

THE DIAPASON

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YOUTH STEALS SHOW AT BALTIMORE CONCLAVE

ENJOYABLE MID-WINTER MEET

Big Cathedral Stars in Its Own Right Wide Variety of Music Heard Clichés Are Avoided

Baltimore proved a very pleasant place for the more intimate national AGO meeting we call the mid-winter conclave. And the Chesapeake Chapter proved a genial and generous host as 179 AGO members gathered in America's sixth largest metropolitan area for three stimulating days Dec. 27, 28 and 29. Stars of the conclave, we thought, were a whole galaxy of young musicians of the immediate Baltimore area backed by a well-organized set of committees whose planning kept things moving smoothly and amazingly free of crises. We two from THE DIAPASON regret, as always, the little time we had to make the kind of wide acquaintance we like with all those behind-the-scenes people who always play such a vital role in the success of these meetings. But three days is a short time and the host chapter naturally wishes to display as much of its talent as possible. To the credit of the Chesapeake Chapter under these circumstances, the meeting never got breathless or hectic.

Storms in various parts of the country and the nearness to Christmas Day found fewer early arrivals than one usually finds at any national meeting. So the registration desk in the pleasant Sheraton-Belvedere headquarters was unusually hard-pressed opening morning.

VERLE LARSEN RECITAL

But most delegates, fortunately were able to attend Verle Larson's opening recital on the rather new Holtkamp at Christ Episcopal Church (stoplist in the November 1959 issue of THE DIAPASON.) We felt Mr. Larson's spare registration appropriate both to the organ he played and to the music he programmed. The recital seemed to us to express a sort of credo for a sizable and influential group of our younger players. Strong pulsation, clarity and objectivity were notable characteristics. Mr. Larson played:

Jesus Christus unser Heiland, Tunder;
Jesus Leiden, Pein und Tod, Vogler; Dies sind die Heil'gen sehn Gebor' and Toccata, Adagio and Fugue in C, Bach; Five Chorale Preludes, Pepping; Lobe den Herren, Ahrens.

OPENING MEETING

After lunch President Harold Heermans presided at the official opening meeting and delivered a remarkable speech in which he "laid on the line" a number of matters of vital interest to the Guild. It would be impossible to report this event adequately so we are hopeful that our national president will respond to our request for a copy or summary of what he said for an early issue of THE DIAPASON.

CONTEMPORARY COMPOSITION

A lecture demonstration on contemporary composition for the organ was given at Grace and St. Peters Episcopal Church in the midafternoon.

Continued on page 26



W. Riley Daniels has been elected president of M. P. Möller, Inc. to succeed the late M. P. Möller, Jr.

Mr. Daniels has been associated with the Möller Company since 1931 and has become familiar with all phases of the business. In his early years with the company he assisted with the installation of organs, was successful in sales and gradually took over more and more executive duties. In 1937 he was elected secretary of the company and in 1942 executive vice-president, which office he has held until his election as president.

Other officers of the company are H. M. Ridgely, vice-president and W. F. Slifer, secretary-treasurer.

COCHEREAU'S DATES LISTED — WORK ON NOTRE DAME ORGAN

Following his opening recital at New York's St. Thomas Church and other January appearances in Hackensack, N. J., St. Matthew's Cathedral, Washington, D.C., Atlanta Ga. and Elyria, Ohio, Pierre Cochereau's February recitals will include: Detroit (2), Jamestown, N.D. (4), Provo, Utah (8), Exeter, N.H. (16), Symphony Hall, Boston (18) and Exeter, N.H. (25). He will conduct master classes in several cities, one in the music school of Yale University.

While M. Cochereau is in this country, the organ at the Cathedral of Notre Dame in Paris will be completely electrified. Next year is the 800-year celebration of the cathedral.

FOX WILL HEAD CLAREMONT ORGAN WEEK AFTER CONVENTION

Virgil Fox will head the Organ Week at Claremont, Cal. College July 9-12 following the AGO national convention in Los Angeles County. He will play an evening recital July 11 at the college.

Mr. Fox's February appearances will be in Alexandria, Va., Rock Island, Ill., Lubbock and Fort Worth, Tex. and Marietta, Ga. March will find him playing in Anderson, Ind., Jamestown, N.Y., Canton, Ohio and London, Ont.

NEW CASAVANT ORGAN FOR ILLINOIS CAPITAL

FIRST METHODIST, SPRINGFIELD

Four-Manual to be Installed in 1963 as Part of Extensive Remodelling — Paul E. Koch Is Organist

The First Methodist Church of Springfield, Ill. has awarded Casavant Frères, Ltd., the contract for a new four-manual instrument of 48 stops, 58 ranks, to be installed early in 1963. The organ will be given excellent placement in a single shallow recess behind the chancel choir, on the central axis of the church. The installation is part of an extensive development program which provides for a new educational building as well as remodeling of the church itself, long a landmark in the downtown area of the capital city.

Negotiations were handled for Casavant by John F. Shawhan, who also drew the specification in consultation with Paul E. Koch, church organist, and Lawrence Phelps, tonal director of the firm. In addition to the new stops listed below, the instrument will retain harp, chimes, and the echo division from the old organ.

GREAT
Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Quint 2 3/4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompete 8 ft. 61 pipes

POSITIV
Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Oktavlein 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL
Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 54 pipes
Lieblichflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Spitzprinzipal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Kleinklarine 4 ft. 61 pipes
Tremulant

ACCOMPANIMENT
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Nachthorn 8 ft. 61 pipes
Traversflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Tremulant

PEDAL
Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft. 32 pipes
Quintade 16 ft.
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Rohrpfeife 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixtur 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Posaune 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes

PARVIN TITUS will conduct Stravinsky's Symphony of Psalms and Walton's Belshazzar's feast at a Feb. 25 musical service at Christ Church, Cincinnati.

WA-LI-RO PLANS FOR 29TH YEAR WITH WILLIAM S. VANN GUEST

Wa-Li-Ro Choir School, Put-in-Bay, Ohio will hold its 29th season with the school for choirmasters July 9-13. The faculty will be headed by William Stanley Vann, Hon. FTCL, FRCO, ARCM, of the Peterborough, England, Cathedral. He is also conductor of the Peterborough Philharmonic choir and orchestra, director of the Aeolian Singers, special commissioner and member of the musical advisory board, Royal School of Church Music, and examiner, Trinity College of Music, London.

The session for boys is from June 25 to Aug. 6.

VESTMENT MAKER FEATURES STRIKING ROBE SELECTOR

The E. R. Moore company, Chicago has prepared a choir robe color and fabric selector featuring actual swatches of material. The booklet uses overlays on illustrations of robed figures, helping directors visualize color, fabric and texture. Many new fabrics are shown and photographs illustrate the various styles which the manufacturer has for both children and adults. The selector is free for writing to the company at 932 W. Dakin St. Chicago 13.

**TELLERS BUILDS ORGAN
FOR MARYLAND CITY**

ST. MARK'S METHODIST CHURCH

Three Manuals and Antiphonal for
New Easton Edifice — William H.
Barnes Acts as Consultant

St. Mark's Methodist Church, Easton, Md. has ordered a Tellers organ of three manuals and antiphonal for installation in the new church now under construction in the Eastern Shore city. Completion is planned before next Christmas.

The antiphonal division will speak under expression from the rear and will feature a small console in the rear balcony from which a second choir may be directed and accompanied. The drawknob console will be located with the choir and divided main organ in the chancel.

The design and tonal work will be completed by Howard S. Okie, Jr., Tellers Eastern representative in consultation with Dr. William H. Barnes.

The stoptist:

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes

SWELL

Hohlfloete 8 ft. 68 pipes
Viole d' Gambe 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Geigen 4 ft. 68 pipes
Chimney Flute 4 ft. 12 pipes
Spitzfloete 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contrafagott 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. 12 pipes
Clairon 4 ft. 12 pipes

CHOIR

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppel 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Clarinet 8 ft. 61 pipes

ANTIPHONAL

Rohrgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrfloete 4 ft. 12 pipes
Octave 2 ft. 12 pipes
Mixture 3 ranks 183 pipes
Vox Humana 8 ft. 61 pipes

ANTIPHONAL PEDAL

Bourdon 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes

PEDAL

Contrebasse 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Quinte 10 3/4 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Flauto Dolce 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Flautino 4 ft. 32 notes
Octavin 2 ft. 12 pipes
Trompette 16 ft. 12 pipes
Fagott 16 ft. 32 notes
Trompette 8 ft. 32 notes
Fagott 4 ft. 32 notes

**LIST MIDWINTER ACTIVITIES
OF COLBERT-LABERGE STABLE**

Dr. Robert Baker played the dedicatory recital Nov. 26 of the new organ at Plainfield's Crescent Avenue Presbyterian Church where Charlotte Garden was organist for many years. He will make a short tour in February playing for AGO chapters in Columbus, Ohio (4), Dallas (6) and at the University of Texas in Austin (9). He will conduct a master class and play a recital for the Chattanooga Chapter (10 and 11) and for the St. Petersburg Chapter (13). He will play at the National Christian Church, Washington, D.C. (6), in Allentown, Pa. March 4 and for the Detroit Chapter March 5.

Donald McDonald will play at MIT, Cambridge, Feb. 14 and on the inaugural series at Rutgers University, New Brunswick, N.J. Feb. 18. He plays for the Charlotte, N.C. Chapter Feb. 23.

George Markey plays in Anderson, Ind. Feb. 9 and will make a short trip to the Pacific Coast later in the month for a recital and master class Feb. 16 and 17 for the Pasadena and Valley Districts Chapter. The Sacramento Chapter will sponsor him Feb. 19 and the Seattle Feb. 23. He will play at Holladay Church, Portland, Ore. Feb. 24.

Claire Coci plays in Corning, N.Y. Feb. 4 in St. James Episcopal Church, Birmingham, Mich. Feb. 6 and a recital Feb. 9 opening the new Pels organ at the Trinity Lutheran Church, Grand Rapids. The Huntington, W. Va., Chapter will sponsor her Feb. 12.

William Teague plays two inaugural recitals in Louisiana in February — in Opelousas Feb. 2 and at Grace Episcopal Church, Monroe Feb. 4.

Ray Ferguson played the Tabernacle organ for the Salt Lake City Chapter Jan. 30 and will appear Feb. 12 for the Buffalo Chapter.

The dedicatory recital which Jean Langlais, now on tour, was to play Feb. 12 at St. Bernard's Church, Pittsburgh (Mt. Lebanon) has been postponed to a later date.

**CHAPTER AND PUBLISHER JOIN
IN CHORAL READING SESSION**

A choral reading session sponsored jointly by the New York City AGO Chapter and Carl Fischer, Inc. will be held Feb. 12 at the Community Church of New York. Dean Donald Coats of the chapter will preside. Participating conductors will be Jack Osseward, Allen Sever, William Wehmeyer and William Simon. Anthems for Lent, Easter and general use will be read. Choir directors wishing to attend may write to Wesley Bartlett, Carl Fischer, Inc. 62 Cooper Square, New York 3, N.Y.

THE DIAPASON

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(Peters 6104) *Fürchte dich nicht*
(Comfort, general use)
- Motet V** Come, Jesus, come (10 minutes) .90
(Peters 6105) *Komm, Jesu, komm*
(Advent)
- Motet VI** Praise the Lord, all ye nations (9 minutes) .75
(Peters 6106) *Lobet den Herrn, alle Heiden (Psalm 117)*
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**NEW CASAVANT HOST
TO JERSEY AGO CHAPTER**

SOMERVILLE FIRST BAPTIST

Three-Manual Demonstrated to Metropolitan Members — Thomas Richner Plays

The new three-manual Casavant at the First Baptist Church, Somerville, N.J. was the center of attention at the meeting of the Metropolitan New Jersey AGO Chapter Dec. 11. Thomas Richner's program is on the recital pages.

The instrument has the following design:

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Chimney Flute 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 21 tubes

SWELL
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Holzgedackt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Schalmei
Tremulant

CHOIR
Cor de Nuit 8 ft. 61 pipes
Flute Celeste 8 ft. 110 pipes
Koppelflöte 4 ft. 61 pipes
Wald Flute 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Harp (prepared)

PEDAL
Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Spitzprincipal 8 ft. 32 pipes
Stopped Flute 8 ft. 12 pipes
Spitzoktav 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes

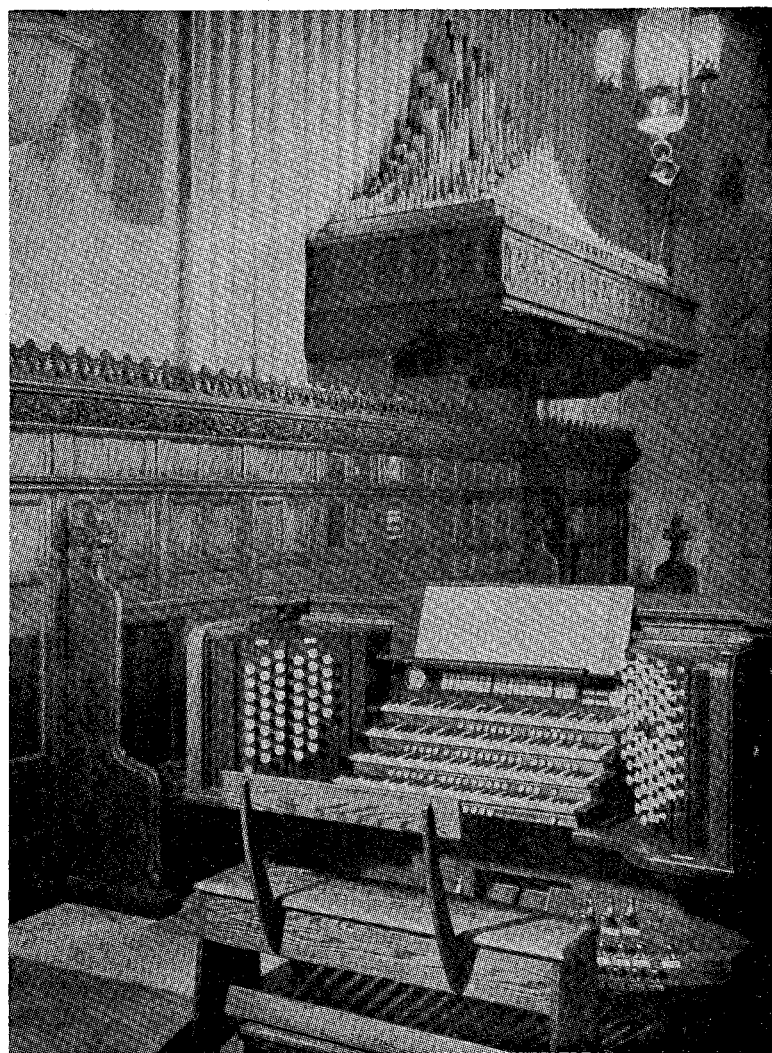
Books

Among books which have reached our desk in recent weeks are four with widely different purposes. Only one of these touches directly in our field and it is a new paperback edition of a book we thought highly worthy of our readers' attention on its first appearance several years ago: Carl Halter's *The Practice of Sacred Music* (Concordia) has thoughtful things to say and should continue its wide circulation among church musicians.

An English Song Book edited by Noah Greenberg (Doubleday) should help generate additional enthusiasm for Early English music (12th through 17th centuries). Mostly music and in modern notation, its brief biographical and information notes are just right for the purpose; there are a dozen or so full-page photographic illustrations and good indexes. Whose birthday is coming up?

Readers in educational situations will be especially glad to know of a Film Guide for Music Educators prepared by Donald J. Shetler for the Music Educators National Conference (MENC). Just about everything one needs to know about music films (what they are about, where to rent or buy them, where they are useful) is handled succinctly in this little book. The Conference address is 1201 Sixteenth St. NW, Washington, D.C.

As bell addicts these days seem to tend toward division into specialized camps, not all of them can be expected to agree with or even to approve John Klein's *The Art of Playing the Modern Carillon* (J. Fischer). Those familiar with Mr. Klein's recordings and with his playing of the bells built by the Schulmerich company which he represents, know his special abilities in this field. This book is, of course, designed for players of the electronic instrument and perhaps as a teaching manual. The purists in the "cast bell" camp will disapprove especially of the hackneyed musical examples Mr. Klein uses.—FC



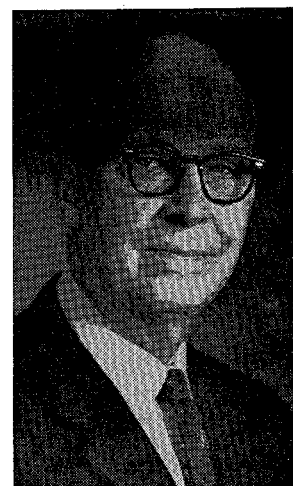
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Richard Warner — Thou Art the Way (SAB)	No. 98-1579	.22
Melchior Vulpus — Then Came the Disciples to Jesus	No. 98-1574	.35
Healy Willian — I Will Give Thanks	No. 98-1554	.30
Healey Willan — Holy, Holy, Holy Is the Lord	No. 98-1553	.25
Healey Willan — Come, Holy Ghost	No. 98-1552	.25
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New for the Organ

Publishers, perhaps overwhelmed by holiday business at the time, were particularly careless this month in packaging their music sent to THE DIAPASON. One of them included a score of pieces already listed in these columns since summer. We regret the time consumed in checking this lapse; surely it could have served our readers better put to other uses.

Arthur Pritchard, who has written much practical service music found in Novello's recent lists, comes through again with a Procession, Interlude and Sortie of medium difficulty, playable on an average two-manual organ. The outer movements are perhaps longer than many need for service use. Clifford Harker's Pastoral Suite also has three contrasted movements of perhaps slightly greater difficulty; the pleasant Musette section is especially useful. Both these triptychs are in the Novello Organ Music Club series. Arthur Milner's Dithyramb is a big, solid piece full of variety.

The flashy cover on Novello's Fanfares and Processionals surprised us. What was inside will certainly get all those state trumpets and trompettes-en-chamade very busy. Seven contemporary Britishers have each contributed rather short pieces to the volume which an organist with display reeds at hand will want for festival use.

We were happy to receive the winner of the 1960 AGO organ music contest— Ivan Langstroth's Introduction and Fugue just issued with the first 1962 copyright from H. W. Gray. This is a piece for recital use with an arresting opening, punctuated by virtuoso pedal passages, dissolving into a lyric adagio before the fugue enters quietly, to build up again to smashing climax.

With Easter not too far ahead Gray has issued the Choral-Fantasy for Christ the Lord Has Risen which Flor Peeters has written for Marilyn Mason. The brass quartet is well within the ken of average players and the organ part, as one would expect, is grateful and effective. This could find its way into many Easter programs possibly preceding or following the singing of the ancient carol on which it is based. Maurice Whitney's Telemann Suite is based on movements from three sonatas for recorder and continuo. This transcription makes this good music currently useful. Hammond registration is provided.

In Gray's St. Cecilia series are a small, intimate Chorale Prelude on Abends by Claude Means, a Plainsong Prelude by August Maekelberghe conceived as a steady crescendo to a climax and a receding to a small ending, and a Handel Larghetto arranged by Homer Whitford from a viola concerto. These three include Hammond registration.

Concordia has provided Psalm Tone accompaniments for use with its recent The Sunday Psalter. These are printed on separate sheets of heavy paper to be used in whatever way the organist may find most convenient. Brass choir, timpani and cymbals join the organ in Jan Bender's big Phantasia on Come Holy Ghost, God and Lord. This is a large three-movement work for use on a festival program for which good players and ample rehearsal time are available.

Ancient Melodies and Hymns for Church Use (Flammer) is a set of a dozen hymn preludes of considerable usefulness to the average service organist. The tunes are familiar but not hackneyed and the composition devices Alinda B. Couper uses are simple but musical and intelligent. Registration is given for organ and Hammond. Charles Cronham's How to Play Hymns on the Organ may meet very limited favor with pipe organ teachers. It is obviously intended for the limited-pedal-board instruments in the electronic spinet class.

Presser's Hymn Playing for the Worship service is at an even more elementary level. It would conceivably be useful to the Sunday School pianist — we have aged too many years since that happy state to judge clearly. For those who must teach the spinet we list three more from Presser: Sonic Sounds by Stanford King, At Home at the Spinet by Mark Laub (devoted to acquiring a spinet pedal technique) and 'Lectronic Rock by Stanford King, whose first title shows clearly what we are up against: Mayhem at the Manuals. All these provide special hints for every conceivable brand which can have contributed its special virus to what seems to us this mid-century musical plague.

G. Schirmer sends an Ernest Bloch Processional transcribed effectively by William Stickles, and Carl Mueller's A Prayer, an easy service piece with a climax; pipe and Hammond suggestions are provided.

Jack C. Goode has done a big, effective Magnificat and a useful but less daring Processional for Abingdon Press. The same publisher issues a volume of Six Service Pieces by Joseph Roff which are in a familiar idiom and have few problems. Robert J. Powell's Suite on Do Not I Love Thee is a kind of partita on a Sacred Harp tune; it is not difficult and might be interesting program material. All these Abingdon issues have Hammond registration indicated.

Mills has reissued the old J. Stuart Archer Christmas album with Archer's transcriptions of the pastoral symphonies from the Bach Christmas Oratorio and Handel's Messiah as well as his own so-so Variations on a Noël. — FC

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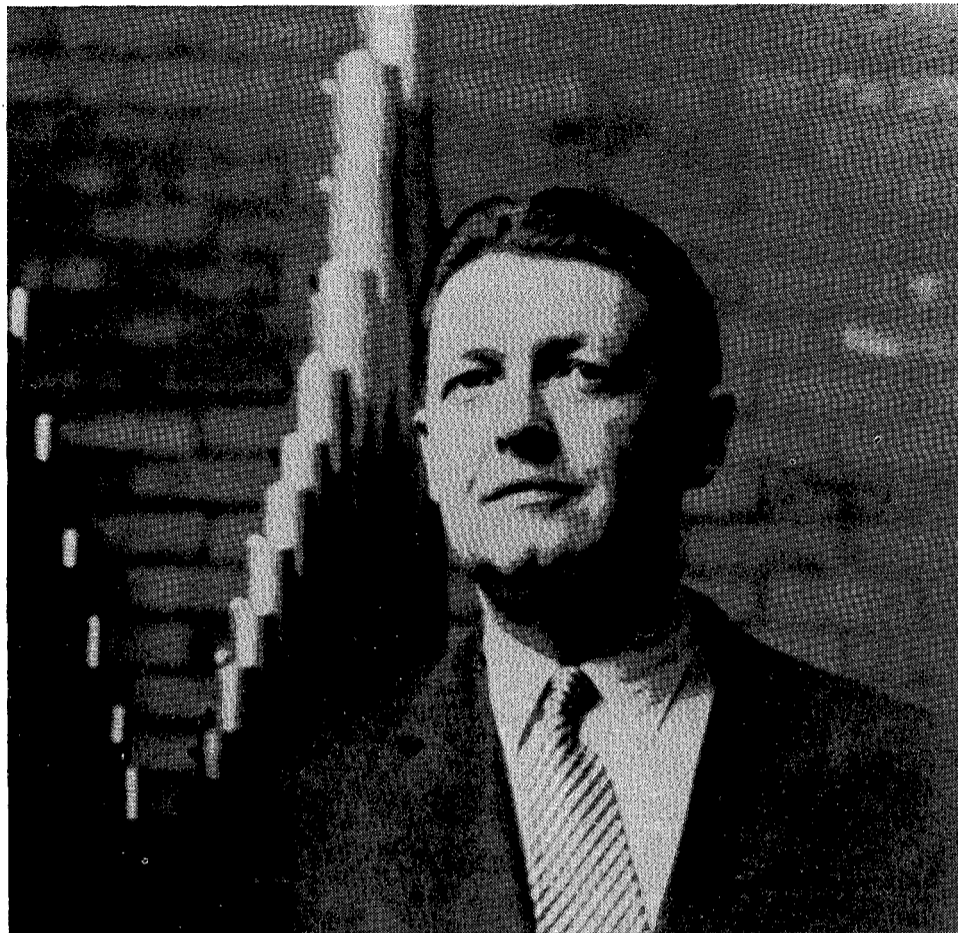
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John White (Richmond Times-Dispatch)

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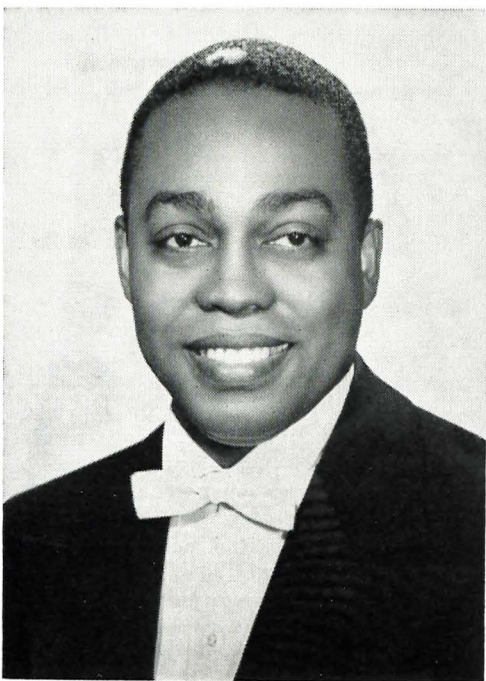
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The Trinity Methodist Church, Sumter, S.C. has awarded the Reuter Organ Company the contract for a new three-manual organ, the design for which was prepared by George L. Hamrick, the Atlanta representative of the company in association with Hank G. Martin, Jr., Sumter, the consultant for the church. The organ will be installed in a new Tudor-Gothic edifice designed by W. E. DuRant, Jr., and will replace the former church that was destroyed by fire.

The new organ is to have 29 ranks of pipes, 38 stops, and a total of 1,718 pipes, plus a set of Deagan chimes. The great is to be divided at the sides of the chancel with exposed pipework arranged in functional displays — one of the first to be so treated in this section. Tower chimes are to also be a feature.

The list of stops is as follows:

- GREAT**
 Principal 8 ft. 61 pipes
 Hohlfloete 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spillfloete 4 ft. 61 pipes
 Doublette 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Chimes 21 notes
 Bells (prepared)
- SWELL**
 Rohrbordun 16 ft. 12 pipes
 Rohrflöte 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Voix Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Flauto Traverso 4 ft. 61 pipes
 Flautino 2 ft. 12 pipes
 Plein Jeu 3 ranks 183 pipes
 Trompette 8 ft. 61 pipes
 Hautbois 4 ft. 61 pipes
 Tremulant
- CHOIR**
 Gedeckt 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Nachthorn 4 ft. 61 pipes
 Nasard 2 2/3 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Tierce 1 1/2 ft. 61 pipes
 Chimes 21 tubes
 Tremulant
- PEDAL**
 Violone 16 ft. 32 pipes
 Bourdon 16 ft. 44 pipes
 Rohrbordun 16 ft. 32 notes
 Octave 8 ft. 44 pipes
 Bourdon 8 ft. 12 pipes
 Rohrflöte 8 ft. 32 notes
 Quint 5 1/3 ft. 32 notes
 Super Octave 4 ft. 12 pipes
 Flauto Traverso 4 ft. 32 notes
 Flautino 2 ft. 32 notes
 Trombone 16 ft. 12 pipes
 Trumpet 8 ft. 32 notes
 Chimes 21 notes

New Choral Music

This is the time of year when receipts of new choral music from publishers become a highly unpredictable matter. We have been surprised this season at the comparative slowness in which new Lenten and Easter music has appeared from most publishers. We wonder if there is a concentration for a while on anthems for general use.

No works of large scope came in this month. Publishers must need great courage to issue such works in these times when a failure is so costly and a success so hard to foresee.

In the Art Song series which Schmitt Hall and McCreary issues, a number of secular works appeared this month which are outside the province of this column; they all appeared well-edited and handsomely printed. Two sacred numbers in the attractive Sacred Design series now issued by this publisher are Robert Wetzler's A Christmas Noël, an easy unaccompanied work with a few divisions in most voices, and David Wehr's Child of Faith, a simple obvious three-stanza setting. In Johannes Riedel's fine edition of a Lasso motet, How Long, O Lord, Schmitt, Hall and McCreary gives us a small introduction to this early master which most choirs could sing without difficulty. The same editor prepared a larger Sancta Trinitas by Antoine de Fevin which is still within the grasp of many choirs.

In the same catalog are a practical Ancient of Days by Robert J. Powell and Two Offertories by William Graves which will serve useful purposes. A Logé-Knorr Dear Savior, Bless Us is pretty sugar-coated for our taste but others may like it.

H. W. Gray puts more emphasis on the impending season. Most of the anthems of this publisher are for Easter. Charlotte Garden's Easter Carol for SAB youth choir will interest many; Richard Warner's SA hymn-anthem on Ellacombe, The Day of Resurrection, is easy enough for many young groups. David Pizarro has adapted the text to a Palestrina Easter motet, Haec Dies. Eric Thiman does many of his usual easy and effective things in his new Christ Being Raised from the Dead and his Sing We Triumphant Hymns of Praise. Even easier is David H. Williams' The Whole Bright World Rejoices; his Angels Roll the Stone Away would be fun to sing. Graham George's Now Glad of Heart develops from a single short Easter motif.

Not necessarily Easter but in festal character is Robert B. Reed's Upon the Rock of Faith (still Gray). Claude Means' Now Are We Sons of God has an impressive baritone solo. Ruth Bampton's SAB A Celtic Prayer would fit into many services.

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music names appear in the new Flammer list with Easter represented rather heavily. The Sunday before Easter gets a nod with Harold Kelbe's Sound Loud Hosannas and Russell Broughton's Come Faithful People, both strong Palm Sunday fare. For Easter are Katherine K. Davis' The Stone Is Rolled Away, Gordon Young's We Will Carol Joyfully, J. Curtis Shake's Three Marys, Alinda B. Couper's Rejoice Ye Heavens (with handbells) and John Dressler's unison Allelujah Christ Is Risen. Each has its special values for average situations and should be seen.

For general use from Flammer are: a Benedictus Es, Domine by Gordon Young, in a big style; Everett Titcomb's not difficult I Will Always Give Thanks; a rather large scale setting of the Credo by Mary E. Caldwell with some division of voices; Jerome K. Ramsfield's unaccompanied anthem, Bread of Heaven, for communion use; a setting of The Lord's Prayer by Paul Jerome Miller based on E. W. Krech; a small but attractive Come, Heavy Souls by Robert Elmore; a setting of None Other Lamb by James R. Gillette which rises to a climax; Glen Darst's a cappella Let Man Glory in the Lord, very singable, and a set of four a cappella responses by Jerome Ramsfield.

Verses from the Book of Ruth by Claudio Spies is for program use by a woman's chorus. With very specialized instructions for the use of the piano in the accompaniment and with a narrator, it is obviously intended for uses outside the concern of this column (Presser). Woman's chorus directors should certainly see it.

David Stanley York's The Beatitudes for eight-part a cappella chorus is likewise rather special in emphasis (Mercury) though a number of church choirs would be up to its demands.

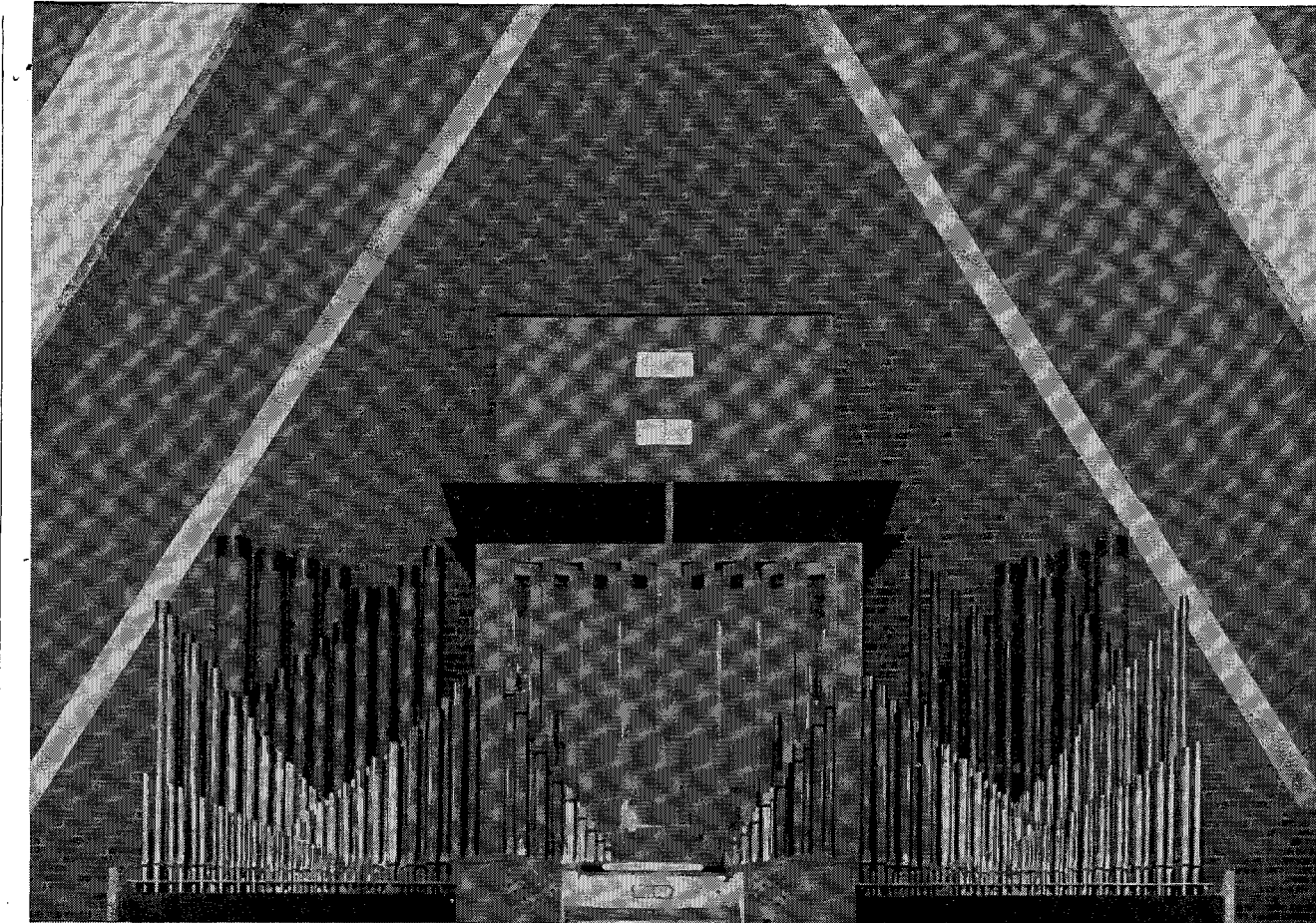
Gordon Young is also represented in Shawnee Press this month with a rather rollicking Now Sing We Joyfully unto God, which many choirs would like. An SSA Thy Lovely Saints by Houston Bright is a successful essay into a rather difficult voicing. The Fred Waring Song Book compiled by Hawley Ades is a kind of all-purpose book designed for the current "sing along" movement. It is attractively put together and contains a good selection for its purpose. The Lord Reigneth, a setting of Psalm 93 by Rose Cooper and Warren Angell, uses some simple imitative counterpoint but makes no demands an average choir cannot surmount.

A very small and rather easy Easter cantata by Joseph Roff, Lord, I Believe (Rodeheaver Publishing) uses an SATB choir and a TTBB one. Since they do not sing at the same time, the male section of the one can obviously sing the other. There are undemanding solos for two tenors, two baritones and a mezzo.

A unison Missa Brevis by Arthur Wills (Novello) supports the simple voice parts with some rather colorful harmony in the organ. The same composer's Two Latin Motets (Ave Verum Corpus and O Quam Gloriosum, printed together) are for two part treble with an interesting organ part. In Novello's Purcell Society Reprints is O God, the King of Glory, a short and usable work.

Concordia adds to its list of older works: a Christ Has Arisen (Surrexit Christus) by Gabrieli for tenor, baritone and bass with keyboard transcription by Hewitt Pantaleoni; an SSATB Schütz Christ Is Arisen "reconstructed" by Richard T. Gore, and Denis Steven's edition of Thomas Tomkins' Above the Stars for alto or tenor, SAATB, string quintet and organ (we have seen only the chorus part but the full score and separate string parts are available).

Abingdon Press continues to issue a large quantity of material. An Easter Carol by Austin Lovelace is a small-scale unaccompanied piece. A. P. Van Iderstine has an a cappella arrangement of Wondrous Love. Robert J. Powell has done a set of Three Treble Choir Anthems (SA) which may be very useful. George Lynn's arrangement of the gospel hymn True-Hearted, Whole-Hearted does not disguise its essentially maudlin musical quality. Philip Dieterich based his combined choir anthem The Sanctus on text and music by Martin Luther. C. Buell



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Agey has edited a two-part (men versus women) Schütz Praise Ye Jehovah (Lobet den Herren). Robert Powell's Lenten O Thou to Whose All-Searching Sight has a short soprano solo and a rather fresh sound. Samuel Walter's The Lord Reigneth is for either SA or ST versus AB; it uses considerable unison. Louie L. White's Jubilate Deo has some problems for less-experienced choirs but might make an effective festival piece for others. John Dressler's Jesus Shall Reign is a hymn anthem on Duke Street. Luise Mueller's Come, Holy Spirit uses changing barlines in a natural and pleasing fashion to create an attractive tune. Gordon Young requires division into SSATB in his Alleluia but the piece is without vocal, harmonic or rhythmic problems. Lloyd Pfautsch's Easter Bell Carol combines unison choir with handbells on a familiar tune. Albert W. Ream's A Holy Stillness is a quiet, unpretentious anthem for general use. A New Song by V. Earle Copes has a strong rhythmic pattern applied to largely unison voice parts. Cecil Lapo's All Beautiful the March of Days is a combined choir hymn-anthem on Forest Green.

From Galaxy come Gordon Young's O Lamb of God Most Lowly, easy enough for the average youth choir, and a Katherine K. Davis unaccompanied God So Loved the World which uses a kind of linear counterpoint.

Galaxy also distributes some anthems of the English publisher Augener. This entire group is for the Christmas season: Donald Cashmore's Born Today Is the Holy Child, from the French; Norman Gilbert's a cappella motet on Veni Emmanuel; Kenneth Findley's setting of Love Came Down at Christmas, and Four Christmas Carols by Ian Kellam (When Christ Was Born, From Wintered Leaves, Syng By By Lullay, and Make We Merry).

From Mills comes Ivan Langstroth's big settings of the 150th psalm Praise Ye the Lord, with a not easy independent organ part and solos in all four divisions, Martin Mailman's Alleluia has band and orchestra parts available; voices are largely unison. David Foltz' Be Thou Not Still is pretty average a cappella fare. Donald I. Moore's Come Before His Presence is a conventional rouser. We do not know how to classify Little White Angel by Stan Jones; it tells a secular Christmas story. Ken Wright's The Silver Chord we would have to classify as "pop religious."

Mills also imports some British anthems: a unison Lord of All Being by Marjorie Helyer; a Leslie Woodgate arrangement of the familiar Jeremiah Clarke Trumpet Voluntary called Sound, Ye Trumpets, and a Harold Noble Lift Up Your Hearts for unison chorus. — FC

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Professional Attitudes

by Lester M. Groom

The student of the organ who would become successful as a church musician must, almost before he learns to play, be made aware that this field is a professional one. He should therefore develop attitudes regarding the responsibilities and privileges peculiar to a professional career. It is a prime responsibility of every teacher of organ to introduce his students into the professional aspects and attitudes of his skill.

For our purposes, a Professional Attitude might be described as the thought process and state of mind toward church music of one engaged, or preparing to be engaged in the performance of it, for at least a portion of his livelihood. Here, though, we must recognize those several thousand trained organists throughout the country who, though their skills, attitudes and affiliations are on a professional level, prefer to give of their time and talent without compensation, as a service to their church. They are professional, albeit perhaps unwittingly, because they hold an office for which they might otherwise receive monetary compensation. A student, furthermore, coming from a church situation in which he has served as untrained, amateur organist, having come and received professional training, cannot go back and continue as a free agent. He has become a member of our profession, and he must be made to realize it, to our benefit and his.

In making the organ student first see the necessity of developing a professional attitude (particularly the student in whose own church the music has traditionally been in the hands of amateurs,) the analogy may be drawn between the profession of music and that of medicine. A doctor who never reads a medical journal or never attends a medical society meeting or convention cannot hope long to continue a successful isolated practice. For in any professional field of endeavor today, the degree of pride and respect the individual holds for his profession determines considerably the degree of respect with which others in the profession regard the individual. Without this professional affiliation, stagnation is inevitable, continued growth is all but impossible, and the entire investment of time, effort and money spent in acquiring this skill is thus completely wasted. But should the professional attitude be forced upon every organ student, regardless of talent or intent? The answer, I believe, is "Yes," at least to some extent. I am proud enough of my profession to want every student of mine to understand that in taking lessons at all he is touching upon this profession, and I want him to respect it and the members of it. If his only purpose in studying is to "find out what all those buttons do," he will get no further than this in his professional attitude, but if he is serious of purpose he will quickly see what professional affiliation can do for him, and later, what he can do for the profession.

Perhaps the first attitude learned by the student in our profession is that we are engaged in a struggle for the survival of culture. This is called to our attention when the demands of unions can threaten to silence an entire season of the Metropolitan Opera Company. Again it is made clear as we notice the thousands of spectators in the sports arenas daily, while the scattered few musical events of the season in the average community draw fewer than enough people to fill a small auditorium, and the organ recitals draw even fewer. Again, this fact becomes still more painfully obvious as we experience the utmost difficulty and antagonism when we try to raise the artistic and musical standard just a little bit in some of our churches. If this is a defensive attitude, it is also an aggressive one, for it demands that we make every effort to attend all musical functions, and particularly those performances of choirs and of organists. If we pay lip service to these events but fail to show up at them (we have so many reasons but so little excuse!) we are actually discouraging the survival of culture, and thus defeating ourselves. Bending the familiar Golden Rule a bit, it might read, "Attend the programs of others as you would have them to attend yours." There is also the possibility of our setting an example for the laity outside of our profession. Might more members of our congregations perhaps become curious enough to attend our programs if we ourselves expressed enough interest to show up for each other's? There is personal reward in this struggle, for in giving attention to the programming, interpretation and technique of others, we are able to see our own work in a more objective light, and thus we avoid stagnation.

This matter of setting an example is important, too, in our professional attitude toward concert etiquette. Whether in the classroom or at the console, every organ student ought to learn the most impeccable concert manners. This study should include such things as applause (when not to applaud, the inappropriateness of applause in church and the custom of arising in silent tribute at the concert's end instead,) the proper times to enter (if late) and exit (that obnoxious American habit of heading toward the parking lot while the curtain calls are still being acknowledged, so that the hapless and embarrassed artist finds himself facing a sea of backs heading toward the exits,) what not to do during intermission (criticize the performance, no matter how bad, within earshot of others who may be enjoying it,) and of course that ultimate in rudeness, whispering or talking (or filing fingernails, ladies!) during the performance. It is well, also to learn early to listen critically, (constructively, not destructively,) for the maximum personal reward. For while critical listening often makes us unhappy, we learn and profit therefrom, and occasionally are rewarded with a more complete ful-

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fillment and satisfaction from a great performance than can ever come to those who sit back and passively enjoy everything.

There are correct and professional attitudes toward our own public performance that are important for the student to cultivate. The first of these deals with that old bugaboo known as Nervousness. Until the student can learn to control nervousness, his every public performance is in jeopardy. There is in virtually every one of us at least a twinge of apprehension before we begin to play; I confess to needing a virtual push through the door into the auditorium when starting almost every recital I play, and to many experienced recitalists that walk from the door to the console is no less dreadful than a walk to the gallows. But two considerations here apply. First, if the attitude is truly professional, this tension is caused from *exhilaration*, not *nervousness*. A fine line differentiates, but exhilaration is natural and even desirable. It produces physiological reactions in the body, such as additional flow of adrenalin, which increase mental alertness and physical activity and response, can spell the difference between an electrifying, exciting performance and a stodgy, indifferent one. On the other hand genuine nervousness numbs the brain, freezes physical reaction, and results in poor performance, if not outright disaster. **THERE IS NO GOOD EXCUSE FOR REAL NERVOUSNESS EXCEPT LACK OF ADEQUATE PREPARATION**, which is in itself completely unprofessional. The second consideration is that the professional organist learns to control his emotions and thoughts, and when engrossed in making his chief concern the production of the music, he simply hasn't time to nourish the effects of exhilaration or nervousness.

Most organ students perform sooner or later in student recitals, organ or repertoire classes. Again, provided preparation is sufficient, these experiences are not to be dreaded, but appreciated. They are wonderful opportunities to exhibit achievement, and are healthy outlets for creative self-expression. Since the audiences are usually made up chiefly of fellow-students, the recitalist might well realize that these are perhaps the most sympathetic audiences he will ever face! Knowing then that the more of these experiences that may be had, the easier each one will become, the student developing professional attitudes will look forward to each such opportunity rather than seeking to avoid it. Students, as against accomplished professional performers, are to be allowed a certain amount of nervousness prior to these experiences, but my students are reminded that this condition is neither admirable nor professional. It is, however, highly contagious. Therefore, each student is admonished to hide his nervousness to the best of his ability, to refuse to join

others in bragging about how nervous they are, and to remove himself from their midst. (One young lady adhered to the letter, if not the spirit of this, by confiding to her friends backstage, "Am I ever exhilarated!")

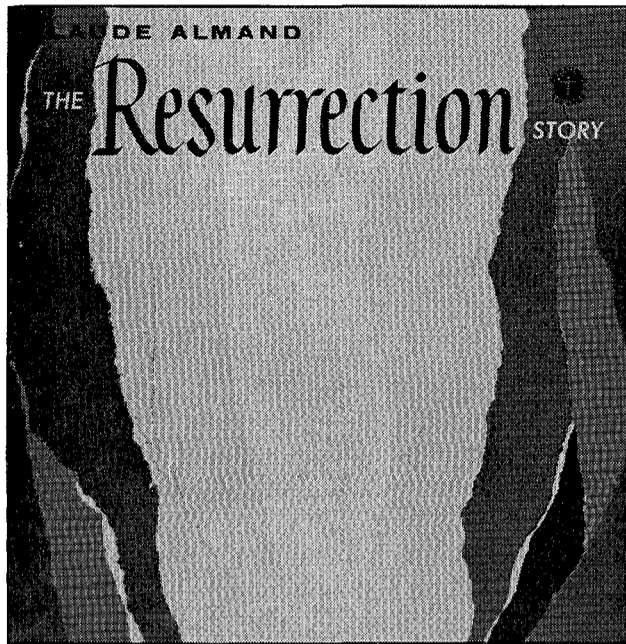
Here a word should be said about that grand and glorious climax for the collegiate organist, the *Senior Recital*. To some students this event is second in life only to their wedding day, and indeed for some, I suspect, it surpasses it. However, if we as teachers have been successful, the student, by his fourth year, is developing correct professional attitudes. He will therefore avoid a year-long dramatic build-up to this Day of Days, realizing that this is not the glorious ending and summation of all of his study, but rather the humble beginning of his career as a performer. He (or particularly, *she*) will reject the temptation to spend much time planning dress and stage decoration, preferring to prepare and perfect the music itself. (In this regard, the most horrible senior recital I ever endured was performed upon a stage bedecked with enough floral pieces to have a first-class funeral. The best one I remember, though, took place on a stage completely bare except for the piano and bench.) He will spend his rehearsal time in the auditorium concerning himself with tonal response and acoustics, rather than how far to pull the curtains, and when to dim which lights.

Since most organ students will eventually teach as well as perform, there are certain professional attitudes regarding teaching which they should learn, and the best way to learn them is by observation of them in the teacher. That person who teaches only for the money involved is harmful and thoroughly unprofessional and ought to do something else. Only as we genuinely desire to impart unto others the art and skills which we have learned, and only as we take real pride in their response to our effort, do we earn a place in this most honorable profession. Next, to the student who would teach, I would say, "Be honest; teach only that for which you are qualified." Too many choir directors have yielded to the temptation to earn a few extra dollars by teaching voice, even though their own vocal training may have been limited to a choral-conducting class, or less. I even have reservations about organists teaching piano, unless they are extremely well-grounded in (and have somehow managed to retain) real piano technique, as well as repertoire. Ill-equipped music teachers are as dangerous to our profession as are ambulance-chasers to the legal profession, and "quacks" to medicine. And so I would add, with emphasis, "*Be ethical.*"

DO NOT IN ANY WAY HURT ANYONE ELSE FOR PERSONAL OR PROFESSIONAL GAIN. This is, I think, the essence of our professional standard of conduct in short, our *ethics*.

(Continued on page 28)

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News of the American Guild of Organists—Continued

Pittsburgh

The Pittsburgh Chapter met Dec. 27 at St. Mary's Episcopal Church. Everett C. Hurdis was host organist. After the regular monthly dinner Dean Robert McCoy conducted a short business meeting and congratulated the chapter on the high standard evident in the program and presentations in the Christmas season. The highlight at St. Mary's was the one-manual Flentrop organ described by Mr. Hurdis and Robert Fischer. The program in which Donald Wilkins and Mr. Hurdis collaborated showed what can be done in a church with a one-manual organ. Following the program at St. Mary's the group moved to the First Baptist Church for its annual Christmas party. After the busy season members relaxed and enjoyed games and entertainment planned by Nan Neugebauer. A holiday punch bowl provided a social hour and concluded the festivity of the evening.

BERTA MARSH FRANK

Montgomery County

The Montgomery County, Md. Chapter held its Dec. 12 meeting at the Lewis and Hitchcock organ factory, Washington, D.C. Theodore Lewis was host and demonstrated the assembling of the organ for Grace Church, Arlington, Va. He showed woods and leathers used in an organ and demonstrated various pipes and the tremolo. He emphasized the effect of heat and cold on wood and metal. Magnets, wind pressure and tuning were discussed.

The chapter was guest of the District of Columbia Chapter Jan. 8 at Washington's Westmoreland Congregational Church. Joseph Miranda gave the program.

LORRAINE HAACK

Alexandria

The Alexandria, Va. Chapter met Dec. 11 at the Old Presbyterian Meeting House. Marie Brewer, Washington, D.C. gave a demonstration on the recorder. She gave a brief history of the instrument and told how it could be used with organ and choirs.

BARBARA M. HANSON

Norfolk

The Norfolk, Va. Chapter met for a dinner and business meeting Nov. 6 at Christ and St. Luke's Church. Madrigal singing by Mr. and Mrs. John Halvorsen, Mrs. Howard Albright and Nelson Linaburg was featured at the dinner. Grover Oberle conducted a program on the requirements for the choir-master's examination including examples of Plainsong and Anglican chants.

Greenville

The Greenville, S.C. Chapter met Dec. 12 at St. Michael's Lutheran Church. Dean Charles Ellis presided over a short business meeting. Stephen Farrow, program chairman, conducted a program of recordings. Included were organ, choral and vocal works, a number of which were allied to the Christmas season. A social hour followed with Mrs. H. K. Black and Marguerite Dickert as co-hostesses.

STEPHEN FARROW

Aiken

The Aiken, S.C. Chapter met Jan. 9 at the John Rainsford home, Edgefield. The Rev. Fred Suggs was in charge of the program What Constitutes Religious Music.

ELLEN HAMMOND

Augusta

The Augusta, Ga. Chapter held its annual covered dish Christmas party Dec. 20 at the Royston Merritt home, Aiken, S. C. The evening's discussion Jazz Music in the Church was led by Mr. Merritt and Dr. Preston Rockholt. Before departing, guests gathered around the lighted Christmas tree to sing carols led by Dean Wynona Norris.

BEULAH SPRINGTON BURNETTE



Hector Zeoli, organist of the University of Buenos Aires, Argentina, will give the "international" emphasis to the very opening of the "International National" convention July 2 in Los Angeles. His recital will lead off the first day's programs.

Mr. Zeoli has received many honors in his native land, where he began his training. He studied in this country under Carl Weinrich at Columbia University. He received his diploma in 1954, having won a scholarship from the Juilliard School of Music. He returned to Argentina in 1955 and has held many responsible posts there. His varied activities are as organist, teacher, lecturer, writer and radio artist. He is a recognized authority in matters of the organ. He will provide a welcome opportunity for an exchange of ideas as well as a first contact for most of us with the music of Argentina.

Opening day will include welcoming speeches by civic leaders and a Guild service with massed choirs. The large choir of the Pasadena Presbyterian Church will sing the Poulenc Gloria. Dr. Ganse Little will be principal speaker at the service.

An instructive and inspiring lecture, American Worship in the Free Churches, by Dr. Harland Hogue, professor of homiletics, Pacific School of Religion, Berkeley, is also planned for opening day.

A "happy hour" in the ball room of the Headquarters hotel, the Los Angeles Ambassador, will close the busy opener.

RUTH BUELL

Central Florida

The Central Florida Chapter met Jan. 2 for a clergy-organist-choirmaster dinner at the Asbury Methodist Church, Maitland. Sub-dean Howard Fleming officiated as toastmaster. The Rev. Brackman of the host church welcomed the group after which members introduced themselves and guests. Dean Lester Geisler made several announcements including plans for the February meeting which will be centered around the AAGO examinations. Ernest Bedell introduced Dr. Robert O. Thomas who gave a talk about the importance of music in the worship service. Mr. Bedell gave a short resumé of the background of the Guild and its principles.

MIRIAM PENROD

Tampa

The Tampa, Fla. Chapter met Jan. 8 at the Hyde Park Presbyterian Church for this program: Toccata, Adagio and Fugue in C, Bach, Carolyn Waller Hardin, organist; Fantasie in F, Schubert, Blossom Carron and Carolyn W. Hardin, pianists; Bring Him Back, St. Matthew Passion, Bach, and Lord God of Abraham, Elijah, Mendelssohn; Sonata da Chiesa, Andriessen, Mrs. Hardin. Following the program a business meeting was held. Plans were discussed by Sub-dean Billy Head for the Florida state convention May 7-9. Enthusiasm was expressed by all members.

MRS. ARTHUR TESKA

Daytona Beach

The Daytona Beach Chapter met Dec. 18 at the home of Dean Bernard M. Beach, Jr. Dean Beach conducted a tour of the organ he assembled from Woodbury and Möller parts. Fred King appeared in the traditional Kris Kringle outfit and told of all the woes that beset him as Santa. A brief business meeting was followed by carol singing and playing. The evening was topped with holiday refreshments.

E. CLARK WEEKS

Lakeland

The Lakeland, Fla. Chapter held its regular monthly meeting Dec. 12 at the All Saints' Episcopal Church. Robert Parrett, host organist, played the following recital: Pastorale in F and In dulci júbilo, Bach; Greensleeves, Wright; Noël in the Olden Style, Hastings. In addition Mr. Parrett and Fr. Opendebrow played a duet on soprano and alto recorders with Mrs. S. F. Howard, dean, accompanying on the organ. Following the musical portion of the meeting a Christmas party was held in the social hall.

THEODORE H. HARRE

Palm Beach County

The Palm Beach County Chapter held its Dec. 11 meeting at Immanuel United Presbyterian Church, Lake Park, Fla. with Dean Leigh W. Conover as host. The first part of the program was devoted to the performance of wedding music. Organ numbers were played by Mrs. George Robertson and Dean Leigh W. Conover. A discussion followed in which various members made suggestions for an improvement in the quality of wedding music. Refreshments were served at the close of the meeting.

ELSIE HART ROBERTSON

Miami

The Miami, Fla. Chapter met Dec. 12 at The House of Organs, Coral Gables as guests of Martin Neff, with Dean Clayton Brennerman presiding over the meeting. Following the business session a musical program featured David Smith, Mrs. Jack Smith, Mr. Neff and Michael Collier playing favorite Christmas numbers. Mr. Smith and Mr. Neff collaborated in an organ-harpichord number. The evening was concluded with a Christmas party. It was announced the chapter will sponsor Carl Weinrich in his first Miami appearance Jan. 17 at the Cathedral of St. Mary's.

The chapter met Jan. 8 at the Trinity Methodist Church with Dean Brennerman presiding. Final details of the Weinrich recital were made. Following adjournment of the business meeting a discussion period took place featuring talks on organ and tonal design.

GERTRUDE PROSSER

Jackson

The Jackson, Miss. Chapter met Dec. 11 at the Virgil Posey home for its Christmas party. Refreshments were served and the evening was spent socially.

DONALD D. KILMER

Upper Pinellas

The Upper Pinellas Chapter met Dec. 18 at the home of Lila Blanchard, Clearwater, Fla. for its annual Christmas party. A dinner was held followed by a demonstration of handbell playing by Marie Grow. Olwen Young was in charge of the program. A short business meeting followed. Previous to the meeting, Dr. Edward Young had provided an informative evening on theoretical aspects of modulation.

DAVID WILCOX

Dayton

The Dayton, Ohio Chapter held its annual members' recital Jan. 8 at St. Paul's Episcopal Church. James B. Porter was program chairman. Howard Zetervall played Canon in B major, Schumann; Benedictus, Reger, and Pièce Héroïque, Franck; with oboist E. Edwin Bloedow, James G. Francis played Sonata in D minor, Marcello; Canzona, Badings, and Nocturne, Roesgen-Champion. Frederick F. Jackisch concluded the program with Christus der ist mein Leben, Mornefeld; Improvisation, Suite Médiévale, Langlais and Toccata, Fugue and Hymn, Peeters. A social hour followed with refreshments served by the social committee.

FLORA B. REED

Canton

The Canton, Ohio Chapter met Dec. 18 at St. Paul's Episcopal Church. Richard Lilly Played Chorale in A minor, Franck and Toccata and Fugue in D minor, Bach. Bob Wervey and Bob Morrison demonstrated the new features of the recently rebuilt organ. Following the program and business meeting a buffet dinner was served. W. Robert Morrison was the chapter's official delegate at the mid-winter conclave in Baltimore.

MARVELLE B. HORN

Toledo

The Toledo, Ohio Chapter met Dec. 19 for a Christmas dinner party at the Hotel Fremont in Fremont. Marguerite Long played a recital of French Noëls at Grace Lutheran Church. Her program appears on the recital pages.

Muskegon-Lake Shore

The Muskegon-Lake Shore Chapter met Dec. 9 at the home of Dean Arnold Bourziel for a Christmas buffet dinner. Charlotte Larsen and her committee were responsible for serving. After dinner Helen Dauser played flute solos, accompanied at the piano by Ilsa Kislav. John Wheeler conducted the women present in A Christmas Cantata, Lübeck with Mrs. Dauser and Phyllis Borziel playing the flute accompaniment. Everyone joined in singing Rejoice Beloved Christians, Buxtehude, directed by Mr. Wheeler. Dean Bourziel played and directed the group in singing Christmas Day, Holst. The meeting was concluded with carol singing directed by Dean Bourziel and accompanied by Irene Kolkema.

MRS. BERNARD WENDT

St. Joseph Valley

An advent evensong Dec. 10 by choirs of the First Presbyterian Church, South Bend, Ind. had members of the St. Joseph Valley Chapter as guests. Charles E. Hoke, AAGO, played a half-hour recital before the program: Fantasie in F minor, Mozart; God Rest Ye and Bring a Torch, Searle Wright; Nave, Divinum Mysterium, Hebble; Variations on a Noël, Dupré. The choirs under the direction of Thomas G. Sims sang anthems and canticles by Purcell, Wright, Matthews, Dyson, Dirksen and Cooms. The Rev. Daniel W. Fowler gave the sermon entitled Thoughts in a Quiet Chapel.

LUCILLE I. BEAL

PLACEMENT

It is essential that the organ, choir and organist be placed closely together so that the organist can hear properly and control the performance. He should also be able to hear his instrument and choir in the same proportion as their sounds will reach the congregation so that he can balance the ensemble. The choir must hear the organ for its support and rhythmic guidance.

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News of the American Guild of Organists—Continued

Evansville

The Evansville, Ind. Chapter visited the St. Meinrad Archabbey Dec. 10 with a group of students from Oakland City College as guests. Fr. Eugene was host with the assistance of Fr. Blaise. Gregorian chant was explained by Fr. Mel who also discussed the musical portions of the vesper service and benediction which the group attended in the church. Fr. Coleman played the organ for the group after the services. Members were served dinner in the guest house.

CLIFFORD B. KINGAID

Whitewater Valley

The Whitewater Valley Chapter held its Dec. 18 meeting at St. Paul's Lutheran Church, Richmond, Ind. The meeting was preceded by dinner in a restaurant. A program entitled Music, a Tool in Christian Education was in charge of Nancy Ferguson, Richmond and the Rev. Robert Walton, Middletown, Ohio. The evening closed with a general discussion.

NANCY FERGUSON

Danville

The Danville, Ill. Chapter met Dec. 26 at the Bethel Lutheran Church. Plans for the Jan. 21 hymn festival were completed. The combined youth choir was to be directed by Robert Kukla and Flo Shafer, dean, was to accompany the Oratorio Society. Many members took part in a project to provide music during visiting hours Christmas week at the Lake-View Memorial hospital. Hostess for refreshments following the meeting was Cleo Ice.

CLEO ICE

North Shore

The North Shore Chapter attended a demonstration of the Roman Catholic liturgy Dec. 10 at St. Mary's Catholic Church, Evanston, Ill. The setting for each section of the mass was by composers of different periods. Father Edward Lynch, S. J. narrated the program and the choir sang under the direction of Gregory Konold, organist-choir-master at St. Mary's for 30 years.

DIANN FORDHAM

Madison

The Madison, Wis. Chapter met Nov. 27 at St. Raphael's Cathedral. After a business meeting Paul Jones demonstrated the Reuter organ. Walter Gray, host director of music, described the music of the church and showed the group the chancel organ.

RUTH PILGER ANDREWS

Western Iowa

The Western Iowa Chapter met Jan. 7 for dinner at the Biltmore restaurant, Sioux City. After dinner, members went to the home of Dr. and Mrs. Ralph Harrel, Morningside College conservatory, where Dr. Harrell played a program.

CATHERINE NYLEN

Chapter Sponsors Organ and Strings Music Program

A program of music for organ and strings was sponsored by the Charleston, S.C. Chapter Jan. 5 at St. Johannes Lutheran Church.

Included on the program were: Organ Sonatas K 241 and K 263, Mozart; Sonata, Buxtehude; Courante and Sarabande, Reinken; Es ist ein Ros entsprungen, Praetorius; Ehre sei Gotte in der Hohe and Gelobet seist du, Jesu Christ, chorales; O heil'ges Kind, wir grussen dich, Volkswiese.

Organists for the event were Louise Mathis and Mrs. Paul Davis.

Dubuque

The Dubuque, Iowa Chapter was entertained Dec. 10 in the home of Mr. and Mrs. Dwight Stephens, Cuba City, Wis. The program of organ music included Adeste Fidelis, Black and Song of the Infant, Bonnet, played by Lillian Staiger; David Nelson played Cradle Song, Couperin and Puer Nobis Nascitur, Lebegue and Black's arrangement of Silent Night; William N. Collings played Pastoral, Nativity Concerto, Corelli and Porter B. Ellifrit played Carol, Christmas Tree Suite, Liszt-Biggs; Mrs. Stephens followed with the Biggs arrangement of Sheep May Safely Graze, Bach. Doris McCaffrey concluded the program with Christmas Concerto, Corelli, Journey to Bethlehem, Franck, and Christmas Evening, Mauro-Cottone. Mrs. Stephens presided at the refreshment table in the social hour.

Clinton

The Clinton, Iowa Chapter held its Dec. 10 meeting at St. Luke's Episcopal Church, Dixon, Ill. Margaret Litwiler played excerpts from Mass for Convents, Couperin on the large organ built by member H. A. Howell. Several songs by a group from the boys choir followed. A lecture was given by Mrs. Howell on the training of boys choirs with the boys demonstrating the various stages of the learning process. The business meeting, presided over by Dean James Winn, and a coffee hour followed.

MRS. PAUL BURGDORF

Springfield

The Springfield, Mo. Chapter met Dec. 9 for a luncheon meeting at Davidson's cafeteria. Nathalie Smith, senior at Drury College showed slides taken last summer as she studied at Fontainebleau. A short business meeting followed.

TOM V. RITCHIE

St. Joseph

The AGO — Looking for Something New was the Nov. 20 program for the St. Joseph, Mo. Chapter and guests. The presentation was a review of the 1960 Detroit national convention, the Des Moines regional and the Organ Historical Society convention in Boston. Narration by William Caldwell, slides of convention scenes and music tape recorded and synchronized with recordings was highlighted by the Virgil Fox recording of the Jongen Symphonie Concertante.

The December 12 party at the home of Mr. and Mrs. Marvin F. Gench was built around the theme of Christmas around the World. Recordings of Christmas music and a film strip production of Van Dyke's The Other Wise Man were included in the program along with a reading by Bob Grubbs of Roark Bradford's How Come Christmas.

COLIN A. CAMPBELL

Salina

The Salina, Kans. Chapter sponsored an inter-denominational hymn festival Nov. 26 at the Church of the Cross. Advent hymns and Christmas carols were sung. Choir members from the various Salina churches participated. Paul Ryberg gave the background of some of the hymns. George Brown directed the choir and audience in the singing of the hymns. The Rev. Walter Brant gave the invocation and read the Christmas story and other Scriptures. Organist for the festival was Mrs. Roy Buchler.

ELINOR ASCHER

Lincoln

The Lincoln, Neb. Chapter met Jan. 8 at the Westminster Presbyterian Church choir room for a program and business meeting. The new recital date for Donald McDonald at the Holy Trinity Church will be March 15; weather conditions cancelled the November one. Myron Roberts and Dr. Charles Tritt showed slides of churches and organs and cases taken on trips to Europe and played recordings of some European organs. The evening concluded with refreshments served by Josephine Waddell, host organist.

MRS. DALE UNDERWOOD

South Dakota GSG

The South Dakota GSG and the Sinfonia glee club of Phi Mu Alpha fraternity combined in a Christmas concert Dec. 8 in the First Congregational Church, Vermillion. Nellene Piliard, Janet Ochsner, Arnold Schilling, Kathryn Holthe, Beth Haan, Frances K. Agner, Judy Siebrecht and Ron Huettmann played and the glee club sang under the direction of Charles Krusenstjerne. Composers represented included Van Hulse, Bach, Balbastre, Peeters, Pachelbel, Brahms, Wilbur Held, Corliss Arnold and Harold Rohlig. In the Rohlig Intradad and Chorales Jack Noble, organ, and Carter Eggers, trumpet, assisted the glee club.

Omaha

At the Nov. 27 meeting of the Omaha, Neb. Chapter, members visited three churches. A tour of the new contemporary Christ the King was followed by several numbers by Mrs. Dewaine Beem on the rebuilt organ at Immanuel Lutheran. June Schaberg played the new Möller double Artiste at St. John's Episcopal and accompanied Mrs. William P. Reid. Mrs. Reid and Miss Schaberg served refreshments at the social hour which closed the meeting.

Mrs. George Upshaw and Mrs. Stanley Chard were hostesses Jan. 8 at Dundee Presbyterian Church. Mrs. Chard played the following numbers: Was Gott tut, das ist wohlgetan, Pachelbel; Chorale in A minor, Franck; Tiento, Suite Medievale, Langlais; Prelude and Fugue in G minor, Dupré. The hostesses served refreshments at a fellowship hour.

CATHERINE ANDERSON

Central Arkansas

Dean and Mrs. John H. Summers were hosts for a tea Dec. 10 in their Little Rock home for members of the Central Arkansas Chapter. Kate Bossinger and Mrs. Curtis Stout assisted at the serving table.

HERMAN HESS

Baton Rouge

The Baton Rouge, La. Chapter met Dec. 11 at the LSU Faculty Club with Mrs. Joseph M. Drouet, Jr., dean, presiding. Yearbooks were distributed by Program Chairman Elizabeth Thames Pierce, AAGO. Plans were discussed for the sacred music workshop at the university and the junior choir festival to be sponsored by the chapter. After the brief business meeting the talk Preparing for the Guild Examinations was given by F. Crawford Page, FAGO, assisted by Mrs. Pierce. Books, manuals, copies of past examinations and other study materials were discussed and later examined by members.

MRS. JAMES K. PATRICK

Southern Arizona

The annual Christmas party of the Southern Arizona Chapter was held Dec. 18 at the Arizona Ranch School, Tucson. Organ and piano duets of familiar Christmas music were played by DeRuth Wright, Martha Cox and Bernice Hipskind. Members saw the Wicks film, Capturing the Wind. A social hour and buffet followed in the school dining room.

The Jan. 15 meeting was held in the Trinity Presbyterian Church to hear the new pipe organ. Each brought an organ number or anthem and received other members' ideas concerning its registration. A panel discussion of registration was led by Carl Anderson, AAGO. After a short business meeting Mrs. Carroll Rinehart served refreshments.

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News of the American Guild of Organists—Continued

Tulsa

The Tulsa, Okla. Chapter held its annual dinner for members and their pastors Jan. 2 at the First Methodist Church. Following dinner there was a panel and open end discussion: What I hope for in a Pastor, by Church musicians Sister Mary Regina O.S.B. and Jim Boles and What I hope for in a Church Musician, by two clergymen. The meeting was well attended and proved interesting and helpful.

MILDRED BRADLEY SMITH

Arlington GSG

The Arlington, Tex. Student Group met Dec. 9 at the home of Mrs. Jack Patterson. Christmas hymns were sung with James Parker as accompanist. Bobby Ashworth was in charge of the program. A large number of the group played Christmas music. The next meeting will be a studio pipe organ demonstration at the home of Jerry Bacon.

JERRY F. BACON

Fort Worth

The Fort Worth, Tex. Chapter met Dec. 11 at the All Saints Episcopal Church with Dr. Otto Grunow, dean, presiding. Following dinner the program for the evening was Christmas music played by one of the handbell choirs of the First Methodist Church under the direction of Robert Clarke. Mr. Clarke spoke about the bells and their use in the church music program. Members were invited to play impromptu numbers on the handbells.

FRANCES SCHUESSLER

West Texas

The West Texas Chapter met Dec. 11 with Mr. and Mrs. Hugh Dickson, Midland, as hosts for its monthly meeting and Christmas party. After a short business session the evening was spent in discussion of Christmas and the singing of carols.

MONA RUTH DICKSON

Eugene

The Eugene, Ore. Chapter met Dec. 12 at the First Methodist Church for its Christmas program. The following program was heard: Marjorie Wilson — Christmas Concerto, Corelli; Barbara Possman — Prelude and Fugue in B minor, Bach and O God, Thou Faithful God, Brahms. Combined youth and high school choirs of the church sang several Christmas numbers. Refreshments were served by Mary Whitson and Nell Murphy Dickson.

MARGARET GRAEFF



A new Guild student group was started Oct. 18 at the Sherwood Music School, Chicago with Herbert L. White, Jr. as sponsor and Ralph Sunder as co-sponsor. Officers are Tom Stapleton, president; Roy Landers, vice-president; Marilyn Schweizer, secretary-treasurer, and Judith Brewer, reporter and program chairman. The group has attended various musical programs and has sponsored recital programs. A member recital will be found on the recital page. Visits to outstanding organs are scheduled.

Colorado Springs

The Colorado Springs Chapter sponsored a members' Christmas organ recital Dec. 5 at St. Paul's Methodist Church. The following played: Margaret Lacy, Burdette Inman, Marilyn Juhas, Eula Mathews and Agnes Martin.

The chapter sponsored the Pueblo Chorale Nov. 19 in a performance of the Brahms Requiem at Grace Episcopal Church.

Tacoma

The Tacoma, Wash. Chapter held its Dec. 11 meeting in the chapel of the First Baptist Church. Suitable music for weddings was discussed by a panel of three clergymen with Charles Adams as moderator. Members were given an opportunity to express their opinions. Kathryn Paine, host organist, demonstrated music appropriate for wedding use. A reception followed.

Yellowstone

The Jan. 5 meeting of the Yellowstone Chapter was held at the First Presbyterian Church. After a short business meeting an interesting report on hymn accompanying was given by Mrs. Philip Turner. She also told about a number of very old hymnals she had on display. The program consisted of a review of choral and organ Easter music.

MRS. ARMAND LOHOF

Merced

The Merced, Cal. Chapter sponsored a festival of choirs Dec. 3 at the First Methodist Church. Choirs of eight churches participated in singing singly and combined to sing the Hallelujah Chorus, Handel, under the direction of William Schneider with Mrs. K. R. Cutting accompanying. Mrs. Gerald Clark was program chairman. Mrs. E. A. Wessel played Hail the Day So Rich in Cheer, Bach, and Mrs. Cutting played Carillon for a Joyous Day, McKay.

Sacramento

The Sacramento, Cal. Chapter's Dec. 11 meeting was a Christmas dinner at Scheidel's Bavarian Inn. Decorations were in keeping with the atmosphere of the inn. Following dinner, a jolly Santa supervised the gift exchange. Mr. and Mrs. Thomas Hill spoke of Yuletide customs in Holland and showed films taken on one of their trips around the world.

The chapter sponsored John Hamilton in a recital for organ and harpsichord Dec. 1 with Rameau, Bach and Scarlatti at the harpsichord and Bach, Brahms and Janáček at the organ.

LEONA M. REITHER

PAST DEANS WITH ORCHESTRA

An organ-orchestra concert by four former deans of the Wichita Chapter, all of them AAGOs, was heard Jan. 23 at the East Heights Methodist Church, Wichita, with members of the Wichita Symphony Orchestra. Eugene Butler conducted and Dorothy Addy, Wallace Dunn, Arnold Lynch and Royal Jennings played on the program which included works of Handel, Mozart, Widor, Langlais, Kauffman and Piston.

The chapter's annual Guild service will be held Feb. 20 at St. Christopher's Episcopal Church.

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter met Dec. 9 at the home of Dr. Howard Stocker for its annual Christmas party. Of particular interest was the six-rank Wurlitzer theatre pipe organ, once a center of attraction at the Melody Lane restaurant, Los Angeles.

A. THOMAS TALBERT

San Diego

The San Diego Chapter held its annual clergy-organist dinner Jan. 8 in the Episcopal Church of St. Andrews by the Sea, Pacific Beach. Speaker of the evening was Dr. Walter Teutsch whose topic was The Contemporary American Pipe Organ.

HELEN F. HARTLEY

Long Beach

The Long Beach, Cal. Chapter joined with the Musical Arts Club for its Christmas dinner and party Dec. 5 at the Armed Services YMCA. After dinner a program was given by Dean Blanchard, Pomona College, on Reminiscing with the Old Time Movies using a Hammond for background music. Elizabeth Vasa directed her boys handbell choir in several numbers. Frank Ahrold's Recreation Youth Showcase also performed. The program closed with carols sung by the group.

MABEL PERSONS

THE CURATE'S PLAY, written by Nathaniel Banks on commission for the 150th anniversary of St. George's Church, New York City, was given its first performances Dec. 17 and 18. What *The New York Times* called "a felicitous blending of religion and art" attempted to combine contemporary thought with traditional tableaux. Malcolm Black was director and music was provided by choirs under the direction of Charles Henderson.

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Articulation - more thoughts

by Klaus Speer

The present supplementary essay is long overdue. In October and November 1959 this magazine published my views on Articulation, the Role It Plays in Interpretation. I did not burden that piece with historical documentation; I merely referred the reader to some previous publications, not only from my own pen. The main tenet then was that the organ need not be played "like a bagpipe," as Dom Bedos put it; that is, simple accents of articulation can be effected. If we, once and for all, forget the precept of *legato* as the point of departure for "a singing tone" on the organ and if we accept, instead, the possibility of many different touches, from sharp *staccato* to loosely played *legato*. This leaves us a really slurred *legato*, expressed by a slur over two or three notes — no more — for purpose of articulation in places in the music where we wish to produce metric accents and subaccents, and especially strong *staccato* for notes that precede syncopated notes of values longer than the prevailing subdivision. Some examples were cited from the music of the seventeenth, eighteenth, nineteenth and twentieth centuries.

The slur over two, and sometimes more, notes as an articulation mark was adopted by keyboard music composers from string and woodwind music in the middle 1700s (see, e.g., Samuel Scheidt's *imitatio violistica* in his *Tabulatura nova*).

The precept that I should like to share with my readers this time has never been expressed by notational signs. The entire process and system of articulating, as it is practiced by others and myself, was developed from instinct through study and rationalization to elucidation. While before this I have been able to reason out what I found myself doing instinctively I must this time be content with less reasonable argument. This does not imply that I am not convinced of what I want to propose. I do not claim to have discovered something entirely new or unheard of.

To put my proposition most simply and succinctly: last notes or chords, especially last notes of sections, phrases, episodes, *et al.*, must be cut short; how much will depend on the tempo, the time value of the note in question, its position in meter and harmonic rhythm, and upon the type of touch employed for the notes preceding it. Lest this sound like the notion that demands slurring of all notes within a phrase, I am referring only to final notes or those that precede a rest. Actually this is part of the total idea — see Dom Bedos his mentor Père Engramelle — of part-silence for each note, the percentage of sound and silence respectively depending on tempo, mood, style of composition, and place within a composition. The reason for devoting special space to this aspect of a general principle that has been presented previously can best be shown on some passages from different compositions.

J. S. Bach's organ chorals *Allein Gott in der Höh* in its *adagio* version (Number 12 of the Leipzig "Eighteen" or BWV 662) offers more than one potent example. Play the last measure of the first chorale phrase (measure 11) precisely as it is written, that is release the $c\sharp$ of the soprano part precisely on the first beat of measure 12, and, for comparison, play the same measure but release the soprano $c\sharp$ about a thirty-second value before the first beat of the next measure. The last vertical sound in the measure, read from the bass up, is $g\sharp$ b $e\sharp$ $c\sharp$; that is rather juicy, even for J. S. Bach as the ending of a cantus firmus line. Now obviously we are not dealing with a harm-

ony exercise, but with a work of total counterpoint; the $e\sharp$ in the alto part has a much stronger melodic function, than harmonic, and the same is true of tenor and bass moving in parallel thirds, though harmony remains always of the intensity characteristic of the composer's language. In spite of the slow tempo of the composition there is constant motion; player and listener have a hard time keeping their ears on all that goes on simultaneously, in fact, many of us are forced to shift our main attention constantly as it cannot be split too many ways. When a cantus firmus is broken up into arabesques, as is the case in the work under consideration, our main attention will be with it, when it moves, and more with the contrapuntal parts when the cantus firmus rests. The latter

is the case during the $c\sharp$ in measure 11 to the extent to which the harmonic tensions permit this shifting. Perhaps we could make it most plausible by submitting that the essential rest in the soprano part will be complete only if it does not come about at the precise moment of its indication by a rest but with a tiny bit of preparation. One might compare this to good phrasing on the part of a singer; breathing places are rarely indicated by rests but are expected to be taken off the value of the note preceding the breath.

Let us consider a different example in which our postulate is brought out clearly by the context and even by the composer's own marking in a parallel passage. César Franck's Chorale in B minor. Remember, most of the slurs

that appear in the average edition are not by the composer. For the record: the first slurs appear in the manual part in measures 6 and 7, then for the corresponding manual part in measures 13ff, and *staccato* dots for the quarter notes in measures 19 and 20. I have heard more than one valiant attempt executing the note values for the manuals in the first few measures to their precise time values, a feat that cannot be accomplished for the pedal part because of its repeated notes. The bass melody, which appears in the soprano in the first variation, cannot be played *legato*; our recommendation has been to detach all of its notes a little, that is, as much as the instrument and the acoustics of the room make it necessary to detach the first two notes B for their repetition; we would now additionally recommend that the accompanying octaves and chords of the hands be released at the same time as the melody notes in the pedal part that coincide with it. The composer himself seems to underline this idea with the two-note *legato* slurs that appear here and there for the quarters and eighth-notes in the accompaniment of the first three statements of the theme.

Let us conclude this discussion of a very small item in a specialized area of music with a few words about a general problem that confronts all musicians. All performers, and many discerning listeners, speculate at one time or other upon the difficulties of ending a composition properly in performance. Should or shouldn't there be a retard? If so, how much, beginning where? If we decide not to retard, perhaps because the composer wrote out a *retardando* in note values, should the last note or chord be held precisely as written, or longer, or shorter? (as seems to be suggested in the body of this paper). — The organist who is usually a soloist may prefer to follow his intuition entirely and never let the problem enter the realm of consciousness and reason. Where his only other musical activity is as a choir director, this may work. However, anyone who plays in ensembles and/or teaches soon realizes that he will have to reason out such details of execution, in the case of ensembles in order to arrive at mutually acceptable versions, in the case of teaching, in order properly to answer the student's questions.

All music has a pulse, be it regular and subdivided as in classical and romantic music, or irregular and additive as in the Solèsmes interpretation of plainchant, in much non-western music, and in some music of our own time. The comparison with physiology can be carried further: a pulse can change with conditions and environment and it can temporarily accelerate or decelerate. Such variations in speed are not identical with irregularity in the sense of unpredictability; and here the composer's demands or our understanding of the music call for fluctuations of the pulse in performance, these must appear as precisely that, not as irregularities or distortions. This is a matter of fundamental importance in all musical performance and can, therefore, not be discussed in detail in the present context. It is brought up because the organist must be doubly vigilant in this matter, especially in the performance of contrapuntal music, where the number of parts or "voices" is as likely to stay constant as it is to change with no regard to the pulse of the music. The organist can keep the pulse alive primarily though articulation, that is, by controlling note values to the inclusion of the possibly silent fraction of each beat, subdivision, note, or chord. To show that this vigilance — be it entirely conscious or partly instinctive — must include the final notes everywhere has been the object of this essay. The citing of only two practical examples was dictated less by economy of space than by the desire on the writer's part to provoke questions and/or arguments from readers.

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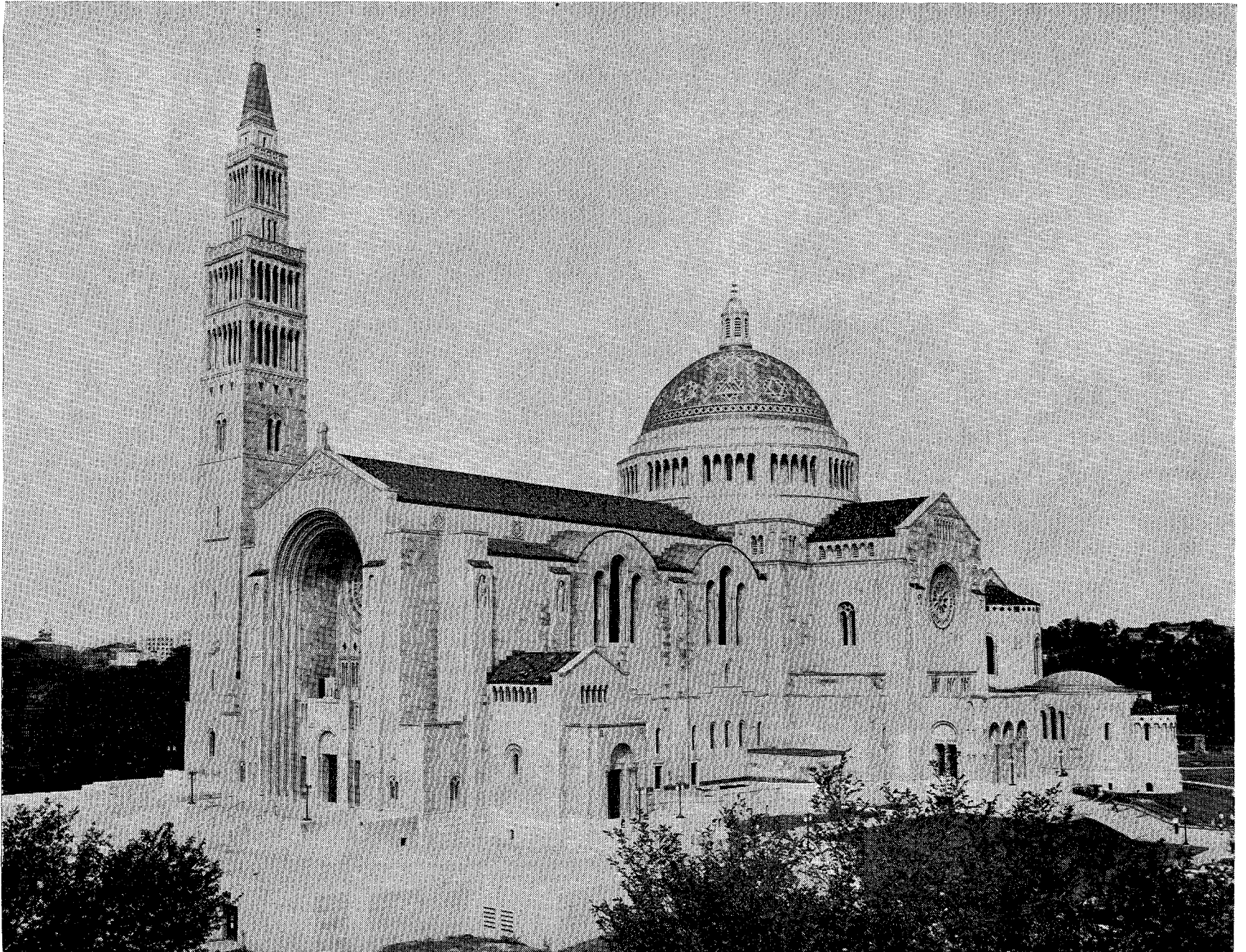
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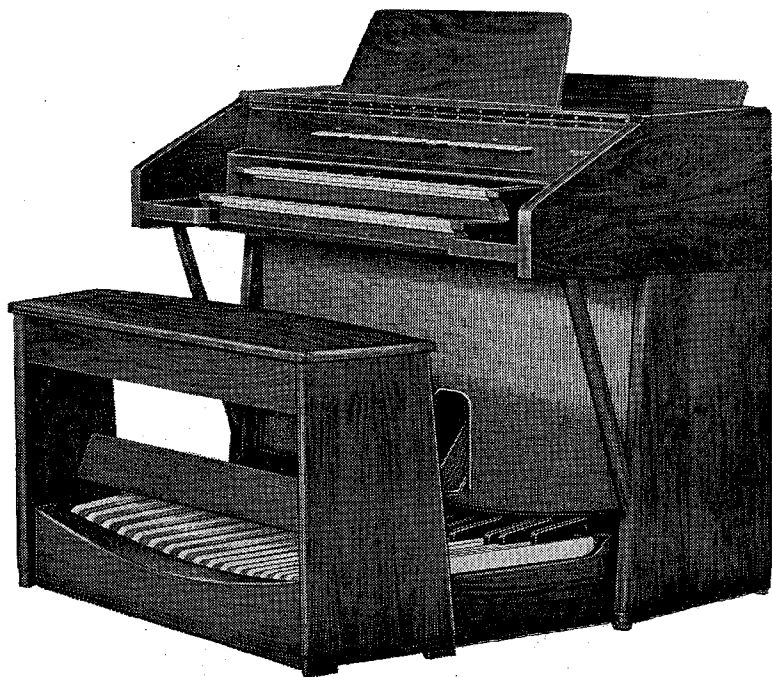
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Oboe	8'
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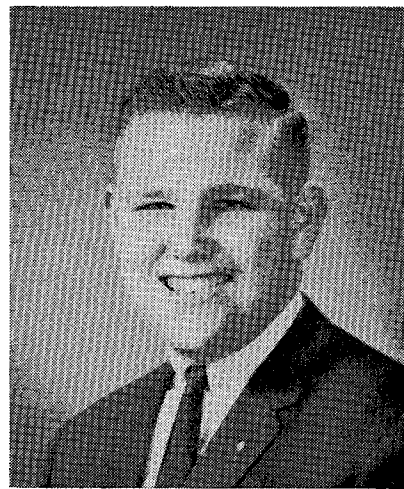
W. F. Lavy, University of Hawaii school of music, conducted negotiations for the congregation.

The new temple, in a striking contemporary style, replaces an older edifice destroyed in the recent great tidal wave. The entire building is being constructed with the labor of the members on a two-acre site. Members turn out on Sundays, holidays and other free time to "do it themselves."

The stoplist of the Wicks is as follows:

GREAT	
Quintaton	16 ft. 61 pipes
Principal	8 ft. 61 pipes
Erzähler	8 ft. 61 notes
Quintaton	8 ft. 12 pipes
Principal	4 ft. 61 pipes
Koppel Flöte	4 ft. 61 pipes
Twelfth	2 2/3 ft. 61 pipes
Fifteenth	2 ft. 61 pipes
Mixture	2 ranks 122 pipes
Chimes	21 tubes

SWELL	
Rohr Flöte	8 ft. 61 pipes
Salicional	8 ft. 61 pipes
Voix Celeste	8 ft. 49 pipes
Prestant	4 ft. 61 pipes
Harmonic Flute	4 ft. 61 pipes
Plein Jeu	3 ranks 183 pipes
Trompette	8 ft. 61 pipes
Schalmei	4 ft. 61 pipes
Tremolo	



Robert C. Walker, 17, has been appointed organist at the Second Church of Christ, Scientist, Oakland, Cal. assuming his new position Feb. 1. He has studied organ with Charles William McKinney, Alameda, Cal. and is presently with Harold Mueller, FAGO. Besides playing for school and church activities, he was an organ finalist in the seventh annual Berkeley Junior Bach Festival at the University of California.

CHOIR	
Viola Pomposa	8 ft. 61 pipes
Erzähler	8 ft. 61 pipes
Dolcan	8 ft. 61 pipes
Nason Flute	4 ft. 61 pipes
Gemshorn	4 ft. 61 pipes
Nazat	2 2/3 ft. 61 pipes
Octav	2 ft. 12 pipes
Tierce	1 1/2 ft. 5 pipes
Clarinet	8 ft. 61 pipes
Tremolo	

PEDAL	
Resultant	32 ft. 32 notes
Diapason	16 ft. 32 pipes
Quintaton	16 ft. 32 notes
Erzähler	16 ft. 12 pipes
Diapason	8 ft. 12 pipes
Erzähler	8 ft. 32 notes
Rohr Flöte	8 ft. 32 notes
Quint	5 1/3 ft. 32 notes
Choral Bass	4 ft. 32 pipes
Harmonic Flute	4 ft. 32 notes
Trompette	16 ft. 12 pipes
Trompette	8 ft. 32 notes
Schalmei	4 ft. 32 notes

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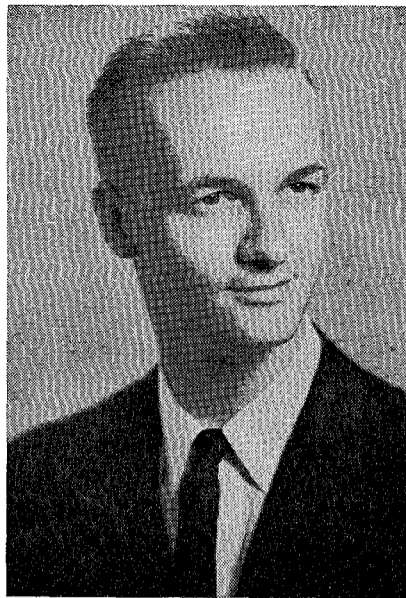
Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Metalgedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quint 2½ ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes (prepared)
Carillon (prepared)

CHOR (unexpressive)

Quintade 8 ft. 61 pipes
Geigenprincipal 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Nasat 1½ ft. 61 pipes
Rauschzindel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

OBERWERK

Holzgedackt 8 ft. 61 pipes
Spitzgambe 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Flute Douce 4 ft. 61 pipes
Nasat 2½ ft. 49 pipes
Hohlflöte 2 ft. 61 pipes
Terz 1½ ft. 39 pipes



E. Lyle Hagert has been appointed assistant organist of the Cathedral of St. John the Divine, New York City. His early organ study was with Newell Parker, Walter Dunham and Rupert Sircom. He earned his bachelor and master degrees in music from the University of Michigan where he was a pupil of Marilyn Mason.

Mr. Hagert has been active in Guild student groups and chapters having served as president of the University of Minnesota and the University of Michigan Student Groups. He has played recitals at Christ Church Cranbrook, Mich., Christ Chapel at the Riverside Church and St. Thomas' Church, New York City.

Scharff 3 ranks 183 pipes
Schalmey 8 ft. 61 pipes
Klarine 4 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Labial Dulzian 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Kornett 2 ft. 32 pipes
Chimes (prepared)

EASTER SEASON

Lent

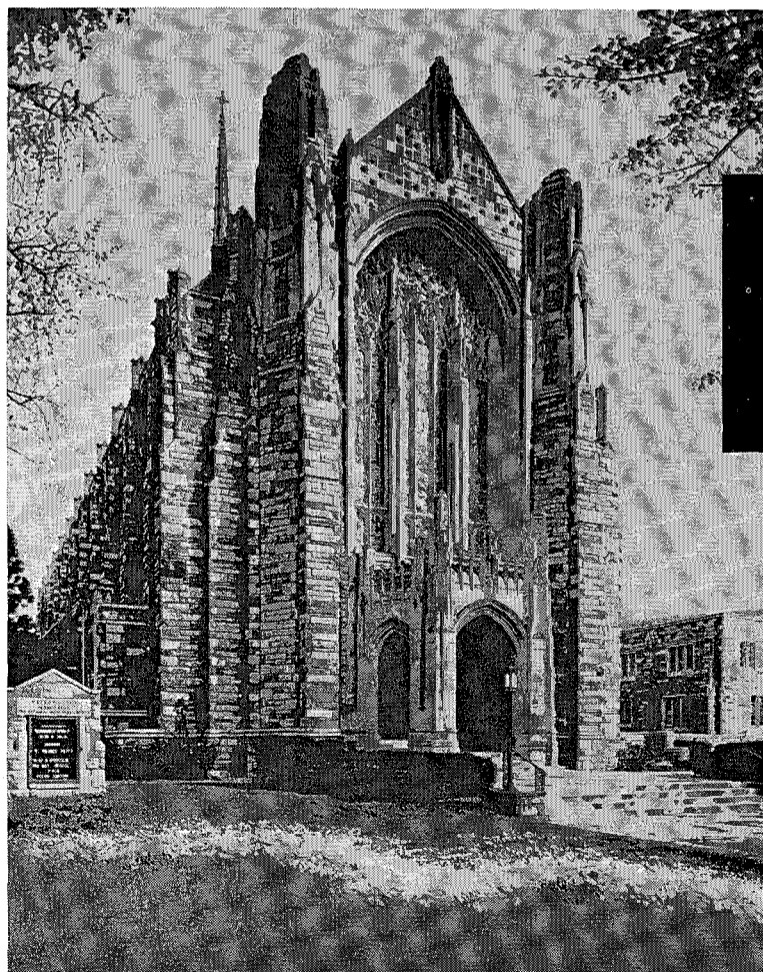
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GOLGOTHA IS A MOUNTAIN	JOHN WORK	.25
GREATER LOVE HATH NO MAN	JOHN IRELAND	.25
O LAMB OF GOD MOST LOWLY	GORDON YOUNG	.25
PASSIONTIDE CAROL	ADRIAN CRUFTS	.40
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Easter

ALLELUIA, COME GOOD PEOPLE	K. K. DAVIS	.20
LET ALL MORTAL FLESH KEEP SILENCE	EDWARD BAIRSTOW	.22
LET ALL THE WORLD IN EVERY CORNER SING	R. VAUGHAN WILLIAMS	.25
O CLAP YOUR HANDS	R. VAUGHAN WILLIAMS	.40
O PRAISE THE LORD OF HEAVEN	R. VAUGHAN WILLIAMS	.40
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NUNC DIMITTIS



Dr. Edward Rechlin, noted organist and interpreter of Bach, died of pneumonia Dec. 21 at Catskill, N. Y. Memorial Hospital. He was 77 and lived in Ashland, N. Y.

Born in Cleveland, Oct. 5, 1884, Dr. Rechlin devoted most of his career to demonstrating the musical heritage of the Lutheran church as reflected in the music of Bach. He was the organist at Immanuel Lutheran Church, New York City from 1905 to 1941.

He held the doctor of music degree from Valparaiso, Ind. University. From 1910 to 1913 he studied in Paris with Widor and Guilman. Dr. Rechlin played many recitals in this country and Europe. In a 1935 European tour he played in Bach's birthplace, Eisenach where Bach himself had performed and where Martin Luther had been a choir boy.

Dr. Rechlin gave 33 annual recitals for the Metropolitan Lutheran Inner Mission Society of New York City. His last performance in that series was Dec. 3 and the final recital of his life was Dec. 13 in Walden.

He was honored by the Lutheran Church, Missouri Synod as "a pioneer in furthering the cause of Lutheran music."

Dr. Rechlin leaves his widow, a daughter and a son.

WIFE OF ARTHUR JENNINGS DIES IN MINNEAPOLIS AT 74

Amy Wagner Jennings, wife of Arthur B. Jennings, long head of the organ department and University of Minnesota organist, died Jan. 3. Memorial services were held at Plymouth Congregational Church, where Mr. Jennings has been organist-choirmaster since 1939 and Mrs. Jennings a member of the choir. Interment was at Lakewood Cemetery.

The Jennings were married in 1913 and lived in Pennsylvania and Georgia prior to coming to Minneapolis in 1938. Mr. Jennings survives his wife.

DEAN OF CENTRAL JERSEY CHAPTER DIES AT SERVICE

Isabel Hill, dean of the Central New Jersey AGO Chapter, died suddenly Nov. 26 while playing for the Prayer for Peace Service sponsored by the Greater Trenton Council of Churches at the War Memorial building. Miss Hill, who had not been ill, died instantly as she fell from the organ bench.

A long-time educator in the Trenton area, Miss Hill had recently retired at 65 after having served as a teacher, supervisor, vice-principal and principal. She had studied organ with Edwin Mueller and was organist in a number of Trenton churches among them being Prospect Presbyterian and Gethsemane Baptist. She was known locally for her recital work.

This was Miss Hill's second term as dean, although the first term was a number of years ago. Her mother was one of the first deans of the chapter.

Miss Hill is survived by several cousins.

NOTED MILWAUKEE ORGANIST IS FELLED BY HEART ATTACK

Arthur A. Griebing, distinguished Milwaukee organist, died of a sudden heart attack Dec. 2 at Milwaukee Emergency Hospital. He was 56. He had been organist and choir director of Grace Lutheran Church for 26 years, also serving the church as parish secretary.

A native of Milwaukee, Mr. Griebing attended Milwaukee State Teachers College. Further studies brought him in contact with eminent organists in this country and Europe. He taught for some time in the Milwaukee public schools and at Concordia College.

Mr. Griebing served as dean of the Milwaukee AGO Chapter from 1943 to 1945 and was currently on the finance committee. Last year he was a judge of the chapter's young organist competition. He was business manager of the Milwaukee Lutheran Chorale and executive secretary of the Milwaukee federation of the Wisconsin Synod.

Surviving are his widow, two daughters and a brother.

SAVANNAH ORGANIST DIES FOLLOWING 9-YEAR ILLNESS

Mrs. Edgar C. Pipkin, Garden City Savannah, Ga. died Nov. 26 at St. Joseph's hospital. She was a charter member of the Savannah Chapter but, because of her long illness, had been inactive for almost nine years. Her illness did not interfere with her interest in Guild affairs and she continued her membership. She is survived by her husband, stepmother, four sisters and several nieces and nephews.

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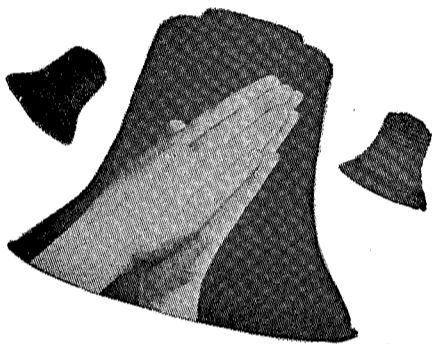
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We Visit FLOR PEETERS

It is only a few hours' ride on the international express to Mechelen from the very different city of Haarlem, where we had spent some eight exciting days (as related in the January issue.) Mechelen is an interesting combination of the old and the new; the medieval city remains with remnants of the old wall but out from the center of town, streets of new modern homes line beautifully curving streets bordered by handsome lawns.

At the outer edge of the new section of Mechelen, Flor Peeters' spacious new home, Adagio, likewise combines the old and the new — some 17th-century doors, many valuable old pieces of furniture and some lovely random board floors fit comfortably into a tasteful modern home.

So much a part of the countryside, Adagio's neighbors were cauliflower fields at the season we visited.

At the grand opening of the St. Bavo organ we had chatted with Flor Peeters, his petite, dynamic wife Marieke and his son Guido, a member of the staff of the publisher Elsevier of Antwerp and Brussels, a firm specializing in encyclopaedias. We had no trouble deciding on a day for visiting convenient to us all.

It was a beautiful forenoon when we reached Mechelen. We were tempted to board the waiting bus marked Tremelo but Tremelo could not take us to Adagio. So we walked, rubbernecking as we went, and got a fine view of the town as we went. The Peeters family is so well known that the name elicits more specific directions than the street address.

Helping her mother with luncheon was daughter Frieda who lives at home and teaches music in a school for retarded children. The older Peeters daughter Lieve, once

a harpsichord student of Ralph Kirkpatrick, is married to a TV film editor for CBS and makes her home in Pasadena. She is said to have a special flair for loom-weaving.

Flor Peeters has a most exacting schedule. He is director of the Royal Belgian Conservatory at Antwerp and also head of the organ department — a combination allowed for the first time by a special dispensation from the minister of education. Normally the director should teach only free composition.

The organ in Mr. Peeters' studio was pictured and described in *THE DIAPASON* for September 1960. The Peeters library at Adagio is a voluminous one, as full of works of literary and historical value as with music.

The whole Peeters family seems to us cosmopolitan in the best sense of the word — informed, perceptive, witty.

Flor Peeters' standing among his fellows is well illustrated by a glance at his "friendship book" to which, on his 50th birthday, noted musicians the world over contributed beautiful pages. One of our favorites was contributed by our old friend Walter Körner of Nuremberg, but the whole book is a

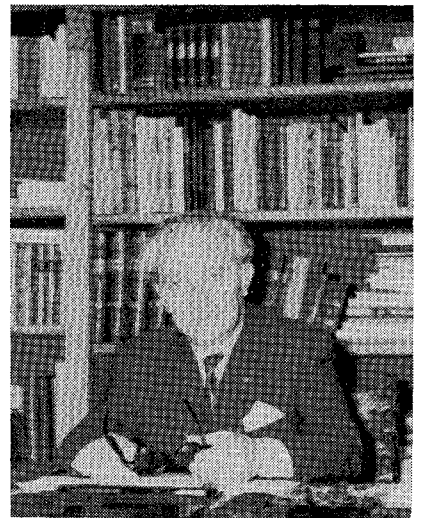
genuine digest of great men of our time.

After luncheon and before we rushed back to Beverwyck to hear Marie-Claire Alain, Mr. Peeters and Frieda drove us to the Mechelen Cathedral where he presides with distinction on the large Jos Stevens organ. The Cathedral is the seat of Belgium's cardinal. We had time to hear the organ's big cathedral sound on some Franck as well as on some Baroque music. The building has a fine reverberation and our short stop there was a revealing one.

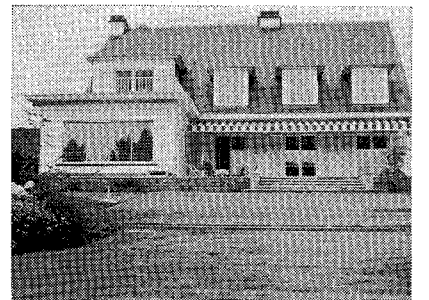
Marieke Peeters is an easy person to talk with and has wide interests and tastes. She is active in civic and musical matters. Among her activities is chairmanship of a municipal organ recital series on which she limits her husband's participation to one recital every four years.

As we reached the station we turned our remaining Belgian change into postcards and stamps — a little habit we have cultivated whenever we leave one pleasant place for another.

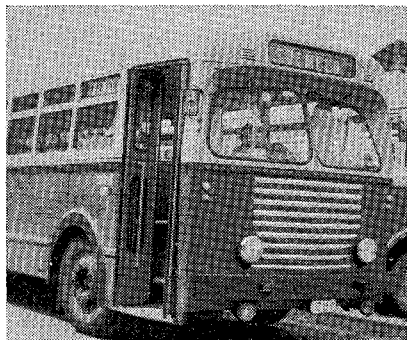
We plan to take seriously the Peeters invitation to visit Adagio again sometime and for a longer stay. — FC



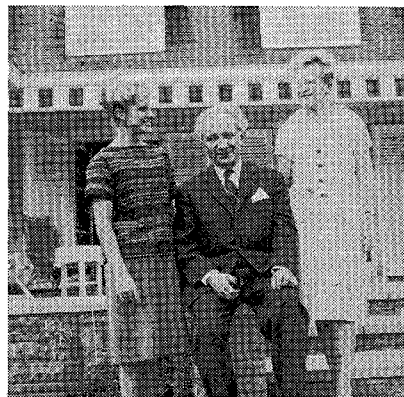
Mr. Peeters interrupts his study in vast library.



Adagio from foot of lawn.



Bus marked Tremelo is wrong way to Peeters home.



Frieda, Flor and Marieke Peeters pose at patio rail.



Old and new live in harmony at Adagio in Mechelen.

EDGAR HILLIAR

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

Who Speaks for Whom?

Readers will note for the first time this month the inclusion on this page of a small box of type calling attention to something we had supposed was universally understood: the responsibility for the opinions, views and ideas found on the editorial page of THE DIAPASON. It has recently been brought forcibly to our attention that our editorial page is sometimes misconstrued as "speaking for the Guild." We regret this as much as does national headquarters and we feel that this is the place for a short outline of the history of relations between the Guild and THE DIAPASON.

Up until 1935 when the two great national fellowships of organists in the United States became one, THE DIAPASON — always independently owned and edited — was the official journal of the NAO (National Association of Organists). Another magazine, no longer in existence, represented the Guild. A national plebescite was taken by the merged organization for membership preference in the official journals. We are still proud that members in the then 48 states voted overwhelmingly for THE DIAPASON.

The first Guild page in almost every issue (usually page 10, sometimes page 12) teems with official communications from headquarters, regularly signed by a committee chairman or another officer responsible for them. Periodically the president expresses himself eloquently and officially in a President's Column.

But the editorial page, which usually closes the first half of an issue, belongs to THE DIAPASON. Because we are all enthusiastic Guild members, readers will find that strong support for what the Guild stands for is constantly to be found here.

However, we feel that an equal, perhaps even prior function of this page is to stimulate, provoke, even irritate our readers into constructive thinking about the whole field of church music in our two countries. Not infrequently we tread heavily when we feel that to tread lightly would mean being drowned out.

Many readers tell us they appreciate the vigor and independence of this page. We hope we can continue to make it worthy of their acceptance and that we can keep pace with the rapidly changing North American church music scene.

Acoustical Engineering?

The December issue of the magazine, *Church Management*, published in Cleveland, carried an article on acoustics which we found very revealing, though hardly informative. Our readers who have read authoritative articles on this broad subject written by specialists (such as the fine one by Leo L. Beranek in the *Saturday Review* for Nov. 25 or the similar one in your December DIAPASON), those who have heard or read the official RCCO and AGO reports on the subject, will be flabbergasted to learn from *Church Management* that:

More common [than the cases where the conformation is faulty] is the problem of excessive echoes and reverberations . . . Difficulties of this nature are most often traced to numerous hard, sound-reflecting surfaces found in every church. and

In recent years many inadequate sound conditions of this sort have been corrected through ceiling treatments designed to give sound-absorption qualities to this surface. The treatments involve the use of acoustical ceiling materials which have met with increasing use in all types of buildings but are especially appropriate in church buildings. and

In most churches the appearance of the ceiling is as important as the sound control it can provide.

Who do you think was responsible for these little gems of wisdom? We'll tell you: an Armstrong Cork Company official. And what does this industrial giant sell to line the pockets of its shareholders? Why, "acoustical materials," to resort to the euphemistic description of the familiar muffling, deadening materials which have made music all but impossible in so many "contemporary design" churches. And just where do you suppose the company advertises its wares?

What can you do about all this? You would like to do a little acoustical engineering yourself? Did you ever write a letter to your congressman? How about one to William H. Leach, Editor, *Church Management*, 1900 Euclid Avenue, Cleveland 15, Ohio? Just a frilly little Valentine one will do!

One Thin Dime

Over in the Looking Back column you will notice a recital of 50 years ago at which the "silver offering" from a large audience averaged one thin dime. Times have changed to the point where a dime doesn't buy much anymore. But have times changed for "Silver offerings?" Not much, we think. There are perhaps a few more slips of long green lining the plate (decoys, sometimes, let's admit!) which deaden the jingle of the silver — though not as much as contemporary church acoustics.

But there are still people who apparently feel that organ recitals are worth only the smallest silver coin of realm. As a frequent usher at chapter-sponsored events in the home area of your official journal, we can vouch for the fact that even Guild members too often drop a furtive dime into the plate, first assuring themselves, of course, that its landing place is

cushioned by another's bill.

Frankly we think it is at least partly the responsibility of us organists. We don't value ourselves or our colleagues very highly (see Conclave Afterthoughts). Another major point of responsibility is the ruling most churches have prohibiting the charging of admission or the selling of tickets. We don't know on what this tradition is based, for tickets were sold for every recital in every European church we visited last summer — churches of many faiths. We paid a guinea for a ticket to a concert in Westminster Abbey, to mention just one example.

Since most organs suitable for public recital are installed in churches, we should like to see this admission tradition broken down, for we feel it serves no real purpose. Or must we continue to try to move church and organ music forward by means of our own pitiful kind of march of dimes?

Unto All Peoples

Word from Japan detailed on another page carries the highly interesting news that soon Japan will have a JGO (Japanese Guild of Organists), following in the footsteps of the AGO, the RCO and RCCO. This means that the organ as a major musical instrument is adding our Far Eastern allies to its list of enthusiasts. Already the Japanese are expressing the hope that American organists, and especially Guild members, will visit them.

On another page is news that an American builder will install an organ — a pipe organ — in a Buddhist temple in our 50th state. The major news of our "international national" convention to be found in this issue concerns the distinguished visitor from Buenos Aires.

We have received our annual calendar from the South African Organ Company which builds many instruments for that distant part of our world. And several welcome letters have come from Brazil, from Turkey, from New Zealand.

With such warm fellowship growing up among church musicians the world over—newspapers indicate similar warm ties in other professions — governments should find it increasingly difficult to convince their peoples that the world needs to be divided up into armed camps.

Who will be the first to build a 47-rank instrument to install on Venus? And when will we start getting reports from the MGO (Martian Guild of Organists)?

Letters to the Editor

Why the Quarterly?

Augusta College, Augusta, Ga., Dec. 29, 1961 —

Dear Editor:

Since the first publication of the *American Guild of Organists Quarterly* I have wondered whether it could serve the Guild in any way our official journal, THE DIAPASON, does not. I have read with interest the successive issues, which have featured worthy articles and reviews of good quality; *The Quarterly* is a magazine of evident merit. However, after this six years of reading, I find no reason for the Guild to go to the great expense of publishing and individually mailing a magazine whose only direct (though doubtful) benefit to the organization is a repetition of official announcements.

I believe it is proper to ask — through the columns of our official journal — our national officers and the council to justify this duplication which seems needless to me.

I should like to commend Headquarters for the other published materials it makes available, and I believe that more effort and money could be wisely invested in this direction.

Yours cordially,

PRESTON ROCKHOLT, Mus D, FAGO
Head, Fine Arts Dept.

HENRY FUSNER directed the Bach cantata Bide with Us Dec. 21 at the Church of the Covenant, Cleveland.

Conclave Afterthoughts

Baltimore is an easy three-hour train ride from the New York Metropolitan area, a reasonable drive even two days after a snow storm, or a plane ride of minutes. The president, the registrar and one council member were in attendance.

Major recitalists whose tours are largely the result of bookings by chapters or at least members of chapters must see quarantine signs on midwinter conclave headquarters. How many "virtuosos", for that matter, did you see at Detroit, barring those who played and who were in most cases too busy to be much in evidence? Doesn't the organization which makes their recital fees possible year after year deserve the prestige their attendance would afford?

Isn't it refreshing to hear a group of young, little-known organists provide such a variety of arresting, unhackneyed programs? A brace of highly contrasted new organs did nothing to dampen the interest either. To chuff or not to chuff is no longer the question; now it is how much and how constantly.

Architects in love with the current padding fad could learn a lot by listening to a choir in the new Baltimore Cathedral or to the organ there played with the reverberation experience and know-how a man like Richard Purvis displays.

How does the sea food at home taste to you after Baltimore's?

Some officials representative of the upcoming Los Angeles County national convention might profitably have been on hand for ballyhoo. There is always a chance that "if you don't come to my party, I won't go to yours!" Everett Jay Hilty, University of Colorado and regional chairman, seems to have been the most distant conclave commuter.

What kind of advance planning does it require to prevent the kind of competition by building maintenance crews which was so disturbing during the singing of the Langlais mass at the cathedral?

WEINRICH CONFERENCE GUEST — BERLIOZ REQUIEM IS LISTED

Northwestern University's school of music holds its annual midwinter conference on church music Feb. 5 and 6 in Lutkin Hall on the Evanston Campus. Carl Weinrich is the distinguished guest for this season's conference. His recital will be the evening of Feb. 5.

As usual the Sunday preceding the conference itself will see a major choral event. This time it will be a gala performance of the Berlioz Requiem in McGaw Hall with all the expansive resources in instruments and chorus available which the composer specifies — a marshalling of resources so rarely available that few performances of the work are ever heard. Dr. Thor Johnson will conduct.

COATES AND BOY CHOIR HEARD AT CONSECRATION OF BISHOP

Franklin Coates, AAGO, FTCL, played and directed the televised music program for the service of consecration Nov. 14 when the Rev. J. Warren Hutchens became the second suffragan bishop of Connecticut. The ceremony took place in Christ Church Cathedral, Hartford. Mr. Coates, of St. John's Episcopal Church, Bridgeport, took his full choir of boys and men to the cathedral for this important event, where they were the only choir in the service. This was their first complete service away from St. John's.

THE CANTERBURY CHORAL Society will sing Britten's Rejoice in the Lamb and Kodaly's Missa Brevis Feb. 18 at New York's Church of the Heavenly Rest with Charles Dodsley Walker directing.

Looking Back into the Past

Fifty years ago the February 1912 issue published the following items of interest —

Casavant Frères opened a plant at South Haven, Mich., a branch of the St. Hyacinthe, Quebec plant

The Rudolph Wurlitzer Company completed a \$150,000 addition to its North Tonawanda, N.Y. plant to take care of its increased business in Hope-Jones organs; 500 workers were employed

The new Schuelke organ to be built for the Holy Innocents Church, Chicago, was equipped with the new colored tablet system

Free organ recitals by F. Arthur Henkel at Christ Church, Nashville, Tenn. drew crowds exceeding the seating capacity of the church

An audience of 2,300 attended an organ recital by J. W. Holland on the four-manual organ in Detroit's Woodward Avenue Presbyterian Church; the silver offering amounted to nearly \$250 (about 10¢ per person)

Four parishioners attacked Philadelphia organist Rudolph Loskat in the loft of St. Matthew's Slavic Catholic Church when his rector refused to replace him with an organist of their choice. They threatened to throw Mr. Loskat over the gallery rail and turned violently on the rector when he tried to interfere. Mr. Loskat exited quickly

The Austin Organ Company claimed its 1911 output set a new record for any organ firm in history

A meeting of the council of the Canadian Guild of Organists voted to oppose the extension of the American Guild into Canada

Twenty-five years ago this magazine recorded these events in the organ field in its February 1937 issue —

Clarence Eddy died at his Chicago apartment Jan. 10 at the age of 85, ending a career unparalleled by any other American organist. Wilhelm Middelschulte was organist for the funeral services held in Thorne Hall. The issue carried a lengthy obituary

M. P. Möller, Sr. was honored at a dinner Dec. 29 where he was termed "an indomitable Viking"

Willard I. Nevins succeeded the late Dr. William C. Carl as organist of New York's First Presbyterian Church

Casavant Frères observed the 100th anniversary of this famous Canadian organ building firm

Announcement was made of the award of a contract for a 115-stop organ for the National Cathedral, Washington, D.C. to Ernest M. Skinner

Ten years ago these stories made news in the issue of February 1952 —

Bernard LaBerge, for more than 30 years America's principal organ impresario and manager of a whole generation of leading organists, died Dec. 28 at the age of 61 after a heart attack. Charles M. Courboin was organist at the Guild memorial service

J. Herbert Springer was honored for 35 years' service at St. Matthew's Lutheran Church, Hanover, Pa. where he plays what is probably the largest church organ in the USA

Chicago was host to the AGO mid-winter conclave. Recitalists were Robert Rayfield, Wilbur Held and Oswald Ragatz; Ray Berry and Ifor Jones led panel discussions

Powell Weaver, well-known organist and composer, died in Kansas City at the age of 61

Clarence Dickinson was named "Hoosier of the Year" by the National Federation of Music Clubs

Frank Van Dusen, trainer of many prominent organists at Chicago's American Conservatory, died Jan. 22 at the age of 74

THE MORNINGSIDE College choir has been invited to represent the United States next August at the International Youth Fine Arts Festival in Bayreuth, Germany — the first American choir in the history of the festival.

RICHARD VIKSTROM will direct the Rockefeller Chapel choir and members of the Chicago Symphony Orchestra Feb. 18 in Mozart's *Vesperae De Confessore* and the Fauré Requiem.



James H. Strand has been appointed instructor of organ at Southwestern College, Winfield, Kans. He received his bachelor and master of music degrees from the University of Redlands where he studied with Dr. Leslie P. Spelman and Raymond C. Boese. He taught organ at the Colifornia Baptist College in Riverside and was organist-choir director at Riverside's Trinity Lutheran Church. He was also active in the Riverside-San Bernardino Counties AGO Chapter. Southwestern College will soon begin construction of a new fine arts building.

AUSTRALIAN MUSIC JOURNAL SURVEYS BULGARIAN MUSIC

The 15th anniversary issue of *Canon*, the Australian Journal of Music, is devoted to the music of Bulgaria. Surveying all aspects from folk song to symphony in a series of six special articles, the issue gives an interesting picture of music in a country not widely familiar to most of our readers. The writers in most instances are well-indoctrinated members of a soviet society and never allow their enthusiastic support of it to lag in the course of their articles.

We quote the paragraphs on the progress of the choral art from the general survey article with which this memorable issue of *Canon* opens:

"Choral singing has attained a high standard and some of the choirs have received international recognition. The Bulgarian 'a capella' choir which bears the name of its founder and conductor, Svetoslav Obretenov, is one of the finest in the country. It should be mentioned that the choir is now conducted by Rouslov and Boyadjieva. The Goussla Men's Choir is conducted by Dimitrov; Rodna Pessen by Masimov; the Kaval Choir by Margaritov and the Choir of the Singer's Society in Plovdiv which was founded in 1896 is still in a sturdy condition.

"During the last fourteen years the People's Government has encouraged the creative activity of the masses in all spheres of culture. Nearly all the choirs mentioned, with the exception of the Bulgarian 'a capella' Choir, are made up of amateurs. Quite a number of these groups have been abroad where they have earned the praise of both critics and audiences.

"The great successes of Bulgarian choral art are due both to the great musical gifts of the people and to their unusually fine voices. With these natural traits, developed in the new and favourable socio-cultural conditions, it is no wonder that the distinctive features of the Bulgarian choirs should be sonority, richness of dynamic nuances and a great variety of colour in timbre. Bulgarian choirs have a full and sonorous volume of sound not only in fortissimi or forti, but in piani too.

"It should, moreover be stressed that their mastery of technique and means of expression are not utilized to achieve purely external effects and only with a view to this reveal the inner sense and content of the work interpreted. This trend fully corresponds to the fundamental trends in the development of art, against empty aestheticism and formalistic enthusiasms and in favour of sound art — truthful, vital and human, inspired by the beauty and nobility of the finest human strivings."

Even so, THE DIAPASON would like to join the editor of *Canon* in "sending greetings to the people of Bulgaria and wishing them further success in their musical development."

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 on Gallery Installation —
 Plan Functional Display**

The new Cathedral of St. Joseph being built in Edmonton, Alberta, and scheduled for completion in the fall of 1962, is to have a three-manual Casavant organ. A contract was signed with the St. Hyacinthe firm for a three-manual organ of 40 stops. The instrument is to be installed in the west gallery, on either side of a large window, and the great and positiv divisions will be functionally displayed. The stoplist by Lawrence Phelps, tonal director of Casavant, provides for a great, swell, positiv and pedal, and is designed to accompany the liturgy in the cathedral as well as to provide an instrument on which much of the world's great organ music can be played.

The instrument, of traditional composition, will be classically voiced on low pressures without nicking. It contains 58 ranks and is completely straight. H. Hugh Bancroft, Edmonton, acted as consultant for the cathedral. The specification is as follows:

GREAT

- Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Quinte 2 1/2 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Mixture 7 ranks 427 pipes
 Trompette 8 ft. 61 pipes
SWELL
 Salicional 8 ft. 61 pipes
 Salicional Celeste 8 ft. 54 pipes
 Rohrgedackt 8 ft. 61 pipes
 Spitzprincipal 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Scharff 4 ranks 244 pipes



Concert Manager Roberta Bailey is shown with her husband, Richard F. Johnson, sales manager for the Presmet Corporation, Worcester, daughter, Kara Lynn, son Marc Bailey and dogs, Pedal and Mistake. Pedals, brought up in New York City, plays an accomplished piano, for guests only. Miss Bailey manages Virgil Fox, Pierre Cochereau, Karl Richter and Richard Westenberg

- Fagott 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Oboe 4 ft. 61 pipes
 Tremulant

POSITIV

- Holzgedackt 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Quintflöte 1 1/2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Cymbal 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes

PEDAL

- Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes

- Octave 8 ft. 32 pipes
 Pommer 8 ft. 32 pipes
 Octave 4 ft. 32 pipes
 Spitzflöte 4 ft. 32 pipes
 Nachthorn 2 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Schalmee 4 ranks 32 pipes

RICHARD ELLSASSER will play with the Elkhart, Ind. symphony orchestra Feb. 20 with a master class the preceding day. Other February dates include Phoenix, Ariz. 5 and 6 and Lexington, Neb. 24.

ROBERTA BITGOOD conducted Mendelssohn's Hymn of Praise Nov. 19 at the Redford Presbyterian Church, Detroit.

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**BETHLEHEM, PA. CHURCH
TO HAVE NEW MÖLLER**

COMPLETION IN NOVEMBER

Maynard S. Bealer, Organist of St. Peter's Evangelical Lutheran, Helps Plan Design

St. Peter's Evangelical Lutheran Church, Bethlehem, Pa. has contracted for a new three-manual Möller organ. Completion is scheduled for November, 1962. Installation will be using the present organ chamber with some enlarging, particularly in the size of tone opening available. The organist is Maynard S. Bealer.

The following specification was prepared by M. P. Möller, Inc. in consultation with Mr. Bealer and Möller's area representative, John Buterbaugh.

GREAT

Gemshorn 16 ft. 12 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Harmonic Trumpet 8 ft.
Chimes
Tremulant

SWELL

Rohrgedeckt 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Bassoon 8 ft. 12 pipes
Schalmel 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes



Charles G. Smith, Jr. has become organist-choirmaster at St. Mark's-on-the-Mesa Episcopal Church, Albuquerque, N. M. He assumed the post last September after six years at Grace Episcopal Church, New Bedford, Mass. Previous posts include Grace Church, Sandusky, Ohio, St. John's Methodist, Watertown, Mass. and as assistant to George Faxon at St. Paul's Cathedral, Boston.

Mr. Smith spent 1958-9 at Trinity College, London, England on a Fulbright grant. He has degrees from Harvard, the University of New Mexico and the New England Conservatory of Music.

Harmonic Trumpet 8 ft. 61 pipes
Chimes 21 bells
Tremulant

PEDAL

Contrebasse 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gemshorn 8 ft.
Mixture 3 ranks 96 pipes
Super Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Double Trumpet 16 ft. 12 pipes
Bassoon 16 ft.
Trumpet 8 ft.
Bassoon 8 ft.
Bassoon 4 ft.

**CCWO MAKES ERSATZ WORLD
TOUR FOR JANUARY MEETING**

The Chicago Club of Women Organists met Jan. 7 at the Baldwin salon to enjoy Hitch-Hiking through the Near East and Europe — a program of pictures and commentary by Donald Hokanson, professional artist who obtained unusual and out-of-the-way scenes among his beautifully colored slides. Turkey, Greece, Italy, Spain, Portugal, France, Belgium and Scotland were some of the countries visited.

The first severe snowstorm of the year caused cancellation of the musical portion of the program. Mrs. Glen Mossman, club president, who was to play was snowbound. A social hour with refreshments concluded the meeting.

**ST. OLAF CHOIR SINGS 12-STATE
GOLDEN ANNIVERSARY TOUR**

The three-week February tour of the St. Olaf College choir in its Golden Anniversary year includes concerts in two of the cities in which the choir sang on its first tour in 1912. Madison, Wis. and Chicago heard the choir in both its first and fiftieth year. The tour extends into 12 southern and eastern states.

Directing the choir in its 50th year is Dr. Olaf C. Christiansen, son of its founder, F. Melius Christiansen.

RONALD ARNATT conducted a concert of 20th-century music for small ensemble at Mary Institute, St. Louis Nov. 21. Ibert, Villa-Lobos, Richard Dirksen and Constant Lambert were the composers.

ROBERT G. POWELL, FAGO, ChM directed the Schubert Mass in G in the first concert of the season Dec. 12 at St. Paul's Episcopal Church, Meridian, Miss. Nancy Powell, AAGO, was at the organ.

PHILLIP STEINHAUS directed Haydn's The Creation Nov. 19 at Kirk in the Hills, Bloomfield Hills, Mich.

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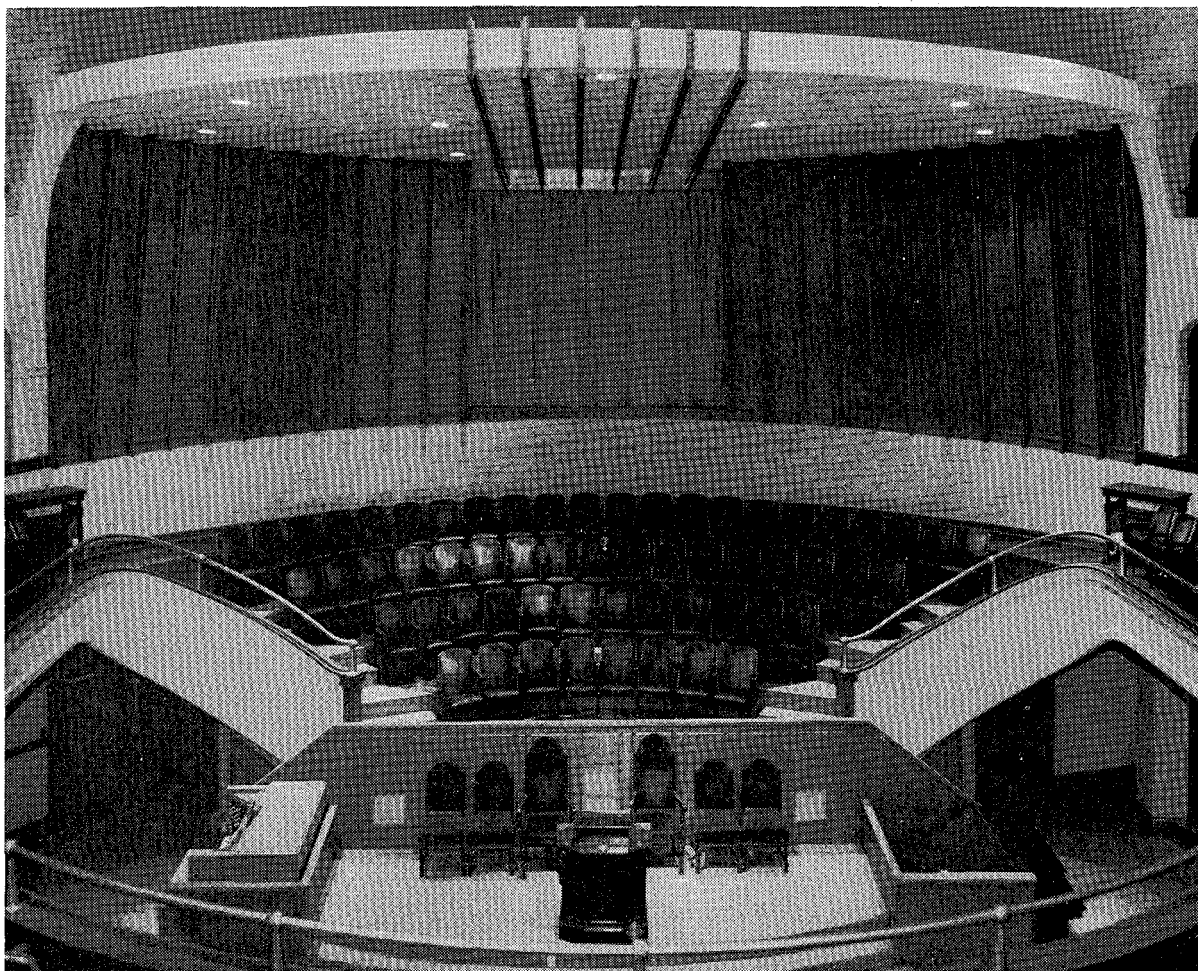
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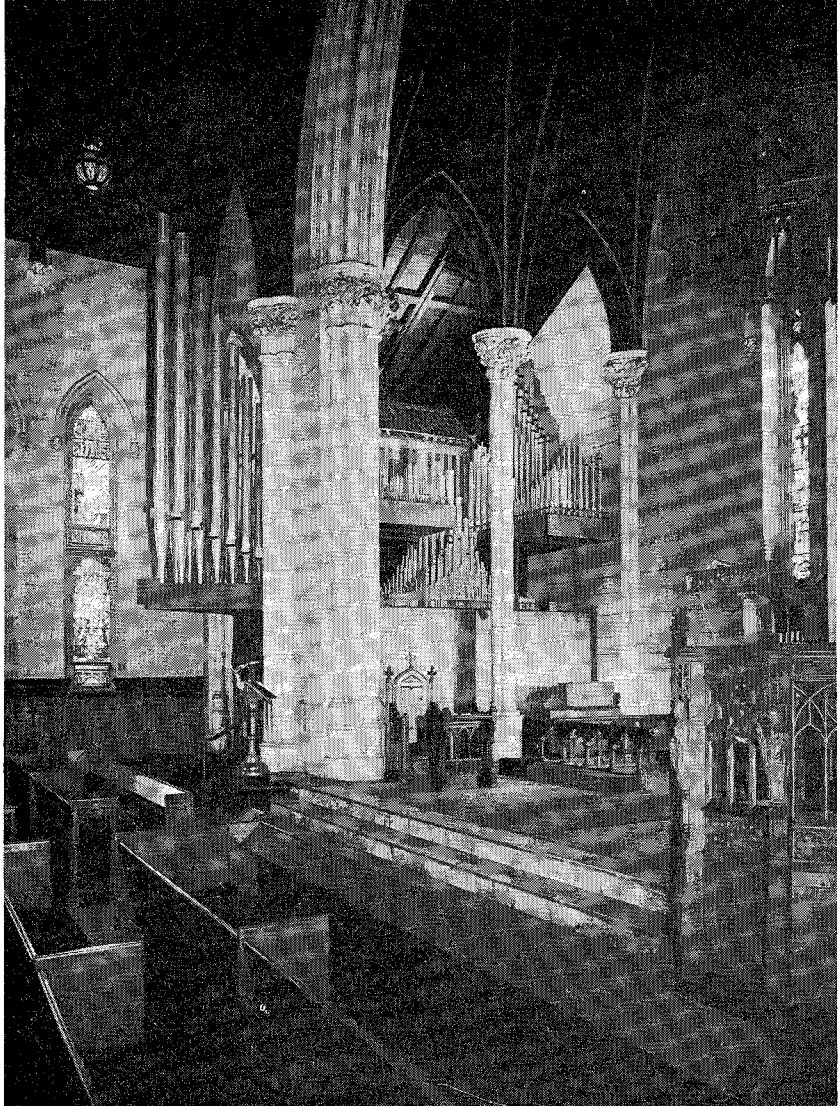


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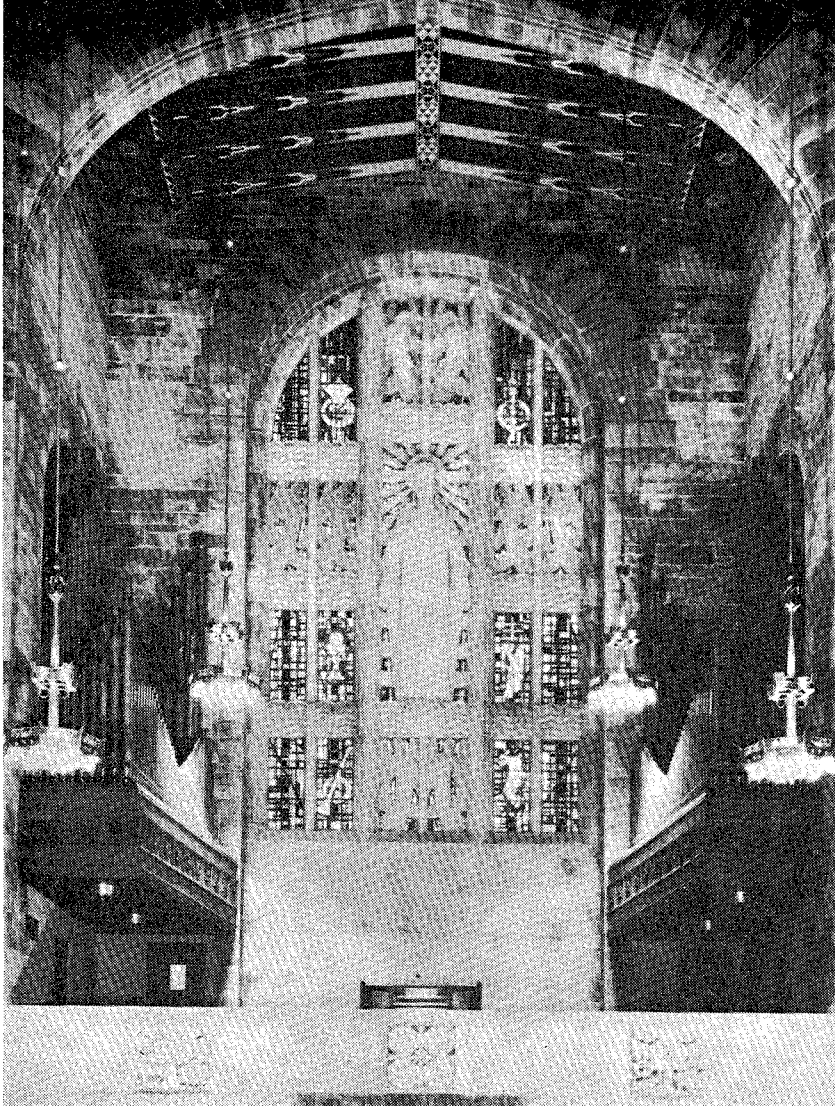
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Holtkamp in Christ Episcopal Church.

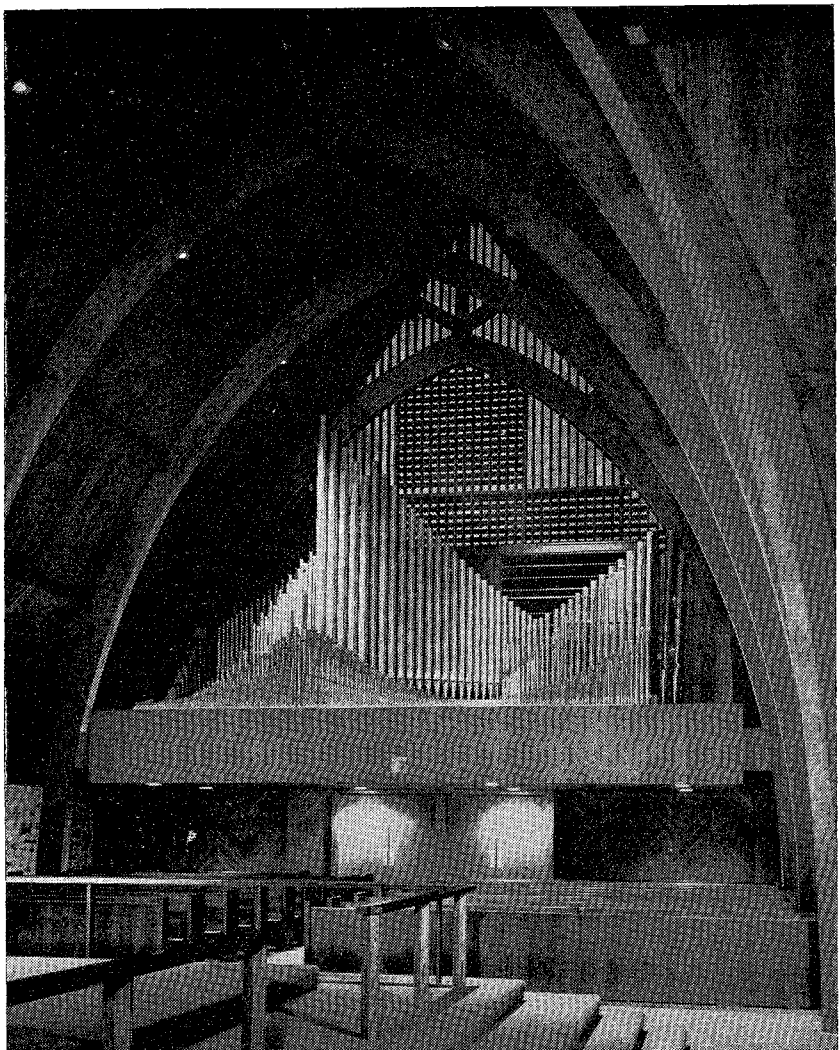


Möller in the Cathedral of Mary Our Queen.

Baltimore Conclave

(Continued from page 1)

Austin in Episcopal Church of the Redeemer.



Alan Stout, who seemed to us to appear in many roles at the conclave gave an interesting if hardly useful talk on some American experimental composers who seemed to us especially notable for the small amount of music they produced, including an infinitesimal amount of unpublished, unobtainable organ music.

Stefan Grové's major emphasis was on Messiaen, a more immediately applicable subject. The music examples given by Edith Ho and Robert Twynham at the organ were all brief and out of context.

BRUCE BENNETT RECITAL

A third event between lunch and dinner was Bruce Bennett's solid, conventional, well-played recital at Mount Vernon Place Methodist Church on the Möller organ described in the July 1955 issue of THE DIAPASON. The Hindemith sonata was perhaps the high point of Mr. Bennett's program which was as follows:

Toccata and Fugue in F major, Buxtehude; My Young Life Hath an End, Sweelinck; Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; La Nativité, Langlais; Litanies, Alain.

ORGAN AND ORCHESTRA

After dinner came what many delegates considered the musical summit of the whole conclave — the program for organ and orchestra at the Cathedral of the Incarnation with Rodney Hansen at the still incomplete Aeolian-Skinner and Thomas Dunn conducting some members of the Baltimore Symphony orchestra. The liaison between player and conductor was something lovely to hear and the evening of four large works passed as if by magic. It was especially good to have a hearing of the Barber work. Mr. Hansen's registra-

tion and his infectious and plastic rhythmic sense indicate a high order of musicianship. The program:

Concerto, Haydn; Concerto in G minor, Poulenc; Concerto in B flat, Opus 7, 1, Handel; Toccata Festiva, Barber.

MORNING AND MADRIGALS

The traditional president's breakfast allowed many delegates an extra snooze Thursday morning but the deans and regents had their usual no-holds-barred opportunity to bring up things on their minds. Ask your dean!

The meeting of the board of examiners was postponed until lunch time in order that members-at-large might join run-of-the-mill members for a delightful concert at Peabody Conservatory by the Motet Singers. These six skillful singers which included the host chapter's dean, George Woodhead on the middle tenor line and directing, sang the program of early music with variety, sparkle and meaning. Joseph Stephens accompanied the Monteverdi on a good-sounding Möller continuo. This remarkable young doctor from Johns Hopkins was on hand as harpsichordist the following day. The Motet Singers' program:

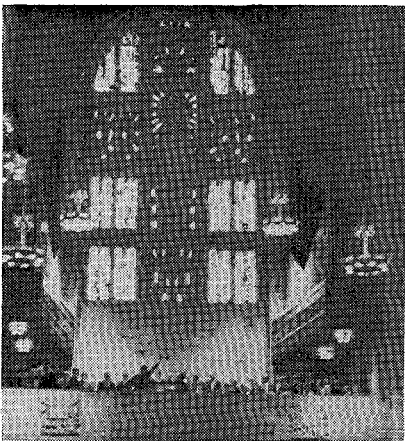
Nun danket alle Gott, Schein; Selig sind die Toten, Schütz; Plorate filii Israel, Carissimi; Chantez a Dieu, Sweelinck; Magnificat, Monteverdi; Five madrigals, Gesualdo.

NEW CATHEDRAL

Much of the rest of Thursday was spent at Baltimore's magnificent new Cathedral of Mary Our Queen. This building proved an exemplary acoustical setting for major musical programs of a national meeting. The long reverberation with the even decay of sound provided a stimulating contrast to the dry environment so common to Ameri-

can churches. The reverberation requires knowing and careful use of the large Möller organ (THE DIAPASON for February 1958) but the results in both organ and choral music bring back a long lost source of musical thrill.

Bruce Eicher's selection of the Prelude from the Duruflé suite was a happy one for our first introduction to the sound of the cathedral and the Langlais Messe Solennelle likewise was highly suitable for the building. It was sung with great effect by the choir of the Church of the Immaculate Heart of Mary with Norman Sydnor directing and Robert Twynham at the great organ. The not large choir filled the vast nave with a fine balance of sound.



Norman Sydnor directing the Church of the Immaculate Heart of Mary choir in the Langlais Messe Solennelle.

There was some opportunity to tour the cathedral before going to the Episcopal Church of the Redeemer for a recital by Donald King on the new Austin described in THE DIAPASON for October 1957. A striking contemporary edifice provides a fine setting for the good example of the organ Austin is building today. Mr. King's interesting program:

Von Himmel hoch Variations, Bach; Three Noël's, Daquin; Ein Kind geboren and Nun sei willkommen, Peeters; Andante for Mechanical Organ, Mozart; Prelude and Fugue Opus 99, 1, Saint-Saëns; Prelude and Fugue in E flat major, Bach.

CONCLAVE BANQUET

Most of the delegates attended the conclave banquet in the Jubilee room of the headquarters hotel. The usual introductions were made and the table conversation produced the usual hubbub. We wonder if Paul Calloway understood that he was to speak at a social event. We were surprised at his speech which we must describe as a serious, dignified commercial for his pet project, a proposed denominational church music institute.

We were glad that Chapter Dean Woodhead had his choir on hand for this beautiful group of seasonal music:

Fanfare Noël, Wright; A Hymn of the Nativity, Kenneth Leighton; Three German Carols, Schroeder; A Hymn for Christmas Day, Parry.

PURVIS AT THE CATHEDRAL

We felt that the selection of Richard Purvis for a big recital at the huge Cathedral was a knowing and well-advised choice. Mr. Purvis is a romantic, both as a player and as a composer, and romantics are perhaps a bit in eclipse these days. But Mr. Purvis' feel for the large building, his ability to adjust tempo and touch for maximum audibility and effectiveness, provided a fine lesson in understanding and practical musicianship which we hope everyone present took to heart. We were constantly fascinated by his use of the building itself to create his effects, his ability to carry through a remarkably stepped-down tempo without losing drive and vitality. Mr. Purvis' program:

Suite Medievale, Langlais; Air for Flute Stops, Arne; Voluntary for Double Organ, Greene; Trumpet Voluntary, Stanley; Passacaglia and Fugue in C minor, Bach; Pas-

torale, Franck; Scherzando, Dupré; God of the Mountain, Karg-Elert; Earth Carol and Fanfare, Purvis.

Thursday night was, as might have been expected, the principal night for private parties. We spent some time at the dean's home, chauffeured by a young man from the Westminster Choir College.

SOLEMN HIGH MASS

The last church officially visited at the conclave was the Mount Calvary Episcopal Church where Arthur Howes directed the choir in the solemn high mass for the feast of St. Thomas of Canterbury and followed it with a recital on the new Andover-Flentrop organ. We had some reservations as to the wisdom of trying to make women's voices sound like boys, but the service was properly dignified and impressive. Motets by Sweelinck, Victoria and Hassler supplemented the plainsong service. The organ seemed to us too percussive, too xylophonic for the building but we understand Mr. Howes deliberately emphasizes this quality. Under the high ceilings of the great churches of Europe considerable chuff performs necessary functions in providing clarity. We feel that in a building where it prevents any legato whatever, it can be carried to extremes. Mr. Howes played:

Variations on Puer Nascitur, Sweelinck; Chaconne in E minor, Buxtehude; Good News from Heaven, Rejoice Christians, The Old Year Has Passed Away, In Thee is Gladness and Prelude and Fugue in D major, Bach.

TWO HARPSICHORDS

Highly refreshing was the final musical program of the conclave, a recital for two harpsichords by Shirley Mathews and young Dr. Joseph Stephens who presided at the positive the day before. The older music took on especial liveliness but the Bartok and Alan Stout's piece caused the most comment. Mr. Stout had appeared in a major role in the morning's church service as well as a lecturer the first day. Now he appeared both as composer of what to us was a highly sardonic bit of music as well as player of percussion in the performance, on which he played, among other instruments, some pyrex bowls.



Representatives of three major builders breakfast together: left to right — Fred Mitchell (Austin); Ed Northrup (Casavant), and Ernest White (Möller).

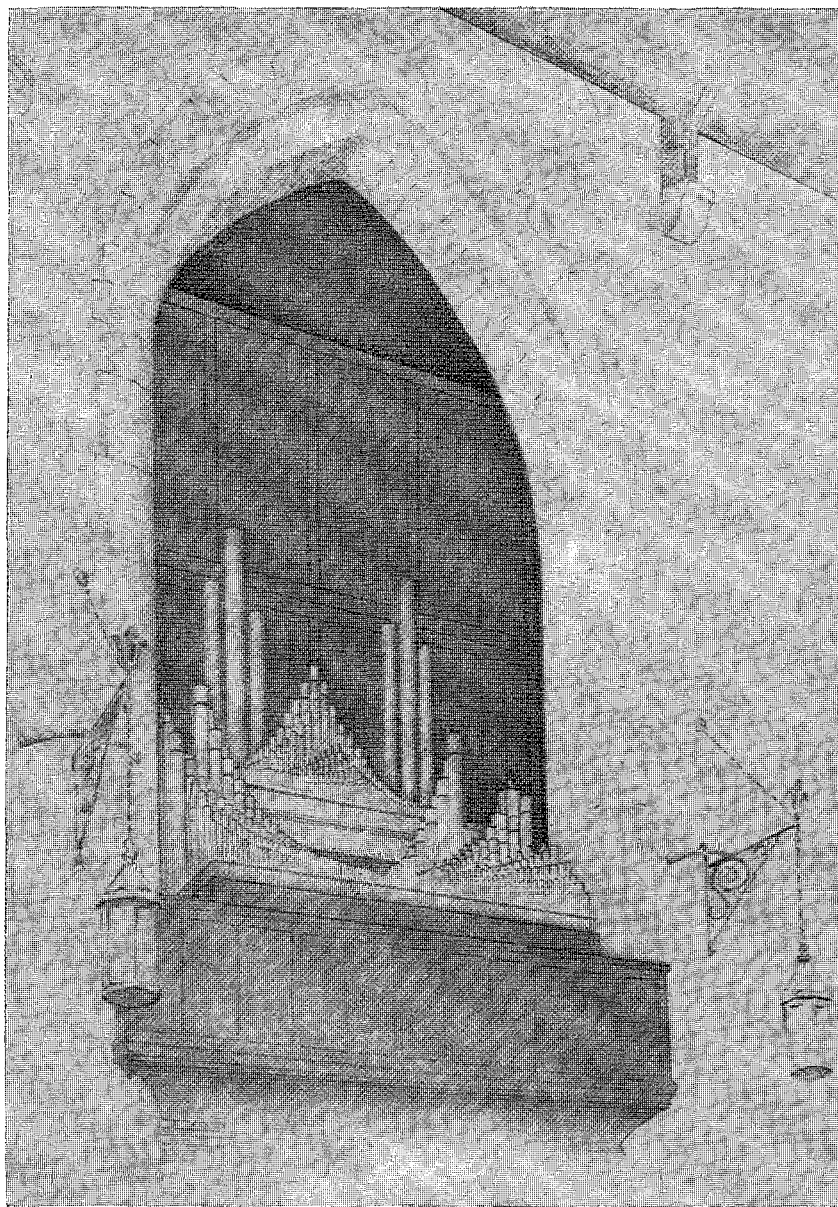
MÖLLER PLAYS HOST

General Chairman Lucille Masson presided at the elaborate final luncheon at which Möller Organ Company entertained the visitors. The menu was properly based on Baltimore's fine sea food. At this fitting final event recognition was given to some of the many people who helped make the conclave possible.

We were forced by transportation schedules to retreat from the luncheon before the performance of Stefan Grové's Cantata Profana which we hear is a hilarious application of the Baroque idiom to O Promise Me. We regret having missed it.

We hear that the assemblage dispersed rather quickly with most delegates having to play church services in their home towns on Sunday.

The conclave attendance this year was above average. Many more organists should take advantage of these stimulating meetings. They would be a source of new energy to start the new year right. — CB and FC



Drawing of part of the unfinished Aeolian-Skinner in Cathedral Church of the Incarnation.

Check-points for Church Choir Directors

1. Has your stockpile of "good old standby" anthems changed much in the last five years?
2. Do you and your choir members have to work very hard to get everything learned that needs to be learned?
3. Have you recently asked the powers-that-be for an increased budget allowance for the purchase of new music because of the increased cost of music?
If your answer to the above questions is NO, try these:

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3. Are you getting bored, too?

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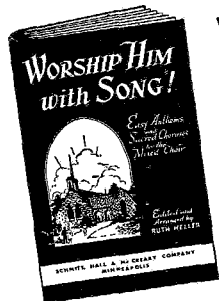
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GROOM

Continued from page 9

Since unethical action or procedure is particularly deadly to the reputation and career of one engaged in church work, it behooves the organ student to cultivate quickly a highly ethical attitude in all of his dealings. The American Guild of Organists has furnished us with a timely and helpful Code of Ethics, which should be diligently studied by every student. As well as those matters such as seeking a position, giving ample notice before resigning, etc., dealt with in this code, there are other ethical considerations. These might include unkind remarks about a member of the clergy by the organist to a person of the congregation, a music faculty member discussing another faculty member's fault with a student, a choirmaster leaving a position for another and taking his paid soloists with him (a soloist with a high ethical standard would refuse to go) and an organist fostering false, exaggerated or misleading claims about his own abilities. The American Guild of Organists, for instance, occasionally finds it necessary to reprove an individual for using the initials AGO after the name, a practice reserved only for Founders of the Guild. Also unethical are the advertisements for organ companies or salesmen which come to light on occasion, such as that brochure of several years ago which lauded a certain instrument which possessed a "standard 25-note pedal clavier." The student who early develops a high standard of ethics may be depended upon to find the right and wholly professional way of handling every situation that arises.

The average church organist or organ teacher quickly forms a professional attitude about money, and unfortunately today, this attitude is defensively philosophical. Put in the words of one organist, "You don't make much money, but you can't beat the hours." We belong to the American Guild of Organists, but this organization has been facetiously called "the only union in America whose members

can't strike for higher wages." While we are compelled to accept this condition for the present, let our professional attitude go further than this. Realizing that our economic position will be bettered only as our professional status is raised and recognized, let each of us do his part to elevate that status and bring forth that recognition. Thus my own students are discouraged from giving their services free of charge to their church. I should be happy if they can find another way in which to donate service to their church, but as members of our profession I could not have them lend their endorsement to meager or non-payment for professional service. Nor would I have them play weddings or special services, except for close friends, without adequate compensation.

Sooner or later the professional musician will be invited to serve as a judge for a music contest, festival or other such event. My students are encouraged to inquire politely about the fee or "honorarium" to be paid, before accepting such duties. This simple and precautionary step toward the elevation of our professional status recognizes that usually those judges who give their time and service are the least appreciated. They are awarded the cruelest disrespect, rebuke, criticism and ungratefulness at the end of the day, when not every budding genius gets a "superior." A single practical inquiry about fee beforehand serves to remind the public that the musician

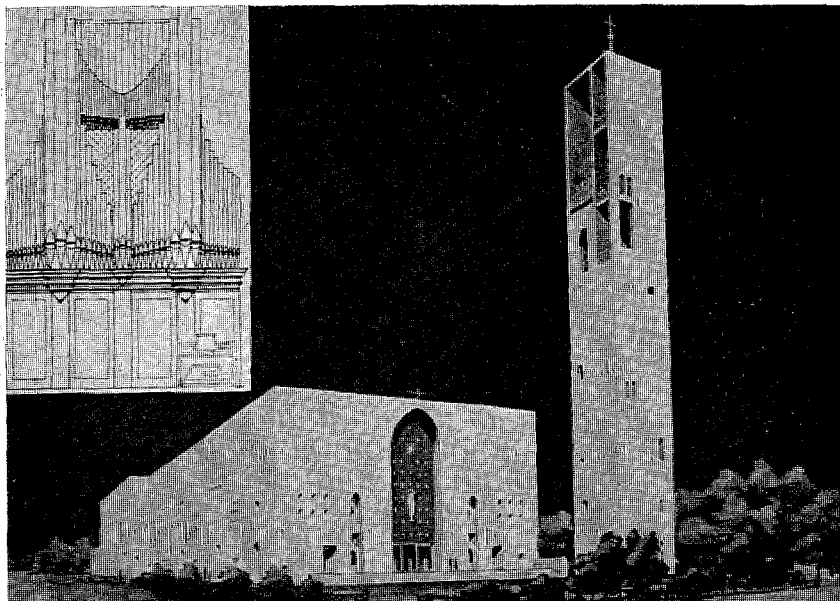
they would hire is a professional man, and appropriate respect and consideration are due him.

Finally, every student should be a student member of the American Guild of Organists, and it is hoped that every student who turns professional will become a colleague, and later an academic member of the Guild. Through the years the prestige and status of the American Guild of Organists and its members have steadily risen. With each new member the Guild becomes stronger, its influence becomes more widespread, and the increased strength and influence benefit each member. The various advantages and benefits which the Guild and its journal, *THE DIAPASON*, offer to members are too well known to reiterate here. But I know of no way in which the student can so quickly and correctly nourish his professional affiliation and his professional attitudes as through Guild membership.

We are a profession and a noble one. Let those among us who lead the young re-examine our own professional attitudes, that we may set the highest of examples. Let those of us who follow look to their teachers and their elder associates, and find in them the inspiration, fellowship, dedication and devotion to Almighty God that comprise the professional attitude of the church musician.

— Adapted from a talk given to the Vivace (Music) Club of Blue Mountain College.

Greetings from Japan

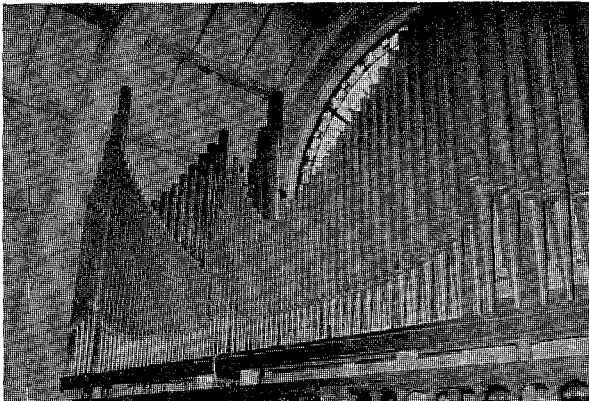


Osaka-Tamatsukuri Cathedral and the third largest cathedral organ in Japan (Verschueren).

A Christmas communication of a most flattering sort came to the office of *THE DIAPASON* from Eisaburo Kioka of Tokyo, representing the Church Music Society of Japan. Addressed jointly to the editor and to the assistant editor, the magnificent card carried, in addition to an appreciation of our efforts, the pictures which appear on this page and the very stim-

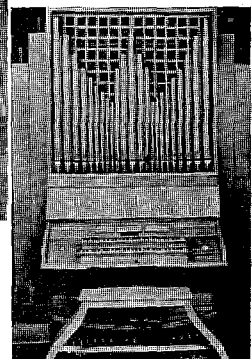
ulating news that Japan will soon have a JGO (Japanese Guild of Organists) following the outline and example of the AGO.

A warm and urgent invitation for North American organists to visit Japan suggests that Guild and College members planning trips to the Far East write to Eisaburo Kioka, 2-193 Ogikubo, Tokyo, Japan.

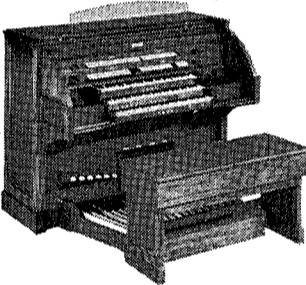
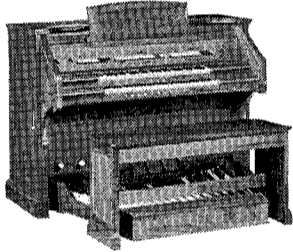
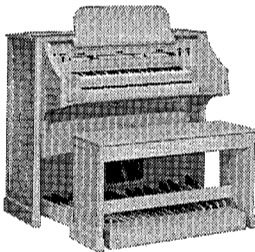
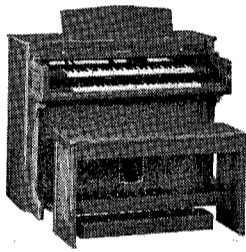


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Reger Chorale Preludes

by Allan Bacon

Continued from December issue

Number 5, Christus, der ist mein Leben, at first glance raises the question: Where is the cantus firmus? Then as we play through the right hand part we realize that Reger is here utilizing a device which Bach dearly loved and which he used so effectively in pieces such as "Come, Savior of the Gentiles," "The Old Year now has passed away," and "O Man, bewail thy grievous sin," etc., namely a free treatment of the melody by means of passing tones, occasional trills on sustained notes, melodic elaboration and ornamentation, etc. The original chorale melody thus becomes merely a "point of departure" upon which a thing of delicate beauty and imagination is erected, a finely-spun web or tapestry of lovely arabesques defying exact definition and analysis. After the first measure or so (introduced in true Reger style by the pedal, followed by left hand in imitation) the chorale disappears in a maze of lovely embellishments and delicate figurations, beautiful, yes — but where is the chorale? Well, doubtless Reger knew — but alas, can't tell us now — but in the meantime, who cares? The result is beautiful music — that is, provided you have selected a stop (an English horn, say, or wald flute) with intrinsically beautiful pipes in its ensemble for that right hand melody. If your organ does not possess pipes which are beautiful to listen to, as lovely, musical tones, then stop playing on it and get another job. Of what use is an organ if it cannot produce beautiful music? How can "beautiful music" result from a basis of tones which are not inherently beautiful in themselves?

Number 6, Ein Feste Burg ist unser Gott, one of the most famous hymns — and hymn-tunes — in all Protestant Christendom. Reger gives us an exultant shout of joy, praise, and expression of majesty and power. From

the time the right hand gives the two opening notes of the chorale until the piece thunders to its triumphant conclusion listeners are not given a moment in which to forget what it is we are talking about, for either the upper voice, or one of the inner voices, or the powerful pedal serves to remind us of the topic of conversation. An extraordinarily effective piece, of only moderate difficulty. Reger's tempo mark, Sehr lebhaft, seems a little fast, considering the character of both words and music. Dignity and power are somehow lost in a vivace tempo. Not over 70 for the quarter note. Prepare a brilliant ensemble, with bright reeds 8 ft. and 4 ft. and mixtures on all manuals. Reger apparently calls for both hands to play on the great throughout the piece, making sure that your pedal is powerful enough to predominate. A wonderful chance to show off a pedal 16 ft. trombone! However, there can be no objection to using the choir or swell alone frequently. Try this plan: Begin on swell or on choir with swell coupled, with left hand coming in on the great at end of first score, and returning to choir at fourth beat, measure two, second score. Then at bottom of the page, first measure, let right hand play the descending melody on the great returning to choir on second beat of measure two. At top of next page, measure 3, let both hands slip onto great on the second beat, remaining there until first beat of measure two, third score, when both hands slip onto the choir, remaining there until second beat, first measure, score two of next page, where both hands play on the great. Both hands go to choir first beat of third measure, then both hands on great, last beat of third score, until close. These changes are very easy to make, and add a lot of variety and interest.

This number is one of my favorites in

the entire set — for chapel programs, as prelude or postlude, and on recital programs.

Number 7, Dir, dir, Jehovah, will ich singen. Bach has this title listed in his 371 Chorales, but uses a different tune. Reger does not include either title or tune in his 30 Kleine Vorspiele. By all means play the chorale through in four-part harmony, first, so your listeners will recognize it when it makes its belated entrance. Note that striking, powerful pedal plunge down of a minor seventh, followed promptly by imitation in the middle voices. One would think that a composer, having delivered such a significant phrase at the very outset, would have used it frequently from then on, but Reger refers to it only twice after that opening measure — toward the bottom of the first page, and then at the close, as a kind of "Parthian shot." One of the finest examples of three-part counterpoint ever written. Not easy, but thrilling and exciting to play, and stirring and interesting to listen to. For registration choose a brilliant combination, not too loud. All four parts should be evenly balanced.

Number 8, Erschienen ist der herrlich Tag. Here we have the favorite Lutheran Easter hymn, dressed up in elaborate costume and gorgeous colors. Bach quotes it in his 371 Chorales, and most organists are familiar with his setting in The Little Organ Book, and Karg-Elert gives us a quite simple version of it in his "famous 66." But Reger apparently decided to make a definite break with tradition, and produced a setting which would not only portray adequately (in his opinion) the splendor and triumph implied in the words of the great Easter hymn, but would be a "setting to end all settings." Any future attempt by any composer to write anything transcending this (based on this tune) would be, in my opinion futile. From a structural standpoint, of course, the piece is beyond criticism. I have worked at it faithfully, in times past, in the attempt to get some real thrill and meaning out of it, but with-

out success. There is a saying (we have all heard it) that anything will sound good (piano, organ, orchestra) if you only play it loud enough and fast enough (!) Whether that would be true in this case, I know not. Would that we could have heard Straube play it — if he ever did.

Tempo? Well, Reger says Fruedig bewegt (Vivace). And those quarter notes in the chorale melody simply have to move right along. They must sound as they would if sung by a congregation — joyous, exultant. Try playing that chorale melody first at the correct tempo, 100, for the quarter and then begin the piece at that tempo and see what happens. Even if you were able to get in all the notes (Straube probably could!) the result would be, in my opinion, one ghastly mess.

Number 9, Herr Jesu Christ, dich zu uns wend', a tune of which Bach seemed to be fond, as he made several versions of it. Reger's setting should give you no trouble technically, with rather quiet registration and moderate tempo. Just because those opening pedal notes are based on the chorale melody, don't yield to the temptation to have the pedal too strong. All four parts should be evenly balanced. And do not interpret Reger's call for a crescendo, toward the close, as meaning to add more stops. Use expression levers only. A nice piece for church prelude.

Number 10, Es ist das Heil uns Kommen her, follows a pattern similar to numbers 4 and 7; previously discussed, four parts evenly balanced, with chorale melody entering in right hand after brief introduction. Note the introductory measure of three-part imitative counterpoint — routine, customary procedure for Reger. When Reger says Bewegt, which simply means "moved" or "with movement," all he means is, "Don't drag!" Keep the music flowing along placidly, smoothly, a quiet registration, listening to the perfect contrapuntal texture of voices. Reger conceived and created a piece of musical beauty. Can you re-create this

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as he conceived it?

Number 11, Freu' dich sehr, o meine Seele, requires a somewhat careful advance preparation along registration lines if the piece is to "come off" well. Prepare: great, swell and choir coupled with possibly reeds 8 ft. and 4 ft.; swell and choir coupled fairly loud with right hand, left hand entering at second measure on great until measure four when left hand joins right hand on choir for six notes only, going back immediately to the great for three measures only, then going back to great again at bottom of page. This may sound complicated, but if you follow the music you'll see it makes sense. From then on follow Reger's directions to the end. Open all boxes at close, plus crescendo pedal if you wish. A satisfying number, suitable for postlude or festival prelude. Tempo? Try 65 for the quarter note.

Number 12, Gott des Himmels und der Erden, not only poses no problems along technical lines, but the registration appears self-evident. Note the introductory measure of three-part imitative counterpoint, routine procedure for Reger. For accompaniment (manual 3, he says) try soft swell strings 8 and 4, pedal soft 16 coupled to swell. For right hand solo use your favorite soft reed. But do not use a flute. Save it for the lovely five-measure interlude, which must sound like a hushed echo of the preceding section. Return to your reed on page 23, until last two measures, when both hands are on swell. Throw off a stop if possible, and *molto ritardano e smorzando al fine*.

Number 13, Herr, wie du willst, so schick's mit mir, also poses no serious problems. Since Reger does not care to be specific as to either tempo or registration in his pieces it behooves the performer to use his own judgment. Suppose we try playing those 16th notes at two to a second, in other words 120. If that seems fast, and we feel hurried, then slow it down. We will assume that this piece contains beauties more or less obscured by a

barrage of notes, and we are aware that even the greatest music ever written can be wrecked, in performance, by faulty interpretation. If you want to have the chorale melody, beginning on the last quarter note in first score, brought out on a separate manual (left hand negotiating the two inner parts on a softer manual) by all means do so. Several opportunities for English horn and flute solos in the piece. It has wonderful possibilities.

Number 14, Herzlich that mich verlangen, is the melody which appears in most Protestant hymnals under the title O Sacred Head, now Wounded, a very expressive melody, and familiar to Protestants of all denominations. For these reasons the piece is a "must" for every church organist. And there are other reasons why this particular setting should be in every organist's library. No matter what registration you may select, you should bear in mind that this hymn has definite Good Friday connotations in the minds of most church-goers. Hence, your tempo must be very restrained, and the piece played with great depth of feeling and emotion. The humble organist attempting to play the piece is confronted by two completely different — and irreconcilable — alternatives, as to interpretation. For it is both a "contrapuntal track-meet," as a colleague of mine has very aptly put it, and "a profound subjective experience" — according to how you look at it. In either case, an extraordinarily remarkable work.

Number 15, Jauchz, Erd' und Himmel, juble. We have before us a *tour de force* of manual (digital) dexterity, not necessarily difficult in itself, except that we are confronted at the outset with Reger's explicit direction: *Ausserst lebhaft* — Presto possible! Americans hear this tune under the title *Lasst uns erfreuen*, a hymn of joy and exultation, of praise and thanksgiving. How fast would they sing those quarter notes? Would two to a second be about right? Let's accept that and hope that Reger would

accept it as the equivalent of *Ausserst lebhaft*. Straube no doubt played it faster. The tune that Reger uses here differs rather widely from the tune in our modern hymnals, with their frequent "Alleluias" interpolated. He probably got his tune out of the *Geistlichen Kirchengesang*, published in 1632. After the first line, the tune as we know it disappears. Excellent recital material.

Number 16, Ich dank dir, lieber Herre, presents no problems. Reger seems to be unable to put notes on paper without his "signature" (e.g., the opening measure). Bach quotes this tune in his anthology. Reger does not, but for some reason takes liberties with Bach's tune, even to the extent of omitting two or three beats occasionally. The piece would make an excellent postlude or prelude for some festal occasion. Very interesting music, and of only moderate difficulty.

Number 17, Ich will dich lieben, meine Stärke, in spite of its title, leaves me quite cold. Where he got his tune is a mystery — and as far as I am concerned he should have left it where he found it.

Number 18, Jerusalem, du hochgebauete Stadt, more than makes up for any shortcomings number 17 may have had. A stirring, joyous tune which, under Reger's expert treatment, takes us on a brief tour through the pearly gates and into the splendors of the Celestial City. The title and character of the piece immediately call to mind the piece of the same title by Karg-Elert, number 48 in his set of 66 *Chorale-Improvisations*, the outstanding number of his entire set. Not easy to play — but easier than the Karg-Elert version. Well worth the work. Play it as fast as you can!

Number 19, Jesu, Leiden, Pein und Tod. A fine tune, into which Reger, the mystic, injects an aura of deeply-felt emotion and poignant beauty. One of the loveliest pieces in the entire set.

Number 20, Jesus meine Zuversicht, gives us another number of the deeply-felt emotion type. If you have a lovely

English horn, by all means use it for the right hand melody. Change to flute on the last score. Many years ago I discovered quite by chance that the beauty, and the "message", of the piece is enhanced, for some mysterious reason, by playing the pedals non legato, with soft 16 and 8 ft. strings, in the style of Bach's classic *Ich ruf' zu dir*. Occasional notes of longer value can be sustained. Try it!

Number 21, Jesu meine Freude. I still like Bach's version better! However Reger's setting will grow on you the more you study it. Little details sometimes add to the effectiveness of the total ensemble. For example, at the very outset see if you can't attract attention to those opening pedal phrases. With a good pedal *mp* (string) combination, try detaching those two eighth notes, non legato, somewhat in the style Bach does in one of his versions of *Alle menschen Müssen sterben*. Any other place on the two pages where you think the significance and general effectiveness of the piece will be enhanced by detaching certain eighth notes, feel free to do it. Registration for left hand chorale melody? — clarinet or French horn or 'cello?

Number 22, Komm, O Komm, du Geist des Lebens, a good tune and effectively handled. If you want to "try it out" as a postlude a few times it's entirely in order. Its possibilities as a festival prelude, or as a recital number, will be left entirely up to you.

Number 23, Lobt Gott, ihr Christen alle gleich. Good tune, good harmony, good counterpoint. But — ?

Number 24, Lobe den Herren, den mächtigen König der Ehren. A tremendous tune, a real hymn of praise, best known to American Protestants today under the words, "Praise to the Lord, the Almighty, the King of Creation!" One of the finest hymn-tunes ever written, by anybody. And Reger does not let us down. He keeps both hands busy constantly. A "full organ" piece, except, of course, the pedal must predominate. And at the close, give everything you've got!

Continued on page 36

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Programs of Organ Recitals of the Month

Donald McDonald, Montclair, N. J. — First Methodist Church, Syracuse, N. Y. dedication of new three-manual Casavant, Dec. 3: Trumpet Voluntary, Stanley; What God Ordains Is Surely Just, Kellner; Come Saviour of the Gentiles and Toccata, Adagio and Fugue, Bach; Prelude and Sicilienne, Suite, opus 5, Durufle; Prelude and Fugue in B major, Dupre; Cantilene, Langlais; Allegro Vivace, Symphony 5, Widor.

Wilbur Held, Columbus, Ohio — Dedication of new organ, Linden Baptist Church, Nov. 19: Dialogue, Clérambault; Jesu, Joy of Man's Desiring and Toccata, Adagio and Fugue, Bach; Gavotte, Wesley; Fantasia in C, Franck; Dialogue for Mixtures, Langlais; Rock of Ages and Jesus, Lover of My Soul, Bingham; Sun of Righteousness and O Sorrow, O Woe, Pepping; Theme and Variations, Symphony 5, Widor. St. Philip's Episcopal Church, Circleville, Nov. 28: Wesley as above plus: Sleepers Wake, a Voice Is Calling, My Soul Extols the Lord, Lord Jesus Christ, with Us Abide and Fantasia and Fugue in G minor, Bach; O World, I E'en Must Leave Thee and O God, Thou Faithful God, Karg-Elert; Whimsical Variations and Toccata, Sowerby. Trinity Episcopal Church, Columbus, Dec. 5: Overture and Pastoral Symphony, Messiah, Handel; Saviour of the Heathens, Once He Came in Blessing, O Thou of God the Father and To God We Render Thanks and Praise, Bach. Dec. 12: Glory to God in the Highest, Zachau and Walther; A Lovely Rose Is Blooming, Brahms; Of the Father's Love Begotten, Lenel; Saviour of the Heathens, Come, three settings, Bach. Dec. 19: Noël, Daquin; Greensleeves, Purvis and Wright; A Nativity Suite, Held.

Lawrence Moe, Berkeley, Cal. — Opening of Wicks at North Park College, Chicago Nov. 5: Prelude and Fugue in G, Bach; Chaconne in E minor, A Boy Is Born, In Sweetest Joy and Prelude and Chaconne in C, Buxtehude; Offertory, Who Takest Away the Sins and O Lord God, Heavenly King, Parish Mass, Couperin; How Blessed Are Ye Faithful Souls and Lo, How a Rose, Brahms; Noël for Reeds, Noël in Trio and Dialogue and Noël Etranger, Daquin; Toccata and Fugue in D minor, Bach.

Lillian Carpenter students, New York City — Sherman Square Studios, Dec. 12: Anna McInnes — Vom Himmel hoch, Bach; Vom Himmel hoch, Pachelbel; At the Cradle of Jesus, Bingham; Harriett Aschoff — Father Brebut's Carol; The Nativity, Langlais; Collins Smith — Sheep May Safely Graze, Bach; Noël in G, Daquin; Chartres, Purvis; Pastorale, Guilmant. Justine Johnston, pianist, assisted.

Mark Smith, San Francisco — First Unitarian Church, Dec. 31: Trumpet Tune, Purcell; Suite, Marchand; Dorian Mode, Langlais; Variations on a Theme by Jannequin, Alain; Adagio for Strings, Barber; Majesty of Christ, Messiaen; Canons in A flat and B minor, Schumann; Pastorale, Franck; I Call to Thee, Come, Let Us All with Fervor and The Old Year Has Passed Away, Bach.

Marguerite Long, Fremont, Ohio — Grace Lutheran Church, Dec. 19: A la venue de Noël and Joseph est bien marie, Balbastre; Allons voir ce divin Gage, Or nous dites Marie and Chantons je vous prie, Dandrieu; Une Vierge Pucelle, LeBegue; Noël Grand Jeu et Duo, Daquin; Rhapsody on Noël's, Gigout; Noël Languedocien, Guilmant; Rhapsodie sur deux Noël, Dupre.

Royal D. Jennings, AAGO, Point Lookout, Mo. — Williams chapel, School of the Ozarks, Nov. 26: Grand Jeu, DuMège; We Pray Now to the Holy Spirit, Buxtehude; Rondo, Rinck; Prelude and Fugue in A minor, Bach; Sonata 2 in G minor, Mendelssohn; My Heart Is Longing, Brahms; Roulade, Bingham; The Celestial Banquet, Messiaen; Magnificat 6 and Gloria, Dupre.

Herbert L. White, Jr. Pupils, Chicago — Sherwood Music School GSG, Dec. 13: James Crumback — In dulci júbilo and Gelobet seist du, Jesu Christ, Bach; Otis Branch — Pastoral Symphony, Handel; Thomas Stapleton — Jesu meine Freude and Wachet auf ruft uns die Stime, Bach; John Rinesmith — Greensleeves, Purvis; Marilyn Schweizer — Variations on a Noël, Dupre.

Willis Bodine, Gainesville, Fla. — First Presbyterian Church, Dec. 10: Vom Himmel hoch, Pachelbel; Nun komm, der Heiden Heiland, Gottes Sohn ist kommen, Vom Himmel hoch, da komm ich her, In dulci júbilo, Christum wir sollen loben schon and Jesu, meine Freude, Bach; Pastorale in G major, Milhaud.

Alec Wyton, New York City — Dedication of new Austin (described in April 1960 issue of THE DIAPASON), Grace Episcopal Church, Middletown, Dec. 3: Movement 1, Concerto 13 in F, Handel; Prelude and Fugue in D minor, Bach; Andante con moto, Böely; Pièce Héroïque, Franck; Sketch in D flat, Schumann; Preludes, Fanfares and March for the Liturgical Year, Wyton; Carillon-Sortie, Mulet.

South Dakota Students — Congregational Church, Vermillion Nov. 18 for AGO state convention: Gigue Fugue in C, Buxtehude, Warren Shoberg; Prelude in G, Bach, Judy Opdahl Siebrecht; Fugue in G, Bach, Ronald Brugger; Wach auf, Drischner, Julie Neufeld; Chant Héroïque, Langlais, Myrna Anderson; Mach hoch die Tür, Pepping, Kaleen Waddell; Berceuse, Vierne, Douglas Carrington; Cortège, Vierne, Charles Chamberlin; Te Deum, Langlais, Ronn Huettmann; Prelude for Rosh Hashana, Berlinski, Marian Enzi; Introduction and Toccata, Walond, Howard Bakken; Chorale in A minor, Franck, Donna Parsch; Suite for Organ, Robert Whitcomb, May Adcock; Dir dir, Jehova and Ziona Stille, Drischner, Julie Neufeld; O Traurigkeit, Pepping, Kaleen Waddell; Humoresque, Yon, Donna Parsch.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, Dec. 10: Solemn Processional, Strauss; In dulci júbilo and Vom Himmel hoch, Bach; Cantabile, Franck; Marche Pastorale, Yon; Noël Grand jeu et duo, Daquin. Dec. 17: Prelude and Fugue in C major, Bach; Pastorale Symphony, Handel; March for Joyous Occasions, Pelouquin; Christmas in Sicily, Yon; Three Songs for Christmas, Grundman; Trumpet Tune, Purcell. Orchestra assisted. Dec. 24: Suite Gothique, Böellmann; In dulci júbilo, Bach and Dupre; Psalm 18, Marcello; Christmas Pastorale, Harker.

Ruth Thomas, Baxter Springs, Kans. — First Presbyterian Church, Dec. 3: Prelude and Fugue in A, Walther; Come Thou Saviour of Our Race and Praise God the Lord, Ye Sons of Men, Buxtehude; Concerto 2 in A minor, Vivaldi-Bach; Flute Solo, Arne; Fantasia in C major, Franck; The Trophy, Couperin; The Fifers, Dandrieu; Greensleeves, Purvis; Dreams, McAmis; In dulci júbilo, Candlyn.

James Strand, Winfield, Kans. — Southwestern College faculty recital Nov. 19: Prelude and Fugue in D, We All Believe in One God and Sonata 4, Bach; Prelude and Fugue on B-A-C-H, Liszt; Gargoyles, Edmundson; Shepherds Came, Their Praises Bringing, In Bethlehem's Low Stable and Lord Jesus Christ, with Us Abide, Walcha; Prelude and Fugue in G minor, Dupre.

Rosemary Lentell, Independence, Mo. — The Auditorium, Church of Jesus Christ of Latter Day Saints world headquarters, Jan. 14: The Prince of Denmark's March, Clarke; Sonata in E flat, Ich ruf' zu dir, Herr Jesu Christ, Bach; Now Thank We All Our God, Clair de Lune, Karg-Elert; Pastorale, Roger-Ducasse; The Fifers, Dandrieu; Pièce Héroïque, Franck.

Dean Robinson, Rochester, Minn. — Methodist Church, Lime Springs, Iowa, Dec. 19: Preambulum, Frescobaldi; Air for Flute and Glory to God on High, Bach; Sleep, Holy Child and Cortège, Peery; A Shepherd's Evening Prayer, Nevin; Nativity Miniatures, Taylor; Noël, Bedell; Andante Tranquillo, Mendelssohn; Two Elevations, Benoit; Chorale Prelude on a Gibbons Melody, Willan.

Reuel Lahmer, Pittsburgh, Pa. — Church of the Ascension, Dec. 3: Incantation pour un jour Saint, Langlais; Meester men zoekt U joud en zijd, Bijster; Kleine Intraiden, Schroeder; Communion Suite, Lahmer; Prelude and Trumpeting, Roberts; Fugue on tone 9, Gabrieli; Musetta, Dandrieu; Tienot on tone 4, Arauxo; Christ ist erstanden, 15th century; Christ lag in Todes Banden, Scheidt; Prelude and Fugue, Lübeck.

Wayne Fisher, Cincinnati, Ohio — Dedication of new Reuter organ, Pleasant Ridge Presbyterian Church, Dec. 10: Dialogue for Mixtures and Suite Francaise, Langlais; Trumpet Tune, Stanley; Noël for Flutes, Daquin; O Lamb of God and Sheep May Safely Graze, Bach; Rhosymedre, Vaughan Williams; In dulci júbilo, Karg-Elert; Symphony 5, Widor.

James Busby, Jacksonville, Fla. — For Jacksonville AGO Chapter, St. Mark's Episcopal Church, Nov. 27: Prelude and Fugue in D major, Have Mercy on Me, O Lord God and We All Believe in One True God, Bach; Psalm 94 Soneta, Reubek; Salve Regina, Titcomb; Greensleeves, Vaughan Williams; Tu es petra, Mulet.

Heinrich Fleischer, Minneapolis, Minn. — Rockefeller Chapel, Chicago Jan. 9: Orbis Factor, Frescobaldi; Fragment of an Organ Mass, Reger; Kyrie, Fons Bonitatis, Christ Who Art Both Light and Day and Passacaglia and Fugue in C minor, Bach; Sonata, opus 92, Krenck; Te Deum, Lenel.

André Marchal, Paris, France — For the Charlotte, N.C. AGO Chapter, Covenant Presbyterian Church, Nov. 8: Variations on a Knight's Song, Cabezon; Pastorale, Zipoli; Fantasia, Pachelbel; Prelude and Fugue in F sharp minor, Buxtehude; Suite 2, Clérambault; Allegro, Trio Sonata 5, Bach; Fantasia in C, Franck; Impromptu, Vierne; Prelude and Fugue in E flat, Saint-Saëns.

Ronald Arnatt, St. Louis, Mo. — Christ Church Cathedral, Jan. 8: La Nativité du Seigneur, Messiaen. Jan. 15: Chorale preludes on Frankfurt, Pachelbel, Bach, Müller and Reichel. Jan. 22: Prelude and Fugue in E minor, In God I trust and Frankfurt, Buxtehude. Jan. 29: Fugue in C major, Ricercar in C minor and Salzburg, Pachelbel.

Jack Ossewaarde, New York City — St. Bartholomew's Church, Dec. 13: Chaconne, Couperin; Come, Saviour of the Gentiles, Once He Came in Blessing, O Thou, of God the Father and To God We Render Thanks and Praise, Bach; Scherzetto, Vierne.

Virginia Cox, San Diego, Cal — First Presbyterian Church, Dec. 10: Prelude and Fugue in G minor and How Brightly Shines the Morning Star, Buxtehude; Suite for a Musical Clock, Handel; Sinfonia to We Thank Thee, God, Bach; God Among Us, Messiaen; A Gothic Prelude, DeLamarter; Silent Night, Barber; Prelude and Fugue on B-A-C-H, Liszt.

Gerre Hancock, New York City — St. Bartholomew's Church, Dec. 6: Prelude and Fugue in F sharp minor, Buxtehude; Cantabile, Franck; I Am Black but Comely and While the King Sitteth at His Table, Dupre. Dec. 20: Trio Sonata in E flat, Bach; My Heart Is Filled with Longing, two settings, Behold, a Rose Is Blooming, Brahms.

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Programs of Organ Recitals of the Month

Charlotte Tripp Atkinson, Carlsbad, Cal. — For the Southern Arizona AGO Chapter, First Congregational Church, Tucson, Nov. 19: Prelude, Fugue and Chaconne, Buxtehude; Noël Grand Jeu et Duo and Noël sur les Jeux d'Anches, et en Duo, Daquin; Aria da Chiesa, anon.; Fantasia and Fugue in G minor, Bach; St. Louis, King of France, Joyeux Noël, Solemn Prelude for a Festive Day and Passacaglia, Jubilee Suite, Van Hulse.

Robert Zboray, Washington, D. C. — Church of St. Stephen Martyr, Dec. 10: Prelude and Fugue in B minor, Bach; Canzona noni toni, Gabrieli; Providebam Dominum, Lassus; My Spirit Be Joyful, Bach; How Brightly Shines the Morning Star, Pachelbel; I Am Black but Comely, Dupré; Cathedral Music, Thomas Beversdorf. Brass assisted.

Donald M. Rolander, Chicago — Sherwood Music School, pupil of Herbert White, Mus.D., Dec. 20: Variations on Noël, Daquin; In dulci júbilo, Buxtehude, Langlais and Karg-Elert.

Henry Rosevear, FCCO, Toronto — Opening of new Legge organ, Knox Presbyterian, Oshawa, Ont. Nov. 27: Prelude and Fugue in E flat, Bach; Prelude, Fugue and Variation, Franck; Flute Solo, Arne; Movement 1, Concerto in F (Cuckoo and Nightingale), Handel; The Modal Trumpet, Karam; Romance in G flat, Fricker; Urbs Beata, A.G.Y. Brown; Martyrdom, Cape Town and Finale Jubilante, Willan; Oboe Tune, William France; Innsbruck, Langlois; Cortège Academique, MacMillan

Robert E. Poer, Breckenridge, Tex. — First Christian Dec. 10: Prelude, Fugue and Chaconne, Buxtehude; Vom Himmel hoch, Pachelbel; All Glory Be to God on High, Bach; Noël for Flute, Swiss Noël, Daquin; Silent Night, Barber; Te Deum, Langlais.

Andrea Toth, Pittsburgh, Pa. — Carnegie Hall, Dec. 31: The World Awaiting the Saviour, Dupré; Basse de Trompette and Tierce en Taille, DuMage; Offertoire, Couperin; Prelude and Fugue on A-L-A-I-N, Duruflé; Prelude and Fugue in G minor, Dupré.

Marilyn Mason, Ann Arbor, Mich. — For South Mississippi AGO Chapter Temple Baptist Church, Hattiesburg Nov. 9: Concerto 5 in F, opus 4, Handel; Miniature and Epilog, Langlais; Prelude and Fugue in D, Bach; Pastorale, Roger-Ducasse; Greensleeves and Brother James's Air, Wright; Grand Choeur Dialog, Gigout.

Harold C. O'Daniels, Binghamton, N.Y. — Christ Church Nov. 19: Fantasia in G minor, Flute Sonata 5, Bach; Harmonies du soir, Karg-Elert; Our Father, Bach; Deck Thyself, Brahms; Rhosymedre, Vaughan Williams; A Little Shepherd Music, Rohlig; Andantino, Concerto for flute, harp and organ, Mozart. Shirley Miller, harpist, and Dr. Harry Lincoln, flutist shared the program. Nov. 28: Bach and Brahms as above plus: Air, Tartini; Picardy, Bedell; Adagio, Symphony 2, Widor; Finale and Fugue, Sonata 6, Mendelssohn, Dec. 12: Come, Saviour of the Gentiles (two settings), Sleepers, Wake, Bach; Veni, Emmanuel, D. H. Williams; Benedictus, Rowley.

F. Joseph Horning, Salem, Ohio — St. Mary's Friary, Columbiana, Dec. 3 and 10: Dialogue, Grigny; Basse et Dessus de Trompette, Jullien; Joseph est Bien Marie, Balbastre; Toccata for the Elevation, Frescobaldi; Little Preludes and Fugues in G major and G minor, Bach; Fantasia for a Double Organ, Gibbons; Trumpet Tune and Air and Fantasia in C major, Purcell; Crusaders Hymn, Biggs; Quem Pastores, Willan; Gesu Bambino, Yon; Romanza and Greensleeves, Purvis; A Nativity Suite, Held.

Wallace Seely, AAGO, Seattle, Wash. — Queen Anne Methodist, Dec. 3: Allegro Vivace, Sonata in G, Sammartini; Song 13, Willan; Pastorale and Allegro, Concerto in G, Handel; Lament, Dido and Aeneas, Purcell; Adagio, Bach; Allegro, Concerto 2, Vivaldi-Bach; Brother James's Air, Darke; Cantabile, Jongen; Divinum Mysterium, Purvis; Ronde Française, Boëllmann; Greensleeves, Vaughan Williams; Toccata, Symphony 5, Widor.

Benjamin Laughton, Detroit, Mich. — St. Martha's Episcopal Church, Dec. 13: Sleepers Awake, Krebs; Now Come, Redeemer of Our Race, Buxtehude; Concerto Grosso 8, Corelli; In dulci júbilo, two settings, Bach; Noël Basque, Benoit; Pastorale and Prelude, Langlais; Nativity Miniatures, Alfred Taylor; Divinum Mysterium, Godfrey Scaets. The same program repeated, with the exception of Krebs and Buxtehude, Dec. 11 at Woodward Avenue Baptist Church.

Nixon Bicknell, Montclair, N. Y. — Inaugural recital on new two-manual Austin, First Evangelical Lutheran Church, Dec. 3: Toccata in F, Come, Saviour of the Heathen and In Quiet Joy, Buxtehude; Trumpet Tune, Purcell; Concerto in G major, Ernst; Pavane, Elmore; Sketch in F minor, Schumann; Greensleeves, Purvis; The Magnificats, Dupré.

Charles G. Smith, Albuquerque, N.M. — St. Mark's Episcopal, Nov. 20: Praise to the Lord, Drischner; Durch Adams Fall, Homilius; Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Variations on an Original Theme, Peeters; Rhosymedre, Vaughan Williams; Toccata and Fugue in D minor, Bach.

Kaye Letbetter, Aiken, S.C. — Student of Mrs. Robert C. Milham Nov. 28: Prelude and Fugue in G minor, O Sacred Head, Surrounded and Come, Sweet Death, Bach; Toccata on Sleepers, Wake, Martin; Lo, How a Rose E'er Blooming, Brahms; Now Thank We All Our God, Karg-Elert; Dawn, Jenkins.

Richard Wegner, Baltimore, Md. — Redeemer Lutheran, Hyattsville Dec. 3: Two movements, Concerto 2 in B flat, Handel; Jesu, Joy of Man's Desiring, Wake, Awake and In Dulci Júbilo, Bach; Flute Solo, Arne; Noël Etranger, Daquin; Trumpet Tune, Purcell; Lo, How a Rose, Brahms; Brother James's Air, Wright; Finale, Symphony 1, Vienne.

Stoddard Smith, AAGO, Wilmington, Del. — For the Delaware AGO Chapter, St. John's Episcopal Cathedral, Dec. 10: Chorale Preludes and Prelude and Fugue in C minor, Bach; Greensleeves, Vaughan Williams; Variations on a Noël, Daquin; A Solemn Melody, Davies; Symphony 1, Vienne.

John Ken Ogasapian, Lowell, Mass. — Union Congregational, Groton, Dec. 10: Trumpet Voluntary, Stanley; Flute Tune, Arne; Pastorale in F, Bach; O World, I Now Must Leave Thee, Blessed Are Ye Faithful Souls, Brahms; Ad Nos, Liszt; Dreams, McAmis; Adagio and Toccata, Nancy Faxon.

Robert Anderson, Dallas, Tex. — Perkins chapel, Southern Methodist University, Dec. 8: All Bach — Fugue on the Magnificat; Pastorale in F major; Wacht auf! ruft uns die Stimme; Meine Seele erhebt den Herrn; Kommst du nun, Jesus, vom Himmel herunter; Fantasia in G major; Allein Gott in der Höh' sei Ehr; Der Tag, der ist so freudenreich; Vom Himmel kam der Engel Schar; Vom Himmel hoch da komm ich her; Canonic Variations on Vom Himmel hoch; Prelude and Fugue in C major.

William G. Miller, Duquesne, Pa. — First Presbyterian Church, Dec. 17: Rejoice, the Lord Cometh, Saxton; Come, Redeemer of Mankind, Bach; Let All Mortal Flesh Keep Silence, Matthews; Divinum Mysterium, What Child Is This? and Carol Rhapsody, Purvis; Joseph Sought a Lodging Place, Maryott; No Room at the Inn, Elliott; A Stable in Bethlehem, Walcha; Puer Natus Est, Titcomb; How Brightly Shines the Morning Star and Good News from Heaven the Angels Bring, Pachelbel; Behold, a Rose, Brahms; Sleep Gently, Child of Heaven and Seven Noëls, Guilman; The Kings of the Orient, Cronham; Glory to God in the Highest, Pergolesi.

John C. Christian, Berea, Ohio — Fanny Nast Gamble auditorium, Baldwin-Wallace faculty recital, Dec. 3: Obra de Octavo Tono Alta, Hededia; Recit and Basse de Trompette, Marchand; Concerto 3 in G major, Soler; Prelude and Fugue 6 in C major, Saint-Saëns; Who Knows When Death May Call Me and I Call to Thee, Lord Jesus Christ, Walcha; Pasticcio and Heroic Song, Langlais; Fugue in G major and Fantasia and Fugue in G minor, Bach.

John Hamilton, Eugene, Ore. — Auditorium, University of Oregon, Nov. 19: Solemn Mass for Parish Use, Couperin; Prelude and Fugue in E minor (Wedge), Bach; Cortège, Dupré; Two Preludes, Nielson; Two Interludes, Janáček; St. John's Lutheran Church Sacramento, Cal., Dec. 1: The Bach and Janáček as above plus Happy Art Ye in Faith Unswerving and O God, Thou Faithful God, Brahms; harpsichord numbers by Rameau, Bach and Scarlatti.

Lawrence S. Frank, Westerville, Ohio — Cowan Hall, Otterbein College, Nov. 19 and Grace Methodist Church, Dayton, Nov. 6: Maria zart von Edler art, Schlick; Trio Sonata 5 in C major and Gigue Fugue, Bach. Gavotte Antique, Peeters; Bring a Torch, Jeanette, Isabella, arr. Williams; Puer Nobis Nascitur, LeBegue; Roulade, Bingham; Marche Grotesque, Purvis; Cathedral Prelude, Clokey; Variations on a Noël, Dupré.

John Courter, Lansing, Mich. — Peoples Church, East Lansing, Dec. 13: Prelude and Fugue in F sharp minor, Buxtehude; Nun komm' der Heiden Heiland, Bach; Vom Himmel hoch, Pachelbel; Noël, Daquin; Es ist ein Ros', Brahms; In dulci júbilo, Dupré; La Nativité, Langlais; Carillon de Westminster, Vienne.

Dale Peters, Denton, Tex. — Trinity Episcopal, Galveston Nov. 20: Concerto in B minor, Meck-Walther; Ciacona in F minor, Pachelbel; Now Pray We to the Holy Ghost, Buxtehude; Fantasia in F minor, K 594, Mozart; Air and Variations, Sowerby; Scherzetto, Vienne; Prelude and Fugue in B major, Dupré.

Jack R. Noble, Vermillion, S.D. — For AGO state convention, Trinity Lutheran Nov. 18: Sonatas 9 and 15, Mozart; Concerto 5 in F; Kommst du nun, Jesu, vom Himmel herunter, Nun freut euch, lieben Christen g'mein and My Spirit Be Joyful (Cantata 146), Bach. String quartet, oboe and trumpets assisted.

Elizabeth Mahan, Lexington, Ky. — Central Christian Church, Dec. 13: Fugue in C major, Pachelbel; Come Now, Saviour of Our Race, two settings, and Fantasia in G major, Bach; Shepherds Came, Their Praises Bringing, All My Heart This Day Rejoices and In Bethlehem's Low Stable, Walcha; Noël Suisse, Daquin.

Mrs. Robert Woodson, Binghamton, N.Y. — Christ Church Dec. 12: If Thou But Suffer God to Guide Thee, Vom Himmel Hoch and Largo, Violin Sonata 5, Bach; Look Up, My Soul and Jesus Makes My Heart Rejoice, Elmore; How Do I Fare and Nun danket alle Gott, Karg-Elert.

Joanne Hart, Akron, Ohio — First Congregational Church, Dec. 20: Come Thou Saviour of the Nations and In dulci júbilo, Buxtehude; The Night of the Star, Elmore; Noël, Mulet; Greensleeves, Vaughan Williams; A Christmas Cradle Song, Poister; A Nativity Suite, Held; Weinachten, 1914, Regér.

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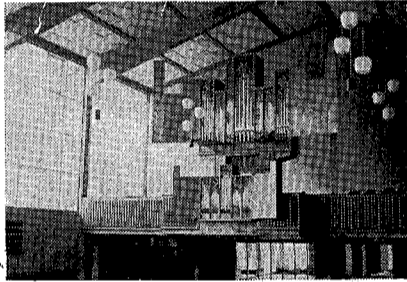
ZORGVLIETKERK HAS TRACKER

Young German Builders Build Striking Instrument for Church in Netherlands Capital City

One of the most-discussed new organs we saw and heard last summer is a three-manual classic tracker of striking appearance and highly individual sound which the firm of Ahrends and Bruzema have built for the Zorgvlietkerk on the edge of The Hague on the way to Scheveningen Beach.

The two young builders and their wives came from their homes in Loca bei Leer in the German province of East Friesland for the opening of the St. Bavo instrument in Haarlem. Throughout the week they found themselves (mostly on the basis of this single organ) involved in many lively discussions on organ design.

Organist Talsma gives a most satisfactory demonstration of the organ in his church, emphasizing the marked individuality of each separate stop and then the many combinations possible. Placed in a spacious balcony under a resonant ceiling, the instrument, blower and all, occupies a space not exceeding 8 by 12 feet. All stops are straight with 56 pipes per rank and pedals are 30 pipes.



The stoplist:

- HAUPTWERK**
Praestant 8 ft.
Gedackt 8 ft.
Oktave 4 ft.
Oktave 2 ft.
Mixtur
Spanish Trompette 8 ft.
- RUCKWERK**
Gedackt 8 ft.
Praestant 4 ft.
Hohlfloete 4 ft.
Waldfloete 2 ft.
Nasart 1 1/2 ft.
Scharff
Sesquialtera
Krummhorn 8 ft.
- BRUSTWERK**
Spitzgedackt 8 ft.
Flöte 4 ft.
Praestant 2 ft.
Oktave 1 ft.
Rankett 16 ft.
Regal 8 ft.
- PEDAL**
Bourdon 16 ft.
Oktave 8 ft.
Nachthorn 4 ft.
Flöte 2 ft.
Posaune 16 ft.
Schalmey 4 ft.

**LEROY V. BRANT CONDUCTS
MESSIAH FOR 60TH TIME**

LeRoy V. Brant, AAGO, ChM, ATCL, conducted Handel's Messiah for his 60th performance, and for the 36th consecutive year, Dec. 3. The performance by the San Jose, Cal. municipal chorus, of which he has been conductor for 38 years, was also his 71st birthday celebration. He retired from church work after 24 years as organist-choirmaster of the Trinity Episcopal Church, San Jose. He was the first dean of the San Jose AGO Chapter and for 20 years chairman of the chapter's concert committee sponsoring three recitals by visiting virtuosos each year. He also has been organist for Masonic groups.

CHRISTMAS SERMON, for a cappella choir and narrator, by Lea Kettering was heard over the CBS radio network Christmas Day.

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E. M. Skinner Redesigned by David Drinkwater, Chapel Organist, and Joseph Whiteford

The 1917 Ernest M. Skinner organ in Kirkpatrick Chapel, Rutgers University, New Brunswick, N.J. has been completely rebuilt by the Aeolian-Skinner company. It was rededicated Nov. 5 with Dr. Robert Baker playing the opening recital.

Aeolian-Skinner installed a new console in 1959 and in 1961 completed tonal work which included an entirely new great division in functional display at the rear of the chancel, with a bombarde "en chamade."

David A. Drinkwater, chapel organist, and Joseph S. Whiteford, tonal director for the company, drew up the new plan with the assistance of a committee from the university.

The stoplist:

- GREAT**
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedackt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Waldfloete 4 ft. 61 pipes
Quinte 2 1/2 ft. 61 pipes
Super Oktave 2 ft. 61 pipes
Fourniture 3-5 ranks 245 pipes
Tremulant
Bombarde en Chamade 8 ft. 61 pipes
Chimes 20 tubes
- SWELL**
Gedeckt 16 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant



CHOIR-POSITIV

- Konzertflöte 8 ft. 61 pipes
Nasonflöte 8 ft. 61 pipes
Kleine Erzähler 2 ranks 122 pipes
Gemshorn 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Bombarde en Chamade 8 ft.
Cromorne 8 ft. 61 pipes
English Horn 8 ft. 61 pipes
Tremulant

PEDAL

- Gross Untersatz (electronic) 32 ft. 12 tones
Untersatz (electronic) 32 ft. 12 tones
Contre Basse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft.
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Super Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Blockflöte 2 ft.
Mixture 3 ranks 96 pipes
Contra Hautbois 32 ft. 12 pipes
Bombarde en Chamade 16 ft. 12 pipes
Hautbois 16 ft.
Bombarde en Chamade 8 ft.
Cromorne 8 ft.
Bombarde en Chamade 4 ft.
Cromorne 4 ft.

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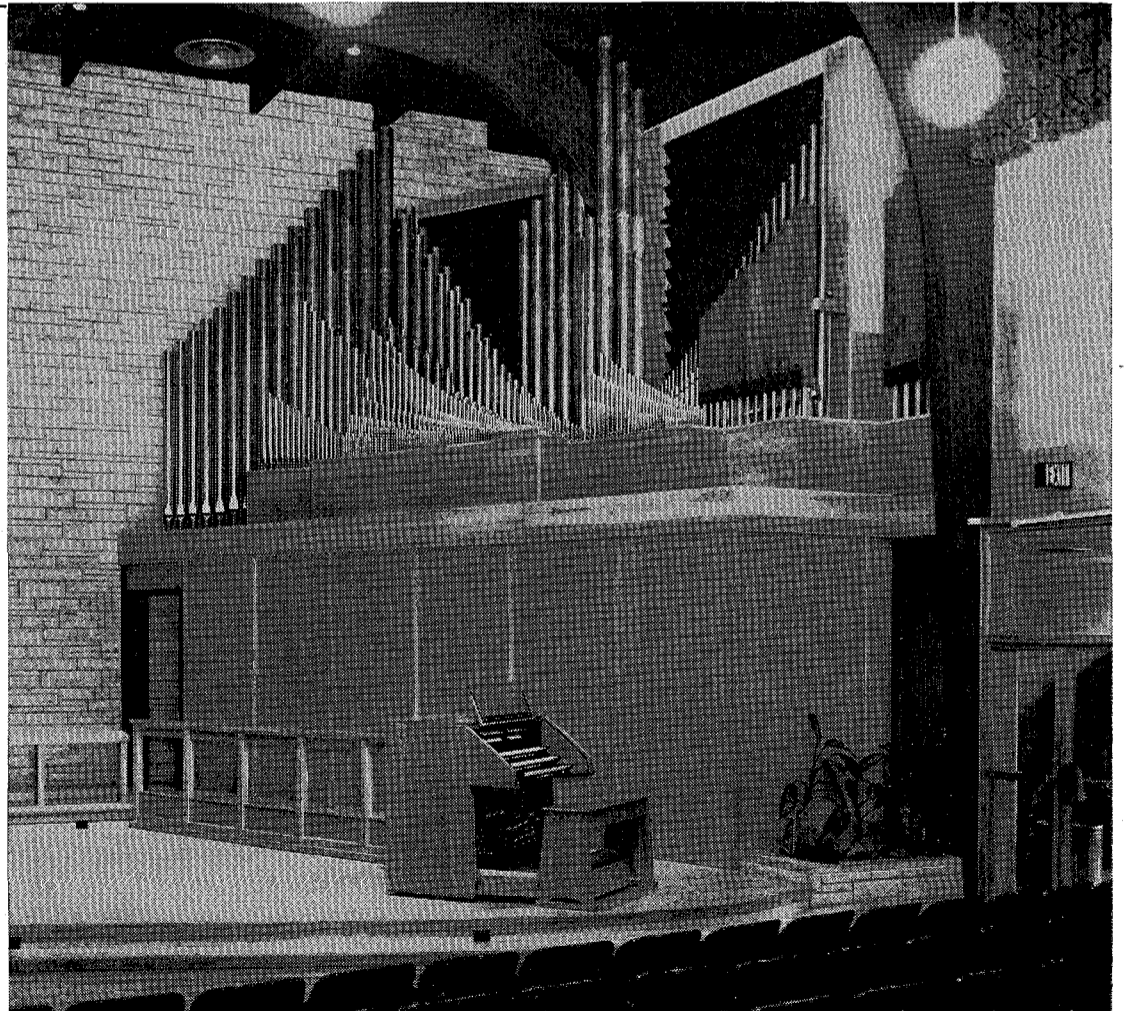
CHOIR-POSITIV

PEDAL

SWELL

GREAT

PEDAL



THE NEW AUSTIN ORGAN AT ALL FAITH CHAPEL

KANSAS STATE UNIVERSITY, MANHATTAN, KANSAS

Reger Chorale Preludes

Continued from page 31

Number 25, Mach's mit mir, Gott nach deiner Güte. Another case of using the chorale melody merely as a point of departure, the actual tune being lost in a maze of delicate embroidery. Select two solo stops for the right hand which will wear well. Left hand, soft strings. A lovely number.

Number 26, Meinen Jesum lass ich nicht. Bach and Reger both include a tune with this title in their anthologies, but neither tune bears any resemblance to this one. In any case the tune is dressed up neatly and acceptably, and will go very well as prelude on any church program. Easy to play, and can be done on a small organ.

Number 27, Nun danket alle Gott. Must go at a good pace (100 for the quarter at least) to be effective. It's not easy, and organists might not care to spend the time necessary to prepare

this and then be able to use it only during the Thanksgiving season. However, there is no reason why it could not find its place on a recital program, or as a postlude on any Sunday in the year. Stirring music and a tune occasionally that is familiar.

Number 28, Nun freut euch, lieben Christen. Bach has a chorale listed under this title in his book of chorales, but it is not this tune. This one resembles — but is not identical with — the tune with which all organists are familiar, the "Rejoice, ye Christians," with the melody in the pedals. While by no means easy, it wears well, and is fun to play. Good for postlude or recital.

Number 29, Nun komm, der Heiden Heiland. If played very leisurely and with the right registration (soft string? — unda maris?) this can be made a very acceptable prelude or interlude for a worship service. Full of the spirit of quiet meditation, introspection, etc.

Number 30, O Gott, du frommer Gott. Another lovely number, full of tender emotion and spiritual charm. No problems of any kind. This and the preceding one can be played on a one-manual organ.

Number 31, O Jesu Christ, meines Lebens Licht. The piece seems to lack something. It's not difficult, so play it through sometime for a postlude.

Number 32, O Lamm Gottes, unschuldig. Reger atones for his previous peccadillo by giving us here another gem. Play it with great restraint, allowing plenty of time for the delicate harmonic tapestry to be felt and enjoyed by the listeners. For right hand melody use the loveliest solo flute in your organ, adding tremolo last five measures. And if you want, repeat those last five measures on chimes, with flute (*ppp*) accompaniment.

Number 33, O Welt, ich muss dich lassen, presents a very definite problem of registration. Reger, apparently intrigued by the title, decided to do his best to dramatize the concept. What other explanation can there be for his interpolation of those short phrases in which he repeats the last three melody notes? But the flavor and atmosphere of those "echo" phrases depends entirely upon what registration is used. Reger merely says: Manual 3, *ppp*. If 8 ft. pitch only is used the result will be somewhat somber and gloomy — maybe even weird or lugubrious. But he does not tell us not to use any 4 ft. pitch. In fact, the more 4 ft. pitch you can inject into those phrases the brighter and more optimistic they will sound. My recommendation would be to play all these short phrases, on any soft 8 ft. tone, exactly one octave higher. We do not know exactly how this piece sounded when Reger played it, but he doubtless wanted it to be solemn, thought-provoking, serious.

Number 34, Schmücke dich, o liebe Seele. Attention to the rhythmic switch at the double bar, from ordinary eighths to triplets. Not too fast. About 35 for the quarter.

Number 23, Seelenbrautigam. Reger says "without dragging," doubtless referring to those dotted quarters in the melody. For the right hand melody? — cello, clarinet, horn? Whatever you choose, it must "wear" through the entire piece, to preserve continuity. As for those brief interludes between each line of the hymn, if your organ is fairly large, or if it has an "echo" division, here is the place to get a definite echo effect. Of course, on a small organ, those short echo phrases can be played on whatever manual the right hand happens to be using. It's beautiful music and that's all that really counts.

Number 36, Sollt ich meinem Gott nicht singen. Reger seems to have been carried away by the spiritual — or theological — implications of the text.

How fast should the chorale melody go? When that is settled satisfactorily everything else will fall in line. The words of the hymn indicate such abstractions as "challenge" — "purpose" — "co-operation in a vast enterprise." That means energy, movement, going somewhere or doing something purposefully. If a congregation were singing those words, how fast would they sing those quarter notes? Two to a second? 120 then for a quarter. Try detaching, non legato, those occasional eighth notes in right hand and left hand. It's in the Bach tradition and adds much to the life and vitality of whatever voice in which it occurs. Registration should take care of itself — reeds 8 and 4 and mixtures on all manuals, but the pedal must predominate, even on page 3, where he says *sempre ff*. A very brilliant and satisfying number.

Number 37, Straf' mich nicht in deinem Zorn. Reminds us a little of number 33, as we shall see later. The number seems to be a problem of registration, whether or not the spirit of the words of the hymn are to end in the abyss of blank despair and hopelessness. Mankind is here depicted as having sinned, gone astray, and as having incurred — and merited — the just punishment (Zorn) to be meted out by an angry Deity. Now, Zorn is a very dynamic word, in German. Our word, scorn, is, it is true, our equivalent, albeit it does not do justice to its Saxon root. In this text, certain remnants of that original meaning may be present. As the prelude progresses to its climax, the feeling grows that, as often happens in human dilemmas, two solutions are possible. Play those last two measures as he has written them. Remember, 8 ft. pitch is taken for granted, in manual registration. Any 4 ft. is exceptional and must be specified. As we play those two measures, it is plain to see where Reger has consigned that poor, hypothetical, "man." But, a ray of light, of hope, looms. We do not have to play those last two measures like that. By injecting a bright 4 ft. string into the registration scheme, those last two measures will allow man another chance in this vale of tears.

Number 38, Valet will ich dir geben. With a glorious tune to work with, Reger lets us down. Maybe if he had been familiar with the English words (or the German translation of them) which we associate with this stirring hymn — "All Glory, Laud and Honor" — he might have been inspired to greater things.

Number 39, Vater unser in Himmreich. Again it seems to be a case of "Bach got there first!" Reger was facing strong competition but effective registration can work wonders. Prepare in advance two contrasting, but balanced, tonal effects. Begin on number 1, a diapason tone, let us say, solid,

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conservative. Then for the answer have prepared a bright string 8 and 4. Keep these two contrasts played off against each other throughout the piece.

Number 40, Vom Himmel hoch, da komm ich her. A brilliant number in the etude-toccata style, based on the traditional Lutheran Christmas hymn. It makes a showy recital piece and once you have worked it up trot it out as a postlude every time you get a chance. Play it literally "as fast as you can," but non legato, especially the eighth notes. All manuals should be evenly balanced, with a brilliant registration. Nice music!

Number 41, Wachtet auf, ruft uns die Stimme. The words of the text and their implication seem to have affected Reger to the extent that he has given us here one of the finest and most inspirational pieces in his entire opus 67. Totally unlike Bach's famous essay on the same text, it dramatizes and re-creates the meanings inherent in the words. Full of power and dignity. Set a leisurely speed for the half-notes of your chorale, not over 50 for the quarter note so as not to hurry those upper parts. If you have a powerful pedal section, trot it all out, and leave it on throughout, since the right hand melody will come through. A tremendous number suitable for festival prelude, postlude or recital.

Number 42, Warum sollt' ich denn grämen. In his book of chorales, Bach includes a tune under this title, but it bears scant resemblance to the tune Reger uses. I find it difficult to get much out of this number, for reasons hard to identify. For one thing, the tune itself fails to stir the interest. And in his treatment of it Reger allows himself to become unduly obsessed by that persistent rhythmic figure, which eventually outwears its welcome.

It is an interesting fact that whereas the German verb grämen, used reflexively, means "to grieve oneself," the noun grämlich means "a grumbler or a peevish person," and the adjective grämlich means "irritable." Does this by chance have anything to do with those irritating, restless, monotonous dotted notes? In any case, in my opinion Reger missed the boat on this one.

Number 44, Was Gott thut, das ist wohlgetan. Here we have a tune we can set our teeth into and really sing. But playing it is something else again! However you will find it well worth the time and effort necessary. Prepare two brilliant and contrasted manuals, great and choir, let us say, with mixtures and bright reeds. Right hand plays on great, which should be somewhat louder and different in texture from the choir. Pedals should predominate sufficiently so that listeners can follow the chorale melody. Tempo? It goes at a good clip. If you were singing it, you would have those dotted

quarters moving right along, at least 70 to the quarter. Faster if you can! Both hands are kept busy with plenty to do. I like it very much!

Number 45, Wer nur den lieben Gott lässt walten. One of my favorites. Quiet, leisurely, about 50 to the quarter. Begin both hands on same manual, with soft string and flute combination, pedal to balance. At second score don't be misled by Reger's naive call for pedal *pp* since the pedal obviously has the melody. Do you have a good clarinet, with lovely, rich bass pipes? Here's the place to use it. Take it off on last beat of third score, while right hand goes to the clarinet for the solo upper voice, allowing left hand to negotiate the two inner voices on a softer manual, which it can do very easily. Don't worry about that B flat in second measure at bottom of page. Your right hand can handle it easily. The piece is a trifle short, as is. In case you want to lengthen it, why not repeat that last line, plus one beat, on a beautiful 8 ft. solo flute instead of clarinet? Only end it in minor the first time (simply play C natural instead of C sharp in left hand), reserving the major cadence for final ending.

Number 46, Wer nur den lieben Gott lässt walten. Where Reger found his tune is a mystery. Bach may use it under a different title in his anthology, but wherever he found it, we are grateful to him, for he has given us here an entirely different setting for the thoughtful, devotional words of number 45. The piece flows along brightly, cheerfully (at least 60), and if you want to extend it slightly by repeating the last two bars plus one count, there is nothing whatever to stop you. Makes an excellent postlude, not difficult. It can also make a beautiful church prelude by greatly softening the registration and slowing down the tempo.

Number 47, Werde munter mein Gemüte. Another bright, cheerful number. Since bewegt simply means "without dragging," the question is, which notes is he telling us not to drag? The eighths or the quarters? Since he does not say, it comes down to a matter of judgment, or good musical taste. As a postlude, set a tempo as fast as it can go without those eighth notes sounding hurried. Maybe 70 to the quarter. But if you want to use it as a prelude, then slow it down and soften your registration to a lovely 8 and 4 ft. combination. Good music!

Number 48, Wer weiss wie nahe mir mein Ende. A very effective — and affecting — piece. If Reger had written this the day before his final seizure — as he might well have done — it could not have been more appropriate. Orthodox Lutheran theology can be very orthodox — and mystic — and Reger was a good Lutheran, hence, in writing this piece he may have had, shall we say? premonitions. Select your solo stop

with great care. It must not have any "sour" pipes in it. Clarinet, French horn, swell oboe?

Number 49, Wie schön leuchtet der Morgenstern. A famous melody. Most Protestant hymnals include it, and Reger himself has written a tremendous epic based on the tune, which many concert artists include in their repertoire. The number here under consideration proves, upon examination and study, to be one of the finest and most effective in the entire set. Reger apparently set out to describe that beautiful Morning Star, and the effect it has, or should have, upon us. What could be more lovely than those tender opening strains, on soft vox celeste or flute celeste, depicting the first shy rays of the star as it appears in the rosy dawn. Then as the piece gradually gathers power and headway (a marvelous example of climax) we seem to be lifted up, soaring on a wave of inspiration and aspiration. Yes, music, under the hands of a great creative artist, can do these things to us, if we allow ourselves to come under its mystic spell.

Note the imitative counterpoint in contrary motion between the upper right hand melody and the pedals, third score of second page. Reger apparently calls for a powerful climax at the close, crescendo pedal and all. Use your own judgment. A perfect number for a prelude on some festal occasion — Easter, Christmas or recital.

Number 50, Wie wohl ist mir, o Freund der Seelen. Where Reger got his tune is another mystery. Bach does not use it — maybe for a good reason. It definitely lacks interest. But Reger's treatment of the tune also lacks interest. A free translation of the title might be: "How is it with me, O friend of souls?" This may explain the weakness of his musical text. He simply wasn't feeling very well that day, and his music reflected his feelings — restless, aimless, pointless.

Number 51, Jesus ist kommen. All through our study of these 52 Choral-Preludes we have observed one example after another of the use of excellent counterpoint, imitative or otherwise, as a means toward an end result, which was beautiful music. Here we have the only example in the entire set of the composer using clever imitative counterpoint not as a means toward an end, but as an end in itself. As a study in counterpoint the piece is excellent. Play it, study it, as such, if you wish. But do not play it in church — or anywhere else in public!

Number 52, O wie selig. While by no means the outstanding number in the set, the piece, with proper registration and a very restrained and expressive interpretation, will grow on one. It really says something, which is more than can be said of its predecessor.

Postlude — Coda. My evaluation of this music — for good, or for bad — is, in the last analysis, merely my own humble opinion. Many readers will try these works for themselves, at their organ, and will find themselves quite at variance with my own diagnosis and appraisal, in many cases. That is as it should be.

Note that Reger makes no reference whatever to tone color, *per se*. In your interpretation of these pieces you may do the same, if you wish. Someone is sure to ask: "Is it fair to take liberties with Reger's text — repeat certain sections — use solo stop where none is called for — use of chimes (Reger never heard of them, at least not on an organ!), playing a piece slow and soft when he calls for fast and loud? My defense for this is: We must remember that Reger's pieces, are, themselves, transcriptions of hymn-tunes; and in playing a transcription, anything goes. You may do anything you please, so long as you are, yourself, convinced that you are making an improvement upon the original, either in greater variety, or introduction of certain effects which the composer does not call for — in other words, you must "sell" it to your listeners, and convince them, by your presentation, that what they are hearing is the way the piece ought to sound. If you can do all that, then take any liberties you choose!

Reger differs from Bach mainly in his harmony, which was definitely "modern." However, he was a German, and anything that smacked of the modern French school (whole tones, impressionism, chords built on 4ths, etc.) was anathema to him. He followed the Wagner-Strauss tradition and, adhering to the orthodox tonal system of the classics, he chromatically altered chords as he saw fit — and the result sometimes was something Bach would not have recognized.

Readers are bound to ask: "Which of the 52 are my favorites?" I have indicated as we went along the numbers which met with my personal approval. Anything further than that might be superfluous.

I would quote a line or two from a man who was an authority in the field of musical criticism at a time when Reger was definitely "on the fire." In his *Musical Portraits*, published in 1920, Paul Rosenfield says: "Reger certainly knew the art of talking with an astonishing show of logic, and yet saying nothing." However, we organists have been privileged to become familiar with some of these works for organ and we know better!

In the meantime, all we can do is say farewell to all. To Herr Reger we extend "Unsere aufrichtige Grüßen, und viel Dank Für Ihre schöne Musik!", and to our readers, "Auf wiedershen, und es ist sehr schon gewesen, Sie kennen zu lernen!"

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THREE MANUALS IN INSTALLATION

Swell Stops from Old Organ Are Included in New Design—Wayne Balch Is College Organist

The Wicks company installed a new organ in the chapel of North Park College, Chicago in the summer of 1961. Lawrence Moe, University of California, Berkeley, played the opening recital Nov. 5.

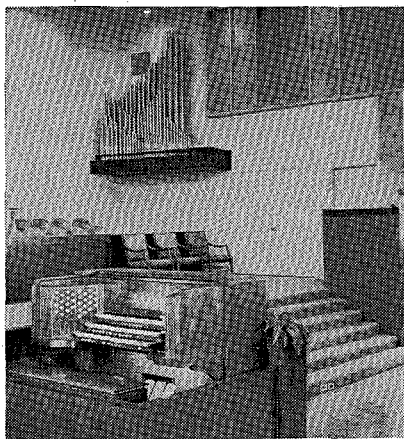
The three-manual instrument utilized some pipes from a former chapel organ in the swell division. The choir and the exposed great are entirely new.

Wayne Harwood Balch is college organist.

The stoplist:

GREAT
Principal 8 ft. 61 pipes
Koppelflöte 8 ft. 49 pipes
Spitzflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 12 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Nineteenth 1 1/2 ft. 61 notes

SWELL
Gedeckt 16 ft. 12 pipes
Violin Diapason 8 ft. 61 pipes
Stopped Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Fugara 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Quinte 2 2/3 ft. 61 pipes
Flautino 2 ft. 5 pipes
Muted Trumpet 8 ft. 61 pipes
Tremolo



CHOIR

Viola Pomposa 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nason Flute 4 ft. 61 pipes
Spitzflöte 4 ft. 12 pipes
Nazard 2 2/3 ft. 7 pipes
Flute 2 ft. 12 pipes
Tierce 1 3/4 ft. 61 notes
Siffelöte 1 ft. 24 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 32 notes
Octave 8 ft. 32 notes
Viola 8 ft. 32 notes
Spitzflöte 8 ft. 32 notes
Quinte 5 1/2 ft. 32 notes
Choral Bass 4 ft. 32 notes
Viola 4 ft. 32 notes
Koppelflöte 4 ft. 32 notes
Mixture 3 ranks 32 notes
Trombone 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Clarion 4 ft. 32 notes

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THREE MANUALS FOR FALL, 1962

Polytechnic Preparatory Country Day School to Have Great Division Functionally Exposed

The Polytechnic Preparatory country Day School, Brooklyn, N.Y., recently contracted M. P. Möller, Inc. for a new three-manual instrument. Completion is scheduled for early fall of 1962. The great organ will be installed in a functionally exposed manner. The specification was prepared by the Möller company in consultation with Dr. C. A. Lambert of the school and the Möller area representative, Donald Corbett.

The stoplist is as follows:

GREAT
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quint 2 2/3 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremulant

CHOIR-POSITIV
Holzgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Flotenprinzipal 2 ft. 61 pipes

Terz 1 3/5 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Oboe Schalmei 8 ft. 61 pipes
Tremulant

PEDAL

Contrebasse 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes
Clarion 4 ft.

**RALPH KNEEREAM BEGINS
SERIES IN READING, PA.**

Ralph Kneeream, assistant organist of Columbia University, played a program for organ and orchestra Jan. 21 at St. Paul's Reformed Church, Reading, Pa. with Joseph J. Dylewski conducting the orchestra and Rachel Large Kooker at the harpsichord.

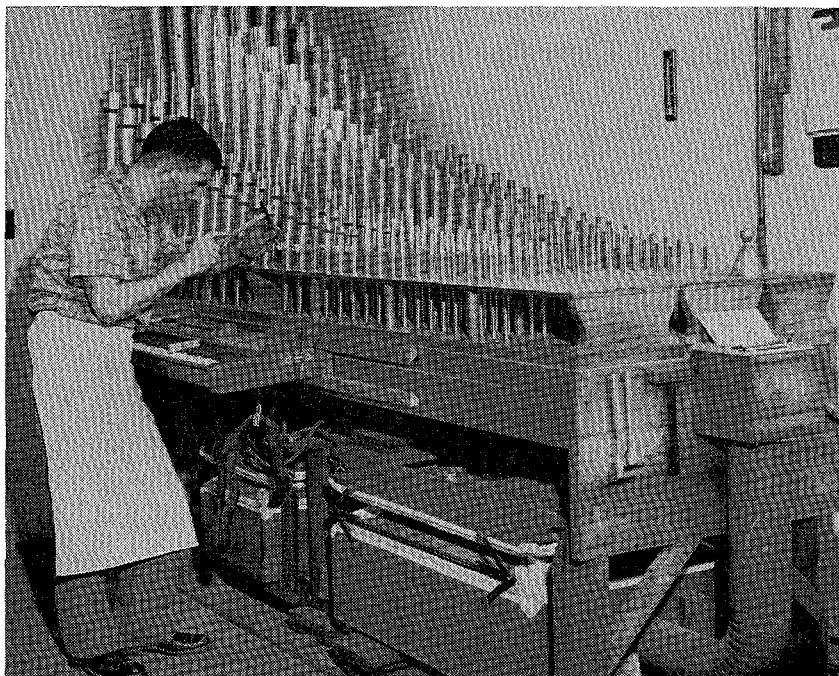
This is the first of three programs Mr. Kneeream will give in Reading this season.

FOR THE THIRD season, the choir of the University of Houston has been invited to sing with the Houston Symphony; it will take part March 19 and 20 in two performances of Mahler's Symphony 2.

A CHRISTMAS OPERA, A Gift of Song by Mary E. Caldwell was the second concert Dec. 3 of the Pasadena Area Youth Music Council at the civic auditorium.

VERNON DE TAR conducted Honegger's King David Jan. 29 at The Church of the Ascension, New York City. Verdi's Requiem will be given Feb. 26.

CLARENCE WARRINGTON, AAGO, played the entire Bach Art of Fugue, as arranged by E. Power Biggs, Dec. 28 at the Methodist Church, Catskill, N.Y.



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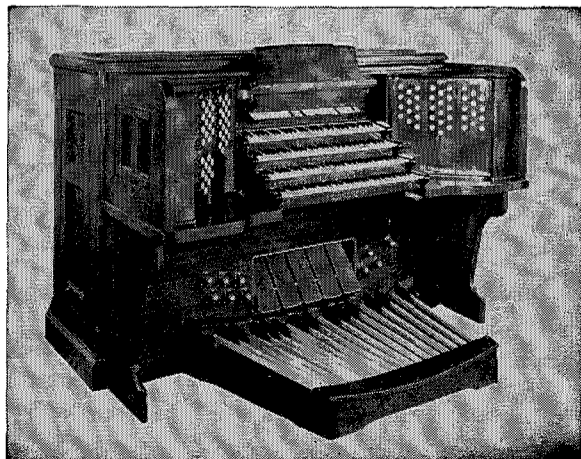
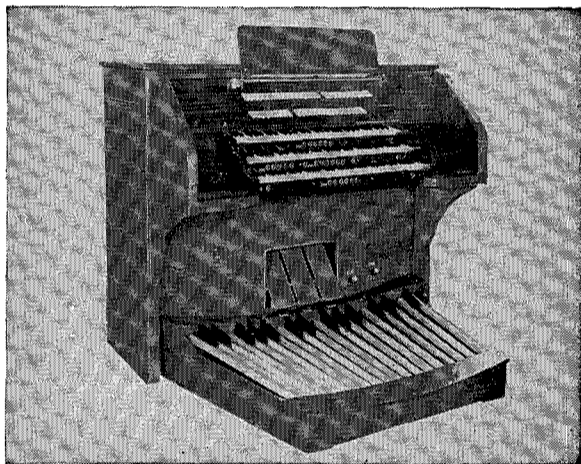
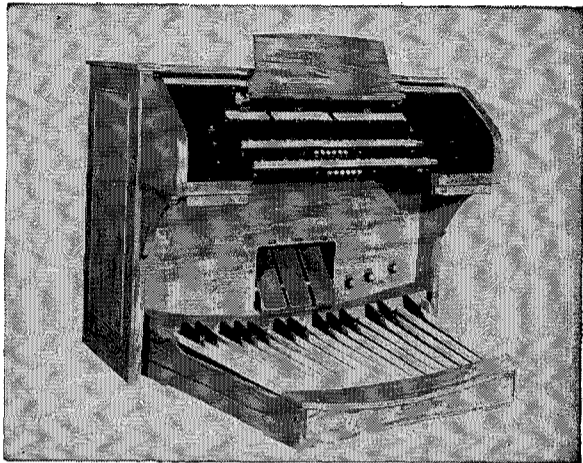
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Annual Christmas Summary

One of the most time-consuming and tedious tasks which THE DIAPASON staff undertakes in any year is its summary of the Advent and Christmas programs sent to our office. One of its difficulties is that we try to postpone the listing until the final possible minute in order to include as many as possible, and then must work far, far into the night to complete the project before our printer's deadline.

Then, invariably, the mails the following few days bring floods of beautiful programs too late to be included. We hope your program was mailed in time to reach us by that last mail delivery Jan. 10.

After our first weary "never again" reaction, we always come again to the realization that in no other single activity of your journal do we have a chance to arrive at so broad a cross section of church music in America. We always regret, though, that there is neither time nor space for a more searching analysis of the material.

Because the recital pages carry such a number of Advent and Christmas recitals, we no longer try to include a digest of the organ voluntaries used. The chorale prelude has become the widest choice of American organists these holiday seasons. Bach leads the list, of course, but Buxtehude, Brahms, Pachelbel, Dupré, Walcha, Reger and others were noted widely. Settings of Greensleeves by Wright, Purvis and others are favorites. Messiaen's big Nativity and that of Langlais appear more and more. And even stronger contenders are the Noël's of Daquin and Lebeque. Old favorites such as the Widor Toccata served often as postludes.

By far the most widely preferred carol service was the one of Lessons and Carols. This was overwhelmingly Nine Lessons and Carols this year with only a few Seven and a couple of odd numbers such as Five and Six. Among the many readers selected for the lessons this year we noted the following categories:

Chorister
Church School Scholar
Youth Fellowship Member
Crucifer
Church School Teacher
Vestryman
Warden
Rector
Usher
Nominating Committee Member
Steward
Elder
Choir Member
Trustee
Deacon
Chancel Guild Member
Organist
Director of Religious Education
Associate Minister
Lawyer
Housewife
Physician
Student

Businessman
Scientist
Teacher
Soldier
Seminarian
Choirmaster

Lessons and Carols were listed, among the many at these churches: St. Martin in the Fields, Philadelphia, Pa. (Harry Wilkinson); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton and Jack Ruhl); First Presbyterian, Caldwell, N.J. (William Brewster Giles); Trinity Church, Columbus, Ohio (Wilbur Held); University Park Methodist, Dallas, Tex. (Winfred Johnson); St. Albans Episcopal, Waco, Tex. (Paul Bentley); Emmanuel Church Baltimore, Md. (Robert V. Cloutier); First Presbyterian, Rutherford, N.J. (Jack R. Rodland); Grace Baptist, Durham, N.C. (Leonard A. Smith and Dorothy Perry); First Presbyterian, LaGrange, Ill. (James A. Thomas); Christ Church, Bay Ridge, Brooklyn, N.Y. (Richard Allen Davis); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); Maple Street Congregational, Danvers, Mass. (William MacGowan); St. George's, New York City (Charles Henderson); Calvary Presbyterian, Riverside, Cal. (John H. Schneider); First Congregational, Riverside, Cal. (Robert Derick); Fort Washington Collegiate, New York City (Willard Sekberg); Christ Church Cathedral, St. Louis, Mo. (Ronald Arnatt); Second Presbyterian, Roanoke, Va. (Mrs. E. E. Graham and Jane Rasmussen); Cathedral of St. John the Evangelist, Spokane, Wash. (C. Harold Einecke); St. James the Less, Scarsdale, N. Y. (Robert N. Roth); St. John's Lutheran, Stamford, Conn. (David E. Hughson); St. Bartholomew's, New York City (Jack Ossewaarde).

Other varieties of carol services, especially Carols of All Nations and Carols by Candlelight were found in churches of almost every persuasion. Hats off to the following for their attractive-sounding carol services: Bethany Lutheran, Erie, Pa., (Florence Rubner); University Park Methodist, Dallas, Tex. (Winfred Johnson); First Presbyterian, Cumberland, Md. (Wayne E. Lenke); St. Paul's EUB, Hagerstown, Md. (Don Baber); US 5th Army Headquarters Chapel, Chicago (Charles Bradley); Community Methodist, Rosemead, Cal. (Dr. Hope Hilton); Church of the Covenant, Cleveland, Ohio (Dr. Henry Fusner); Bloomfield, Conn. Federated Church (Kenneth B. Licht, Norman S. Slade, guest organist); Grace Covenant Presbyterian, Richmond, Va. (William H. Schutt); Oak Cliff Methodist, Dallas, Tex. (Carl Lueg and James Guinn); St. Mark's Episcopal, Toledo, Ohio (Walter Rye); First United Presbyterian, Bradford, Pa. (no name); Trinity United, Altoona, Pa. (Ruth D. Dilliard); St. Peter's United, Champaign, Ill. (Elisabeth Hamp); St. George's Episcopal, Schenectady, N.Y. (Frederick Monks); Redford Presbyterian, Detroit, Mich. (Dr. Roberta Bitgood); Prospect Presbyterian, Maplewood, N.J. (Walter N. Hew-

itt); Parkland Presbyterian, Flint, Mich. (Glen and May Stewart); Westminster Presbyterian, Dayton, Ohio (Robert Stofer and Pauline Williams); First Presbyterian, Vineland, N.J. (Walter D. Ross and Richard Ayers); First Presbyterian, Sanford, Fla. (Mrs. George Touhy); National City Christian (Lawrence Schreiber); St. Paul's Chapel, Columbia U., New York City (Searle Wright and Ralph Kneeream); Old Stone Church, Cleveland, Ohio (W. William Wagner); St. Philip's Church, Durham, N.C. (David Pizarro); West End Methodist, Portsmouth, Va. (Herbert G. Stewart); First Congregational, Riverside, Cal. (Robert Derick); Erskine and American United, Montreal, Que. (George Little); Central Methodist, Kansas City (Thomas Atkin); First Methodist, Marysville, Ohio (Marvin E. Peterson); Ascension Lutheran, Savannah, Ga. (Karl Kinard, Jr.); St. Andrew's Episcopal, Wilmington, Del. (Harrison Walker); First Presbyterian, Dallas, Tex. (Travis Shelton and Sara Jane Baker); First Lutheran, Sioux Falls, S.D. (Roger Hatelstad and Merle Robert Pfeuger); Christ Church Cathedral, St. Louis, Mo. (Ronald Arnatt); Bryn Mawr, Pa. Presbyterian Charles T. and Madelon Maclearly); Christ Church, Cincinnati, Ohio (Parvin Titus and Ronald Rice); Windermere Methodist, East Cleveland, Ohio (Cyril Chinn); West High Choral Club, Euclid Avenue Congregational (Cyril Chinn and Vincent H. Percy); Peachtree Christian, Atlanta, Ga. (Theodore W. Ripper); St. Peter's Lutheran, Miami, Fla. (Charles E. Richard); Christ Church, Greenwich, Conn. (Claude Means); Cathedral of St. John the Evangelist, Spokane, Wash. (C. Harold Einecke); Central Congregational, Providence, R.I. (Frank Bartlett); Christ Church Cathedral, Houston, Tex. (William Barnard); Central Presbyterian, Jackson, Miss. (Neal Smith); First Congregational, Decatur, Ill. (John Glover and Franklin Coleman); First Methodist, Fort Worth, Tex. (Robert R. Clarke); First Christian, Houston, Tex. (Merills Lewis and Mrs. Ben G. Hadfield); St. John's Lutheran, Stamford, Conn. (David E. Hughson); First Presbyterian, Buffalo (Squire Haskin); Cathedral of the Rockies, Boise, Idaho (David and Nancy Wehr); First Presbyterian, Detroit, Mich. (Gordon Young); First Congregational, Elyria, Ohio (Thomas Curtis and Beth Mayer); St. Paul's Methodist, Ithaca, N.Y. (M. Warren Eich and William C. Holmes).

Handel's Messiah, which has staged a comeback in the last couple of seasons after four or five years of apparently waning popularity, was going strong again this year, as the most popular of all choral works. Most directors use at least a chorus or two in their Advent and Christmas plans. Among those who scheduled several or even the whole Christmas section were: St. Luke's Episcopal, San Francisco (Bob Whitley, two performances);

Apollo Club with Chicago Symphony Orchestra (Henry Veld); Oak Cliff Methodist, Dallas, Tex. (Carl Lueg and James Guinn); Grace Chapel, Jacksonville, Fla. (Amelia Smith); St. Luke's Episcopal, Kalamazoo, Mich. (George Norman Tucker); Bay View Baptist, Milwaukee, Wis. (Alice Walters); Church of the Covenant, with Cleveland, Ohio Symphony Orchestra (Dr. Henry Fusner); St. Paul's Evangelical, Louisville, Ky. (Gladys Eve Sinclair); San Jose, Cal. Municipal Chorus (Leroy Brant); First Methodist, Marysville, Ohio (Charles Thompson and Marvin E. Peterson); Millsaps College, Jackson, Miss. (C. Leland Byler and Donald D. Kilmer); First Presbyterian, Dallas (Travis Shelton and Sara Jane Baker); St. Bartholomew's, New York City (Jack Ossewaarde).

Bach becomes a stronger contender each holiday season with the Christmas Oratorio or excerpts from it an increasing choice: A few of these performances: Trinity Church, Columbus, Ohio (Wilbur Held); Bates College Chapel, Lewiston, Maine (D. Robert Smith); Church of the Heavenly Rest, New York City (Canterbury Choral Society, Charles Dodsley Walker); Rockefeller Chapel Choir and Chicago Symphony Orchestra (Richard Vikstrom and Edward Mondello); University of Illinois, Urbana-Champaign (Harold Decker); First Methodist, Baton Rouge, and Rayne Memorial Methodist New Orleans, La. (Earl Redding, Richard Waggoner, Mrs. Russell Hudson); St. Peter's Lutheran, Miami, Fla. (Charles E. Richard); St. John's Episcopal, Albuquerque, N.M. (Joseph Leonard and Neal Osborn).

Bach's For Us a Child Is Born appealed to several, as: Christ Church, Cranbrook, Bloomfield Hills, Mich. (Robert Bates); St. Mark's Episcopal, Toledo, Ohio (Walter Rye); Trinity Presbyterian, San Carlos, Cal. (Eugene Clark).

The Magnificat, surely one of Bach's most appealing works, was seen on several programs including: Grace Covenant Presbyterian, Richmond, Va. (William H. Schutt); Transylvania College Choir and Central Christian Choir, Lexington, Ky. (Harvey Davis and Paul Knox); Lovers Lane Methodist, Dallas, Tex. (Glen Johnson and Bruce Nehring).

A few of the other Bach cantatas we noted were: Sing We the Birth, Erskine and American United, Montreal (George Little); My Joy Is All in Thee, Transylvania College Choir and Central Christian, Lexington, Ky. (Harvey Davis and Paul Knox); Church of the Ascension, Frankfort, Ky. (Melvin and Margaret Dickinson). Come Redeemer, First Baptist, Athens, Ga. (D. C. Rhoden); Church of the Ascension, Frankfort, Ky. (Dickinsons). Come Thou Blessed Hour, Concordia Lutheran, Fort Wayne, Ind. (David Wilson and Elmer Blackmer).

Of contemporary works none approached the popularity of Benjamin Britten's A Ceremony of Carols. We

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list just a few performances: St. Martin in the Fields, Philadelphia, Pa. (Harry Wilkinson); Church of the Covenant, Cleveland, Ohio (Dr. Henry Fusner); Trinity Church, Potsdam, N.Y. (Dr. George L. Jones, Jr.); San Antonio Symphony; St. Paul's Chapel, Columbia U., New York City (Searle Wright and Ralph Kneeream); Northwestern University, Evanston, Ill. (William Ballard); Calvary United, Reading, Pa. (Donald Reber); First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy, Cleo Wilson).

Britten's Rejoice in the Lamb was listed at St. Mark's in-the-Bouwerie, New York City (George Powers) and his St. Nicholas at Central Presbyterian, Louisville, Ky. (Dr. G. Maurice Hinson).

Annual television performances of Amahl and the Night Visitors by Gian-Carlo Menotti have inspired many live performances. Many of these were school and auditorium performances not reported to us but many churches staged the work too. Here the three varied examples: San Antonio Symphony Orchestra; First Methodist, Red Bank, N.J. (Herbert Burtis); Trinity Parish, Southport, Conn. (James Litton and Raymond Egan III.)

We are sure there were the usual pageants but since they are often extra-musical and staged by others than the organist-choirmaster, we were sent only a few; Here are a couple: Trinity Church, Columbus, Ohio (Wilbur Held); First Methodist, Marysville, Ohio (Marvis E. Peterson).

Among the Baroque cantatas (that word isn't a very good one, is it?) Buxtehude proved a strong contender with four of his showing up: Rejoice Beloved Christians - St. Luke's Lutheran, Chicago (Dr. Herbert Bruening); First Presbyterian, La Grange, Ill. (James A. Thomas); St. Christopher's Episcopal, Oak Park, Ill. (William B. Knaus); Concordia Lutheran, Fort Wayne, Ind. (David Wilson and Elmer Blackmer); Ascension Lutheran, Savannah, Ga. (Karl Kinard, Jr.) and The New-born Child - Church of the Ascension, Frankfort, Ky. (Melvin and Margaret Dickinson) and Jubilate Deo, Stephens College, Columbus, Mo. (Heinz Arnold) and Lord Keep Us Steadfast, Concordia Lutheran, Fort Wayne, Ind. (David Wilson).

Charpentier is just beginning to be known after long obscurity. His Song of the Birth of Our Lord, Trinity Church, Potsdam, N.Y. (Dr. George L. Jones, Jr.); and his Midnight Mass, Church of the Ascension, New York City (Vernon DeTar) also appeared in other bulletins. The Vivaldi Gloria, thanks perhaps to new records, has begun to show up on bulletins. Example: First Baptist, Athens Ga. (D. C. Rhoden). And the Schütz Christmas Story came in strong: Church of the Ascension, New York City (Vernon DeTar); Erskine and American United, Montreal (George Little); Trinity Parish, Southport, Conn. (James Litton). Other of an older period noted are Kuhnau, How Brightly Shines the Morning Star, St. Luke's Lutheran, Chicago (Dr. Herbert Bruening and Robert M. Haase) and J. C. Bach, Childhood of Christ, Grace Covenant Presbyterian, Richmond, Va. (William H. Schutt) and Christ the King, Dallas, Tex. (Arthur C. Smith).

The Saint-Saëns Christmas Oratorio continues a favorite. A few hearings: Epworth Methodist, Washington, D. C. (Moreen Robinson); First Methodist, Elizabeth City, N.C. (Rodney Trueblood); First Congregational, Flushing, N.Y. (Corbett Evans). Respighi's Laud to the Nativity was heard at Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates, Kent McDonald, guest organist).

Among contemporary works we note: Daniel Pinkham's Christmas Cantata, Bates College, Lewiston, Maine (D. Robert Smith); Seventh Presbyterian, Cincinnati, Ohio (Wayne Fisher). Ron Nelson's Christmas Story, Peachtree Christian, Atlanta, Ga. (Theodore Ripper). The Incarnate Word by Robert Elmore and Robert B. Reed, Central Congregational, Providence, R.I. (Frank Bartlett) and First Congregational, Elyria, Ohio (Thomas Curtis). Virgil Thomson's Scenes from the Holy Infancy, Christ Church Cathedral, Houston, Tex. (William Barnard). Luvaas' The Shepherd's Christmas, First Methodist, Wichita, Kans. (Eugene Butler,

Dorothy Addy, Cleo Wilson). Clokey's The Word Made Flesh, First Presbyterian, Buffalo (Squire Haskin). David H. Williams' Puer Natus, St. Paul's EUB, Hagerstown, Md. (Don Baber). Dean's Canticles of Christmas, Second Baptist, Lubbock, Tex. (no name).

The more liturgical churches with set services less open to the introduction of a wide variety of music often are their very best at the Advent and Christmas seasons. We feel it may interest our readers to know of a few of the settings of the service we noted in these churches:

Oldroyd - St. Paul's Episcopal, Salinas, Cal. (Myron McTavish); **Vaughan Williams** - St. Luke's Chapel, Trinity Parish, New York City, (no name); **Willan** - St. Luke's Chapel, Trinity Parish, New York City, (no name); Grace Chapel, Jacksonville, Fla. (Amelia Smith); Trinity Episcopal, Potsdam, N.Y. (Dr. George L. Jones, Jr.); St. James the Less, Scarsdale, N.Y. (Robert N. Roth). **Sumsion** - St. Luke Episcopal, San Francisco, Cal. (Bob Whitley).

Sowerby - Church of Ascension and Prince of Peace, Baltimore, Md. (Charles L. Day). **Bruckner Mass** - Church of the Nativity, St. Paul, Minn. (The Rev. Richard J. Schuler and Mrs. Myron J. Angeletti). **Lasso Mass** - Church of the Nativity, St. Paul, Minn. (The Rev. Richard J. Schuler). **Titcomb** - St. Andrews Episcopal, Wilmington, Del. (Harrison Walker). **Merbeck** - St. Albans Episcopal, Waco, Tex. (Paul Bentley); St. George's, Schenectady, N.Y. (Frederick Monks). **Other** - St. Luke's Kalamazoo, Mich. (George Norman Tucker); St. Cornelius Chapel, Governors Island, N.Y. (Albert F. Robinson); Christ Church Cathedral, St. Louis, Mo. (Ronald Arnatt); St. Patrick, Leetonia, Ohio, F. Joseph Horning); St. Stephen's, Sewickley, Pa. (Julian R. Williams).

Only a limited number of the hundreds of college concerts and services for the Christmas season are mailed in to us. A few we noted were: University of Houston, Tex. (Merrills Lewis); Concordia Senior College, Fort Wayne, Ind. (no name); Bates College, Lewiston, Maine (D. Robert Smith); Manhattanville College of the Sacred Heart, Purchaseville, N.Y. (Mother Josephine Morgan); Stephens College, Columbia, Mo. (Heinz Arnold); Chowan College, Murfreesboro, N.C. (James Chamblee and Rodney Trueblood); Rice University, Houston, Tex. (Klaus Speer); University of Dayton, Ohio (Lawrence E. Tagg and Burton Weaver); University of Redlands, Cal. (J. William Jones); University of Illinois, Urbana-Champaign, Ill. (Harold Decker); University of Alaska (Charlotte Key); Augustana College, Sioux Falls, S. D. (Merle Robert Pflueger, Maxine Killeaney Arnold Running); Millikin University, Decatur, Ill. (Richard D. Hoffman and Franklin Coleman), Union Seminary, New York City (Robert Baker, Earl Berg, Charles Hickman).

Readers will notice a few instances in which the names of organists and directors were omitted. These people were no doubt so absorbed in their rehearsals and planning that they failed to notice the principal stimulators of the whole exciting musical season were getting no credit for his efforts - at least on paper. On several of these programs lacking these names each choir member, each instrumentalist, even choir mothers were recognized by name. On only one of them, by the way, was the name of the minister missing. Don't be modest, colleagues! People want to know who is responsible for the steady clear-sighted progress American music is making year after year.

The program covers this year inclined to designs rather than pictures and often appeared in colors not previously associated with the Nativity season.

Most unusual program of this year? The bright red poinsettia might well go to the First Methodist Church, Fort Worth, Tex. for its 20th annual Christmas Carol Candle-Light Service program which may have been a kind of project, with its pasted-on reproductions of Renaissance paintings. Six singing and two handbell choirs and a recorder group participated. Robert Clarke seems to be top man in this vast organization.

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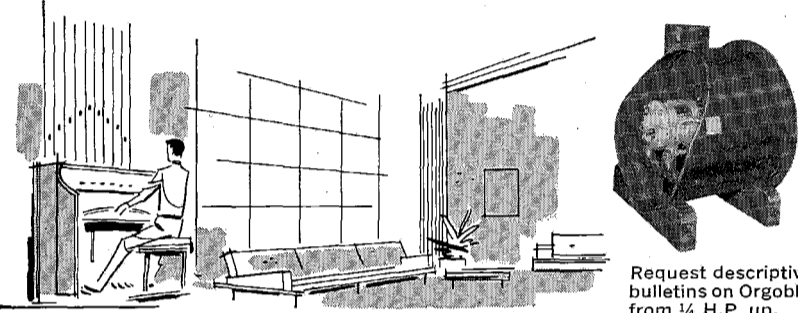
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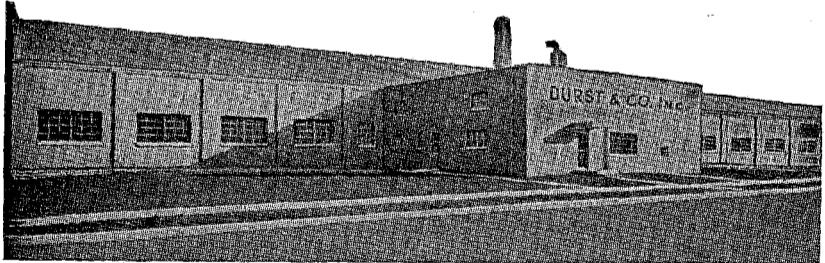
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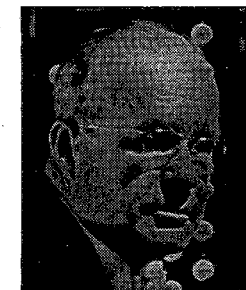
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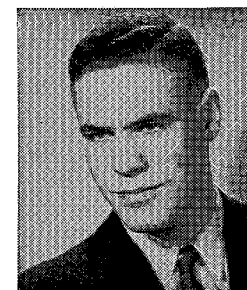
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