minor, Bach; Concerto 4 in F, Handel; Chorale in B minor, Franck; Eclogue, DeLamarter; Song of Peace, Langlais; The Burning Bush, Berliński.

March 12: Grand Jeu, DuMège; Concerto in G, Ernst-Bach; Two Ritornelles, Rameau-Karg-Elert; Prelude and Fugue in B minor; A Sabbath Prayer, Nowakowski-Dickinson; Prelude to the Sabbath Morning Torah Service, Milhaud; They that Go Down to the Sea in Ships, Milford; Canon on a Ground, Robert Anderson; Toccata in D flat major, Jongen.

March 19: We All Believe in One True God (two settings) Bach; Concerto in A minor, Vivaldi-Bach; Dorian Toccata, Bach; Two Preludes, Bloch; Toccata Giocoso, Adler; Prelude and Trumpetings and Homage to Perotin, Roberts; Arioso, Sowerby; Chorale in A minor, Franck.

Sonata 2 in C minor, Mendelssohn; Aria in F, Handel; Biblical Sonata; David and Goliath, Kuhnau-Nevens; Fantasia in G, Bach; Chorale in E Major, Franck; Two Preludes for the High Holy Days, Berliński; Hassidic Interlude, Fromm; Prelude and Fugue on B-A-C-H, Liszt.

SOLON ALBERTI conducted the Fauré Requiem March 27 at the Park Avenue Christian Church, New York City. He will continue his series April 10 with Georges' The Way of the Cross and May 22 with Parker's Hora Novissima.

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The President's Column

"There is a time for everything under the sun" and this includes dignity. The person who lacks dignity is not a whole person and, in these days of intense specialization—which is sometimes, in effect, no specialization at all—fragmentary personalities are abundant. In the field of art, where universality is paramount, they play the usual part of fragments when they get into the machinery.

We are approaching a national convention, at which all aspects of the Guild should be demonstrated. A revised description of gowns, hoods and velvet emblems was made available last season and it is to be hoped that the dignity which these outward signs symbolize will be experienced at appropriate moments at the convention. The revised plan includes ceremonial gowns for Fellows, Associates and Choir Masters; standard gowns of simpler design for all members; hoods for Fellows and Associates and embroidered velvet emblems for Fellows, Associates and Choir Masters, to be worn on the left facing of the gown.

One may justly say that our particular branch of the profession not only lends itself to dignity but demands it. Not without meaning do we wear our academic attire, and not without comparable meaning do we insist that our hoods and emblems be earned by examination in the fundamentals of our profession on an academic level. Upon this basis lies the difference between a symbol and a label.

HAROLD HEEREMANS

Prize Awards

Prizes for the highest marks in 1959 examinations were awarded as follows:

FELLOWSHIP: one-half prize \$150 for Section 1 (playing) to Alice Newberry, Pennsylvania chapter

ASSOCIATESHIP: full prize \$200 to Kathleen Armstrong Thomerson, North Texas chapter

CHOIR MASTER: full prize \$200 to Evelyn Reidenbaugh, Pittsburgh chapter

Mrs. Thomerson also passed her Choir Master examination and Miss Reidenbaugh her Associateship examination.

ALEC WYTON, Chairman
 Examination Committee

Queens

The Queens Chapter met at the Zion Episcopal Church, Little Neck, Feb. 28 to celebrate its third anniversary. The choral evensong was directed by Dean Roy Anderson, A.A.G.O., ChM and was sung by Mr. Anderson's three choirs. George Crook, A.A.G.O., host organist, played Andante Cantabile, Symphony 4, Widor for the prelude and Toccata, Suite Gothique, Boellmann for the postlude. The anthems sung were O Taste and See, Vaughan Williams; Bless Thou the Lord, Ippolotov-Ivanov; O Lord Most Merciful, Franck; Lovely Appear, Gounod; With a Voice of Singing, Shaw. A fellowship tea was held following the service.

MARY KANER

National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 16 at three o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City for the following purposes: (1) To elect national officers and councilors; (2) to vote on the proposed amendment to the constitution; (3) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballot at the meetings held by their local chapters for this purpose, or to sign the proxy attached to the national ballot and mail the ballot with proxy to national headquarters so that it will be received not later than May 16. National ballots are being sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election.

Nominations for National Officers

President—Harold Heeremans, FAGO, ChM, FTCL

Vice-President—George Mead, AM, MusDoc, AAGO

Secretary—Charles Dodsley Walker, AM, FAGO

Treasurer—George E. Powers, MMus, FAGO

Registrar—Hugh McEdwards, AAGO

Auditors—Willard I. Nevins, FAGO, and Alec Wyton, MA (Oxon), FRCO, ChM, FAGO

Chaplain—The Rev. Robert D. Hershey, STD, DD

Councilors (term ending 1963—eight to be elected)—Clarence Dickinson, MusDoc, AGO; Lilian Carpenter, FAGO; Wallace M. Coursen, Jr., AAGO; The Rev. Joseph R. Foley, CSP, ChM; Marguerite Havey, AAGO; Charles Henderson; Walter N. Hewitt, AAGO, FTCL, ChM; David Hewlett; George Huddlestone, AAGO; John Huston, MSM; Claude Means, FAGO, FTCL; Anna Shoremount Rayburn, FAGO, ChM; Lily Andujar Rogers, FAGO; Willard Sektberg, FAGO; Joseph Surace, AAGO, ChM; John Upham, AAGO

Amendment to the Constitution

The following amendment to the constitution has been acted upon by the council and recommended to the Guild for adoption:

Article II Section 5 change to read:

The honorary members shall be exempt from dues. The dues of Founders, Fellows, Associates, Choir Masters and members shall be fixed by the national council. They shall be payable Oct. 1 each year. To maintain membership these dues must be paid by Dec. 31. The dues of student members and subscribing members shall be fixed by the chapters or branch chapters.

CHARLES DODSLEY WALKER

Reception & Banquet to Follow Annual Meeting

By authority of the national council, a national AGO formal reception and banquet will be held under the sponsorship of the AGO Senate, Dr. S. Lewis Elmer, president of the Senate, presiding, on Monday evening, May 16 at the Hotel Taft, New York City. All members of the AGO and their guests are cordially invited to attend. Formal dress optional.

The reception will be at six o'clock and the dinner at seven, following the national annual general meeting in the choir room of St. Bartholomew's Church.

Upon this important occasion, our national chaplain, the Rev. Canon Edward N. West, D.D., Litt.D., F.T.C.L., will extend greetings. We shall be honored by having a guest speaker of eminence.

The national officers and councilors elected at the annual meeting will be presented and regional and state chairmen, deans and regents present will be introduced. Fellows of the class of 1910 will be honored, in recognition of the fiftieth anniversary of their Fellowship; also the winners of the prizes for highest marks in the 1959 examinations for Fellow, Associate and Choir Master. The award to the winner of the 1960 organ composition contest will be made. There will be a brief violin recital.

It is hoped that the attendance will reflect the national character of this signal event.

Westchester

The Westchester, N. Y. Chapter met Feb. 22 at the Christ Church, Bronxville with Robert Owen as host organist. After the opening formalities members observed a moment of silence in tribute to the former secretary Stanley Carpenter who passed away Feb. 15. Dr. D. De Witt Wasson introduced Earl Berg, Union Theological Seminary who gave a talk on Diction and Choral Singing which led into a brief question and discussion period. A social hour with refreshments followed.

The chapter met Jan. 19 at the Reformed Church Bronxville. G. Edgar Gress, Gress-Miles Organ Co., gave a talk on European Organ Design which he illustrated with kodachrome slides. William R. Davis, host organist, gave a demonstration of the new Schantz organ. He played excerpts from compositions of Stanley, Bach, Schelte, Franck, Vierne and Monnikendam, comparing the suggested registrations with those actually used. After an inspection of the console and a guided tour through the organ chambers the members adjourned to the church house for refreshments.

FRANK H. DUNSMORE

Central New Jersey

The Central New Jersey Chapter invited local ministers, organists and young couples with wedding plans as guests for the March 7 meeting at the Hamilton Square Presbyterian Church. Dean William E. Reed presided. A panel, moderated by Robert Lawton, discussed Music for Marrying. Members taking part were Mrs. John Cole, Mrs. Flintzer, Mrs. Alfred Bergen, Mrs. Frank Kirkham, Jr., Mrs. Ira Hoppock and Dean Reed. Refreshments were served.

DOLORES KIRKHAM

Organ Playing Contest

The finals of the national organ playing contest will be held Saturday, June 25 and all zonal semi-finals must take place prior to that date. Contact your zonal chairman, listed below, as soon as possible. The national winner's recital will be held Friday, July 1, of national convention week.

Zones for semi-finals will be as follows:
Zone 1, MRS. PHILIP E. TURNER, Rocky Mountain College, Billings, Mont., chairman: Alaska, Washington, Oregon, Montana, Idaho, Wyoming, North and South Dakota, Minnesota, Nebraska and Iowa.

Zone 2, DR. FRANK W. ASPER, 200 North Main St., Salt Lake City, Utah, chairman: California, Nevada, Utah, Colorado, Arizona, New Mexico, Texas, Oklahoma, Kansas, Missouri, Arkansas and Louisiana.

Zone 3, DR. ADOLPH STEUTERMAN, 4557 Park Ave., Memphis, Tenn., chairman: Mississippi, Alabama, Georgia, Florida, North and South Carolina, Kentucky, Tennessee, West Virginia, Virginia, Delaware and Maryland.

Zone 4, EDWIN D. ANDERSON, 20 Cabot Lane, Chagrin Falls, Ohio, chairman: Wisconsin, Michigan, Illinois, Indiana, Ohio, Pennsylvania, New York, New Jersey and the six New England states.

WILLARD I. NEVINS
 National Chairman

Staten Island

Sub-dean Harriette Ruberg welcomed Staten Island, N. Y. Chapter members to the Huguenot Reformed Church Feb. 16. She introduced John Holtz, Mamaroneck, N. Y. who gave a lecture-recital demonstrating the possibilities of a two-manual Allen instrument. After the recital Mr. Holtz answered questions about the organ. Dean John Bainbridge announced a junior choir forum that was to be held at the home of Treasurer Gloria Massa Mar. 13. Following refreshments an executive committee meeting was held to receive the report of the nominating committee. Henry Erickson, choir-master of the host church, was in charge of arrangements.

HAROLD C. NORMANN

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Feb. 8 at the Old First Presbyterian Church, Newark with Dr. George Markey as host organist. Dean Newell Guilian presided and introduced Alison Demarest, Leola Anderson, Earl Collins and Dr. Markey who conducted a reading session of choral music submitted by several publishers. The music used ranged from easy to difficult and from traditional to modern.

The chapter attended the sixteenth annual Jewish music festival at the Temple Sharey Tefilo, East Orange Feb. 5. The Sabbath Eve festival featured the music of Ernest Bloch and also honored J. Clifford Welsh upon his tenth anniversary as organist-director of the temple.

LEOLA ANDERSON

Suffolk

The Suffolk Chapter met at the E. Merritt Weidner home, Huntington, N. Y. Feb. 7. The regular business meeting was dispensed with and the members heard a piano and organ program by Dean Madsen at the piano and Betty Weidner at the organ. They played numbers by Bach, Chopin, Franck, Mendelssohn and Peeters. After the program a covered dish supper was served and thanks extended to the Weidners for their hospitality.

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News of the American Guild of Organists—Continued

CHAPTER REACHES THIRTY

The Long Island, N. Y. Chapter observed its thirtieth anniversary by sponsoring a recital by John Huston Feb. 14 at the Cathedral of the Incarnation, Garden City. A reception was held in the cathedral house after the recital.

The chapter held its annual organist-clergy dinner at the First Presbyterian Church Jan. 17. The speaker of the evening was Canon Edward West, New York City.

New York City

The New York City Chapter met at the Church of the Heavenly Rest Feb. 26 to attend the dress rehearsal of Honegger's King David sung by the Canterbury Choral Society under the direction of Charles Dodsley Walker.

The chapter sponsored Finn Vidar's recital Feb. 9 at St. George's Church. Mr. Vidar played: Prelude in E flat, Leyding; Meinen Jesum lass ich nicht, Walther; Tiento De Falsas and Passacalles, Cabanilles; Dialogue in C major, Marchand; Ciacona in F minor, Pachelbel; Schmücke dich, o liebe Seele and Sei gegrusset, Jesu gütig, Bach.

Rockland County

The Rockland County, N.Y. Chapter met Mar. 14 at the Pearl River Methodist Church. The nominating committee announced the slate of officers for the 1960-1961 season. Inez Roberts, chairman of the senior choir festival April 25, announced that fifteen choirs plan to participate and Eleanor Callender, chairman of the youth choir festival May 15, reported that eighteen choirs are planning to participate in that festival. Following the business meeting a long-playing record made by the Aeolian-Skinner Organ Company and narrated by G. Donald Harrison was heard. The record compared the baroque and romantic organs and illustrated the different stops used on both organs.

The Rockland County Chapter met Feb. 8 at the Pearl River, N.Y., Methodist Church. Following the business meeting Paul Berlin, New City, played a program of music suitable for use on the small organ as preludes and postludes. The program included numbers by Bingham, Peeters, Willan, Dubois, Campra, Franck and Bach. Mr. Berlin prefaced his program with comments on the choosing of service music to suit the type of service.

M. SNEEDEN

Syracuse

The Syracuse, N.Y. Chapter met Mar. 7 at the Assumption Church to hear Georg Steinmeyer talk about the recording tour he took with E. Power Biggs in 1956. Mr. Steinmeyer's colored slides of the organs, churches and the French and Austrian towns highlighted his talk. Mr. Biggs's recordings accompanied the showing of the films. A business meeting followed the program. Dean J. Paul McMahon was host. Plans for spring include a recital by Catherine Crozier in April, a workshop late in May and the annual banquet with Alec Wyton as guest speaker.

ARLENE WARD

Adirondack

The Adirondack Chapter met Feb. 29 at the Presbyterian Church, Glens Falls, N.Y. Maurice Whitney was in charge of the program. Dr. S. Lewis Elmer was the speaker for the evening and gave an interesting talk about the history of the Guild. Following the talk a question and answer session was held. The group then discussed future meetings and plans were made for monthly meetings through June. Refreshments were served following the meeting.

LEADER IN PLANNING 25TH AGO NATIONAL CONVENTION



FREDERICK MARRIOTT is the general chairman for the national convention scheduled for June 27 through July 1 at Detroit, Mich. As head of the planning group he is in charge of co-ordinating the

accomplishments of a large staff of committee members. His cantata, The Greatest of These, will be a feature of one of the pre-convention events.

Central New York

The Central New York Chapter met Feb. 2 at the South Church, Utica, for a covered dish supper and regular monthly meeting. Dean Cornelia M. Griffin announced the appointment of the Rev. John F. H. Gorton, Clinton, as chaplain. John L. Baldwin, Jr. reported that the chapter was to sponsor Marilyn Mason in a recital at the Westminster Church, Utica, Mar. 29. The program began with a talk on the choirmaster examination by J. Paul McMahon, AAGO, dean of the Syracuse chapter. He discussed in particular the section pertaining to Gregorian chant. Following this David Gschwind played Fugue in G minor, Bach and Pièce Héroïque, Franck. Host organist Jeanette E. Snyder played two settings each of Nun lob mein Seel den Herren and Vater unser im Himmelreich, Buxtehude and O Gott, du frommer Gott, Brahms.

JEANNETTE E. SNYDER

Eastern New York

The Eastern New York Chapter met Feb. 16 at St. Paul's Lutheran Church, Albany. Following the business meeting presided over by Dean Helen Henshaw a program on carillons was given by Floyd Walter, carillonneur at Albany city hall as well as organist at the host church. Mr. Walter briefly depicted the history and importance of bells and described their construction. Members played English hand bells after Mr. Walter's talk. Refreshments were served.

Lancaster

The Lancaster, Pa. Chapter met at the Emanuel Lutheran Church Feb. 1 to hear a recital by students of chapter members. George Sparks, Donald C. Eby, Kay Louise Neff, Nancy Wilcox, Donald Fickes, Betsy Lorenz, Wayne B. Lefevre and Luke K. Grubb played compositions by Liszt, Walcha, Tournemire, Bingham, Thiman, Purvis, Sibelius-Klein, Dupré, Wesley and Bach. Program chairman was Ethel G. Mumma assisted by Mrs. Clarence Kemrer.

FRANCES MCCUE

Johnstown

The Johnstown, Pa. Chapter met Feb. 23 at the First Lutheran Church. Recorded excerpts from the Twentieth Century Folk Mass were heard. Andrew Flanagan displayed sacred recordings and supplied background information and comments of the Beaumont work. A nominating committee was named; committees were appointed for the pastor-director banquet in May and for the youth choir festival next year. Plans were advanced for next Fall's Reformation rally.

Pittsburgh

The Pittsburgh, Pa. Chapter met Jan. 25 at the Bellefield Presbyterian Church. Howard Ralston was host organist. Following the announcements the chapter went to the First Trinity Evangelical Lutheran Church to hear a recital by Richard Sidey, Warren, Pa. Elmer A. Doege was host. Mr. Sidey's program was the same that appeared in the recital section of the March issue.

Central New York

The Central New York Chapter met March 1 at the First Presbyterian Church, Utica. The meeting opened with a recital by George Wald who played: Toccata in E minor, My Soul Doth Magnify the Lord and Chaconne in D minor, Pachelbel; Christ Whose All Saving Light, Walther; Allegro, Sonata 4, C.P.E. Bach; Round Me Falls the Night, Elmore; Vision, Baumgartner, and Paean, Howells. At the business meeting arrangements were completed for Marilyn Mason's March 29 recital. Mr. Wald discussed the degree examinations offered by Trinity College, London.

JEANNETTE E. SNYDER

Pennsylvania

The Pennsylvania Chapter met at Christ Church, Philadelphia Feb. 13 for its annual organist-clergy dinner. After the dinner Dean John H. Henzel extended greetings and introduced the speaker of the evening, Alec Wyton, New York City. Mr. Wyton awarded certificates to the following members who passed the Guild examinations: Alice Mayberry, FAGO; James H. Case, AAGO; Richard M. Babcock, ChM; C. Raymond Brandt, ChM, and Henry M. Cook, ChM. Mr. Wyton then spoke on service playing in general which proved to be of utmost interest to the clergy as well as organists.

VIRGINIA M. HEIM

Central Pennsylvania

The Central Pennsylvania Chapter met Feb. 20 at the Simpson Methodist Church, Altoona. Dean Madalene Shaffer was in charge of the meeting. Colored slides, Behind the Scenes in the Music Publishing Industry, furnished by Canyon Press, were shown. Members brought used organ music which was put on display and then bought at half price by members who could use any of it. Plans for future meetings were discussed. Evelyn Thomas and Rose Mueller served refreshments. Chaplain Robert Dillard offered prayer.

MARY E. WHITE

Rochester

The Rochester, N.Y. Chapter met Feb. 23 at the Eastman School of Music for a program of music for organ and instruments by the Eastman School Student Group. The first part took place in David Craighead's studio with a demonstration of the organ by Joanne Curmatt. Then followed selections from Bach to Sowerby demonstrating the use of flute, trumpet, oboe and viola with the organ. The second part of the program was played in Norman Peterson's studio. After the program refreshments were served.

RUTH FAAS

Central Hudson Valley

The Central Hudson Valley Chapter sponsored one of its own members, J. Charles Brand, in a recital at the Washington Street Hedding Methodist Church, Poughkeepsie, N.Y. Feb. 21, as its monthly meeting. Mr. Brand's program is included in the recital section of this issue.

REVILLA H. SHAFER

Allegheny

The Allegheny Chapter met at the First Methodist Church, Olean, N.Y. Feb. 23. Dean Chester E. Klee opened the session with business and read a letter from Mrs. R. E. Mundy, Port Allegany, Pa. asking to be relieved of her duties as secretary-treasurer. This was passed by members and Harriett E. Lange was elected to fill the office for the unexpired term. The program of the evening was in the form of a recital played by J. Edgar Pelton, host organist. Mr. Pelton opened with a Bach group and the balance of his program was made up of the works of Whitford. Following the recital refreshments were served.



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News of the American Guild of Organists—Continued

Buffalo

The Buffalo Chapter held its annual minister-organist meeting Feb. 22 at the Central Park Methodist Church. The host minister, the Rev Russell Wharton Lambert and host organist Wallace A. Van Lier participated in a brief opening service. Ray Berry, *American Organist*, spoke on Acoustical Problems in Organ Installations. Slides were used to illustrate. Luncheon was served in the parish house. May Oddie, acting dean, gave greetings.

EDNA M. SHAW

Blennerhassett

The Blennerhassett Chapter met Jan. 31 at the Central Christian Church, Marietta, Ohio. A film featuring Marilyn Mason provided an interesting part of the meeting. Jack Sullivan showed the film. The business session was conducted by Mrs. Roger Buchert, dean, and plans were completed for the annual junior choir festival that was held Feb. 28. The committee in charge of the festival was Mrs. Roy Lowther, Mrs. Carlyle Koon, Mrs. Millard Hess, Helois Dye, Dr. Marie Boette and Mrs. Roy Reel. The massed choirs sang under the direction of Mrs. Hess. Plans were also discussed for the organ recital held in March by Robert Clark and also discussed was the pastor-organist dinner to be held in May with Donald Kettering as guest speaker. Dr. and Mrs. Theodore Bennett entertained the members in their home after the program.

MRS. ROY REEL

Akron

The Akron, Ohio Chapter met Mar. 7 at the Trinity Evangelical and Reformed Church. Charles McLain and Jack Garruth, Wooster College, were the speakers. Mr. Carruth played Suite in Second Tone, Clérambault. He then gave a talk on teaching the beginner organ student. Mr. McLain played the Prelude and Fugue in D major, Bach. He followed his number by talking about the repertoire for the more advanced student. Refreshments were served by Joan Hart and the social committee.

REGINA SANDRIDGE

Cincinnati

The Cincinnati, Ohio Chapter attended a concert Feb. 9 at the College-Conservatory. John Loessi directed the chorus in a variety of anthems. Ronald Rice was at the console. The chapter board members played host to Harold Heeremans Feb. 7 at the Town and Country restaurant, Covington, Ky. Mr. Heeremans addressed the group and Dean Elmer Dimmerman introduced the six past-deans present. Later in the evening the group went to the Robert S. Alter home where Mr. Heeremans played several of his own compositions on the organ.

The chapter met Jan. 4 at the St. Michael and All Angels Episcopal Church. Phares Steiner, who recently built the new organ in the church, gave a lecture and demonstration. Following a brief business session an informal get-together was held.

MRS. CARL H. HEIMERDINGER

Monroe

The Monroe, Mich. Chapter met at St. Paul's Methodist Church Feb. 14 to hear Kiar Kissel, assisted by harpist Alice Malaski, in the recital listed in the recital section of this issue.

VIOLET WERTENBERGER

Guild 1959 Winners Bring Detroit Certificates to 27

With the announcement of the 1959 winners of Guild certificates the Detroit, Mich. Chapter can now claim twenty-seven holders of the Guild honors. The three recent chapter winners were guests of honor at the Feb. 15 meeting held at the First Presbyterian Church, Royal Oak. Dean Theodore Herzl and board member Robert Slusser were awarded the AAGO certificate. Marie Curtiss, recording secretary, received the ChM certificate, the first Michigan candidate to pass. The Rev. Robert Wurm and Stennis Waldo passed one-half of their examinations.

The program for the evening included Sub-dean Frederick Marriott's new work *The Greatest of These*, sung by the host church choir. This work is scheduled for a convention performance. Robert Shepfer played a recital of music by Bach, Mozart and Dupré.

MARIE JOY CURTISS

Fort Wayne

The Fort Wayne, Ind. Chapter held a dinner meeting at the Catholic Cathedral School Feb. 29. John Yonkman was host organist. Following the business meeting, conducted by Dean Jack Ruhl, Msgr. Durkin displayed some of the vestments of the cathedral. He explained their uses and also showed samples of the many sets. Included in the display was one vestment made of gold thread which had taken top honors in a design contest in Paris in 1902. Msgr. Durkin also conducted the group on a tour of the crypt and gave a brief history of the cathedral and its place in Fort Wayne history. The boy choir, assisted by six men, sang a program of chants, plainsong and anthems under the direction of Mr. Yonkman and accompanied by Mr. Ruhl. Also appearing on the program were Darwin Leitz, William Shambaugh and Nell Thompson. An interesting feature of the program was the "trio" of organists who played simultaneously on the three consoles of the organ. Messrs. Shambaugh, Ruhl and Richard Carlson played a number especially arranged for the program.

FREDRIC D. GINGRICH

Whitewater Valley

The Whitewater Valley Chapter met at the First Presbyterian Church Connersville, Ind. Mar. 2. The evening opened with a brief period of hymn singing. Robert Daffer, Richmond, Ind. led the evening's program using as a means of address a series of statements of an organists' viewpoints. Discussion was forthcoming, but in most respects the members seemed to agree with the speaker. At the refreshment period detailed announcement was made of the plans for a hymn festival at St. John's Lutheran Church, April 3. Ivan and Barbara Webster were chairmen for the social hour.

WILLIAM BREWSTER GILES

Youngstown

The Youngstown Chapter held its organist-organist dinner Feb. 22 at the Bethel Lutheran Church, Boardman, Ohio. The executive committee met before the banquet to receive the slate of officers from the nominating committee. After the dinner the group was led in an informal song fest by George Ankwell, Cuyahoga Falls. Mr. Ankwell served as moderator for a panel discussion on clergy-organist relations. The panel consisted of the Rev. E. E. Bloomquist, the Rev. C. J. Lundquist, Clarence S. Barger and Mrs. A. B. Greene. A short business meeting followed with the dean presiding.

The chapter sponsored Mabel Zehner in recital Feb. 7 at the Trinity Methodist Church. Miss Zehner's program is included in the recital section of this issue. Chapter members met Miss Zehner at a dinner in her honor following the recital.

DON LOCKE

North Shore

The North Shore Chapter sponsored Robert Baker, New York City, in a recital at the First Methodist Church, Evanston, Ill., Feb. 22. Dr. Baker's program was the same as reported in the recital section of the March issue.

MRS. JOHN TINDALL

Lafayette

The Lafayette, Ind. Chapter met at the University Lutheran Chapel Feb. 22 with Mrs. Michael Bilo as host organist. Robert Neuenschwander presided over the business meeting. The program consisted of a talk on German organs and church music given by Dr. Armin Frowein, Munster, Germany. Dr. Frowein also played several tape recordings made in German churches. After the program refreshments were served by Mrs. Bilo with Mr. and Mrs. John C. Wagner assisting.

PHYLIS VANDERWIELEN

Bloomington-Normal

The Bloomington-Normal Chapter sponsored Arthur Carkeek in recital at the Trinity Lutheran Church, Bloomington, Ill., March 6. His program included works of DuMège, Daquin, Couperin, Buxtehude, Bach, Karg-Elert, Milhaud and Sowerby.

The Bloomington-Normal Chapter sponsored an adult choir festival Feb. 28 at the Second Presbyterian Church, Bloomington, Ill. Richard Hoffland, Milliken University, Decatur directed the ninety-seven voices in works by Pfautsch, Franck-Luvaas, Pooler, Nolte, Kinderman and Wood. Jim Roderick directed the choir of the First Presbyterian Church, Normal, in anthems by Clokey and McK. Williams. David Walker was at the console for the festival.

MRS. T. O. TIFFIN

Toledo

The Toledo, Ohio Chapter met Feb. 14 at St. Paul's Methodist Church, Monroe, Mich. for a program given by the Monroe Chapter. Klair Kissel played works by Marcello, Bach, Bossi, Karg-Elert, Nowakowski, Read, Nevin and Kreiser. Mary Alice Malaski, harpist, played a solo and joined Mr. Kissel in three numbers for organ and harp. Following the program a reception was held at the Hugh Baker residence.

WALTER R. RYE

HOLD 13TH FESTIVAL

Nineteen choirs took part in the thirteenth annual choir festival held at the Luther Memorial Church Feb. 14 and sponsored by the Madison, Wis. Chapter. 250 singers occupied the three choir lofts and the chancel area. Directors for the four choir groups were Arleen Wallace, Arthur Becknell, Orville Shetney and Ernest Stanke. The Rev. Robert Jacques was the reader. Ruth Pilger Andrews was organist for the festival and played these numbers as prelude: Prelude and Fugue in C, Bach; Trio in G minor, Beethoven; Petite Rhapsodie Improvisée, Tournemire, and Deus Tuorum Militum, Sowerby.

The life of Christ was the subject of the program. Choirs sang anthems by Bach, Billings, Christiansen, Holst, Tallis, Sateran, Bergt, Williams, Dawson and Lang. For All the Saints, Vaughan Williams, was the recessional. Mrs. Andrews played Vogler's *Jesus' Suffering, Pain and Death* for the offertory and Marche Pontificale, Symphony 1, Widor for the postlude.

The festival offering is used to buy organ and choir music for the Louise Fulcher memorial library sponsored by the chapter in the University of Wisconsin library.

RUTH PILGER ANDREWS

Chippewa Valley

The Chippewa Valley Chapter staged A Wedding Musicales Feb. 15 at the Epiphany Lutheran Church, Eau Claire, Wis. It consisted of two simulated weddings with pseudo brides and their attendants with the music the center of interest. A brief discourse on appropriate music for the church wedding was given by Mrs. Alexander J. Keith, Jr. Organists participating were Mrs. Leo Christy, Mrs. J. O. Collins, Clark A. Angel and Oscar Waller. Mrs. Robert Gelein was contralto soloist and the choir of the host church was directed by Mrs. Roland Hopmann. Bridal gowns, attendants dresses and models were supplied by a local department store and flowers were furnished by a florist. A short business meeting was conducted by Dean Jerry Evenrude and refreshments were served.

MRS. AXEL L. NELSON

Milwaukee

The Milwaukee, Wis. Chapter sponsored George Markey in recital Feb. 28 at the Faith United Church. Mr. Markey's program appears in the recital section of this issue.

The chapter held an adult choir festival Feb. 14 at the First Methodist Church, Paul Allen, North Central College, Naperville, Ill. conducted the combined choirs in music by Michael-Dickenson, Braun-Buszin, Berlioz, Thiman, Marshall and Vaughan Williams. The organist was Genevieve Jensen and also taking part in the program were Mildred Peters, soprano, the senior bell choir of Epiphany Lutheran Church and trumpeters.

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Lindenwood College
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News of the American Guild of Organists—Continued

Saginaw Valley

The Feb. 23 meeting of the Saginaw Valley Chapter was held at the Trinity Episcopal Church, Bay City, Mich. Ruth Hahn played six organ numbers. After conducting necessary business the group discussed special choir problems and particularly the place of the organist in the choir set-up. Refreshments were served at the close of the meeting.

JOSEPHINE HILL WALTHER

Dayton

The Dayton, Ohio Chapter heard a program by members of the student group Feb. 7 at the St. Luke United Church of Christ. Student organists who played were Ann Ryder, Nancy Muth, Carolyn Mohr, Charlene Hill, James Hager, Robert Davis and John Buehler. The Student Group of the University of Dayton has Veryl Zech as chairman.

MARILYN BAUMGARTNER

Jamesstown GSG

The Jamestown, N.D. College Guild Student Group sponsored Dr. George Markey in recital in Voorhees Chapel Feb. 26. His program of Bach, Franck, Karg-Elert, Purvis and Dupre was extended by four encores.

The following officers were installed in a ceremony Feb. 25: President, Pat Hanson; vice-president, Annette Ulrich; secretary, June Rau; treasurer, Sally Werner. Bonnie Horn was appointed publicity chairman and Judy Halvorson historian.

JUNE RAU

Dubuque

The Dubuque, Ia. Chapter met at the Third Presbyterian Church Feb. 28. Dean Doris McCaffrey presided and Mrs. George Engel was program chairman. Organ works by Jenkins, Slater, Karg-Elert, Ravenello, Dubois and Bach were played by Eunice Rath, Lillian Staiger and David Nelson. Choral works by Mozart, Willan and Nevin were sung by the trio Alice Deckert, Olive Bremer and Helen Stuber. Mrs. Amber Jones at the piano and Mrs. Engel at the organ played three duets by Glazounow, Ambrosia and Bach. Following the program members were invited to the Engel home for refreshments and to inspect the organ constructed by Mr. Engel. It was decided at the business meeting to renew the practice of purchasing worthwhile books on organ and sacred music for presentation to the city library. Miss Staiger was made chairman of this activity.

MARK R. NEMMERS

Lincoln

The Lincoln, Neb. Chapter met March 7 for the regular supper and business meeting at the YMCA. After the meeting the group went to the Vine Congregational Church to hear the new Austin organ. Mrs. P. C. Swift played Come Sweet Death, Bach. Josephine Waddell played Vitral, Mulet, and All My Heart This Day Rejoices, Walcha. Myron Roberts played Adagio in E major, Bridge and Paul Reynolds concluded the program with A Lesson, Selby, and Echo Fantasie in A minor, Sweelinck. Refreshments followed.

MRS. DALE UNDERWOOD

KATHLEEN A. THOMERSON



KATHLEEN ARMSTRONG THOMERSON has been awarded the \$200 cash AGO prize for receiving the highest marks in the associateship examination paper work. Mrs. Thomerson has given recitals in Europe and America and was lecture recitalist at the Southwestern regional convention in 1959. Her teachers have included E. William Doty, Everett Jay Hilty, Jean Langlais, Lee Norrell, Flor Peeters and Arthur Poister.

She was selected outstanding freshman of the University of Colorado school of music, outstanding senior woman of Mu Phi Epsilon at the University of Texas and Presser scholarship winner. She holds bachelor and master degrees in music and performance award from the University of Texas.

Mrs. Thomerson has been a member of the music faculties of the Universities of Colorado and Texas and is at present on the staff at Texas Technological College, Lubbock where her husband is working in the field of micropaleontology.

ELLA FRANZ

Wichita

The Wichita, Kans. Chapter held a dinner meeting at the Plymouth Congregational Church Feb. 16. This was followed by an organ recital by James Boeringer, State University of South Dakota. In his program Mr. Boeringer included works by Bach, Dupre and Bingham.

Central Iowa

The Central Iowa Chapter met Feb. 8 at the Forest Avenue Baptist Church, Des Moines. The program A Recital of Floral Art and Music of the Church Year was given with the use of slides and vocal and organ selections. A social hour followed.

The Jan. 6 meeting of the chapter was held at the West Des Moines Methodist Church. After a short business meeting the program The Wedding Service was held. Marianne Webb played a twenty-minute recital and Jane Schleicher sang two vocal numbers. A panel discussion followed. A social hour was held after the program.

PAUL ANDERSEN

Mason City

The Mason City, Iowa Chapter met at the First Christian Church, Feb. 16. The evening's program consisted of music by American composers played by the following members: Mrs. A. E. Folkman—Let All Mortal Flesh, Warner; Air, Thiman; Brother James' Air, Wright; Homage to Perotin, Roberts. Ralph Height Jr.—Sacramentum Unitatis, Sowerby and Joy of the Redeemed, Dickinson. Mrs. R. E. Patton at the organ and Mrs. Harold Peterson at the piano played Symphonic Piece, Clokey. The social committee consisting of Mrs. Wallace Allen, Mrs. Max Bokmeyer, Mrs. Sherman Yelland and Mrs. Edward Martin served refreshments.

WILMA NYCE

Central Missouri

The Central Missouri Chapter met Mar. 1 at the Arthur Lang home, Columbia for appetizers and then proceeded to the grill room of the student union, University of Missouri for dinner and a short business meeting. Final arrangements for the organ workshop held at the Stephens College chapel Mar. 22 were completed. Upon completion of the business meeting the members went to the Stephens College chapel for a recital of organ and instrumental numbers in which Don Paterson at the organ and Heinz Arnold at the harpsichord participated. After the recital the group returned to the Lang home for refreshments and social hour.

JACQUELINE RAITHEL

Salina

The Salina, Kans. Chapter sponsored a junior choir festival March 6 at the First Methodist Church. More than 300 participated, members of choirs from area churches of several denominations. The Salina high school string quartet took part. The committee in charge was Gerald Hedges, Paul Ryberg and George Brown. Dean Mayme Porter was the organist, Donald Shields the pianist. A brief business meeting followed.

LILA MILLER

Southeast Minnesota

Members of the Southeast Minnesota Chapter met Feb. 22 at the United Lutheran Church, Zumbrota. Enid Woodward, Carleton College, had charge of the program which included discussions of hymn playing, transcribing and accompanying. Mrs. Dean Gordon played a program after which lunch was served.

JANE ANDERSEN

St. Joseph

The St. Joseph, Mo. Chapter met Feb. 26 at the First Presbyterian Church with Mrs. Evan Ehlers, dean, presiding. Reports were given on the junior choir festival to be held in May. Elsie Barnes Durham, program chairman, introduced Mrs. Nate Block who told of her trip to Europe and showed colored slides. She told of attending concerts and the musical festival in Salzburg, operas in Bayreuth and recitals on famous organs, including a recital given by Dupre in Paris and one on the Haydn organ in Eichenstadt. The program was followed by a social hour.

MRS. EDWARD MICHEL

South Dakota

The South Dakota Chapter met Jan. 17 at the First Lutheran Church, Sioux Falls. The first part of the evening was spent by members playing and listening to the new Aeolian-Skinner organ. For the remainder of the evening films were shown. The first was on the Compensius organ in Denmark with Finn Vidars playing. The other films were of Marilyn Mason and Robert Noehren, University of Michigan. It was announced that Thomas Richner was to be sponsored by the chapter and Augustana College in recital at the First Lutheran Church, Mar. 13.

MIRIE R. PFLEGER

Western Iowa

The Western Iowa Chapter sponsored Katharine Dodsley Heden and the First Presbyterian Church Choir, Sioux City, directed by Paul Snyder, in a program March 6. Mrs. Heden played All Glory Be to God, Jesu, Joy of Man's Desiring and Come, Sweet Death, Bach; Ach Gott, vom Himmel sieh darein, Pachelbel; Pastoral and Allegro, Concerto in G, Handel; Gelobet sei Gott, Willan; By Waters Still, Lovelace and Introduction, Chorale and Tocata, Suite Gothique, Boellman. Mr. Snyder directed the choir in works by Mozart, Mendelssohn, Beethoven, Tkach, Schuetky, Richter and Mueller.

The Western Iowa Chapter sponsored Paul Anderson, Drake University, Des Moines, in a preview of his senior organ recital Feb. 7 at St. Boniface Church, Sioux City. Mr. Anderson is secretary of the Central Iowa chapter. The Buena Vista Chapter was hosted at this recital-meeting. Mr. Anderson's program is listed in the recital section of this issue. Following the recital a dinner was held at Bishop's Cafeteria.

RUTH COBDIN

Red River Valley

The Red River Valley Chapter met Feb. 28 at the Harris Mark home, Fargo, N.D. with Mrs. Robert W. Seigel, dean in charge. An interesting program of recorded organ music covering various periods was given by Ruth Berge, Concordia College, Moorhead, Minn. She prefaced each recording with remarks pertaining to its period. Several members reported on the George Markey recital held Mar. 4 at the Jamestown, N.D. College. Assisting Mrs. Mark for the social hour was Mrs. F. C. Bills.

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News of the American Guild of Organists—Continued

Central Arkansas

The Central Arkansas Chapter met Feb. 9 at the Second Presbyterian Church, Little Rock. A social hour was held prior to dinner. Dean Murlin Kelsay presided. After a short business meeting, at which time plans were made to charter a bus for the March meeting in Arkadelphia, the group heard the choir sing the program The Presbyterian Worship in Psalm and Song. Jean McLauren directed and Mrs. Everette Bowman was at the console for the performance. This program was one in a series where the members can hear their colleagues in an ideal morning worship service.

ANNE Y. McMILLAN

Texarkana

The Texarkana Chapter held its Feb. 27 meeting at the First Presbyterian Church. Dean Irene Pelley led the group in a prayer written by Chaplain C. V. Westapher. Mrs. William Hibbitts was in charge of the program. Dorothy Elder gave a brief history of hymns by American composers and poets. Mrs. Hibbitts played: My Heart Is Filled with Longing, Brahms; By the Waters of Babylon, Karg-Elert, and Voluntary on Mode V, Weitz.

DOZOTHY ELDER

Tulsa

The Tulsa, Okla. Chapter met Mar. 1 at the Trinity Episcopal Church for dinner and an organ recital. The following organists played: Virginia Ridenhour—Prelude in C minor, Bach; Mrs. Jack Hawn—Our Father Who Art in Heaven, Bach and Carillon, Böellmann; Eric Hubert—Benediction and Rejoice Greatly, O My Soul, Karg-Elert; Mary Brantley—Ave Maria, Ave Maria Stella, Langlais; Edward A. Flinn—A Mighty Fortress Is Our God and How Brightly Shines the Morning Star, Buxtehude.

SAM BRIGHT

Oklahoma City

Thirty members of the Oklahoma City Chapter met March 7 at the Lady Classen cafeteria. After dinner the group went to the St. Edward the Confessor Chapel of the Casady School for a short business meeting conducted by Dean Nancy Ragsdale and a recital on the new Aeolian-Skinner organ by Fred Haley.

MARY SCHULZ

Orange Coast

The Orange Coast Chapter met Feb. 13 at the First Presbyterian Church, Santa Ana. Following a dinner the group heard several sacred numbers sung by the choir under the direction of host-organist Robert Larson. The subject for the evening was The Use of the Organ in the Worship Service. Mr. Larson made use of the musical portion of the program to illustrate the use of the organ as an accompanying instrument. Various other aspects of this topic were discussed by Ruth Rockwood and Dr. C. Albert Tuffs with an opportunity for discussion and questions from all members.

RUTH ARCHIEPLY

Fort Worth

The Fort Worth, Tex. chapter met Feb. 7 at the All Saints' Episcopal Church for its annual Guild Service. Frederick Anderson played Largo, Veracini and Agincourt Hymn, Dunstable for the prelude and postlude. The choir sang Go Not Far From Me, O Lord, Morgan.

Waco

The Waco, Tex. Chapter met Feb. 17 at the Calvary Baptist Church with Ervin K. Warren as host organist. Dean Herbert Colvin presided. Dr. Robert Markham introduced Dr. Albert Venting, Baylor University, who spoke of music being in use with worship through the ages and gave several examples of different periods.

PAUL BENTLEY

Texas

The Texas Chapter sponsored Robert Y. Evans, AAGO, ChM, in a recital Feb. 22 at the University Park Methodist Church, Dallas. St. Luke's and the University Park Methodist Church choirs sang the chorales included in the program as follows: Vom himmel hoch da komm' ich her, Pachelbel; Jesu, meine Freude and Es ist das Heil uns kommen her, Bach; Vater unser in Himmelnreich, Sonata 6, Mendelssohn; Calvinist Hymn for Good Friday, Sowerby; Wie schön leuchtet der Morgenstern and In dulci jubilo, Karg-Elert.

Southern Arizona

The Southern Arizona Chapter met at the Grace Episcopal Church Feb. 24 with Carl Anderson as host organist assisted by Mrs. Edwin Carroll. Continuing the study theme The Chorale Preludes under the leadership of Camil Van Hulse the following program was played: He Who Will Suffer God to Guide Him, Bach, played by Marylyn Rhinehart; Oh, How Happy Are They and O World I Must Leave Thee, Brahms, played by Mr. Anderson, and Jesu, Priceless Treasure, Walther, played by John McCoy. A business session was conducted by Dean McCoy. Further plans were discussed for the Mar. 23 recital of Catherine Crozier and master class the following day.

GEORGIA CARROLL

Central Arizona

The Central Arizona Chapter sponsored Camil Van Hulse in a program of his own music at the First Methodist Church, Phoenix Feb. 15. Mr. Van Hulse played three groups of his organ numbers. A string quintet played his Sonata da Chiesa and a choir, directed and accompanied by Vernon Johnson, sang four of his anthems. After the program a reception was held at Mr. Johnson's home.

MARVIN ANDERSON

Eugene

The Eugene, Ore. Chapter featured wedding music at the March 8 meeting at the Westminster Presbyterian Church. Organists were Mrs. Robert Graeff, Mrs. H. F. Stromquist and Mrs. James C. Walsh. Mrs. Robert Henkel sang. Refreshments were served.

The Eugene, Ore. Chapter met Feb. 9 at the Grace Lutheran Church. Mrs. Gilbert Macke played Vivace and Allegro, Corelli-Moschetti; Bridegroom of Our Soul, Blackburn, and Praise to the Lord, the Almighty, Reger-Walther. Mrs. Delmar Anderson played Prelude and Fugue in E minor and O Lamb of God, Pure Spotless, Bach. Mrs. Robert W. Wilson played an excerpt from the Chorale in E minor, Franck and movements 2 and 4, Sonata 1, Mendelssohn. Following the program Dean Nell Murphy Dickson conducted a brief business meeting. Mrs. Macke and Dr. and Mrs. Edward P. DeRose served refreshments.

Merced

The Merced, Cal. Chapter met Feb. 9 at St. Paul's Lutheran Church. Casavant Frères' film The Singing Pipes was shown. A brief business meeting followed to discuss the forthcoming annual spring recital. The evening closed with refreshments. Mrs. Gerald Clark and Mrs. Edward Wessel were the hostesses.

The Jan. 12 meeting was held at the home of Mrs. Charles Barnell. A lecture on the English hymn, with musical examples, was given by Mrs. Barnell. Refreshments followed a business meeting presided over by Mrs. Kenneth Cutting, dean.

EDWARD H. LAWSON, JR.

Sacramento

The Sacramento, Cal. Chapter met Feb. 9 at the Sierra Arden Congregational Church for a social hour and meeting. Following dessert and coffee the group heard Grace Morse, Marian Stonesifer and Margaret Ballmer play numbers suitable for use in Lent and for Holy Week. Dean Helen Kilgore conducted a short business meeting. The next event on the concert series, John Lewis, was discussed. Announcement was made of an organ and harpsichord recital by Carl Richter that was to be held Mar. 7.

MARGARET BALLMER

Long Beach

The Long Beach, Cal. Chapter met Feb. 2 at the Immanuel Baptist Church for a dinner meeting. Dean Helen Davenport conducted a short business meeting. Nominations for the coming year and names of delegates chosen to attend a city-wide forum were announced. The group then heard a lecture-recital on Bach Chorales by Margaret Whitney Dow, Redlands University.

MARY F. CHASE

Northern California

The Northern California Chapter met Feb. 8 to make a tour of three residence organs in Oakland and Piedmont after a dinner at a local restaurant. Frances Benlams was chairman of arrangements. Newton Pashley demonstrated the three-manual highly unified and versatile organ he built himself. An unusual feature of this organ is a thirty-two foot bourdon for the pedal. Dr. Charles Greenwood was the second host and played on his three-manual organ which had previously been a two-manual. Eileen Coggin also played settings of chorale tunes. At the T. M. Price home Richard Branch played the two-manual organ which has a set of specially made trumpets with flaring bells. Refreshments were served at this home.

MARGARET FISHER

Pasadena

The Pasadena, Cal. Chapter met at the First Baptist Church Feb. 8 for a dinner meeting. Dean Robert Prichard presided and several new members were introduced. The recitalist of the evening was Ladd Thomas who played Fuga Contraria, Scheidt; Sonata 1, Hindemith; Prelude and Fugue on B-A-C-H, Liszt, and Variations on a Noël, Dupré.

GAYLORD CARTER

Tacoma

The Tacoma, Wash. Chapter met Dec. 20 at St. Martins College where Father Eugene Kellenbenz directed a sacred choral concert which included some Christmas music.

Los Angeles

The March 7 meeting of the Los Angeles Chapter at the Wilshire Presbyterian Church was a dinner followed by a recital. Mrs. Louis Duit, dean, presided. Members of the Guild student groups were honored guests. Following dinner Dr. Laurence Petran gave sidelights of his recent trip around the world. Dr. Robert Tusler reviewed the midwinter conclave. Rayner Brown played the Walther Concerto and first performances of sonatas by Matt Doran and William Schmidt. Albert Falkov, violist played the Reger G minor Suite and joined Mr. Brown in Hindemith Trauermusik and Mr. Brown's Sonata for viola and organ.

The chapter is sponsoring another series of Saturday evening taped organ recitals by chapter members over KCBH-FM. Bill Reynolds played the first recital March 6 in the chapter-sponsored Recitals in Small Churches series. St. Paul's Lutheran Church in Santa Monica was the scene and Roy Carl Siefert, bass-baritone, the assisting artists.

ELSFRIEDA DOLCE

San Diego

The San Diego, Cal. Chapter met Feb. 15 at the First Presbyterian Church. A short business meeting was held to amend a by-law, and a recital by Charles Shaffer, Hollywood, followed immediately. Mr. Shaffer's program appears in the recital section of this issue.

The chapter was hosted by the California Western University for its annual organist-minister dinner Feb. 1. The dinner was followed by a program of music composed by chapter members. Compositions by Constance Virtue, Walter Teutsch and Stanley Ledington were sung by the College chorus under the direction of Dorothy Keating.

HELEN SEILER

San Joaquin Valley

The San Joaquin Valley Chapter met Feb. 16 at the Dale C. Burtner home, Fresno, Cal. in a joint meeting with the Fresno Chapter, Choral Conductors' Guild. The speaker for the evening was Dr. Ralph Rea, Fresno State College, who gave a lecture using films and tape recordings to demonstrate how sight reading ability can be improved. The evening was concluded with the serving of refreshments.

JO DULL

Riverside-San Bernardino Counties

The Riverside-San Bernardino Counties Chapter met Feb. 23 at the Calvary Presbyterian Church, Riverside, Cal. for a recital by Alexander Schreiner. A reception followed.

The chapter collaborated with the Choral Conductors Guild Feb. 16 in an annual meeting known as Ministers Guest Night at the Trinity Lutheran Church, San Bernardino. Speakers were Richard Knox, Muriel and Richard Alford who spoke on Junior Choirs and Their Relationship to the Entire Church Program. Dessert served before the meeting and a handbell performance as special attraction added to the evening's program.

The chapter sponsored Frank Cummings, Loren Adair and Don Stone in a recital Jan. 17 at the First Presbyterian Church, Upland. The programs of these recitalists are in the recital section of this issue.

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News of the American Guild of Organists—Continued

Louisville's 25th Is Occasion of Gala Dinner

The Louisville, Ky., Chapter celebrated its twenty-fifth anniversary Feb. 8 with a dinner at which National President Harold Heeremans was the guest speaker. His topic was The Importance of Tradition. 150 were in attendance. The past history of the chapter was read by Sarah Janet Whitehead, chapter historian-librarian. The chapter has grown from thirteen original members to a membership of 120. It now sponsors at least two outstanding recitalists per year.

Seven past-deans were present for the celebration and were awarded pins. The chapter's complete roster of past-deans is: Wilton Terstegge, Lawrence Cook, Archibald Jonas, Mrs. Frank Ropke (deceased), MacDowell Horn, Farris Wilson, Ruth Ewing, Mrs. Alfred Higgins, Robert Hobbs, Gilbert Macfarlane and Philip Malpas. The present dean is Joseph Schreiber.

MRS. WALTER KENNEDY

Lexington

The Lexington, Ky. Chapter met at the Memorial Hall, University of Kentucky to hear a recital by André Marchal. This program is in the recital section of this issue.

The Lexington, Ky. Chapter went on a tour of three area churches Feb. 9. Assembling at the First Baptist Church the members inspected and played the three-manual Möller. The next stop was at the historic Pisgah Presbyterian Church where Tom Moody played Toccata, Muffat on the Koenken and Grimm tracker organ. Last on the tour was the First Christian Church, Versailles where David Bowman played a program on the recently rebuilt Johnson organ. Mr. Bowman played Grand Jeu, Du Mage, Schönster Jesu, Schroeder, and Dialogue for the Mixtures, Langlais. Mr. Bowman, Hammond Porter and Mrs. Richard Aguinardo were hosts for the coffee hour.

The chapter met Jan. 12 at the Woodland Christian Church where the discussion Questions, Problems and Criticisms was held. It was announced that André Marchal would give a recital at the University of Kentucky Mar. 2 and the chapter discussed plans for a reception following the recital. Highlight of the evening was a report of the mid-winter convalesce at Winter Park, Fla. by Mrs. Lloyd Mahan. A coffee hour followed.

BETSY D. STEINER

Memphis

The Memphis Chapter met Feb. 8 at the Prescott Memorial Baptist Church for a dinner meeting. Mrs. C. W. Wooley was host organist. The business meeting was conducted by Dean William Gravesmill. A report was given by Richard White, chairman of the steering committee, on plans for the 1961 regional convention to be held in Memphis. The program was devoted to a showing of movies of the Vienna choir boys and the Compenius organ, with Dean Gravesmill as commentator.

EUGENIA EASON

Knoxville

The Knoxville, Tenn. Chapter sponsored Bene Hammel in a recital at St. John's Episcopal Church Mar. 7. Mr. Hammel played the same program as listed in the recital section of this issue. Preceding the recital members met at Rich's Store for dinner with Dean Wallace Zimmerman serving as host.

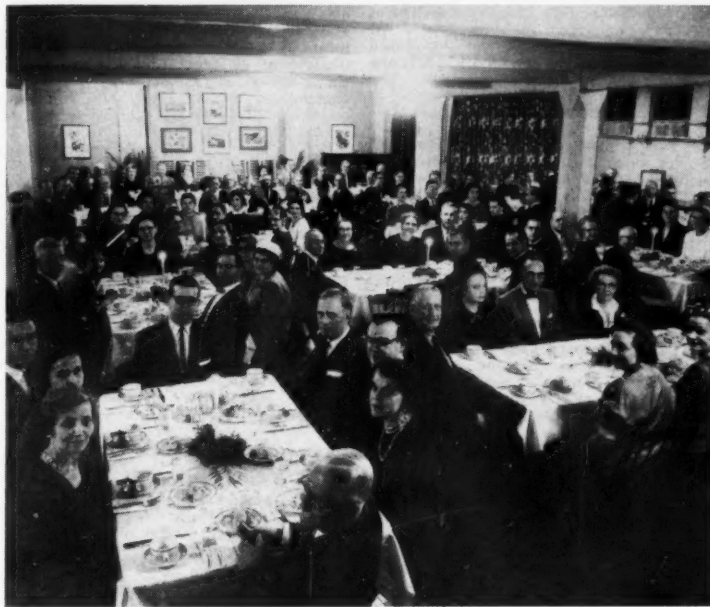
BETTY WHITTLE

Danville

The Danville, Va. Chapter met Feb. 15 at the First Presbyterian Church. Dean Hampton Benton conducted the short business meeting. Following the business session further details of the music for the junior choir festival to be held April 10 were discussed. There were explanations and demonstrations on how the anthems will be performed. The program dealt generally with How to Work with Junior Choirs.

KATHARINE M. CRUMPTON

SILVER ANNIVERSARY DINNER OF KENTUCKY GROUP



Norfolk

The Norfolk Chapter held its annual Guild service at Christ and St. Luke's Episcopal Church Feb. 16 under the direction of Grover J. Oberle, FAGO, host organist. The following organists-directors and their choirs assisted: Alys Wolter, Frieda Vogan and Floyd Powell. Miss Vogan, with a string quartet, played Mozart's Sonata da Chiesa for the prelude. Mr. Oberle played and directed the choirs in selections of Sowerby, Ruffo-Willan, Victoria and Schutz. The service took the form of a choral evensong. Jane Paxhia, soprano, sang Purcell's Expostulation of the Blessed Virgin for the offertory. Mr. Oberle's postlude was Handel's Andante, Concerto 7. It was announced that the chapter was to sponsor E. Power Biggs in recital March 15.

RUTH WELDON BRADSHAW

Patapsco

The Patapsco Chapter met Feb. 6 at the home of Geraldine Bell Powell, Baltimore, Md. Dean Celia McLeod presided over the business meeting. The main order of business was to prepare for two musical activities of the season, a Hymn Sing Feb. 28 and recital by the choir of St. Luke's Episcopal Church, Washington, D. C. This recital was to be given at the Holy Trinity Church, Baltimore. At the conclusion of the business meeting refreshments were served. Mrs. Powell was hostess.

FRANCES CHAMBERS WATKINS

East Tennessee

The East Tennessee Chapter met at the First Baptist Church of Elizabethton Jan. 11. Dean Richard J. Toppa played a recital. His program is in the recital section of this issue. A reception followed.

LUCYLLE CAMPBELL

Chattanooga

The Chattanooga, Tenn. Chapter sponsored five students of chapter members in recital at St. Paul's Episcopal Church, Feb. 28. The program was as follows: Kay Pine—Hark! A Voice Saith, All Are Mortal, Bach, and Toccata, Suite Gothique, Boellman; Janet Keese Smith—Brother James' Air, Wright; A Lesson for the Organ, Selby; Once He Came in Blessing and Christ Is Arisen, Bach; Doris Davis—Resonet in Laudibus, Karg-Elert; As Jesus Stood Beside the Cross, Scheidt; Good News From Heaven the Angels Bring, Pachelbel; Basse et Dessus de Trompette, Clérambault; Everett O'Neal, Jr.—Prelude and Fugue in G minor, Buxtehude; Lied, Vierne; Trumpet Voluntary in C, Purcell; Bene Hammel—Fugue a la Gigue, Bach; Most Blessed Jesus, Schroeder; Allegro, Concerto in F, Handel; Toccata, Symphony 5, Widor.

Charlotte

The Charlotte, N. C. Chapter met for its monthly dinner meeting Feb. 26 at the Covenant Presbyterian Church. A business session followed after which the members heard a recital by André Marchal. More than 1300 people were present to hear M. Marchal play music of Le Begue, Couperin, Calviere, Bach, Franck, Tournemire and Langlais. After the recital M. Marchal was honored with a reception by the chapter at the home of Dr. Warner Hall.

MRS. T. D. STOWE

Cumberland Valley

The Cumberland Valley Chapter met at the Trinity Lutheran Church, Hagerstown, Md. Feb. 6 following dinner at the Hotel Alexander. The program consisted of an organ recital by Dianna Adkins, host organist, on the new Möller organ. Miss Adkins gave a brief description of the organ before playing Dialogue for Mixtures, Langlais; Air with Variations, Martini; Concerto in A minor, Bach; Offertory for Easter Day, Benoit; Liturgical Suite for Easter, Dandrieu; Flemish Prayer, Maekelbergh, and Chorale 1, Andriesson. A short business session was conducted by Dean Asher Edelman, Jr.

HILDA CLOPPER

Chesapeake

The Chesapeake Chapter met at the Immanuel Lutheran Church, Baltimore, Md. Mar. 7. Host organist Richard Wegner played Movements 1 and 2, Concerto 2, Handel and Postlude on a Ground, Murrill. The school and senior choirs sang anthems by Bouman, Canavati, Mozart, Hassler, Manz, Shaw, Schroth and Williams.

The chapter held its regular meeting Feb. 8 at the Cathedral of Mary Our Queen. Following a short business meeting a recital was played by Robert Twynham, Brooklyn, N.Y. Included were the following numbers: Prelude in E flat, Bach; Prelude, Fugue and Variations, Franck; Suite Mediaevale, Langlais; Arioso, Sowerby; Messe de la Pentecote, Messiaen.

MARGUERITE S. BLACKBURN

Alexandria

The Alexandria, Va. Chapter met Feb. 8 at the Trinity Methodist Church with Dean Margaret Garthoff presiding. The main business of the evening was the announcement of the slate for election of officers. A talk on Hymnology was given by the Rev. William Foster, Jr., Arlington.

The chapter sponsored a senior choir festival Jan. 24 at the First Baptist Church. Guest organist was Lyman McCrary, past-dean of the District of Columbia Chapter.

HELEN HARDY

Greenwood

The Greenwood, N. C. Chapter met Feb. 22 at the ARP Church with Dean Roberta Major presiding. The regular business meeting was held and a nominating committee to select next year's officers was appointed and asked to submit a report at the next meeting. Attention was called to the recitals by Dr. Thomas Richner; piano recital at Lander College Feb. 26 and organ recital at the First Baptist Church Feb. 28. The program was then turned over to Dr. Elbert Adams who gave a lecture on hymn tune names. A short social program was held after the meeting.

The chapter met Jan. 18 at the South Main Street Baptist Church. Dean Major presided. Business matters were dispensed with in favor of the program. Mrs. B. Herman Dillard introduced Dr. Preston Rockholt, FAGO, Augusta College, who gave a lecture-demonstration on the Organ in the Time of Bach. Dr. Rockholt performed music of Bach on the new Abney memorial organ. After the program a social hour was held.

JAMES D. O'NAN

Mobile

The Mobile, Ala. Chapter sponsored an organ recital Feb. 12 at All Saints' Episcopal Church. Five members shared the program, A Survey of Organ Literature. Dr. J. Clarendon McClure played his own Improvisation, Prelude and Fugue, Fischer; Paduana Hispanica Variations, Sweelinck and Scheidt, and Trumpet in Dialogue were played by Jack L. Ralston. Henry Davis, Jr. played three Bach chorale preludes. Wallace McClanahan played Brahms and Franck and Patricia Fitzsimmons Langlais and Bingham. Refreshments were served. Hostesses were Carolyn B. Reynolds and Phoebe Lawrence.

ROSE ADAIR BROWN

Hopewell-Petersburg

The second annual organist-clergy dinner of the Hopewell-Petersburg, Va., Chapter was held Feb. 15 at the Highland Methodist Church, Colonial Heights. Thirteen Churches and the Temple Brith Achim were represented. Rabbi Solomon Jacobson was guest speaker on the topic: Jewish Music throughout the Ages. Lewis Shapiro accompanied by Hubert Tillery illustrated with songs and chants. Rabbi Jacobson traced the history and explained the character and traditions of the music.

DOROTHY G. VALENTINE

Muscle Shoals

The Muscle Shoals Chapter held a dinner meeting Feb. 15 at the Columbia Avenue Presbyterian Church, Sheffield, Ala. After dinner Coy Fairer read a paper entitled How to Plan an Organ Program. Election of officers was held at the short business meeting. The installation of officers was to be held at the March meeting. Following the meeting Mrs. Fairer played the following program at Grace Episcopal Church: Allegretto, Corelli; Choral Prelude, Strungk; Aria, Handel; Larghetto, Bach; More Love to Thee, Edmundson; Ave Maria 2, Bossi.

South Mississippi

The South Mississippi Chapter met Feb. 7 at the First Methodist Church with Mrs. M. V. MacKrell as host organist. A program of sacred music was given by Mrs. MacKrell, Mrs. Thomas W. Huff, contralto and Mrs. George Melicar, soprano, and included music by Bach, Langlais, Handel, Mendelssohn, Dvorak and Bernstein.

The Dec. 20 meeting was held at the First Methodist Church where William E. Gray, Jr. directed choirs in a concert of sacred music.

MRS. J. B. HOLLOWAY

Mississippi Gulf Coast

The first festival choral service of the Mississippi Gulf Coast Chapter was given Feb. 1 at the First Methodist Church, Gulfport. A choir of eighty-seven voices sang anthems by Vaughan Williams, Friedell, Shaw and Thiman. Denominations represented in the choir were Baptist, Methodist, Roman Catholic and Presbyterian. James Dooley was the director of the group and served as chairman of the program; Mrs. Howard Yund served as co-chairman. Organist for the service was Dean Conrad C. Morgan and other organists who played were Clarence Taylor and David Ory. The Rev. Dr. Clyde H. Gunn, chaplain, was host minister and the Rev. Frank A. Brooks gave an address on Christian Hymnody.

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News of the American Guild of Organists—Continued

Florida State Convention

The 1960 state convention for Florida will meet in Daytona Beach May 2, 3 and 4. It is planned as a broad work-shop in which every chapter in the state has an interest. Every topic will be open to discussion from the floor.

Highlights of this year's convention are a recital and a master class on church music by Dr. Thomas Richner, Rutgers University, New Brunswick, N. J. and Teachers College, Columbia University.

Dr. Harold Gleason will conduct a period on Articulation and Fingering at the Organ. There will be social occasions and free time to enjoy the climate. Organists from other states are invited.

ANN AULT
State Chairman

Daytona Beach

The Daytona Beach Chapter had a Feb. 26 luncheon to plan the Florida state convention which will be held at the Daytona Plaza Hotel May 2-4.

The chapter's annual vesper service was conducted Feb. 28 at the Riverside Presbyterian Church. Mrs. Donald C. Dodd directed the Westminster Presbyterian choir in several anthems including a musical background for a dramatic reading of Psalm 48 by Suzanne Dodd. Organists were Frances Hayes, Jack Jones, George Rogers and Helen Edmiston. Dean Clark Weeks read the declaration of religious principles and sketched the organization's history.

Mrs. DONALD C. DODD

Sarasota

The Sarasota, Fla. Chapter held its March 8 meeting at the Bee Ridge Presbyterian church with William Forrest leading the devotions. Mrs. Arthur O. Grossman introduced Carl Werner who lectured on the origin and development of the organ. At a business session which followed decision was reached to omit the April meeting.

The Sarasota, Fla. Chapter met Feb. 16 at the Trinity Methodist Church with Mrs. Everett Whitman as program chairman. The Rev. Donald J. Walling spoke briefly of the organist's devotion to the hymnal as well as to the Bible. Frances Schult sang a solo. Mrs. Whitman spoke on What the Guild Offers Its Members and told of the advantages one could gain from reading its two publications and from the help available at national headquarters. Mrs. Arthur Grossman, dean, presided at the business session.

The chapter sponsored Claire Cocci in recital at the First Presbyterian Church Feb. 17.

EMILY I. SIMPSON

Augusta

The Augusta, Ga. Chapter met Feb. 8 at St. John's Methodist Church. In the absence of the dean and sub-dean, Porter Remington presided. Dr. Preston Rockholt was in charge of the program which featured a review of several anthems by contemporary composers, primarily for Lenten and Communion services.

ROYSTON MERRITT

Charleston

Louise Mathis was hostess to the members of the Charleston, S.C. Chapter March 4 at the Ashley Hall School for girls. Mrs. J. W. Moore, sub-dean, presided and introduced Don Mills, director of the Charleston symphony and the Ashley Hall glee club who spoke on Diction. He played a recording of the London Philharmonic choir as illustration.

The Feb. 8 meeting was held at the R. C. Cathedral of St. John the Baptist. Under the direction of Mrs. Thomas Mosimann the choir sang the mass with Margaret Mosimann at the organ. Father Louis Sterker gave explanations of the various sections. On a tour of the cathedral and lower church many chalices and liturgical vestments were seen.

CORDENE S. ROWE

North Mississippi

The North Mississippi Chapter met at the Blue Mountain College Feb. 20. After a social hour the program opened with a welcome by Dr. Lawrence T. Lowrey, president of the college. Robert F. Sutter, Louisville, Ky., played a recital including Prelude and Fugue in E minor, Brahms; Prelude and Fugue in D major, Bach; Pièces Modales 1 and 8, Langlais. A panel discussion followed on Problems in Church Music. After a business meeting and dinner at Gibbs' Cafe a concert was performed by student organists and the college chorus and quartet. Blake Godfrey sang a short recital of sacred and secular songs. A reception by the Vivace Club was enjoyed before departing for home.

ESTHER OELRICH

Spartanburg

The Spartanburg, S.C., Chapter was host to the Greenville Chapter at the Episcopal Church of the Advent Feb. 19. Edwin Clark, dean of the Greenville chapter introduced the following who gave the program: Henry Von Hasseln played Toccata in E minor, Pachelbel; My Heart Is Filled with Longing and If Thou Suffer God to Guide Thee, Bach; From Jesus I Never Will Turn, Walther. Dr. Lindsay Smith played Fantaisie in A, Franck. James Greasby played Dearest Lord Jesus, Schroeder; Elegie, Peeters; Song of Joy, Langlais. After the program Carol Bizzell, dean of the Spartanburg chapter, invited the group to the social hall for refreshments and a social hour.

MARY WOLFE

Central Florida

The Central Florida Chapter met Mar. 1 at the First Presbyterian Church, Orlando. Mrs. Ward Hicks directed a program entitled Abide In Me. The program was in the nature of a lecture-demonstration of rhythmic choirs. Helen Carter, narrator, Janet Jones, soloist, and Queen Madsen, accompanist, assisted in the program. The social hour was arranged by Floyd Eaddy and Jack Bookhardt, host-organists.

QUEEN MADSEN

Atlanta

The Atlanta, Ga. Chapter held its annual Guild service Feb. 16 at St. Mark's Methodist Church under the direction of Michael McDowell. Dr. Dow Kirkpatrick gave the sermon. Choral works by Clement, Hassler, Arcadelt, Saint-Saens, Howard and Bairstow were sung. At a dinner preceding the service Dean Frances Spain appointed a nominating committee and presided over other business.

MOZELE HORTON YOUNG

Merrimack Valley

The Merrimack Valley, Mass., Chapter met Feb. 17 at the South Church, Andover, Mass. with Keith Gould as host organist. An informal discussion on the Trials and Tribulations of an organist was a highlight of the evening. Many of those present had encountered similar conditions and passed on their experiences. Refreshments were served by the executive committee.

ELEANOR F. HOOPER

Waterbury

The Waterbury, Conn. Chapter met Feb. 14 at the Cheshire Congregational Church. George Sunderland, Elise Moody, Charles F. Billings and Frederick Harmon played a recital for the chapter. The program included works by Walther, Pachelbel, Bach, Peeters, Franck, Rheinberger and Biggs. A reception with refreshments followed.

MARGARET A. POWERS

Bridgeport

The Bridgeport, Conn. Chapter held its annual pastor-organist dinner at the Town House restaurant. Following a turkey dinner Dr. Robbins W. Barstow gave a talk with the alliterative title Particular Places and Peculiar People from the Personal Perspective of a Peripatetic Parson.

PATRICIA Y. BROWN

Stamford

The Stamford Chapter held its Feb. 29 meeting at the Noroton Presbyterian Church. Following a brief business meeting Adolph Teichert played a program of harpsichord music by Bach and Stanley. David Boccagna played Sonata in F major, Handel, on the recorder. The meeting was arranged by Dean Anthony Truglia. A social and refreshment hour followed.

PRISCILLA M. CARLSON

Hartford

The Hartford, Conn. Chapter held a dinner meeting at the Asylum Hill Congregational Church Feb. 8. After a short business meeting Georg Steinmeyer, Estey Organ Co., entertained with slides and tapes made on a trip through Europe with E. Power Biggs. Mr. Steinmeyer told many stories of their experiences in recording tapes in various churches.

FLORENCE B. CASE

Worcester

The Worcester, Mass. Chapter held its regular monthly meet at the Central Congregational Church. Host Alan Walker spoke on Chorale-Preludes of Bach. Examples were played by Mr. Walker, Mary Fenwick, Stanley Walker and Barclay Wood. Miss Fenwick played In dulci júbilo and My Heart Is Filled with Longing. Stanley Walker played Three Orgelbüchlein Preludes. Mr. Wood offered two settings of Kyrie, God, Holy Ghost and Magnificat and Come Thou Jesus. Alan Walker concluded by playing Come, Saviour of the Heathen and When We Are in Deepest Need.

JOHN KEN OCASAPIAN

Delaware

Members of the Delaware Chapter enjoyed a Feb. 28 service at the Lower Brandywine Presbyterian Church, Wilmington. Hosts were the Rev. Richard A. DeMott and A. Stanley Douglas who played a short Bach recital. The church choir sang The Conversion by H. Alexander Matthews. A coffee hour was held in the assembly room after the program.

CAROLYN CONLY CANN

PORTLAND CHAPTER IS 40

The Portland, Maine Chapter celebrated its fortieth anniversary Feb. 15 at the Alfred Brinkler studio. Dean Fred Lincoln Hill presided over a short business session and introduced Dr. Brinkler, who until his retirement was municipal organist, playing and managing many concerts on Portland's famed Kotzchmar organ.

Dr. Brinkler at this meeting acted as host, chapter historian and as the lone founder of AGO activities in Maine. The program for the evening centered upon the history and development of the Portland Chapter.

Through Dr. Brinkler's efforts the first AGO branch in the United States was organized in 1919. Called the Maine Branch of the New England Chapter it held its first meeting in Portland Jan. 7, 1919. Present at the current meeting were just three of the twenty-five original members, the only surviving members: Founder Brinkler, Dean Hill and Secretary Maud Haines.

Dr. Brinkler's paper and talk, which he illustrated with colored slides of more recent events, aroused a great deal of interest. The old reports, programs and charters also proved interesting. These, with a copy of the history, will be filed at the library of the Portland Historical Society which will act as custodians. A social hour with refreshments was enjoyed.

Bangor

The Bangor, Maine Chapter held a minister-organist dinner Feb. 1 at the Forest Avenue Congregational Church. The business meeting was conducted by Dean Richard J. Snare. It was announced that at the March meeting the junior and youth choirs of All Souls Congregational Church would sing a program under the direction of Mrs. J. Stanley Stevens. Future meetings to be held in Ellsworth and Southwest Harbor were discussed. The guest speaker for the evening was the Rev. Ernest Flood. His subject was Music in the Church. This talk was followed by a discussion on choir problems in relation to the clergy.

ARLINE SMILEY

New Hampshire

The New Hampshire Chapter met Feb. 16 at the Temple Adath Yeshurun, Manchester. Rabbi Samuel Umen gave a talk on Hebrew music and customs. Members and guests were taken on a tour of the temple. Refreshments were served by a committee from the Sisterhood headed by Mae Sidore. Janice Whittaker, host organist, played examples of Hebrew music on the organ and piano.

EVELYN FISHER

Vermont

The Vermont Chapter sponsored a junior choir festival at the Hartford Memorial School, White River Junction Mar. 6. Organ soloists were Catherine Smith, Judith Smith, Francis Adams and Martha Denson. Mildred Whitcomb directed the choirs and Katrina Munn was the organ accompanist.

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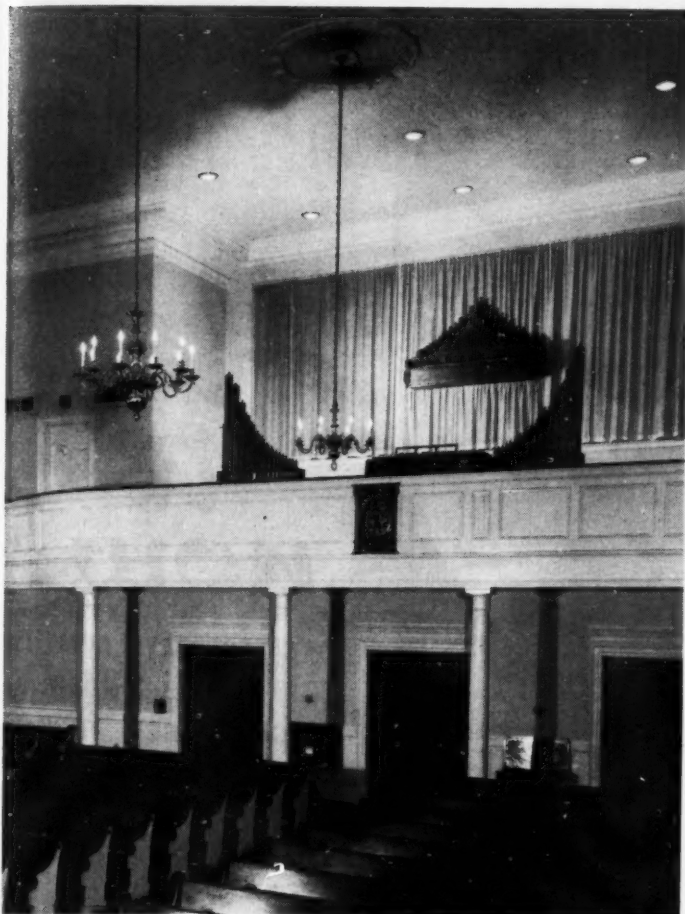
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- 8' Octave
- 8' Holzgedeckt
- 4' Superoctave
- Rauschquinte II
- 16' Contre Hautbois
- 8' Hautbois
- 4' Rohr Schalmey

EDITH KARNES LEAVES OAK PARK POST; APPOINT WHITE

Edith Heller Karnes, organist of the First Church of Christ, Scientist, Oak Park, Ill. retired from active duty June 1, 1959 but continued to serve until Jan. 31, completing twenty-four years of service in this church and fifty years as an organist, with thirty-seven in Oak Park. She served thirteen years at the Euclid Avenue Methodist Church.

Mrs. Karnes has served on the executive board and as secretary of the Chicago AGO Chapter. She is a co-founder and past-president of the Chicago Club of Women Organists and a member of Sigma Alpha Iota which recently awarded her the Sword of Honor for her many years of service.

Herbert L. White, Jr. has been appointed her successor. He will also teach at the Sherwood Music School, Chicago. Previous teaching posts include the University of Indiana, DePauw University, Central Washington College and Iowa State Teachers College.

COMPOSES, DIRECTS LARGE WORK AS MASTER'S PROJECT

For his graduate recital in the department of music at Ohio Wesleyan University, Delaware, Ohio, Marvin E. Peterson composed and produced an hour-long cantata for chorus and verse choir entitled *Isaiah the Prophet*. Choirs from the First Methodist Church of Maryville, Ohio were augmented by university students. Mr. Peterson directed from the console of the organ in Sanborn Hall.

BERENBROICK IN CHARGE OF MADISON, N.J. PROGRAMS

Lester Berenbroick, Drew University, Madison, N.J. directed the choir of the Presbyterian Church of Madison in the Brahms Requiem Feb. 28 and a 150-voice university choir and string orchestra March 30 in Bach's *Christ Lay in Bonds of Death* and Schubert's *Mass in G*.

Organ students of Mr. Berenbroick played a recital at the Presbyterian Church March 20.

Paul Lindsley Thomas

B.A., Mus.M., F.A.G.O.

Organist, Wesleyan University
Middletown, Conn.

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WARNER M. HAWKINS



WARNER M. HAWKINS, MusD, FAGO, died Feb. 20 in New York. He served as national warden of the American Guild of Organists from 1941 to 1943; he was Dr. S. Lewis Elmer's immediate predecessor.

Dr. Hawkins was an organ student of Gaston Dethier at the Juilliard School of Music from which he graduated cum laude and of whose staff he was a member for ten years. He headed the music department of the College of New Rochelle, N.Y. for twenty years; more recently he had taught at the New York College of Music of which he became an associate director.

As national AGO warden, Dr. Hawkins service was especially to be remembered for his organization of many chapters in the western states.

His funeral was held Feb. 24 at New York City's Christ Methodist Church where he served as organist for twenty years. Dr. Ralph Sockman, under whom he had worked, officiated and Everett Tutchings, his successor, played the service.

ARIZONA ORGANIST FALLS VICTIM OF HITCHHIKER

Alfred Becker, 59, organist of St. Mary's Catholic Church, Phoenix, Ariz. since the early 1930's and before that time an active church and radio musician in his native St. Paul, Minn., was murdered Feb. 19 by a hitchhiker he had given a lift.

A bachelor, he is survived by two sisters and a brother.

DAVID A. PRESSLEY



DAVID ASBURY PRESSLEY, organist in Columbia, S.C. for more than half a century, died Feb. 11 in a Columbia nursing home after a long illness.

A native of Columbia, Mr. Pressley was a life member of the Washington Street Methodist Church where he was organist for sixty years, retiring in 1953.

He studied at Chicora College and in New York City with Lynnwood Farnam and Edwin Hughes. He began playing at the Washington Street Church at the age of 16.

Mr. Pressley taught organ in Columbia and Chicora Colleges. He was a charter member of the Columbia AGO Chapter and served three terms as its dean. He was active in many other musical and community affairs. He served as the state representative for the Möller Organ Company. His widow, a daughter and four grandchildren survive him.

ALLAN CHAMBERLAIN DIES; ACTIVE IN GUILD CHAPTER

Allan Chamberlain, Delmar, N. Y., long-time secretary of the Eastern New York Chapter of the AGO died Jan. 26; he had been ill since October. He was organist and choir director of the East Greenbush, N. Y. Methodist Church for many years and was active in business, community and church matters as well as in the Guild.

KATHRYN ANN RAGATZ, 10-year-old daughter of Dr. Oswald G. Ragatz, University of Indiana, Bloomington, died Feb. 25 after several months' illness with leukemia.

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THREE MANUALS IN CHANCEL

Grace Church Is One of Oldest Parishes in Orange County, N.Y.—Richard Piper Designs—Jesse Cann Is Organist-Choirmaster

Austin Organs, Inc. will build a three-manual organ for Grace Church, Middletown, N.Y. The new instrument will be placed in the space at the right of the chancel now occupied by the old organ and the great division will be arranged in a functional fashion to harmonize with the original case. The console will be placed in the chancel left.

One of the earliest Episcopal parishes in Orange County, Grace Church is located in the heart of the business district. With in the same block are three other three-manual Austins the most recent one having been installed in the First Congregational Church in 1958.

The stoplist of the organ was drawn up by Richard Piper, Austin tonal director, and Charles L. Neill, sales representative. Jesse Cann is organist and choirmaster.

The disposition is as follows:

GREAT

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Quintaten, 4 ft., 61 pipes
- Superoctave, 2 ft., 61 pipes
- Fourmixture, 3 ranks, 183 pipes
- Chimes

SWELL

- Rohrgedeckt, 8 ft., 68 pipes
- Viola, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Spitzprincipal, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Octavin, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Clairon, 4 ft., 68 pipes
- Tremolo

CHOIR

- Nasongedeckt, 8 ft., 68 pipes
- Erzähler, 8 ft., 68 pipes
- Erzähler Celeste, 8 ft., 56 pipes
- Nachthorn, 4 ft., 68 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Blockflöte, 2 ft., 61 pipes
- Krummhorn, 8 ft., 68 pipes
- Harp
- Tremolo

PEDAL

- Principal, 16 ft., 32 pipes
- Gemshorn, 16 ft., 12 pipes
- Rohrgedeckt, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Gemshorn, 8 ft.
- Rohrgedeckt, 8 ft.
- Superoctave, 4 ft., 12 pipes
- Nachthorn, 4 ft.
- Trompette, 16 ft., 12 pipes

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THE DIAPASON

ESTABLISHED IN 1909

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S. E. GRUENSTEIN, Publisher 1909-1957A Monthly News-Magazine Devoted to
the Organ and to Organists and
Church Music
Official Journal of the American Guild of
Organists and of the Royal Canadian
College of OrganistsFRANK CUNKLE
EditorDOROTHY ROSER
Business ManagerCHARLES BRADLEY
Assistant EditorEditorial and Business Office, Suite 817,
343 South Dearborn Street, Chicago 4,
Ill. Telephone: HArrison 7-3149Subscription price, \$2.50 a year, in ad-
vance. Single copies, 25 cents. Back
numbers more than two years old, 50
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.
Advertising rates on application.Routine items for publication must be re-
ceived not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the closing
date is the 5th. Materials for review
should reach the office by the 1st.

CHICAGO, APRIL 1, 1960

Distaff Distinction

Leap Year we are especially aware of women anyway. And newspaper and magazine articles "keep pointing out that women have more endurance and faster responses than men, that they live longer and have fewer diseases. We know too that women control a large part of the wealth of our country and are becoming ever more active and influential in financial circles.

But we find ourselves particularly impressed that all the prizes for top marks in the 1959 AGO examinations were won by the ladies. Many of the top performers and teachers in our field in America for a generation or so have been women. And every successful candidate list for many years (we have checked back issues!) has contained names of women in every category.

Still there is a difference between the accomplishment of passing these difficult and meaningful examinations and the signal honor of making a clean sweep of the top ratings in all categories. Hats off and a deep bow to these three women who have set a mark for us mere men to shoot at.

Wonder Drug

Newspapers tell us that the so-called "tranquilizer" drugs are selling in the United States at the rate of \$200,000,000 per year. According to a prominent St. Louis physician reliance on these preparations is the modern version of "the primitive faith in herbs, amulets and even the laying on of hands." The use and misuse of these controversial compounds is a subject which finds its way into the press from many a medical meeting.

Certainly the need for tranquility is one of the most universally felt needs of our times. Our era has been called, and with justification, the Age of Tension, and the vast sale not just of tranquilizers but of philosophical and pseudo-philosophical

books which seem to offer peace of mind betrays our desperate and untroubled search for tranquility.

This state of mind reflects itself, as it must and should, in all our creative arts. A visit to a contemporary art exhibit, a concert of contemporary music, a broadcast of new poetry on an fm radio station all convey and intensify a feeling of restlessness and discontent.

It seems to us that it is in the interpretative arts that this lack of tranquility is most to be lamented. And the playing and singing of great masterpieces of the past is surely the most conspicuous kind of interpretative art.

Of all the great repertory, the five centuries or so of organ music contain the lion's share of spacious, objective, un-surcharged works. Surely artistic tranquility can be found here, at least in the creative stage.

It seems to us that the main way in which our current extraordinary crop of organ virtuosos fails to match the "golden age" players of our youth (or our memories of them!) is in the achievement of spaciousness, of vitality through tranquility, of a feeling of inevitability and design without that overdrive of pressure.

Perhaps a performer is even more a child of his time than a creator is. Perhaps the universal validity which the greatest creators achieve, the transcendence of the fashion and the thought pattern of their own eras, is beyond the pale of the interpreter's art.

Spring Song (Polytonal)

This issue of THE DIAPASON should reach most of its readers on the North American continent well before Holy Week begins. Most organists and choir leaders must give more generously of themselves and their abilities at this time in the church year than at any other. And there are few of our number who are not grateful for the opportunity for service and for the molding of men's minds and hearts which the Lenten season offers.

The bulk of the great choral masterpieces was composed and is heard in this season. This is one treat none of us must forego for Lent.

With Easter so late this year the remainder of the choir season will prove less of a problem than is sometimes the case. The usual choir festivals and concerts, Spring and student recitals, national music week etc. should easily sustain the interest of choir members and congregations for the remaining weeks.

But the man or woman in charge of church music? With no respite from his heaviest season of the year, will he have the energy to press ahead? More and more churches are vacationing both their organists and their choirs the Sundays after Easter and after Christmas. We believe this is a good investment in health and in sustained interest. Many ministers exchange pulpits on these Sundays; there may be a hint here for organists.

Many parishoners (and, alas! choir members) make church a sometime thing after Easter. It is part of a church musician's responsibility to counteract this trend. So he must compete with God's out-of-doors in Spring; that is competition to test the mettle of any organist.

Don't Blame Us

One of the most perplexing difficulties which stands between a magazine and its readers is a lack of appreciation on the part of the staff of its readers' meager understanding of what happens—the details of the process between the receipt of a news story and its final delivery in a completed issue to its readers.

We received, for example, a report of a recital mailed Feb. 29 with the notation: "This must appear in the March issue." By Feb. 29 the March issue was already printed, bound, addressed, sorted and sacked for mailing. In our particular instance, which many magazines share, all but the editorial work and the keep-

ing of advertising and circulation records is done by outside agencies, some of which are in other cities. A large national printer who prints many dozens of other magazines does our printing, binding and mailing. Two addressing firms share the printing of the addresses which are glued to the wrapper of your magazine. (A \$32,000 machine does the wrapping and the "dick-stripping.") In order to perform these services for our more than 20,000 subscribers, these companies must schedule their work month by month and must provide us with (we hate the word!) deadlines. If we, or any other magazine on the printer's schedule, fail to meet our deadlines, all the other magazines on that list may be affected. And the postoffice, prepared to mail on certain days, may subject delivery to even more delay.

So often we get a well-meaning letter such as "We know your deadline for news is the tenth but this is so important to us we feel sure that you will be willing to make an exception in our case." No matter how "willing" we may be, we are not like a newspaper: we do not have our own printing equipment which we can, in best movie fashion, affect with a dramatic "Stop the presses!" Yet people who always get their Sunday music into the church office by Wednesday pay us the compliment of thinking we are miracle workers. Would we were!

At the bottom of the masthead on this page each month, our deadlines (the most liberal of any national magazine) are clearly stated.

We wish it were possible to show every AGO chapter and RCCO centre the process of a chapter or centre report from its receipt by us to the magazine's receipt by you—the first galley proofs, the corrections, the paste-up dummy, the page proofs. It is a fascinating and ever-new process. We think you would enjoy watching it and would have a better understanding of us.

COLBERT-LABERGE GROUP
REVEALS PLANS FOR MAY

Wilma Jensen, who played the dedicatory recital on the new organ at the Paschack Reformed Church, Park Ridge, N.J. March 27 will be sponsored by AGO chapters in Shreveport, La., Dallas, Tex. and Seattle, Wash. April 24, 26 and May 1 respectively. She will appear at Methuen, Mass. Memorial hall April 6.

Marilyn Mason will be heard on the West Coast playing for chapters in Fresno and Santa Ana April 24 and 26. In Fresno she will conduct a master class April 25. She will appear at Kansas State Teachers College, Emporia April 22 and will play the new Reuter at Westminster Presbyterian Church, Oklahoma City April 28. She will play May 1 at St. Mary's Cathedral, Memphis, Tenn. and on the new Möller at the Lexington, Va. Presbyterian Church May 9.

Nita Aiken, who played for the Corpus Christi AGO Chapter March 23 with a master class the following day, will be sponsored by the Milwaukee, Wis. Chapter April 24.

Robert Noehren will play April 19 for the annual church music conference at DePauw University, Greencastle, Ind. and will play a recital and conduct a master class for the Rochester, N.Y. Chapter April 25.

Alexander Schreiner will play for the Alamo Chapter, San Antonio, Tex. April 22 and John Weaver for the Reading, Pa. Chapter April 30. Mr. Weaver will take part in the church music conference at Drew University, Madison, N.J. May 7 and will be heard at Trinity Reformed Church, Pottstown, Pa. May 9.

WILKINSON SCHEDULES
PERFORMANCE OF BRITTEN

Harry Wilkinson will conduct the choir of men and boys of the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia in a performance April 10 of Britten's Rejoice in the Lamb.

Mr. Wilkinson's May 10 recital will include: Suite Médiévale, Langlais; a Bach group, and Willan's Introduction, Passacaglia and Fugue.

Looking Back into the Past

Fifty years ago the following news was reported in the issue of April 1, 1910—

The stoplist for the mammoth Austin organ in the auditorium-armory at Atlanta, Ga. was printed. The lowest wind-pressure was ten inches with most solo stops on fifteen inches and a tuba magna on sixty inches.

St. Michael's Church, Hamburg, Germany installed a five-manual, 140-stop organ with tubular-pneumatic action.

A letter to the editor complained of architects' complete disregard of proper space provisions for organ installations.

An organ installed in the Orpheum moving picture theater, Indianapolis, Ind. was "for use with pictures based on Biblical, mythological and historical subjects."

Arthur Dunham, FAGO, Chicago opened the Hillgreen-Lane organ at the Illinois Normal University, Bloomington. Organ committees from churches in Michigan, Ohio and Nebraska were in the audience.

♦ ♦ ♦

Twenty-five years ago these occurrences were recorded in the April 1, 1935 issue—

Virgil Fox, Hugh Porter, Ralph Downs, William Strickland and Maurice Garabrant played recitals on an AGO series at St. Bartholomew's, New York City.

The Kimball Hall series in Chicago featured Lester Groom, Burton Lawrence, Edward Eigenshenk, Robert Birch, Lily Moline Hallam, Herbert Hyde, William Lester and D. Sterling Wheelwright.

R. Huntington Woodman was honored on his 55th anniversary at the First Presbyterian Church, Brooklyn, N.Y.

A three-manual Aeolian-Skinner for Calvary Episcopal Church, Memphis, Tenn. and three-manual Möllers for West Virginia University, Morgantown and St. Paul's Episcopal Church, Red Lion, Pa. were described.

♦ ♦ ♦

Ten years ago the following events were published in the issue of April 1, 1950—

John Herman Loud was honored after thirty-five years at the Park Street Church, Boston.

Stoplists included: a four-manual Standaart for Longwood College, Farmville, Va.; a four-manual Harrison and Harrison for the Royal Festival Hall, London, England; a three-manual Möller for Culver, Ind. Academy; a three-manual Casavant for Marsh chapel, Boston University; a three-manual Schantz for Zion Lutheran Church, Wooster, Ohio.

Netherlands Chamber Choir

The Netherlands Chamber Choir sang two concerts in Chicago—on the University of Chicago's chamber music series Feb. 19 at Mandel Hall and as the third program on the Chicago AGO Chapter's subscription series Feb. 21 in the almost ideal setting of the Art Institute's Fullerton Hall. Stormy, frigid weather reduced both crowds to below capacity but in no sense dampened their enthusiasm for the music or its superb performance. The programs were very different: the university date placed emphasis on secular singing and ended with some delightful folk-singing; the Guild program was entirely sacred and in its contemporary numbers musically and vocally extraordinarily taxing. Since constant regrouping of the eighteen voices enabled them to sing music of a wide variety of voicings few other groups could match, we shall not list the long programs.

And comment on the group's precision, tone, blend, balance and rhythm is equally superfluous for a choir whose performance at numerous festivals and on records has given them world renown. Our surmise is that few who heard the Netherlands Chamber Choir on this first tour will fail to hear them again if opportunity is offered or will be likely not to urge all their musical friends to join them.

♦ ♦ ♦

THE UNIVERSITY OF CHICAGO choir and members of the Chicago Symphony Orchestra will perform Bach's St. John's Passion April 10 at Rockefeller chapel. Richard Vlekstrom will conduct and Heinrich Fleisch-er will be organist.

Letters to the Editor

Portable a Threshold for Some

Detroit, Mich., Feb. 9, 1960—

Dear Sir:
What you say about the "portable organ" is only too true. It is a crude instrument.

I wonder, however, if you interpret its effect correctly? As a novice, whose interest in the organ has been encouraged by ownership of a spinet and now a twenty-five pedal size, I wonder if the ownership of a keyboard instrument may not encourage interest in the field and lead to appreciation of better instruments. I have been a member of an adult education class conducted on a spinet size electronic, and a member of that group has one of these portables. He has learned chords with his right hand, but has no skill with left or feet.

It seems to me that he will become interested in something better, and that if the portable has served to stimulate his interest, it has served a purpose.

The cost and bulk of pipe organs make them prohibitive for small home installations; therefore even the purist can surely see some function for the electronics. This function can be better carried out if the manufacturers would follow AGO specifications more closely.

The flat pedal board is a monstrosity. Even if manufacturers did not provide the full range of pedal notes, or if they borrowed the higher notes from the manual tone generators, I think they would be performing a public service and increasing their potential sales if they would put out a self-contained organ with a standard AGO console. Only one manufacturer does this now.

To blame the fate of the piano industry on these power harmonicas seems to me to give them undue credit. On the other hand, the spinet electronics can give a sample of variety in voices and legato effects which may develop interest in the real thing. I would submit that our attempts should be made in the direction of getting electronic manufacturers to conform as nearly as possible to pipe standards to provide practice and home instruments from which the transition to the real thing will be as easy as possible.

Very truly yours,

BAXTER WEBB

Except They Be Taught!

Decatur, Ga., Feb. 9, 1960—

Dear Sir:
In the November issue was an article by Grace Berry Davis who found much to criticize and little to praise in the music offered in the small suburban church. Without disagreeing in any way, I would like to answer, even at this late date.

She asks, "How long can one withstand the amateur, noble in his place, but obnoxious in his public effort to air his frustration?"

I doubt very much if this is an accurate picture of the average musician in a small church; most of them are filling the position because there is just no one else who can do a better job. There are just not enough competent organists available to serve the hundreds of new churches and there are not enough organists-in-training right now to meet future needs.

The professional of to-day, however, was once an amateur, and his early efforts might have been as thoughtlessly ridiculed only a short time ago. How can they learn except they be taught?

There are many youngsters who yearn to play the organ; there are many young adults who would like nothing better. These people run into two problems when they seek instruction: most organ teachers insist that there must be three or more years of piano study before they will give organ instruction; too many organ teachers tell the potential student that it is up to him to find an instrument on which to practice. To a thirteen-year-old, three years of study on a piano, which he doesn't particularly like, seems like an eternity. He may try it, he may not. Too often he chooses a teacher who uses the "ten easy lessons" approach. He probably winds up buying a guitar to accompany his western-style crooning. The young adult decides that organ lessons just are not worth three years of piano study, so takes a few lessons with chord-type left hand, drops the whole thing and joins a local garden club. Both of these people might have helped to solve the suburban problem cited in the article if proper instruction were available.

A competent organist-teacher should give this matter a lot of thought before refusing to take beginners. It would not be too much of a trick to teach an enthusiastic student to read notes correctly, keep time and play hymns with proper phrasing and rhythm. Perhaps there will never be a recitalist among these "amateurs"; perhaps they will never be able to play Bach. Many a small church would be everlastingly grateful for an organist who could play hymns for the congregation and simple anthems for soloists or choir or both, and only a competent and conscientious organ teacher can offer proper training.

So to Grace Berry Davis and all organists who agree with her, I would say that now is the time to start making professionals out of the amateurs.

Very truly yours,

E. B. MARSHALL

That Suburban Problem!

Jacksonville, Fla., Feb. 15, 1960—

Dear Sir:

The article by Grace Berry Davis on problems of small suburban churches was read here with great interest and unhappy acquaintance with the situations mentioned. As one who is presently embroiled in these problems, I would like to make a few additional comments.

Predictions that de-centralization will continue mean for us that the appalling musical presentations of the new churches will continue to cry even more acutely for attention. In all fairness it must be said that in most cases lack of money and leadership is not the major problem. The basic issue is that nobody cares. Miss Davis says in part, "If suburban churches hope to appeal to those who respect a high standard of music . . .". The fact is they simply couldn't care less. As choir director-organist in one of these cultural garbage heaps, I realize that I have been hired to conform to the musical preferences of the congregation rather than to help them understand mine.

It seems as if there are only two ways that a church can develop a respectable musical program. One is to have a highly vocal minority of artistically cultivated people with the rest of the congregation educated enough to follow along. This usually presumes a large urban institution. The other way is to acquire a minister who by some slip in his over-organized education has been exposed to the history, literature, and standards of liturgical church music. In both cases the assumption taken is that it is better to actively support knowledgeable authority than to settle for the least common denominator which the congregation can stand. The church which lacks these forces is almost doomed to wade endlessly through the sticky, soothing clichés of the Choir Herald, only occasionally striking a sharp rock of outraged musicianship. Such offender is castigated with cries of "highbrow" and the reminder that "we're just ordinary working people here."

In view of the disorganized, haphazard status which church music has under such conditions, I can only conclude that the real trouble lies within the denominations themselves. The fact that in many denominations there is for all practical purposes no official recognition that church music even exists is the most serious hindrance I have encountered. Oh, there is some sort of music committee buried down under all the official bureaus. This committee manages to work up a new hymnal every twenty years or so, and includes just enough of the "old favorites" so that nobody is forced to learn any new ones. There is no vital attempt to speak with authority or challenge to individual congregations about their DUTY to wrestle with the problems of aesthetic excellence and to absorb and pass on the vast treasure of sacred music which they have inherited. This utter lack of concern significantly influences ministerial training. Probably most seminaries make a weak gesture toward music by providing lessons in voice or piano, but the real issue of what ought to be played and sung is never mentioned. If the leaders of the institution are unconcerned, what can we expect from the followers?

Surely the AGO is unified and purposeful enough to influence the high echelons of organized religion in this country, and it must have made effort in this direction in the past. It would be a great kindness if THE DIAPASON would publish a list of significant gains so that those of us who struggle along could take hope when things look black. Also, could you notify readers of current projects in this area so that we can support the efforts with our letters, teaching, and personal opinion?

Thank you,

SHARON SCHOLL

German Churches Dead Too!

Berlin, Germany, Mar. 8, 1960—

Dear Sir:

Heartily thanks for your editorial, "The New Churches," in the February issue. I have attended services and recitals in many churches here in Berlin. Those with good acoustical properties are usually the old buildings, the oldest being the thirteenth century Marienkirche, which has wonderful resonance yet no actual echo. The newer churches are usually dead, though, as you point out, very handsome. Churches which suffered damage from bombs have been rebuilt, with varying degrees of success: for instance, the Kirche zum Heilsbrunnen, where Michael Schneider plays, has fine acoustics; all organ and choral music sounds well in it; the Pauluskirche, where a Bach cantata is offered biweekly in a special service, is impaired acoustically by sound-deadening materials. The Konzertsaal of the Hochschule für Musik, where most of Berlin's concert life takes place, is painfully dead: the Steinway sounds as lifeless as a piano in a broadcasting studio.

Too much attention cannot be called to the economic factor in our situation. The architects are more or less at the mercy of the building trades people, who are able to persuade them that acoustic materials are the very latest thing, that to be up-to-date one must use them bountifully, just as a homeowner who wants to be thought up-to-date covers his floors—often of handsome hardwood—with wall-to-wall carpets.

With cordial greetings,

RICHARD T. GORE

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ANDRÉ MARCHAL

lectures by

ANDRÉ MARCHAL

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WRITE: Arthur Poister, 202 Crouse College, Syracuse University, Syracuse 10, New York for additional information.



The Royal Canadian College of Organists

The President's Column

As the RCCO moves into the second half-century of its existence there are many evidences of ways in which we look forward to expansion, not only in influence but in service to our membership and to the public.

A number of items which were discussed at the March meeting of the general council are evidence of this. First, of course, the convention in Vancouver and Victoria, made possible by the rapid growth of the College on the West Coast, will provide an opportunity to strengthen the bonds between East and West and to gain greater understanding of our mutual problems. We in the East are looking forward to it with eager anticipation.

The trustees report a satisfactory increase in the rate at which contributions to the Building Fund are coming in. A headquarters building will certainly enable us to be of greater service and we must continually be working towards this goal and with increased enthusiasm.

The formation of new centres, which is under way at Sudbury and Sault Ste. Marie, is an evidence of our continued growth. Our financial position, as outlined by the treasurer, also shows that the College, if not prosperous, is at least prospering. This has enabled us to purchase more adequate equipment for our general secretary and to embark on a project which we believe will be of value to many of our members: the inclusion in each monthly bulletin of a special article dealing with some facet of our work.

H. W. Hawke of Gananoque, who boarded a bus at 2:00 a.m. to attend the council meeting, is at present in charge of special articles. The February bulletin dealt with Easter music, March with hymn playing; April will deal with rehearsal procedures (Muriel Stafford) and May with improvisation and modulation (Eric Rollinson).

Continued requests for the report on acoustics prove that this has already been of value and is likely to continue to be in demand.

An hour spent in the revision of the bylaws, following many hours of preparatory work by the bylaw committee, will, we are sure, promote better operation of the work of the College.

So, as we look forward to ever-expanding activity, we look forward in particular to seeing a large number of our members and many of our American friends in Vancouver and Victoria this summer.

JAMES HOPKIRK

Owen Sound Branch

The Owen Sound Branch Centre met at St. Thomas' Anglican Church Jan. 24. W. A. Black gave a talk on Organ Servicing from the Organist's Viewpoint. After Mr. Black spoke there was a question and answer period. Refreshments were served by Mrs. W. Trusty assisted by Mrs. E. Beckett.

The Owen Sound Branch Centre met at the Knox United Church Feb. 28. The program was arranged and conducted by Victor Kerslake, host organist. Two films were shown, both dealing with musical subjects: one showed the making of a violin and the other musical activities at Tanglewood. Recordings of organ music were heard including compositions of early and contemporary composers. At the close of the program members were invited to inspect the carols in the library.

RETA MARSHALL

Peterborough

The Peterborough Centre met Feb. 6 at St. Paul's Church. Chairman Gordon Fleming presided over a short business session. Plans for the March panel discussion and the April hymn festival were discussed. The remainder of the evening was spent in anthem singing. Each choir-master had been asked to bring copies of two anthems which he thought others might not have and which were of moderate difficulty. Each then conducted the group in singing his choices. These included works by Boyce, Baintow, Shaw, Thiman, Parry, Tomblings, Tye, Eaton, Robertson, Warren, Crackel, Willan, Rachmaninoff, Schedov, Morales and Thompson.

WALTER E. DOWNES

Windsor

The Windsor Centre sponsored a composite recital at the Emmanuel United Church Feb. 29. A. Dubs directed the College choir in works by Vaughan Williams, Sanderson, Tye, Brown, Rowley, Berlin and O'Hara-Bratton. Allanson G. Y. Brown, FRCO, accompanied on the organ. The Bruce Curry wind trio played several numbers. Dorothy Seaby, LTCL, ATC, played organ numbers by Clérambault, Purcell, C. Seaby, Bancroft, Walker, Hagg, France and Wolff. Nancy Scott, soprano, sang two numbers.

North Bay

The North Bay Centre and the District Ministerial Association sponsored a hymn festival at St. Andrew's United Church Feb. 28. Choirs of six area churches took part in the festival. Organists who participated were Alan Crabtree, Frank York, Victor Kvisies, Ken Bradley and William Cameron. Many clergymen took part in the processional and a large congregation joined in the hymns. The choirs also sang anthems. The offering was directed to the Headquarters Building Fund, RCCO.

ALAN CRABTREE

Toronto

The Toronto Centre held a dinner for clergy and organists at St. George's United Church Feb. 29. Guest speaker was David Ouchterlony. His talk dealt with the various phases of the organist's work as it relates to that of the minister and stimulated considerable discussion. The dinner was followed by a service in the church, led by Dr. John Short, host minister. The choir, under Henry Atack, was heard in Palestina's Come, Holy Ghost and Schubert's The Lord Is My Shepherd.

The centre met Feb. 15 at the Yorkminster Baptist Church for a concert in commemoration of the College's fiftieth anniversary. The Festival Singers, assisted by orchestra and Roma Page Lynde, organist, sang the following numbers under the direction of Elmer Iseler: Cantata 29, Bach; Magnificat, Vespers of 1610, Monteverdi; Gloria, Vivaldi, and Psalm of David, Dello Joio.

JOHN DEBRICK

Brantford

The Brantford Centre sponsored John Cook, FRCO, London and the St. Nicolas singers in recital Feb. 24 at the Grace Anglican Church. Mr. Cook played organ numbers by Buxtehude, Bach, Langlais, Howells, Pachelbel and a composition of his own. The St. Nicolas singers sang motets by Byrd, Gibbons, Willan and an anthem by Whitlock. Following the recital a reception was held, convened by Mrs. John Rowcliffe.

The centre held a potluck supper at the Queensway Baptist Church Jan. 16. Norman Baldwin led the group in games while George Sweet and George Fox entertained with a humorous sing-song. Donald Clubine, Rodger Swinton, Herbert Fry and Mr. Baldwin reported on their visit to Buffalo on the occasion of the fortieth anniversary celebrations of the Buffalo AGO Chapter in November.

ELEANOR MUIR

Edmonton

The Edmonton Centre held its annual student recital Feb. 22 at the Robertson United Church. The evening was convened by Robert Pounder and chaired by President Arthur Crighton. Linda Wigglesworth played in Dir ist Freude, Bach and Pre-ambule, Whitlock. Cathy McCurdy played Prelude, Kittel and Heut' triumphieret Gottes Sohn and Komm Gott, Schöpfer, heiliger Geist, Bach. Canzona in D minor, Bach and Lied, Vierne were played by James Whittle. Tom Wilson played From God I Ne'er Will Turn, Buxtehude and Dorian Toccata, Bach. The second part of the program consisted of a group of pieces for organ and brass instruments. Suzanne Gibson was at the console, and was assisted by brass and timpani players for Bach's Von Himmel hoch da komm' ich her, Trumpet Voluntary, Purcell and Mighty King of Miracles, Karg-Elert. A social hour followed the program.

DIANNE FERGUSON

Oshawa

The Oshawa and District Centre met Feb. 23 at the George Rapley home. The meeting took the form of a general discussion on subjects broached by members. Wedding music provoked the usual spate of opinions and the results of a forum on this subject held in the Bay of Quinte Centre were read and commented upon. A lively discussion also centered around the subject What Kind of Meetings Should We in the RCCO Have? Some members favored a "do it yourself" type of program with a minimum of imported speakers and recitalists. Others felt that much was to be learned from outside experts. The discussion was led by Chairman John Smart. Refreshments were served under the convenorship of Mrs. E. Elliott.

The Oshawa Centre met Feb. 3 at the F. S. Reesor home to hear an organ built by Mr. Reesor. The two-manual organ was built over a period of two years from bits and pieces accumulated by Mr. Reesor. A business meeting was conducted by Chairman John Smart and refreshments concluded the evening.

MARGARET DRYNAN

BORDER INCIDENT

A joint RCCO-AGO dinner for the Sarnia Centre and Port Huron, Mich. Branch Chapter organists and clergy was held Jan. 23 at the Central Baptist Church, Sarnia, Ont. Chairman D. M. Young expressed the hope that this would become an annual event and made a plea for closer co-operation between organists and clergy in raising the standards of church music. The guest speaker, the Rev. R. J. Crocker, gave a talk on church music, enriched with his own vocal illustrations and a wealth of anecdote. A lively discussion followed. Vice-chairman Arthur Ward, FRCO rounded off the evening with a vote of thanks.

D. M. YOUNG

Hamilton

The Hamilton Centre met Feb. 20 at St. Giles United Church. The program for the evening was a panel discussion of the Twentieth Century Folk Mass by Geoffrey Beaumont, London, England. The main panelist of the evening was Fr. Paul Gibson who knows the composer personally and was able to explain the reason for the mass' composition and its aims. Fr. Gibson said that the recording played was too elaborate and did not express Fr. Beaumont's original intention. The discussion of this controversial work was spirited, thoughtful and at times highly amusing. Although the other two panelists, Mary Jones and Howard W. Jerome had some well chosen words to say, almost all of those assembled added their thoughts too, which made for a lively evening.

HOWARD W. JEROME

Ottawa

The Ottawa Centre met Feb. 14 at Christ Church Cathedral to hear Godfrey Hewitt, FRCO, give a talk and demonstration on registration for the small organ. Using only sixteen stops he played an all Bach program which included the Prelude, Trio and Fugue in B flat.

The centre met Jan. 10 at the National Research Council to hear Dr. Hugh LeCaine discuss electronic music.

Dr. R. H. Hubbard, chief curator, National Gallery, gave an illustrated lecture on the development of Christian architecture Jan. 3.

JEAN SOUTHWORTH

Winnipeg

The Winnipeg Centre met at St. Mark's Lutheran Church Feb. 17 to hear the Rev. Garth Lof give a talk on the liturgy of the Lutheran Church as outlined in the new service book and hymnal. Going back to Martin Luther he traced the development of three musical settings of the liturgy: Anglican chant, Continental setting and plainsong. A recording of the settings was played to demonstrate how they should be sung. Following a discussion Chairman R. W. Gibson moved a vote of thanks to the Rev. Lof for his talk.

F. A. ANDERSON

Montreal

The Montreal Centre met at the Chalmers United Church, Verdun, Feb. 27 when the recently rebuilt organ was featured in a recital played by Phillips Motley, FRCO. Mr. Motley played Concerto 10, Handel; Fantasie and Fugue in C minor, Bach and three settings of Schmücke dich, Bach, Brahms and Karg-Elert; On a Tune by Orlando Gibbons and Martyrdom, Cameron; Toccata, Choveaux. A short business session followed and at the close refreshments were served.

The Montreal Centre met Jan. 30 at St. Andrew's United Church, Westmount. Nicole Trudeau and Aline Daveluy, both prize winners of the organ playing contests held last season, played a recital. Miss Trudeau played Prelude and Fugue in C, Bach; Ave Maris Stella, Dupré; Meditation, Symphonie 1, Widor, and Prelude in G minor, Pierné. Miss Daveluy played Prelude and Fugue in B minor and Movements 1 and 2, Sonata 6, Bach; Grave, Adagio and Allegro Maestoso, Mendelssohn; Sketch in D flat, Schumann, and Ca Bergers, Daveluy. A short business meeting followed and plans for future meetings were discussed. Refreshments were served at the close of the meeting.

DAVID T. BROWN

Calgary

The Calgary Centre met Feb. 13 for a brief business session. After the meeting the Bach Magnificat was rehearsed, the performance of which was to take place early in March.

The Calgary Centre met Dec. 12 at the Cyril Mossop home for a record session. Stuart Kennedy was in charge of the program which consisted of several organ recordings with comments by Mr. Kennedy; Pie Jesu, Fauré; the Christmas Oratorio with introductory remarks by Cyril Mossop; the Brandenburg Concerto 2 by the chamber orchestra of the Vienna State Opera. Lawrie Moon operated the tape recorder. As this was the Christmas meeting a buffet supper followed.

OLIVE L. MOON

Victoria

The Victoria Centre met at St. Paul's Church, Esquimalt Feb. 6. An interesting and informative program of recorded organ and choral music was given. David Palmer played Voluntary in C, Stanley and My Jesus Calls to Me, Brahms. Refreshments served in the church hall brought the evening to a close.

H. ASHBY

Bay of Quinte

The Bay of Quinte Centre met at the F. E. Moore home Jan. 9 to hear organ records. After a short business meeting Chairman A. A. Benvie asked the host to present the program for the evening. Mr. Moore played Handel's Concerto 4, Bach's Passacaglia and Fugue in C minor and Encores by Virgil Fox. E. Boyce thanked the host and hostess for the evening.

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2' Gemshorn	61
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1' Sifföte	61
2½' Sesquialtera II	122
½' Cymbel III	183
8' Krummhorn	61
—PEDAL ORGAN—	
16' Principal	32
16' Bourdon	32
16' Quintaden (Great)	—
8' Octave	32
8' Gedackt	12
4' Choral Bass	32
2½' Rauschpfeife II	64
16' Posaune	32
16' Basson (Swell)	—
8' Posaune	12
8' Basson (Swell)	—
4' Basson (Swell)	—

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A. C. Easterley, Springfield, is the architect in charge. Organ plans were worked by H. M. Farrar, director of the music department, Ilah Dixon, organ instructor, E. F. Blanchard of Casavant and Harold L. Turner, Illinois representative for Casavant.

Catharine Crozier will play the dedication recital April 21.

The specification is as follows:

- GREAT**
 Quintaton, 16 ft., 68 pipes
 Diapason, 8 ft., 68 pipes
 Bourdon, 8 ft., 68 pipes
 Flute, 4 ft., 68 pipes
 Prestant, 4 ft., 68 pipes
 Octave Quint, 2½ ft., 61 pipes
 Super Octave, 2 ft., 61 pipes
 Fourniture, 4 ranks, 244 pipes
 Trompette Harmonique, 8 ft.
 Clarion Harmonique, 4 ft.

- SWELL**
 Hohl Flute, 8 ft., 68 pipes
 Viola da Gamba, 8 ft., 68 pipes
 Voix Celeste, 8 ft., 61 pipes
 Principal, 4 ft., 68 pipes
 Nachthorn, 4 ft., 68 pipes
 Gemshorn, 2 ft., 68 pipes
 Plein Jeu, 3 ranks, 183 pipes
 Fagott, 16 ft., 68 pipes
 Trompette, 8 ft., 68 pipes
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The History of Detroit and Michigan (1889)

by Silas Farmer
 courtesy of Robert R. Knueppel

ADELE RANKIN, who was forced to retire a year ago for health reasons from her ten-year post as organist and director of St. Paul's Lutheran Church, Jersey City, N.J., was honored Feb. 6 by the choirs and the pastor. A farewell party was given as she left to make her home at Bernardsville, N.J.

- CHOIR**
 Gedackt, 8 ft., 68 pipes
 Spitzflöte, 8 ft., 68 pipes
 Koppelflöte, 4 ft., 68 pipes
 Nazard, 2½ ft., 61 pipes
 Piccolo, 2 ft., 61 pipes
 Tierce, 1½ ft., 61 pipes
 Krummhorn, 8 ft., 68 pipes
 Trompette Harmonique, 8 ft., 61 pipes
 Clarion, 4 ft., 12 pipes

- PEDAL**
 Contrabass, 16 ft., 32 pipes
 Bourdon, 16 ft., 32 pipes
 Quintaton, 16 ft.
 Octave, 8 ft., 32 pipes
 Stopped Flute, 8 ft., 12 pipes
 Choral Bass, 4 ft., 32 pipes
 Mixture, 2 ranks, 64 pipes
 Bombarde, 16 ft., 32 pipes
 Trompette, 8 ft., 12 pipes
 Clarion, 4 ft., 12 pipes

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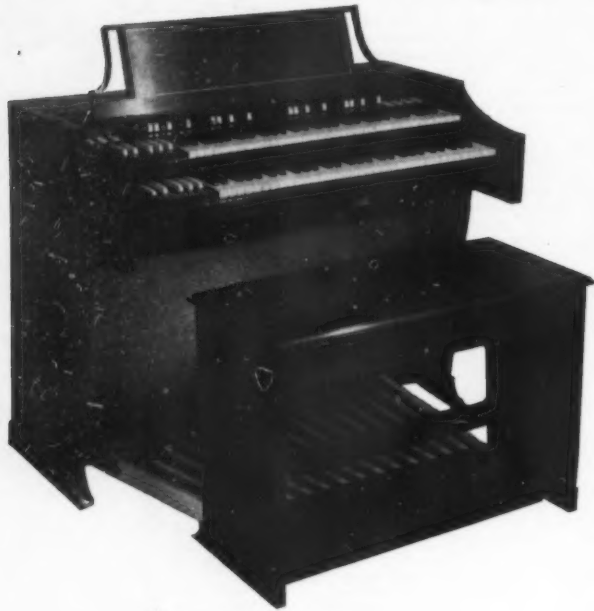
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Easter Choral Material Arrives Late for 1960

A rather large amount of choral music for Lent and Easter reached our office barely in time for review in the April issue, much too late for inclusion in the 1960 programs of any churches. We can hardly help speculating on the reasons for this. Whence the delays which caused the anything but opportune timing of these releases? Were the music engravers suddenly bombarded by orders from many sources, all demanding immediate plates of their new Easter anthems? Was there labor trouble in the printing plants? What explanation is there of the latest proof that "The best laid schemes o' mice and men Gang aft a-gley?"

Boosey has issued separately the Conclusion from the Maynard Klein edition of the Schütz Passion; five chorales from Bach's St. John Passion edited by John Carlton; Handel's Break, My Heart edited by Franklin Kinsman; the SSA O Quam Tristis from the Pergolesi Stabat Mater; a simple arrangement of an old Easter melody arranged by Robert Chambers as The World Itself Is Bright and Gay; a not dissimilar arrangement by Walter Ehret with the similar title but different text: The World Itself Keeps Easter Day. Another Latin-text motet by Sanford, Justorum Animae is reissued by Boosey; an SSAB arrangement by Walter Ehret of the familiar Hamblen Beside Still Waters completes Boosey's choral list.

J. Fischer has some new Lent and Easter items too. David H. Williams has a setting of Into the Woods My Master Went; Joseph Clokey has an SA Our Father based on a Syrian Lenten anthem. William Blanchard's An Anthem for Easter uses three trumpets for a big effect; Earl Lawson's Easter Alleluia combines junior and senior choirs; David H. Williams' Easter Paean could use either trumpets or big organ reeds. W. A. Goldworthy's O Be Joyful adds trumpet and trombone to a mixed chorus suitable for any festival occasion; so is Harold Lutz' If God Be for Us, which is long and has high tessituras and divisi. Howard McKinney has made an SAB of Franck's Psalm 150; there are two small unaccompanied pieces by Charles Talmadge, a Prayer for Quiet Confidence and God Himself Is with Us. A big V. Earl Copes Te Deum has chanted sections. Garth Edmundson's processional All Beautiful the March of Days has many uses. Austin Lovelace's practical hymn-anthem O God, My Strength and Fortitude is based on an English melody; Carl Vandre has an SA We Thank Thee for Thy Love and Royal Stanton a God Is Here with Us.

Associated Music Publishers has been issuing a series of carefully edited choral chamber works prepared by Noah Greenberg in the New York Pro Musica Antiqua series. The excellence of the group Mr. Greenberg directs should assure attention to this fine series. Works of Byrd, Lupo, Pilkington and others are included. The most recent additions, Weelkes' When David Heard and O Jonathon are 11 and 12 in the series. Associated also issues separately The Beatitudes from

Hovhanness' Triptych. This needs, but would repay, rather ample musical resources—orchestra, dividable chorus. Leland Sateran's short Easter chorale, Come, Ye People, Rise and Sing, is based on a sixteenth century tune. Alvin Etlar's Peace Be unto You is an unaccompanied Easter anthem with a big climax; Doreen Droste's Hear My Prayer is generally quiet and singable with tiny solos for bass and tenor; soprano solos appear in Jean Berger's God Help the Poor, for a cappella chorus with some divisi, and in Joseph Goodman's unaccompanied Laudate Dominum which has only a Latin text.

G. Schirmer sends two SSA John Jacob Niles arrangements of Sacred Harp melodies: Warrenton and Wondrous Love. In the Lawson-Gould Treble Clef series is a new SSA setting of the old familiar poem Rocked in the Cradle of the Deep by Wendell Rider.

Sacred Design issues a simple and effective short Christ the Lord Is Risen Again by Robert Wetzler.

Canyon Press also sends Palm Sunday and Easter material. John W. Becker's Draw Nigh to Thy Jerusalem is for combined choirs. The third number in V. Earle Copes' Three Carols for Juniors is a Carol of the Trees for Palm Sunday. Samuel Walter's Easter Message has an interesting organ part and no choir problems. Gerald Kechley's I Lift My Eyes to the Hills and Wallace Heaton's Thy Kingdom Come are practical general anthems. Two by Austin Lovelace are The Lord Is Rich and Merciful which is usable in a variety of voicings and a quiet, block harmony Mercy, Pity, Peace and Love.

Mills issues a new edition of the Vincenzo Bellini Mass in the florid early nineteenth century style. Joseph Roff's little SSA Out in the Fields seems to us school rather than service material.—F. C.

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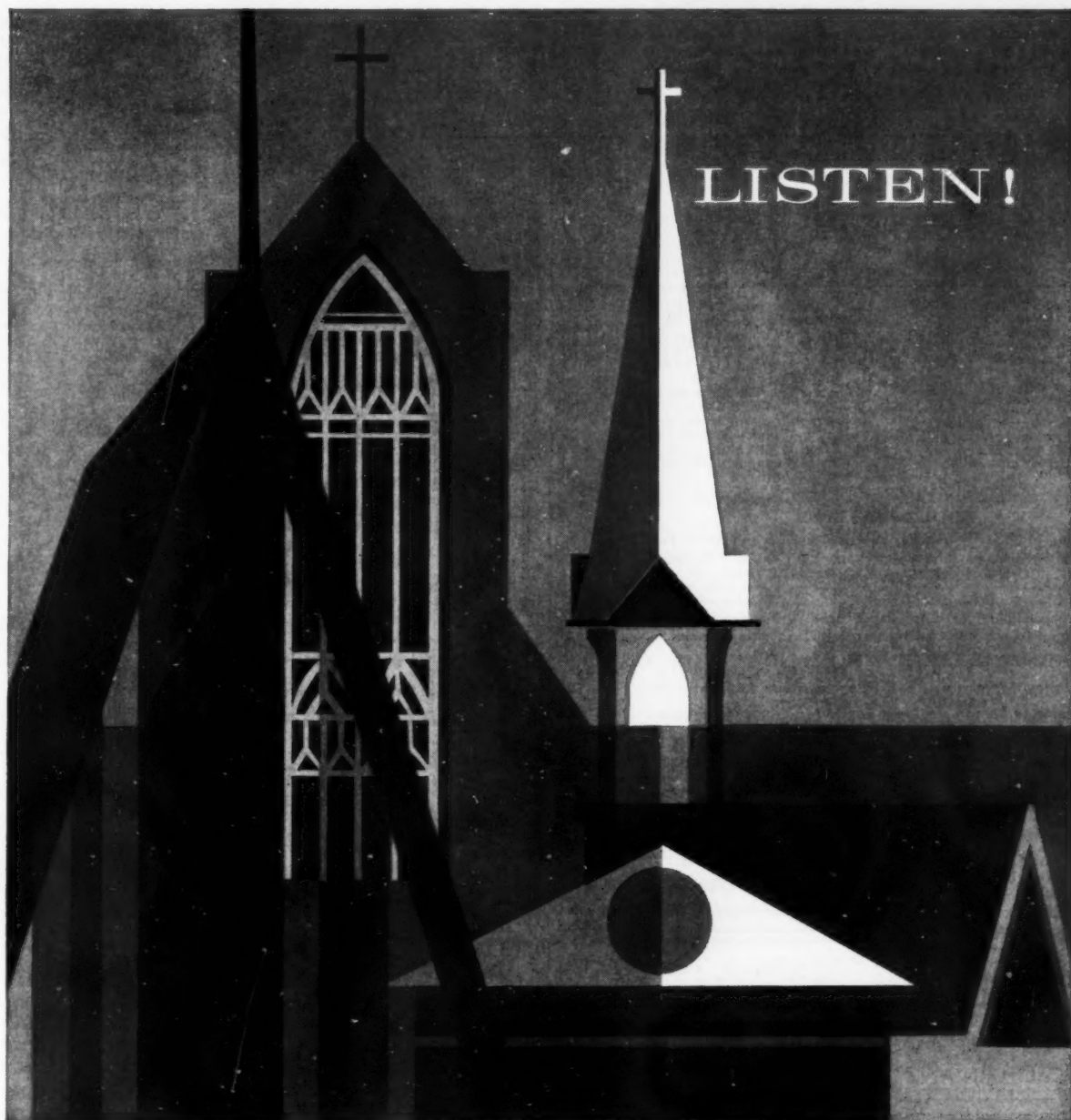
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**BALOGH 22-YEAR PROGRAM
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Louis L. Balogh was assisted in his program Feb. 28 at the Church of the Gesu, University Heights, Ohio by the choir of St. Ann's Church, Cleveland Heights, directed by Frank D. Parisi, and the Gesu men's choir. Choral numbers by Fessler, Yon, Titcomb, Zangl and Balogh were heard and organ music by Sweelinck, Purcell, Bach, Monfred and Balogh.

The recital date marked Dr. Balogh's completion of twenty-two years in Jesuit service.

**SEVENTH FREEDOM VESPER
HELD AT DETROIT CHURCH**

The seventh annual Festival of Freedom vespers was held Feb. 21 at the First Presbyterian Church, Detroit, Mich. Gordon Young played the pre-service recital and Wayne Belton, Windsor, Ont. and Janet Gallup shared in the directing assignments.

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of Stops — G. Stafford Love
Is Organist**

The Keates Organ Company has completed the rebuilding of the organ in the Centennial United Church, London, Ont. where G. Stafford Love is organist. The instrument was originally built in 1910 by Karn-Morris of Woodstock, Ont. The work just completed involved the addition of new stops and revoicing of the old pipe-work, together with relocation of the manual divisions to provide better egress of tone. The great, formerly enclosed, is now unhampered by a swell box. A new three-manual drawknob console controls the tonal resources, which are as follows:

GREAT

- Gedeckt Pommer, 16 ft., 68 pipes
- Open Diapason, 8 ft., 68 pipes
- Melodia, 8 ft., 68 pipes
- Dulciana, 8 ft., 68 pipes
- Principal, 4 ft., 68 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes

SWELL

- Violin Diapason, 8 ft., 68 pipes
- Salicional, 8 ft., 68 pipes
- Stopped Diapason, 8 ft., 68 pipes
- Aeoline, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 49 pipes
- Octave Geigen, 4 ft., 68 pipes
- Harmonic Flute, 4 ft., 68 pipes
- Piccolo, 2 ft., 61 pipes
- Trompette, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Vox Humana, 8 ft., 68 pipes
- Tremulant

CHOIR

- Viola Dolce, 8 ft., 68 pipes
- Rohrflöte, 8 ft., 68 pipes
- Gemshorn, 4 ft., 68 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Clarinet, 8 ft., 68 pipes
- Chimes
- Tremulant

PEDAL

- Open Diapason, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Gedeckt, 16 ft., 32 notes
- Cello, 8 ft., 32 pipes
- Bass Flute, 8 ft., 12 pipes
- Choral Bass, 4 ft., 12 pipes
- Trumpet, 16 ft., 12 pipes

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RONALD L. GOULD



RONALD L. GOULD has been appointed organist-choirmaster at St. John's Episcopal Church, Youngstown, Ohio. He assumed his duties March 1.

A native of Illinois Mr. Gould has his bachelor degree in music from North Central College, Naperville, Ill. and his master of sacred music from the Union Theological Seminary. He studied organ with Hugh Porter, Alec Wyton and Robert Baker and conducting with Margaret Hillis, Peter Wilhousky and Ifor Jones.

He goes to Youngstown from the Church of the Transfiguration, Providence, R.I. where since 1956 he has directed a principal choir of men and boys as well as a choir of girls and women. His duties at St. John's Church will be similar to those at Providence.

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Allen P. Britton, University of Michigan, Ann Arbor, is the new president of the Music Educators National Conference and Alex H. Zimmerman is the new second vice-president. New members of the board of directors are: Howard Hanson, Eastman School of Music, Hazel Nohavec Morgan, Northwestern University and Paul Van Bodegraven, New York University, New York City.

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BOX 218

BURFORD, ONTARIO

HARRY LEE SPENCER



HARRY LEE SPENCER retired Feb. 1 as organist at the Columbus Avenue Baptist Church, Waco, Tex. after forty-eight years of service at the same church. He served as the dean of the Waco Chapter of the AGO from 1956 to 1958.

Mr. Spencer began his service at the church in 1912 as church pianist. When an organ was installed in 1914 he became the organist, a post he held until his retirement. For thirty of these years he also served as choirmaster. In this time the church membership has grown from a few hundred to more than 4,000.

Jan. 31 was declared Harry Lee Spencer Day at the church. At the morning service he was given a framed resolution in appreciation of his long and faithful service. A number of books on organ and music were added to the church library in his honor.

Mr. Spencer's musical activities have been in addition to his business career. He has been prominent in civic and church activities.

FIFTH COLBY INSTITUTE PLANNED FOR LATE AUGUST

The fifth annual session of the Colby Institute of Church Music will be held on the Mayflower Hill campus of Colby College, Waterville, Maine Aug. 22-27. Instruction is given in organ, voice and directing. Training and direction are given through discussion and demonstrations in small classes and larger groups; private lessons can be arranged. Students live in dormitories and have their meals in college halls.

The college chapel serves at the focus but the local resources in the town are used as needed.

The faculty consists of Thomas Richner, Rutgers University, William C. Wood, Washington, D.C. and Phyllis M. Cobb, Portland, Maine. Everett F. Strong, Colby College, is the director.

PORTER FOLLOWS LEMONDS AT KANSAS CITY CHURCH

Putnam Porter has been appointed organist and choirmaster of the Second Presbyterian Church, Kansas City, Mo. to succeed William W. Lemonds. He goes to Kansas City from the Buncombe Street Methodist Church, Greenville, S.C.

He played a vesper recital on his new post March 6 which was followed by a reception by the congregation welcoming him to the church.

A graduate of Northwestern University where he studied with Barrett Spach, Mr. Porter has done graduate work at the Union Seminary, New York City and at the Northwest German Academy of Music, Detmold, Germany where he studied with Michael Schneider.

SECOND SEASON OF AWARDS FOR IN-SERVICE COMPOSING

Twelve young composers, ages 23 to 33, have been awarded Ford Foundation fellowships to write music for the ensembles of twelve high school systems in 1960-61. The awards are the second in a two-year project. The composers will write for the orchestras, choruses, bands and other musical organizations of the school systems.

KOLANDER IS SUCCESSOR TO WISMAR ST. LOUIS POST

Luther Kolander has succeeded Walter Wismar as choirmaster-organist of the Holy Cross Lutheran Church, St. Louis, Mo.

Dr. Wismar served the church for fifty-seven years and built up a strong choral tradition. He has been a frequent contributor to Lutheran publications.

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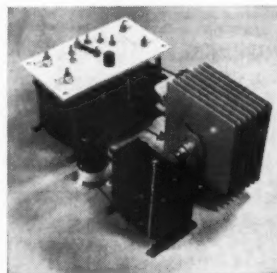
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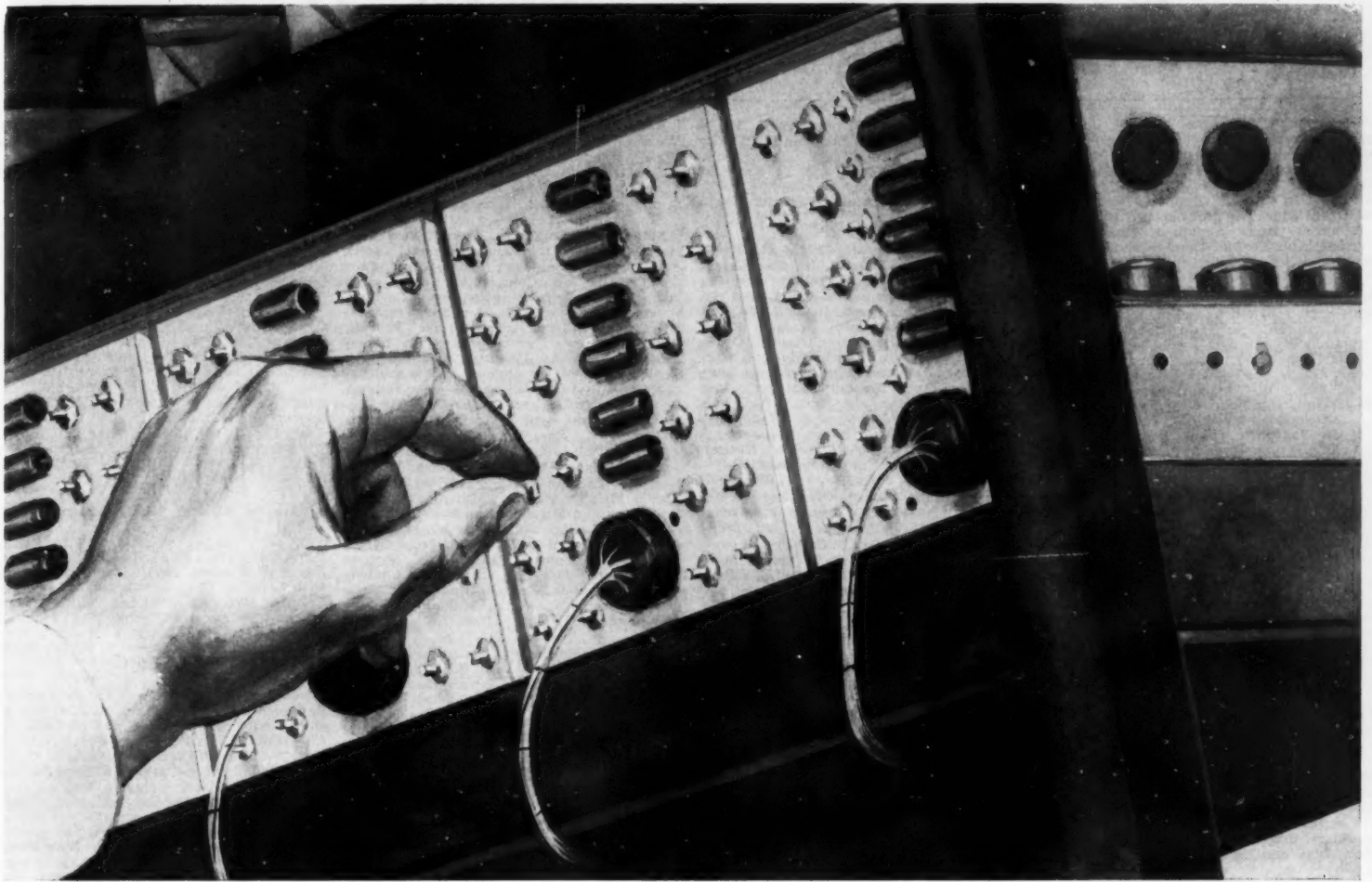
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This phenomenon is due to acoustical peculiarities that often cannot be recognized at the design stage, and once the organ is installed, the inherent limitations in tonal adjustment preclude any appreciable latitude in voicing to meet specific environmental conditions.

Every person schooled in the organ realizes that the ultimate in quality is achieved only when each note contributes properly to the entire ensemble. A rank or

section too loud can easily throw the complete instrument out of balance. Such faults contribute to the reduction of the overall effectiveness and impression of size. It is obvious, therefore, that to achieve a near-perfect speaking instrument, an extremely delicate control over the voicing of each note is of the utmost importance.

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Programs of Organ Recitals of the Month

Carl Weinrich, Princeton, N.J.—St. John's Cathedral, Fresno, Cal., Feb. 26: Prelude and Fugue in A minor, Brahms; The Knight's Song, Cabez; Fantasia in F minor, Mozart; Wake, Awake! The Voice Is Calling, In Sweet Joy, In Thee Is Gladness, Lord God, Now Open Wide Thy Heaven and Concerto in G major, Bach; Sonata 1, Hindemith; Divertissement, Vierne; Cortège and Litany, Dupré.

Mary Moore Grenier, Middle Haddam, Conn.—First Methodist Church, New Haven, Mar. 29, for the New Haven Chapter, AGO: Dithyramb, Wyton; Nun komm', der Heiden Heiland, Nun freut euch, lieben Christen g'mein, Adagio, Toccata in C and Passacaglia and Fugue in C minor; Variations on a Noël, Dupré; Cantilene and Plainte, Langlais; L'Ascension, Messiaen; Toccata, Suite in Modo Coniuncto, Van Der Horst. All Saint's Episcopal Church, Meridan: Chaconne, Couperin; Suite for a Musical Clock, Handel; Come, Saviour of the Gentiles, Rejoice, Ye Christians and Toccata and Fugue in D minor, Bach; Aria, Peeters; Sonata 2, Mendelssohn; Variations on a Noël, Dupré; Outburst of Joy, Messiaen. First Methodist Church, Torrington, Mar. 13: Chaconne, Couperin; Suite for a Musical Clock, Handel; I Call to Thee, Lord Jesus Christ, O Thou of God the Father, In Death's Strong Grasp the Saviour Lay, In Thee Is Gladness and Toccata and Fugue in D minor, Bach; Aria, Peeters; Suite Gothique, Böellmann; Meditation, Simmons; Greensleeves, Wright; Fantasy on Nursery Tunes, Elmore.

J. Charles Brand, Kingston, N. Y.—For the Central Hudson Valley Chapter, AGO, Hedding Methodist Church, Poughkeepsie, Feb. 21: Rigadon, Campra; Elevazione, Frescobaldi; Dorian Toccata, I Call to Thee, Lord Jesus Christ and Christ, the Life of All the Living, Bach; Movement 1, Sonata in A major, Mendelssohn; Clair de Lune, Karg-Elert; Communion on Old Psalm Tone, Purvis; Lied and Carillon, Vierne.

John E. Pfell, Lynchburg, Va.—Historical Society of York County, York, Pa., Feb. 4: Chaconne, Couperin; Fugue a la Gigue, Buxtehude; Concerto in G minor, Handel; Vater unser in Himmelreich, Telemann; Vater unser in Himmelreich, Prelude in G major and Pastorale, Bach; Schmücke dich, O liebe Seele, Brahms; Kleine Intermezz, Op. 9, Schroeder.

Mary Ann Lothringer, San Antonio, Tex.—For the Alamo Chapter, AGO, Mar. 20, St. Mark's Episcopal Church: Prelude in A minor, Have Mercy Upon Me, O Lord and If Thou But Suffer God to Guide Thee, Bach; Benedictus, Reger; Requescat in Pace, Sowerby; Prayer of Christ Ascending to His Father, Messiaen; Chorale in B minor, Franck.

John Morris, Springfield, Mo.—Student of Tom V. Ritchie, Stone chapel, Drury College, Feb. 14: Prelude, Brahms; Mein junges Leben hat ein End, Sweetlück; Movement 1, Sonatina, Sowerby; Allegro Vivace, Symphonie 1, Vierne.

Catharine Crozier, Winter Park, Fla.—Duke University Chapel, Durham, N. C., Mar. 6: Passacaglia and Fugue in C minor, Come, Redeemer of Our Race and In Sweetest Praise, Bach; Chorale in B minor, Franck; Deuxième Fantaisie, Alain; Variations on a Noël, Dupré.

Klair Kissel, Monroe, Mich.—St. Paul's Methodist Church, Feb. 14, for the Monroe Chapter, AGO: Psalms 18 and 19, Marcello; Gottes Sohn ist kommen, Gelobet seist du, Jesu Christ and Lobt Gott, Ihr Christen, Allzugleich, Bach; Gregorian Prelude, Boasi; Adagio Molto, Andantino and Largo, Op. 6, Karg-Elert; Aria in Classic Style, Grandjany; Sunset, Demarest; Old Dutch Lullaby, Dickinson; Prayer, Nowakowski; Thou Man of Grief, Remember Me, David, the King, Was Grieved and Moved and On Jordan's Stormy Banks I Stand, Read; Toccata in D minor, Nevin; Concert Caprice, Kreisler. Mary Alice Malaski, harpist, assisted.

John Hamilton, Eugene, Ore.—For the San Jose, Cal. Chapter, AGO, Feb. 15, First Presbyterian Church: Chaconne, L. Couperin; Elevation and Offertory, F. Couperin; Sonata in C minor and Sonata in C major, Scarlatti; O God, Thou Faithful God, Brahms; Nalades, Vierne; Organ Solo, Janacek; Sinfonya, We Thank Thee God, Dearest Jesus, We Are Here, I Call to Thee, Lord Jesus Christ and Prelude and Fugue in E minor, Bach.

Roger Nyquist, De Kalb, Ill.—Dedicatorial recital, First Lutheran Church, Feb. 7: Allegro, Concerto in A minor, Vivaldi; The Trophy, Dandrieu; The Fifers, Couperin; Christ, Thou Art My Life, Pachelbel; Come Sweet Death, Praise to the Lord and Fantasia and Fugue in G minor, Bach; Adagio, Sonata in C minor, Nyquist; Toccata in G major, Walond; Prayer for Epiphany Sunday, Tournemire; Thou Art the Rock, Mulet.

Edward A. Wallace, New York City.—For the New York Chapter, AGO, St. Thomas' Church, March 14: Introduction and Toccata in G major, Walond; Schönster Herr Jesus, Schroeder; Prelude and Fugue in G major, Bach; Cantabile, Franck; Finale, Symphony 2, Widor; Psalm 84 Sonata, Reubke. The St. Thomas choristers, under the direction William Self, assisted.

Ronald Gould, Youngstown, Ohio.—The First Baptist Church in America, Providence, R. I., Feb. 21: Chaconne, L. Couperin; Benedictus and Soeur Monique, F. Couperin; Prelude in D minor, Pachelbel; Song 46, Sowerby; Psalm Prelude, Howells; Sonata 3, Hindemith; Fugue in B minor, Bach; Toccata in B minor, Tournemire.

Elizabeth Lange, Columbus, Ohio.—First Community Church, Jan. 27: Sleepers Wake! A Voice Is Calling, Bach; The Annunciation, Langlais; In dulci júbilo, Schroeder; How Brightly Shines the Morning Star, Buxtehude.

Francis Johnson, Columbus, Ohio.—First Community Church, Jan. 27: Adoro Te, Johnson; Psalm 139, Howells; Fanfare, Wyton.

Karl Richter, Munich, Germany.—First Presbyterian Church, Fort Wayne, Ind., Feb. 16, organ and harpsichord: Partita 4 in D major, Prelude and Fugue in C major, Chromatic Fantasia in D minor, Toccata in D minor; Partita 5 in G major, Bach.

Students of Corliss R. Arnold, East Lansing, Mich.—For the Lansing Chapter, AGO, Feb. 22 and for student recital Feb. 4, Peoples Church: John Courter—Te Deum, Langlais; Paul Scheid—Berceuse and Carillon, Vierne; Stephanie Koch—Andante Tranquillo, Grande Pièce Symphonique, Franck; Ralph Simpson—Transports de joie, Messiaen; Jeanne Lucas—Chant de Paix, Langlais; Robert Cobb—Basse et dessus de trompette, Clérambault; John Bullock—La Nativité, Langlais; Carol Wilson—Feb. 22: Pièce Héroïque, Franck—Feb. 4: Acclamations, Langlais.

Judith Diana Chadwick, Tacoma, Wash.—For the Tacoma Chapter, AGO, Jan. 11, Annie Wright Seminary Chapel: Trumpet Voluntary and Fugue on the Dology, Purcell; How Lovely Shines the Morning Star, Buxtehude; I Call to Thee, Lord Jesus Christ, In Thee Is Gladness and O Man, Bemoan Thy Grievous Fall, Bach; Unter der Lindengrüne, Sweetlück; Prelude, Fugue and Variation, Franck; Pastorale, Milhaud; Prelude and Fugue in G major, Bach.

F. Carroll McKinstry, Great Neck, N.Y.—Community Church, Feb. 22: Chorales 18 through 26, The Little Organ Book, Bach; Grand Choeur Dialogue, Gigout; O God, Thou Faithful God and Deck Thyself, My Soul, Brahms; St. Catherine and Munich, McKinley; Variation and Toccata on a National Air, Coke-Jephcott; Allegro Con Moto, Quasi Adagio and Poco Allegro, Inventiona for Organ, Dupré; Carillon-Sortie, Mulet.

Charles Wilson, New York City.—Incarnation Lutheran Church, Brooklyn, Mar. 2: Concerto 4 in C and O Gott du frommer Gott, Bach; Adagio, Flocco; Flute Solo, Arne; Folk Tune, Whitlock; Allegro Risoluto, Symphony 2, Vierne. First Baptist Church, Philadelphia, Pa., Feb. 17: Grand Pièce Symphonique, Franck.

Paul Andersen, Des Moines, Ia.—For the Western Iowa Chapter, AGO, St. Boniface Roman Catholic Church, Sioux City, Feb. 7: Prelude and Fugue on B-A-C-H, Liszt; Prelude and Fugue in G minor, Buxtehude; Recit de Tierce en taille, de Grigny; Fugue in E flat, Bach; The Shepherds, Messiaen; Epilogue, Langlais.

Edward Mondello, Chicago.—Rockefeller Chapel, Mar. 13: Prelude and Fugue in E minor, Bruhns; O Mensch, bewein' dein' Sünde gross, Prelude and Fugue in B minor and Nun komm der Heiden Heiland, Bach; Prelude and Fugue on B-A-C-H, Liszt; Incantation pour un jour Saint, Langlais.

William Knaus, AAGO, FTCL, Oak Park, Ill.—Galewood Community Church, Chicago, Feb. 21, dedicatory recital: Prelude and Fugue in E minor, Bach; Trumpet Voluntary, Purcell; Liebster Jesu, Purvis; Deck Thyself, Brahms; Psalm 18, Marcello.

Edgar Hilliar, Mt. Kisco, N.Y.—Helen Hills Chapel, Smith College, Northampton, Mass., Jan. 13: Liebster Jesu, wir sind hier, Prelude in E flat, Schmücke dich, o liebe Seele and Passacaglia und Thema Fugatum, Bach; A Little Tune, Felton; A Tune for Flutes, Stanley; Flute Solo, Arne; Kleine Präludien und Intermezzi, and Schönster Herr Jesu, Schroeder; Hommage à Frescobaldi, Chant de paix and Finale, Première Symphonie pour Orgue, Langlais.

Mary Hornberger, Garden City, N. Y.—Community Church, Feb. 21: Grand Jeu, DuMège; The Fifers, Dandrieu; Tambourin, Rameau; Chorale in A minor, Franck; Nazard and Française, Suite Française, Langlais; Vision of the Church Eternal, Messiaen; Thou Art the Rock, Mulet, Jan. 24: Concerto in F major, Handel; Wachet Auf, Bach; St. Anne, Fleischer; Song 13, Glubons-Willan; Herzliebster Jesu, Brahms; Rhysonmedre, Vaughan Williams; Festival Song, Bingham; Nun danket, Karg-Elert.

Margaret Rickerd Scharf, Hastings, Neb.—First Congregational Church, Fremont, Jan. 10: Trumpet Voluntary, Purcell; Allegro, Concerto 4 in F, Handel; Toccata and Fugue in D minor, Bach; My Heart Is Filled with Longing, Brahms; Chorale in A minor, Franck; Hyfrydol, Vaughan Williams; Requescat in Pace, Sowerby; The Fountain, DeLamarter; The Rhythmic Trumpet, Bingham; Prelude and Fugue in G minor, Dupré; Thou Art the Rock, Mulet.

Robert C. Wells, Olean, N.Y.—St. Stephen's Episcopal Church, Jan. 31: Canzona pro organo pleno, Gabrieli; Now Let Us Come Before Him and In Peace and Joy I Now Depart, J. C. Bach; When in the Hour of Utmost Need, J. M. Bach; Trumpet Minuet, Clarke; Agnus Dei, Wyton; Scherzo, Willan; Communion, Purvis; Toccata and Fugue in D minor, J. S. Bach.

Jo Ann Wilson, Fayette, Mo.—Linn Memorial Church, Jan. 31, Central College student recital: Prelude, Fugue and Chaconne, Buxtehude; Unto Thee I Cry, O Lord Jesus and Prelude in B minor, Bach; Prelude, Fugue and Variation, Franck; Vespers at Solesmes, Martin; Comes Autumn Time, Sowerby. Maryanna Hickman, soprano, assisted.

Mrs. F. L. Rickett, Elmhurst, Ill.—Faith Church, Jan. 10: Sonata in E minor, Rogers; Ein' Feste Burg, Faulkes; Toccata in D minor, Nevin; Minuet in A, Boccherini; Dreams, McAmis; Prelude and Fugue in C, Bach; The Squirrel, Weaver; Festival Toccata, Fletcher.

Thomas Curtis, Bowling Green, Ohio.—St. Paul's Chapel, Columbia University, New York City, Feb. 9: Rigaudon, Campra; Sicilienne, Paradis; Voluntary in C, Stanley; Prelude-Improvisation, Mader; Ton-y-Botel, Purvis. Louise Curtis, soprano, assisted.

Mrs. Frank Hammett, San Antonio, Tex.—For the Alamo Chapter, AGO, Mar. 13, First Baptist Church: Sonata 4, Mendelssohn; Pastoral and Jesu, Joy of Man's Desiring, Bach; Le Banquet Céleste, Messiaen; Suite Gothique, Böellmann.

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Programs of Organ Recitals of the Month

Ray Pylant Ferguson, Oberlin, Ohio—For the Birmingham, Ala. Chapter, AGO, Feb. 7, First Presbyterian Church and Feb. 2, Travis Avenue Baptist Church, Fort Worth, Tex.: Prelude and Fugue in E major, Lübeck; Fantasia Chromatica, Sweelinck; Von Gott will ich nicht lassen, Jesus Christus, unser Heiland, Wenn wir in höchsten Nöten sein and Prelude and Fugue in G major, Bach; Prelude and Fugue in G minor, Dupré; Nun komm der Heiden Heiland, Distler; Outburst of Joy, Ascension Suite, Messiaen.

Robert Knox Chapman, Springfield, Mass.—Christ Church Cathedral, Jan. 17: Prelude and Fugue in A major, Walther; How Bright Appears the Morning Star, Buxtehude; Prelude, Clérambault; Deck Thyself, My Soul, with Gladness and Prelude and Fugue in B minor, Bach; St. Hilda, Noble; Solemn Melody, Davies; Chorale in B minor, Franck; Toccata, Symphony 5, Widor. Christ Church Cathedral, Dec. 20: Concerto in A minor, Vivaldi; Come Saviour of the Gentiles, Sleepers, Wake! and In dulci jubilo, two settings, Bach; Noël, Daquin; Chorale in A minor, Franck; Legend, Noble; Rhapsody on Christmas Carols, Gigout; Carol from Southern France, Gullmunt; Carillon de Westminster, Vierne.

Mabel Zehner, Ashland, Ohio—Trinity Methodist Church, Feb. 7, for the Youngstown Chapter, AGO: Prelude, Fugue and Chaconne, Buxtehude; Sarabande and Gigue, Zipoli; Fantasia in F minor, Mozart; Andante, Pièce Héroïque, Franck; Theme and Variations in A flat, Thiele; The Tumult in the Praetorium, Maleingreau; Chorales and Preludes, Great Organ Book, Pepping; Fleuse, Dupré; Choral sur la Voix Humaine, Langlais; Sunshine Toccata, Swinnen.

Frieda Ann Murphy, San Jose, Cal.—Trinity Episcopal Church, San Francisco, Jan. 31: Prelude and Fugue in D minor, Van den Kerckhoven; Toccata, Frescobaldi; Est ce mars, Sweelinck; Nun komm der Heiden Heiland and Passacaglia and Fugue in C minor, Bach; Lo, How a Rose E'er Blooming, Brahms; Prelude and Fugue in Lydian Mode, Peeters; Suite Française, Langlais.

Bennett Penix, Evanston, Ill.—Lutkin Hall, Northwestern University, Mar. 7: Prelude and Fugue in G minor, Buxtehude; Before Thy Throne I Now Appear, Bach; Fantasia in F minor, Mozart; Chorale 1, Franck; Arabesque sur les Flûtes and Chant de Paix, Langlais; Toccata, Chorale and Fugue, Jackson.

George Scharl, Los Angeles, Cal.—Eagle Rock Presbyterian Church, Feb. 28: Elegie, Peeters; Suite in F, Corelli; Invocation, Van Hulze; Canzona, Purvis; Aberystwyth, Whitney; Passion Chorale, Reger; Pastoral, Clokey; Prelude, Fugue and Variation, Franck; Westminster Carillon, Vierne.

Marjorie Jackson, Columbus, Ohio—First Community Church, Jan. 27: A Mighty Fortress Is Our God, Buxtehude; Blessed Ye Who Live in Faith Unswerving, Brahms; Prayer, Jongen; Now Thank We All Our God, Karg-Elert.

Marilyn Mason, Ann Arbor, Mich.—St. Thomas' Church, New York City, Mar. 28: Prelude and Fugue in G major, Bach; Ballade for viola and organ, Sowerby; Dithyramb, Wyton; Ciacona for viola and organ, Vitali. Paul Doktor, violist, shared the program.

Harrison Heth, Highland, Ill.—Mount Zion Lutheran Church, Litchfield, Feb. 7: Nun bitten wir, Buxtehude; Psalm 19, Marcello; Adagio, Little Prelude and Fugue in B flat, Wachel auf, In dulci jubilo and Prelude and Fugue in A minor, Bach; Andante Con Moto, Sonata 5, Mendelssohn; Choral and Prayer, Suite Gothique, Boëllmann; Melodia Monastica and Chorale, Karg-Elert; Antiphon 3, Dupré; Forest Green, Purvis; Chorale, Jongen. Hamilton Avenue Christian Church, St. Louis, Mo., Jan. 31: The above repeated with the exception of the Bach Prelude and Fugue in A minor.

D. Robert Smith, Lewiston, Maine—Bates College Chapel, Feb. 9: Agincourt Hymn, Dunstable; Voluntary in C, Stanley; Prelude and Fugue in E major, Lübeck; Duet for Flute and Organ, Krebs; O World, I Now Must Leave Thee, Deck Thyself, My Soul, with Gladness and My Jesus Leadeth Me, Brahms; My Spirit Be Joyful and Toccata and Fugue in D minor, Bach. Mary Galbreath, flutist, Charles Davis and William Holt, trumpeters, assisted.

William Teague, Shreveport, La.—Dedicatorial recital on the new Reuter organ described in the March issue, First Baptist Church, Vicksburg, Miss., Feb. 28: Allegro, Concerto 10, Handel; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Solo for Flute Stop, Arne; Sonata in F minor, Mendelssohn; Paterakis, Perry; Roulade, Bingham; Toccata, Symphony 5, Widor.

Jane L. Martin, Waynesboro, Pa.—The Methodist Church, Feb. 16: Prelude and Fugue in F major, Bach; Cathedral Prelude, Clokey; Adagio, Chorale in A minor, Franck; I Thank Thee, Dear Lord, Karg-Elert; Rhosymedre, Vaughan Williams; Festival Toccata, Fletcher. Paul F. Chalfant, violinist, assisted.

Phyllis Jahns, Gary, Ind.—The City Methodist Church, Apr. 3: Prelude in D minor, Pachelbel; Adagio, Fiocco; O Lamb of God, Pure, Spotless, Lord Jesus Christ, with Us Abide and Prelude and Fugue in G minor, Bach; Communion and Fantasia, Homage a Frescobaldi, Langlais; Variations sur un Noël, Dupré.

Loma Lombardo, Storrs, Conn.—First Congregational Church, Willimantic, Feb. 28: Passacaglia and Fugue in C minor, Fugue in G minor, In Thee Is Gladness, Rejoice Beloved Christians, O God Be Merciful to Me and Fugue in G major, Bach; Chorale in B minor and Chorale in A minor, Franck.

Frank Cummings, Pomona, Cal.—For the Riverside-San Bernardino AGO Chapter, Jan. 17 First Presbyterian Church, Upland, Cal.: Psalm 19, Marcello; Noël sur les Flûtes, Daquin; Trumpet Voluntary, Purcell.

Virgil Fox, New York City—Capitol Drive Lutheran Church, Milwaukee, Wis., Jan. 17: Prelude and Fugue in B minor, Trio Sonata 6 and Passacaglia and Fugue, Bach; Chorale in E major, Franck; Toccata, Suite, Op. 5, Durufé; Giga, Bossi; Londonderry Air, traditional; Suite Gothique, Boëllmann.

Merle Robert Pfueger, Sioux Falls, S.D.—Dedicatorial recital, Trinity Lutheran Church, Mitchell, Feb. 7: Fantasia in C Major, O Sacred Head, Now Wounded and If Thou But Suffer God to Guide Thee, Bach; Toccata and Fugue in D minor, Eberlin; Adagio, Sonata in C minor, Gullmunt; Ah, Holy Jesus, How Hast Thou Offended and Deck Thyself, My Soul, with Gladness, Brahms; Very Slow, Sonata 1, Hindemith; Musette, Vaughan Williams; The Fifers, Dandrieu; Sarabande, Baroques Suite, Bingham; Trumpet Tune in D major, Purcell.

Dr. Lorene Banta, Andover, Mass.—Cochran Chapel, Phillips Academy, Mar. 6: Fugue on the Kyrie, Benedictus and Amen, Couperin; Basse et Dessus de Trompette, Clérambault; Plein Jeu, Marchand; Prelude, Sonata 3, Gullmunt; Andante Cantabile and Finale, Symphony 4, Widor; Chorale in A minor, Franck; Verset 3, Dupré; Majesté du Christ Demandant sa Gloire à son Père, Messiaen; Trois Préludes, Milhaud; Litanies, Alain.

William MacGowan, Boston, Mass.—All Saints' Episcopal Church, Pontiac, Mich., Jan. 25: Voluntary in D major, Croft; The Musical Clocks, Haydn; O Guiltless Lamb of God, We All Believe in One God, Father and Prelude and Fugue in B minor, Bach; Andante, Stamitz; Pièce Héroïque, Franck; How Brightly Shines the Morning Star, Drischner; Fugue in C sharp minor, Honegger; Come, Holy Spirit, Durufé.

Dudley Warner Fitch, Laguna Beach, Cal.—St. Mary's Episcopal Church, Feb. 21: Prelude and Fugue in A minor and God's Time Is Best, Bach; Trumpet Tune, Purcell; Contemplation, Gaul; Andante Cantabile, Widor; Grand Choer, Dubois; Hesperus, Fitch; Two Descriptive Pieces, Clokey; O Filii et Filiae, Biggs; Romance sans paroles, Bonnet; Marche Pontificale, de la Tombelle.

E. Lyle Hager, Ann Arbor, Mich.—Student of Marilyn Mason, Hill Auditorium, University of Michigan, Feb. 11: Toccata in E minor, Pachelbel; The Six Schübler Chorale Preludes and Prelude and Fugue in C major, Bach; Scherzo, Symphony 1, Vierne; Schöner Herr Jesu, Schroeder; Grande Pièce Symphonique, Franck.

Gordon Beaver, Columbia, S. C.—Ebenezer Lutheran Church, Feb. 21: Sonata, Arne; My Soul Exalts the Lord, If Thou But Suffer God to Guide Thee and Concerto in C major, Bach; Chorale in E major, Franck; Legend of the Mountain, Karg-Elert; Rigadon, Elmore; Te Deum, Langlais.

Wilbur Heid, Columbus, Ohio—Mershon auditorium, Ohio State University, Jan. 31: Voluntary 5, Stanley; Flute Solo, Arne; Prelude and Fugue in C minor, Bach; Sonata, Schwartz; Grande Pièce Symphonique, Franck.

John Weaver, New York City—St. Thomas' Church, Mar. 7: Trumpet Voluntary, Stanley; Noël 10, Daquin; Jesu, Joy of Man's Desiring, Trio Sonata 1 and Passacaglia and Fugue in C minor, Bach; Grande Pièce Symphonique, Franck.

Helen Howell Williams, Lynchburg, Va.—Brown Memorial Church, Baltimore, Md., Jan. 31: Offertoire sur les Grands Jeux and Tierce en Taille, Couperin; O God, Thou Faithful God, In Deepest Need and Prelude and Fugue in B minor, Bach; Andante Sostenuto and Poco Vivace, Little Preludes and Intermezzi, Op. 9, Schroeder; The Valley of Behorleguy at Morning, Bonnal; Deck Thyself, O Soul, With Gladness and My Faithful Heart Rejoices, Brahms; Fantasia in F minor, Mozart.

Dwight Davis, Gary, Ind.—The City Methodist Church, Jan. 31: Fanfare in C major, Purcell; Before Thy Throne I Now Appear, Bach; Sonata 2 in C minor, Mendelssohn; Very Slowly, Sonatina, Sowerby; Sonatine for pedals alone, Persichetti; Prelude in E minor, Balea; Allegretto and Poco Vivace, Kleine Praeludien und Intermezzi, Schroeder; Maria Zart, Schlick; Toccata, Monnikendam.

John L. Baldwin, Jr., Clinton, N. Y.—Union College Chapel, Schenectady, Feb. 7: Mein junges Leben hat ein Ende, Sweelinck; In dir ist Freude, In dulci jubilo and Prelude and Fugue in D major, Bach; Wie schön leucht' uns der Morgenstern, Kotschau; Sonata 3, Hindemith; Nombres, Symphonie de L'Agneau Mystique, Maleingreau; I Am Black but Comely, Dupré; Dieu Farni Noun, Messiaen.

John V. Barry, Attleboro, Mass.—The Church of the Good Shepherd, Dedham, Feb. 7: Grand Jeu, Du Mage; Introduction and Toccata, Walond; Pomposo and Allegro Maestoso, Concerto 12 in B flat, Handel; Flute Solo, Arne; Trumpet Voluntary, Stanley; Processional for Festive Occasions, Strauss; Prelude and Fugue in C minor, Willan; Scherzo, Titcomb; Toccata, Gigout.

Lawrence Robinson, Richmond, Va.—Hatcher Memorial Baptist Church, Feb. 21: Prelude and Fugue in C. We All Believe in One God, Father and We All Believe in One God in D minor, Bach; Suite for a Musical Clock, Handel; Naiades, Vierne; Adorn Thyself, My Soul, With Gladness and O World, I Now Must Leave Thee, Brahms; Sonata 6, Mendelssohn.

Phyllis Stringham, Milwaukee, Wis.—St. James Episcopal Church, Feb. 21: Allegro Pomposo, Roseingrave; Adagio, Fiocco; Fantasia and Fugue in C minor and Allein Gott in der Hoh sei Ehr, Bach; Chorale in B minor, Franck; O How Happy Are Ye and Blessed Jesu, Brahms; Ascension Suite, Messiaen.

Clarence Snyder, Kennett Square, Pa.—St. Thomas' Church, New York City, Mar. 21: Concerto 6, Handel; Cantabile, Franck; Symphony 2, Dupré; Fantasy 4, Cyring; Fast Piece for Organ, Kozinski; Suite, Franco; Marche Pontificale, Widor.

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Programs of Organ Recitals of the Month

André Marchal, Paris, France—Memorial Hall, University of Kentucky, Lexington, Mar. 2: Symphony, LeBègue; Fantaisie, L. Couperin; Dialogue sur les Grands Jeux, F. Couperin; Pièce en mi mineur, Calvière; Quatre versets sur l'Hymne Ave Maris Stella, de Grigny; Prelude and Fugue in C major, Bach; Chorale 2, Franck; Communion pour l'Office de la Pentecôte, Tournemire; Litanies, Alain.

Elmer A. Tidmarsh, Schenectady, N. Y.—Second Reformed Church, Mar. 27, dedicatory recital: Trumpet Tune, Purcell; Fantasia and Fugue in G minor, Bach; Ballet and Prelude, The Blessed Damosel, Debussy; Prelude and Fugue in G minor, Dupré; In Paradisum, de Monfred; Shepherd Girl's Sunday, Bull; Divertissement, Vierne; Toccata, Symphony 5, Widor. Union College, Feb. 28, for the Schenectady Chapter, AGO: Journey of the Night Watchman and Fantasia and Fugue in G minor, Bach; Nuages, Ballet, Prelude, The Blessed Damosel and Prelude, The Afternoon of a Faun, Debussy; Prelude and Fugue in G minor, Dupré; Thou Art a Rock, Mulet.

Students of MIT—MIT Chapel, Cambridge, Mass. Mar. 2: Herbert Schaake—Prelude and Fugue in G major, Bach; Chant du Paix, Langlais; Basse et Dessus de Trompette in Dialogue, Clérambault; Alexander Borrevik—Toccata in D minor, Bach; Movement 2, Sonatina, Sowerby; Organ Chorales, Dupré; Tony-y-Botel, Purvis. Winthrop Smith—Wachet auf and Allegro moderato, Trio Sonata in E flat, Bach; Jig Fugue, Buxtehude; Chorale in A minor, Franck.

George G. Vincent, Lakeville, Conn.—St. John's Church, Salisbury, Feb. 21: Trumpet Dialogue, Clérambault; Herzlich thut mich verlangen, Telemann; Herzlich thut mich verlangen, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Herzlich thut mich verlangen, Brahms; Chorale in A minor, Franck; Le Jardin Suspendu, Alain; Hymn d'Action de Grace, Langlais.

Ejnar Krantz, South Bend, Ind.—First Presbyterian Church, Feb. 28: Rigaudon, Campra; Mein Junges Leben hat ein end, Sweelinck; Little Prelude and Fugue in A minor, Little Prelude and Fugue in B flat minor and From God Shall Naught Divide Me, Bach; Chorale 1, Andriessen; Symphony 1, Vierne.

Loren Adair, AAGO, Pomona, Cal.—For the Riverside-San Bernardino Chapter, AGO, Jan. 17 First Presbyterian Church, Upland, Cal.: Prelude and Fugue in E minor, Bach; Rock of Ages, Bingham; Con Moto Maestoso, Sonata in A major, Mendelssohn.

Edward Johe, Columbus, Ohio—First Community Church, Jan. 27: Veni Creator, Clokey; Veni Creator, Bach; Now Pray We to the Holy Spirit, Buxtehude; Now Pray We to the Holy Spirit, Walther; O Lux Beata Trinita, Van Hulse.

Norma L. Dobson, Winterhaven, Fla.—St. Paul's Episcopal Church, March 1: Toccata in D minor and Prelude in F major, Bach; Reverie, Vierne; Song of the Basket Weaver, Russell; Bible Poems, Weinberger.

George Markey, Princeton, N. J.—For the Milwaukee, Wis. Chapter AGO, Feb. 28, Faith Church: Sinfonia, We Thank Thee God and God's Time Is the Best, Bach; The Musical Clocks, Haydn; Sketch in F minor, Schumann; Heroic Piece, Franck; Cantilene, Langlais; The Tumult in the Praetorium, Maleingreau; Brother James' Air, Wright; Prelude and Fugue in G minor, Dupré.

Students of Gerald E. Greeley, Mankato, Minn.—Mankato State College, Feb. 26: Merle Sykara—Toccata, Pachelbel; Pipes of Pan, Clokey; Judith Miller—Sonata in C minor, Gullmanti; Carol Fleakman—Prelude and Fugue in B flat major, Bach; Robert Lee Russell—Aria, Buxtehude; Night Soliloquy, Maekelberghe; Deanna Bleick—Chorale in G and Prelude in C, Bach; Joyce Schroeder—Trumpet Voluntary, Purcell; Elizabeth Bemis—From Thy Throne So High, Gluck; In dulci júbilo, Bach; Margaret Blume Jones—Dawn, Jenkins; Janet Neubert—Fugue a la Gigue, Bach.

Melba Coleman Green, Los Angeles, Cal.—Fourteenth Church of Christ, Scientist, Jan. 29: Trumpet Voluntary, Purcell; Flute Tune, Arne; Larghetto, Bassini; Rejoice, Beloved Christians, To Thee I Cry, Lord Jesus Christ. In dulci júbilo and Toccata and Fugue in D minor, Bach; Cantabile, Franck; Canon in B minor, Schumann; Covenant's Tune, Bitgood; Manna, Forest Green and Liebster Jesu, Purvis; Carillon de Westminster, Vierne.

Bene Hammell, Chattanooga, Tenn.—Trinity Presbyterian Church, Atlanta, Ga., Jan. 18, for the Atlanta Chapter, AGO: All Glory Be to God on High, Prelude and Fugue in A minor and Sheep May Safely Graze, Bach; O God, Thou Good God, Karg-Elert; Rhythmic Trumpet, Bingham; Epilogue, Langlais; Allegro, Concerto 5 in F major, Handel; Most Blessed Lord Jesus, Schroeder; Toccata, Symphony 5, Widor.

Theodore C. Herzel, AAGO, Detroit, Mich.—Emmanuel Lutheran Church, Dearborn, Feb. 28: Trumpet Tune and Bell Symphony, Purcell; O Sacred Head, Once Wounded, Rejoice, Beloved Christians and Fantasia in G minor, Bach; Sonata in F minor, Mendelssohn; Manna, Purvis; Pavane, Elmore; Pasticcio, Langlais; Rhoymedre, Vaughan Williams; Toccata, Symphony 5, Widor.

Fred Binckes, Gary, Ind.—The City Methodist Church, Feb. 28: Voluntary 1, Boyce; What God Ordains Is Always Good, Kellner; Prelude and Fugue in G major, Bach; Fantasia in A major, Franck; Now Praise We Christ, the Holy One and O Christ, Thou Lamb of God, Lenel; Allegro, Symphony 6, Widor.

Fred Burgomaster, Springfield, Mo.—Student of Tom V. Ritchie, Stone chapel, Drury College, Feb. 14: Toccata, Buxtehude; Prelude in A minor, Bach; Carillon, Sowerby; Allegro, Symphonie 2, Vierne.

Don Stone, Riverside, Cal.—For the Riverside-San Bernardino Chapter, AGO, Jan. 17 First Presbyterian Church, Upland, Cal.: Veni Emmanuel, Stone; Sonata 1, Hindemith.

Harry W. Gay, MusD, Cleveland, Ohio—Trinity Cathedral, Feb. 7: Rondo in G major, Bull; Deck Thyself, My Soul, Walther; Concerto 4, Bach; Cantabile, Jongen; Symphony 2, Widor; Pastorale, Tournemire; Pageant, Sowerby.

Jean White, San Antonio, Tex.—For the Alamo Chapter, AGO, Central Christian Church, Feb. 8: Sinfonia, We Thank Thee, O God, Erbarm dich mein, Kommst du nun, Jesu, von Himmel herunter, Dorian Toccata and Fugue in D minor, Bach; Cantilena, Sonata 11, Rheinberger; Schmücke dich, meine Seele and Herzlich thut mich verlangen, Brahms; Toccata in D minor, Reger; Rigadon, Elmore; Pastel, Donato; Chorale Prelude 3, Sessions; Magnificat 5, Dupré; Cantabile, Jongen; Toccata in B minor, Gigout.

Charles Shaffer, Hollywood, Cal.—Sponsored by the San Diego Chapter, AGO, Feb. 15, First Presbyterian Church, San Diego: Offertoire sur les Grands Jeux, Couperin; We All Believe in One God, Now Come, Saviour of the Gentiles and Fantasia in G major, Bach; Kleine Präudien and Intermezzi, Schroeder; Scherzetto and Adagio, Symphonie 3, Vierne; Fantaisie-Toccate sur le Dies Irae, Van Hulse.

Will O. Headlee, Syracuse, N.Y.—Crouse college, Syracuse University, Feb. 14: Prelude and Fugue in F sharp minor, Buxtehude; Voluntary 1 in D major, Boyce; What God Ordains Is Always Good, Kellner; Prelude and Fugue in E flat major, Bach; Pastorale, Milhaud; Fugue 2, Op. 77, McGrath; Arabesque for the Flutes, Langlais; Adagio, Sonata in C minor, Nyquist; Westminster Carillon, Vierne.

Richard J. Tappa, Milligan College, Tenn.—For the East Tennessee Chapter, AGO, Jan. 11: Grand Jeu, Du Mage; Toccata, Muffat; From God Shall Naught Divide Me, I Call to Thee, Lord Jesus Christ, Christ Lay in the Bonds of Death and Fantasia and Fugue in G minor, Bach; Prayer, Jongen; Prelude, Fugue and Variation, Franck; Celestial Banquet, Messiaen; A Mighty Fortress Is Our God, Whitford.

Earl Barr, Minneapolis, Minn.—St. Paul's Parish, Feb. 26: Passacaglia and Fugue in C minor, Bach; Musette and Tambourin, Rameau; My Heart Is Filled With Longing, Deck Thyself, My Soul and My Heart Abounds With Joy, Brahms; The Hill of Bashan, Carpenter; Pastoral Song, Langlais; A Flemish Prayer and Flandria, Maekelberghe. Emily Barr, soprano, assisted.

Stanley E. Saxton, Saratoga Springs, N.Y.—College Hall, Skidmore College, Feb. 8: Badinerie, Bach; Sketch in F minor and Fugue on B-A-C-H, Schumann; Sur un Theme Breton, Ropartz; Allegro Moderato and Andante, Sonata 2 and Fantasia, Sonata 1, Hindemith.

Almarie Liberto, San Antonio, Tex.—For the Alamo Chapter, AGO, Feb. 29, Laurel Heights Methodist Church: By the Waters of Babylon, Bach; Jesu Leiden, Pein und Tod, Vogler; Psalm 94 Sonata, Reubke; Le Banquet Céleste, Messiaen; Litanies, Alain.

Robert S. Lord, Davidson, N. C.—Duke University Chapel, Durham, N. C., Feb. 7: Three Easter Hymns, Buxheim Organ Book, anonymous; Ave Maris Stella, Titelouze; Prelude and Fugue in G minor, Lübeck; Suite 2, Clérambault; Come Saviour of the Heathen and Prelude and Fugue in E minor, Bach; Three Modal Pieces, Langlais.

Franklin Watkins, Pittsburgh, Pa.—Carnegie Hall, Feb. 28: Comest Thou, Now, From Heaven to Earth, My Soul Doth Magnify the Lord, Sleepers, Wake, a Voice Is Sounding, Come Now, Saviour of the Gentiles and Rejoice Ye Now, Bach; The Time Is Surely Drawing Nigh and Dearest Jesus, We Are Here, Krebs; Passacaglia and Fugue 2 in E minor, Willan; Finale, Symphony 1, Vierne. Merle Sharff, baritone, Harry Goldby, pianist, and George Peat, trumpeter, assisted.

Dorothy M. Hester, Riverside, Cal.—First Baptist Church, Feb. 7: Prelude, Fugue and Chaconne, Buxtehude; Nun komm, der Heiden Heiland, Bach; Dearest Jesus, We Are Here and Sleepers Awake, Krebs; Chorale in A minor, Franck; Le Banquet Céleste, Messiaen; Benedictus, Reger; Symphonic Piece for organ and piano, Clokey; The Cuckoo, Daquin; Toccata, Monnikendam. Don Dutton, pianist, assisted.

Carol Fagerlin, Tacoma, Wash.—For the Tacoma Chapter, AGO, Feb. 8, Chapel, Pacific Lutheran College: Prelude, Fugue and Chaconne, Buxtehude; Concerto 6 in B flat, Handel; Come Now, Saviour of the Heathen, This Day of Rejoicing, Unto Thee I Cry, Lord Jesus and Fantasia and Fugue in G minor, Bach; Movement 1, Sonatine, Sowerby; Sonata in C minor, Gullmanti; Finale, Symphony 1, Vierne.

Phares Steiner, Cincinnati, Ohio—Church of St. Michael and All Angels, Feb. 21, inaugural recital: Wachet auf and O Gott, du frommer Gott, Bach; Pange Lingua, Sowerby; Herzliebster Jesu, Brahms; Mon ame cherche une fin paisable, Langlais; At the Lamb's High Feast, Pachelbel; Hyfrodol and Rhosmedre, Vaughan Williams; Movement 1, Sonata 6, Mendelssohn.

Robert Anderson, New York City—Rockefeller Chapel, Chicago, Feb. 21: Prelude and Fugue in E major, Buxtehude; Allein Gott in der Höh' sei Ehr' and Prelude and Fugue in E minor, Bach; Chorale in B minor, Franck; Benedictus, Reger; Les Corps Glorieux, Messiaen; Toccata, Suite, Op. 5, Duruflé.

Gerald Bales, Minneapolis, Minn.—Cathedral Church of St. Mark, Feb. 23: Prelude and Fugue in A minor, Bach; Concerto 5 in F, Handel; Chorale in A minor, Franck; Harmonies du Soir, Karg-Elert; Modal Trumpet, Karam; Nocturne, Avery; Carillon de Westminster, Vierne.

Dora Potet Barclay, Fort Worth, Tex.—St. Mark's Episcopal Church, Shreveport, La., Feb. 7: We Thank Thee, God, Magnificat and Fantasia in G major, Bach; Andante Sostenuto, Gothic Symphonie, Widor; Scherzo, Symphony 6, Vierne; Ad nos ad salutarem, Liszt.

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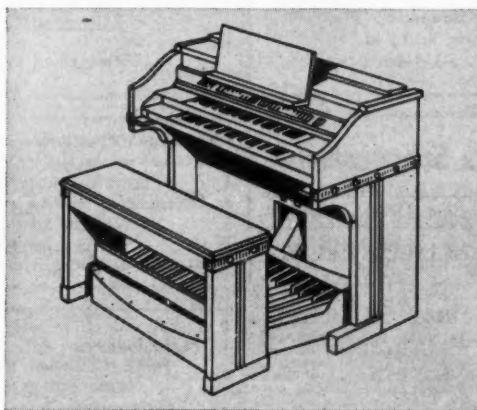
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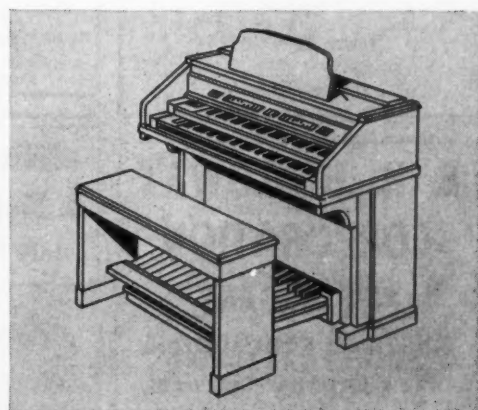
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FORMER ORGANIST PLAYS NEWLY REDESIGNED ORGAN

A pre-Lenten concert of sacred music
was heard Feb. 21 at St. Luke's Lutheran
Church, Youngstown, Ohio. Gordon W.
Brooks, former organist and choirmaster
returned to play the recently redesigned
three-manual Hillgreen-Lane organ which
boasts a new positiv division. Mr. Brooks
played numbers by Marcello, Peeters,
Handel and Franck.

Donald L. Locke, present organist and
choirmaster, directed the thirty-voice
chancel choir in anthems by Mueller,
Forcier, Mozart, James and Bach.

CHOIRS IN WESTCHESTER COMBINE FOR ANNUAL SING

Nine choirs of Westchester county, N.Y.
participated in the third annual choir festi-
val Feb. 7 at the Methodist Church of
the Tarrytowns. Joy Peterson directed the
combined choirs in works of Haydn, Ko-
pylow, Lewandowski and Titcomb. Clar-
ence Jones played the service and included
the following works: Psalm 19, Marcello;
Song Tune, Peasant Cantata, Bach; Now
Thank We All Our God, Karg-Elert; A
Lovely Rose Is Blooming, Brahms; Air,
Handel; Toccata, Symphony 5, Widor.

STEPHENS COLLEGE HEARS ORGAN AND INSTRUMENTS

A concert of music for organ and in-
struments March 1 at Stephens College
Chapel, Columbia, Mo. featured Mozart
Sonatas 9 and 15 for organ and strings.
Vivaldi Sonata 6 for oboe, Soler Con-
certo 3 for organ and harpsichord, Loeil-
let Sonata in D minor for flute, oboe and
organ and Handel Concerto 2 in B flat for
organ. Edward Murphy conducted, Don-
ald Paterson was at the organ and Heinz
Arnold played the harpsichord.

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After the Schütz Seven Last Words
March 6, the Handel St. John Passion
March 20 and the Brahms Requiem March
27, the choirs of the East Liberty Presby-
terian Church, Pittsburgh, Pa. turn in
April to parts of Handel's Messiah April
3, Clokey's Out of the Depths April 10
and DeLamar's Sing We to Our Lord
April 17.

Donald D. Kettring is director and or-
ganist.

GEORGE LITTLE directed the Collegium
Musicum of McGill University, Toronto in a
concert Feb. 15 of the fifteenth, sixteenth
and seventeenth centuries.

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Second Presbyterian Church Will Have Four Manuals in Magnificent New Edifice—Kenneth Williams Is Minister of Music

The new large modified Gothic edifice of the Second Presbyterian Church, Indianapolis, Ind. has its former Kilgen organ reinstalled and tonally redesigned by the E. H. Holloway Corporation of Indianapolis. A new four-manual console will provide greater flexibility.

The pulpit of this historic congregation was once occupied by Henry Ward Beecher. The new church is the design of Willard Osler of Maguire and Shook architectural firm.

The final specification drawn up by Kenneth E. Williams, the church's minister of music, and Mr. Holloway is as follows:

GREAT

- Gemshorn, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Rohrflöte, 8 ft., 61 pipes
- Gemshorn, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Holzgedeckt, 4 ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Fourniture, 4 ranks, 244 pipes
- Acuta, 3 ranks, 183 pipes
- Bombarde, 8 ft., 61 pipes

POSITIF

- Quintaton, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Octave, 2 ft., 61 pipes
- Kleine Nasat, 1½ ft., 61 pipes
- Spitzflöte, 1 ft., 61 pipes
- Zimbel, 3 ranks, 183 pipes
- Schalmel, 8 ft., 61 pipes

SWELL

- Lieblich Bourdon, 16 ft., 73 pipes
- Geigen Principal, 8 ft., 73 pipes
- Gedackt, 8 ft., 73 pipes
- Salicional, 8 ft., 73 pipes
- Vox Celeste, 8 ft., 73 pipes
- Geigen Octave, 4 ft., 73 pipes
- Flute Triangular, 4 ft., 73 pipes
- Flautino, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Fagott, 16 ft., 73 pipes
- Trompet, 8 ft., 73 pipes
- Hautboy, 8 ft., 73 pipes
- Klarine, 4 ft., 73 pipes
- Tremolo

CHOIR

- Viola Pomposa, 8 ft., 73 pipes
- Concert Flute, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Unda Maris, 8 ft., 73 pipes
- Flute Couverte, 4 ft., 73 pipes
- Nazard, 2½ ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1½ ft., 61 pipes
- Clarinet, 8 ft., 73 pipes
- Vox Humana, 8 ft., 73 pipes
- Tremolo

PEDAL

- Contrebasse, 16 ft., 32 pipes
- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Gemshorn, 16 ft., 32 notes
- Lieblich Bourdon, 16 ft., 32 notes
- Octave, 8 ft., 32 pipes
- Gedackt Pommer, 8 ft., 32 pipes

- Gemshorn, 8 ft., 32 notes
- Quinte, 5½ ft., 32 pipes
- Choral Basse, 4 ft., 32 pipes
- Querflöte, 4 ft., 32 pipes
- Nachthorn, 2 ft., 32 pipes
- Mixture, 4 ranks, 128 pipes
- Bombarde, 16 ft., 12 pipes
- Fagott, 16 ft., 32 notes
- Trumpet, 8 ft., 32 notes
- Clarion, 4 ft., 32 pipes

GALLERY

- Violone, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 61 pipes
- Oktaf, 4 ft., 61 pipes
- Rohrflöte, 4 ft., 61 pipes
- Quinte, 2½ ft., 61 pipes
- Oktaf, 2 ft., 61 pipes
- Mixtur, 3 ranks, 183 pipes
- Trompette en Chamade, 8 ft., 61 pipes

SYKES GIVES HIS ANNUAL—CHOIR TO MAKE WIDE TOUR

Lauren B. Sykes, AAGO, ChM, will give his annual city-wide recital at the First Methodist Church, Portland, Ore. April 25. The program will use the music of Weitz, Karg-Elert, Widor, Bonnet, Langlais, Sowerby and Jongen. An intermission feature will be the musical story of Peter and the Wolf with Dr. Laurence Nye, as narrator and Mr. Sykes adapting the orchestral score to the organ.

In June and July, Mr. Sykes will take the a cappella choir of the Warner Pacific College on a coast-to-coast concert tour going as far south as Texas and as far east as New York.

RICHARD VIKSTROM will conduct the University of Chicago choir, soloists and members of the Chicago Symphony in a performance April 10 of Bach's St. John Passion at Rockefeller Chapel.

THE SENIOR CHOIR of the Calvary United Church of Christ, Reading, Pa. sang Haydn's Mass in D minor Feb. 22 at a concert of the Reading Philharmonic orchestra.

MENDELSSOHN'S Elijah was sung in two parts Feb. 28 and March 6 at the First Baptist Church, Muncie, Ind. with Richard E. Phipps conducting from the console.

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JUNE 27 — JULY 1

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DELORES McPHERREN has joined the faculty of the Christian College conservatory of music, Columbia, Mo. teaching organ, music history, appreciation and theory. She holds bachelor and master degrees in music from Drake University where she majored in organ with Russell P. Saunders. She taught in the Drake preparatory department and was assistant organist at the University Christian Church in Des Moines.

OHIO CHURCH HAS SERIES TO FEATURE ITS NEW ORGAN

St. John's Episcopal Church, Cuyahoga Falls, Ohio has introduced its new Schantz organ in a series of musical programs. The first was an organ recital Feb. 14 by Denry Barnard who played music of Boyce, Mendelssohn, Vierne, Sowerby and Bach. An organ and voice recital March 13 featured Roland D. Patzer, tenor and Robert Osmun, organist. Joanne Hart, Akron, will play a final event in the series May 8.

DREW UNIVERSITY HOLDS MAY CHURCH MUSIC MEET

The seventh church music conference will be held at Drew University, Madison, N.J. May 7. Directed by Lester Berenbrock of the university staff, the day's activities will include a session by Dr. Charlotte Garden on repertory; John Weaver will play a program of preludes for the various seasons of the church year on the new three-manual forty-three rank Tellers organ at Grace Episcopal Church. The Rev. Alfred A. Haas will discuss the hymn program through various perspectives and Dr. James Allen Dash will conduct a choral workshop. Last year's conference was attended by more than 700 from five states.

BALTIMORE BACH FESTIVAL OFFERS 3 HARPSICHORDS

A Bach festival at the Brown Memorial Church, Baltimore, Md. Feb. 29 and March 1 had an unusual feature on its first concert: a performance of Concerto 2 in C for three harpsichords. A concerto for two harpsichords was also heard with the accompaniment of strings and continuo; Cantata 105 was sung by the choir. Heinrich Fleischer was featured on the second concert with the choir singing the chorales on which chorale preludes were based. The Passacaglia and the Prelude and Fugue in E flat were also heard. Eugene Belt was the director of the festival.

TO HEAR BALES' CONCERTO AT ST. MARK'S, MINNEAPOLIS

Gerald Bales, who represented Canada as ICO recitalist in London in 1957 recently became organist-choirmaster at the Cathedral Church of St. Mark, Minneapolis, Minn. He will introduce his Concerto for organ and strings for its first performance in the United States at an evening of music at the cathedral April 26. The same instruments will also be heard in Handel's Concerto 4 in F, a Corelli Sonata and Mozart Sonatas 4 and 13. The choir will be heard in Schubert's Song of Miriam.

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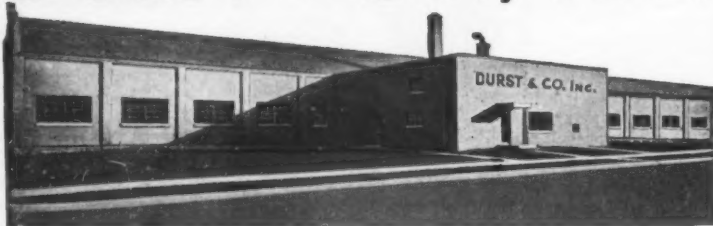
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 One-manual pipe organ of three ranks, 8 ft. gedeckt 61 pipes, 4 ft. principal 61 pipes and 2 ft. principal 61 pipes. Extended to the following stops: diapason 8 ft. T.C., gedeckt 8 ft., principal 4 ft., gedeckt 4 ft. and principal 2 ft. Chest and console action are direct electric. Modern detached console. Very nice for small church or chapel. Price \$1200. Organ may be seen and played at my shop. Frank C. Drews, 71-17 66th Road, Middle Village 79, N.Y.

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FOR SALE—WURLITZER CONCERT model 25G with pedal to great coupler. Console A.G.O. specifications with four-speaker tone cabinet in walnut finish. Total of 30 stops. Purchaser to provide crating and/or shipping from North New Jersey area. Mrs. Roscoe L. Jones, Sr., 20 Ryder Road, Radburn, N.Y.

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FOR SALE

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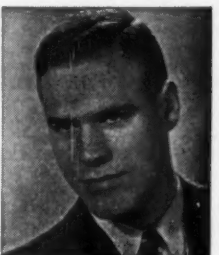
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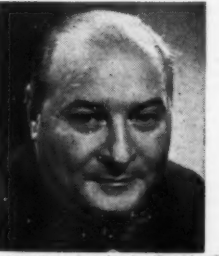
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