

THE DIAPASON

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

Fifty-Third Year, No. 7—Whole No. 631

JUNE, 1962

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LOS ANGELES COUNTY READY TO BURST AT SEAMS

THREE AGO CHAPTERS PLAN GALA

International National Expected to Break Artistic, Attendance and Fun Records

Every reader of THE DIAPASON in North America has long since been mailed the fat program book for the "international" national AGO convention.

So all readers are aware of the three host chapters — Los Angeles, Long Beach, Pasadena; the dates — July 2 through 6 (get there sooner if you can; there are many pre-convention activities scheduled); the headquarters hotel — the Los Angeles Ambassador; the major foreign artists who justify the "international" part of the convention moniker — Anton Heiller from Vienna, Hugh McLean from Vancouver, Luigi Tagliavini from Bologna, Hector Zeoli from Buenos Aires; the "extra-curricular" activities — Disneyland, MGM Studios, Hollywood Bowl, silent movies with authentic Gaylor Carter cueing.

A last-minute telephone call from Ruth Buell, who has kept us all so well informed from the beginning of convention planning, let us know of another appropriate addition to the schedule which Clarence Mader's program committee has just announced: a joint recital by two women from the Pacific area — Kazuko Sacon of Tokyo, Japan who has been studying at the University of Oregon and will return to her duties in Tokyo after the convention; and Lenora Owsley, organist of St. Patrick's Cathedral, Auckland, New Zealand. This recital will be the only event after the pre-convention ones which will be open to the general public; there will be enough conventioners on hand to jam all the events, even those to be given twice.

Some notes: weather — it's called "climate" in California; pace — breathtaking; hospitality — guaranteed to exceed any previous meeting; intellectual level — way up there; advantages of advance registration — assurance of seats at concerts, on buses, at luncheons and dinners; for further information — see program book and AGO news pages in this issue.

MAEKELBERGHE IS ENGAGED FOR EUROPEAN PROGRAMS

August Maekelberghe, St. John's Episcopal Church, Detroit, has been engaged by the Belgian National Radio and Television to conduct the radio choirs July 15 in a program of American music. The 60 professional singers rehearse three hours daily and Mr. Maekelberghe may have as many rehearsals as he wishes. He will also record an organ recital for broadcast over BRT.

For broadcast over the West German Radio in Cologne, Mr. Maekelberghe will record an hour recital on the organ of the Pfarrkirche SS. Peter and Paul, Herne-Sodiger.

FLOR PEETERS has become an Honorary Member of the Royal Academy of Music in London, an honor rarely bestowed on continental European musicians.



CATHARINE CROZIER
 USA



ANTON HEILLER
 AUSTRIA



HUGH McLEAN
 CANADA



LUIGI TAGLIAVINI
 ITALY



HECTOR ZEOLI
 ARGENTINA

LARGE BROOKLYN CHURCH CONTRACTS FOR AUSTIN

FOUR MANUALS ARE SPECIFIED

Concord Baptist Church of Christ Has Seating for 2,000 — Chamber Installation Is Planned

The Concord Baptist Church of Christ, Brooklyn, N.Y., which has one of the largest congregations in the world will have a new four-manual Austin organ. Said to be the largest Baptist church in the world, the church building seats 2,000 and is very live acoustically and has a fine music program.

The new instrument will be placed in two spacious chambers at the front of the church on either side of the central platform. The building is of very recent construction and organ plans were a part of its original concept.

The console will be placed with the church choir in the left front of the side balcony.

Contract negotiations were carried out by Charles L. Neill for Austin.

GREAT

Spitzprincipal 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Octave Quint 2 3/4 ft. 61 pipes
 Superoctave 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Chimes 21 tubes

SWELL

Gedeckt 16 ft. 68 pipes
 Geigen 8 ft. 68 pipes
 Hohlfloete 8 ft. 68 pipes
 Viol de Gambe 8 ft. 68 pipes
 Viol Celeste 8 ft. 56 pipes
 Principal 4 ft. 68 pipes
 Rohrgedeckt 4 ft. 24 pipes
 Nasat 2 3/4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Plein Jeu 3 ranks 183 pipes
 Fagotto 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Fagotto 8 ft. 12 pipes
 Clairon 4 ft. 68 pipes
 Tremolo

CHOIR

Erzähler 16 ft. 12 pipes
 Nason Flute 8 ft. 68 pipes
 Erzähler 8 ft. 68 pipes
 Erzähler Celeste 8 ft. 56 pipes
 Prestant 4 ft. 68 pipes
 Koppelflöte 4 ft. 68 pipes
 Octavin 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Krummhorn 8 ft. 68 pipes
 Tremolo
 Harp (prepared)

SOLO

Violoncello 8 ft. 68 pipes
 Cello Celeste 8 ft. 68 pipes
 Orchestral Flute 8 ft. 68 pipes
 English Horn 8 ft. 68 pipes
 Trompette Harmonique 8 ft. 68 pipes
 Clairon Harmonique 4 ft. 12 pipes
 Tremolo

PEDAL

Contra Bourdon 32 ft. 32 pipes
 Contrabass 16 ft. 32 pipes
 Spitzprincipal 16 ft.
 Bourdon 16 ft. 12 pipes
 Gedeckt 16 ft.
 Erzähler 16 ft.
 Octave 8 ft. 32 pipes
 Spitzprincipal 8 ft.
 Bourdon 8 ft. 12 pipes
 Choral Bass 4 ft. 32 pipes
 Spitzflöte 4 ft. 32 pipes
 Mixture 3 ranks 96 pipes
 Contra Bombarde 32 ft. 12 pipes
 Bombarde 16 ft. 12 pipes
 Trompette 8 ft.
 Fagotto 16 ft.
 Krummhorn 4 ft.



Lilian Murtagh Takes Over Organ Department from Colbert-LaBerge

Colbert-LaBerge Concert Management announces that starting July 1 the organ division will be conducted independently under the name of the Lilian Murtagh Concert Management.

In a period of 10 years Colbert-LaBerge, including the organ division of which Lilian Murtagh has been the director, has developed to the point that a separation of the two phases of the management is necessary in order to maintain efficiency and permit both divisions to expand further.

Lilian Murtagh, who was associated with Bernard R. LaBerge for 19 years, became affiliated with Henry and Ann Colbert at the time of Mr. LaBerge's death in 1952. As executive secretary of Bernard R. LaBerge, Inc., she handled the concert activities of many world-renowned instrumentalists and ensembles, as well as the many famous organ virtuosos of this country and Europe, who were represented by Mr. LaBerge. However, it was her particular interest in the organ artists that prompted her, in 1952, to start developing the organ division of Colbert-LaBerge Management. Since that time she has conducted her work from Canaan, Conn., concentrating her efforts exclusively on organ artists.

SOWERBY HONORED AS CHICAGO CATHEDRAL IS REDEDICATED

The rededication of the Cathedral of St. James, Chicago, after extensive remodeling, will take place June 3 at a solemn choral evensong. The Rev. J. E. Mazza, former canon precentor of the cathedral, will be the officiant. The service will feature a new Te Deum by Leo Sowerby, who completes a distinguished 35-year tenure as organist-choir-master and moves to the new College of Church Musicians at the National Cathedral, Washington, D.C.

The rededication week will continue June 4 with a concert of music for string orchestra and organ. Dieter Kober will conduct the Chicago Chamber Orchestra with Dr. Robert Lodine as organ soloist. Dr. Sowerby will conduct his own Classic Concerto as a feature of this program.

Robert Lind, organist of the Cathedral, will be heard in an organ recital June 5.

The final event of the reconsecration week will be an a cappella choral concert of sacred music. Dr. Sowerby will conduct the choir of the cathedral in this program June 7.

CORPUS CHRISTI ORDERS REUTER OF 58 RANKS

FOR FIRST METHODIST CHURCH

Antiphonal to Be Added to Present 3-Manual Plan — Installation Listed for Autumn 1962

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 58-rank organ for the First Methodist Church, Corpus Christi, Tex. An antiphonal division will be prepared for in the console; when completed this section will comprise another 10 ranks.

The instrument will be installed on the two sides of the chancel area, expressive swell and choir to the left and unenclosed great and pedal on the right.

Negotiations for the sale of the instrument were handled by Robert A. Geisler, Fort Worth, Tex., district representative for Reuter; he will also make the installation, scheduled for the fall months.

GREAT
 Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gedeckt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Quint 2½ ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Scharf 3 ranks 183 pipes
 Chimes (prepared)

SWELL
 Geigenprincipal 8 ft. 68 pipes
 Hohlflöte 8 ft. 68 pipes
 Viola 8 ft. 68 pipes
 Viola Celeste 8 ft. 56 pipes
 Flauto Dolce 8 ft. 68 pipes
 Flute Celeste 8 ft. 61 pipes
 Principal 4 ft. 68 pipes
 Flute Harmonic 4 ft. 68 pipes
 Blockflöte 2 ft. 61 pipes
 Plein Jeu 3 ranks 183 pipes
 Bassett 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Oboe 8 ft. 68 pipes
 Vox Humana 8 ft. 61 pipes
 Clarion 4 ft. 68 pipes
 Tremolo

CHOIR
 Rohrflöte 8 ft. 68 pipes
 Gemshorn 8 ft. 68 pipes
 Gemshorn Celeste 8 ft. 61 pipes
 Principal 4 ft. 68 pipes
 Koppelflöte 4 ft. 68 pipes
 Nasard 2½ ft. 61 pipes
 Principal 2 ft. 61 pipes
 Tierce 1½ ft. 61 pipes
 Larigot 1½ ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Cymbel 3 ranks 183 pipes
 Krummhorn 8 ft. 68 pipes
 Rohrschalmei 4 ft. 68 pipes
 Carillon (prepared)
 Tremolo

ANTIPHONAL (PREPARED)
 Principal 8 ft.
 Gedeckt 8 ft.
 Principal 4 ft.
 Rohrflöte 4 ft.
 Quint 2½ ft.
 Doublette 2 ft.
 Mixture 3 ranks
 Fagotto 8 ft.
 Tremolo

PEDAL
 Bourdon 32 ft. 12 pipes
 Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaton 16 ft. 32 notes
 Gemshorn 16 ft. 12 pipes
 Gemshorn 10½ ft. 32 notes
 Octave 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Quintaton 8 ft. 32 notes
 Gemshorn 8 ft. 32 notes
 Choral Bass 4 ft. 32 pipes
 Bourdon 4 ft. 12 pipes
 Waldflöte 2 ft. 32 pipes
 Fourniture 3 ranks 96 pipes
 Scharf 3 ranks 96 pipes
 Bombarde 16 ft. 32 pipes
 Basset 16 ft. 32 notes
 Bombarde 8 ft. 12 pipes
 Basset 8 ft. 32 notes
 Bombarde 4 ft. 12 pipes

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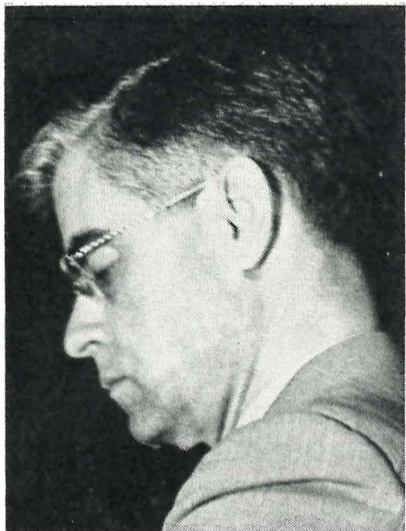
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**LIST HEILLER TOUR DATES
FOR JULY, AUGUST RECITALS**

Anton Heiller, as all readers of this publication are fully aware, will make his American debut July 4 at the AGO "international national". He will play a second recital in the Los Angeles area July 7 on the new Schantz organ at the First Methodist Church, Glendale, described in the August 1960 issue.

Other summer appearances include two recitals at Brigham Young University, Provo, Utah, July 11 and 12, at the University of California, Berkeley, July 13, at Busch-Reisinger museum, Cambridge July 18 and 19 and July 24 at New York's Riverside Church. He will play at Boys Town, Neb. August 25 and 26 and will be guest star of the RCCO convention in London, Ont. playing his recital Aug. 29.

Between July 25 and Aug. 31, Mr. Heiller will be on the faculty of the summer session at Washington University, St. Louis. From Sept. 10 until Oct. 14 he will tour the eastern portion of the United States, as far west as Chicago and south to Atlanta and Birmingham. Fall dates will be listed in a later issue.

Parvin Titus, FAGO, will retire at the end of September from Christ Church, Cincinnati after 35 years of distinguished service. An anniversary service will be held Sept. 30 for which Leo Sowerby is composing the commemorative anthem.

Within Mr. Titus' tenure at Christ Church, the church has built up a reputation for outstanding performances of major choral works, both classical and contemporary.

Mr. Titus came to Cincinnati in 1924 from the Cathedral in New Orleans, serving the Church of Advent before going to Christ Church.

Both Mr. Titus and his wife will continue teaching at the Cincinnati College-Conservatory which next year becomes part of the University of Cincinnati. Mr. Titus heads the organ department. He is a member of the AGO national examination committee.

THE CATHEDRAL of St. John the Evangelist, Spokane, Wash. is preparing to welcome visitors on their way to the Seattle World's Fair. Five conducted tours will be offered daily and Dr. C. Harold Einecke will give noonday demonstrations of the Aeolian-Skinner organ described and pictured in THE DIAPASON for April 1961.

**VIRGIL FOX POST-CONVENTION
RECITALS ARE ANNOUNCED**

As mentioned in the May issue, Virgil Fox and his manager, Roberta Bailey, will host a tour of the Capitol Records Tower at Hollywood and Vine on pre-convention Sunday, July 1; deans of AGO Chapters have been sent details.

After the Convention Mr. Fox will play at Vancouver B.C. July 7 and be featured guest recitalist and teacher at the 11th annual organ week July 9-13 of the Claremont, Cal. Institute of Music (recital July 11). He will be heard at the Riverside Church, New York City (17) at Ocean City, N. J. (25) and at the Ocean Grove auditorium (31).

THE DIAPASON

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JUNE 1962

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Baker Leaves Fifth Avenue; McKeever New Choir Man, Bouchett Is Organist

Dr. Robert Baker played his final service Easter Sunday as organist-choirmaster of New York's Fifth Avenue Presbyterian Church.

In assuming the directorship of the school of sacred music of the Union Theological Seminary, Dr. Baker found it necessary to withdraw from several of his other commitments. His resignation from Temple Emanu-El became effective last Oct. 1 after 16 years. He succeeded Harry Gilbert at Fifth Avenue in 1953.

The congregation at the Temple presented Dr. Baker with a hi-fi stereo set and a handsome farewell purse following his final recital there last fall. At a choir party April 23 at the Fifth Avenue Church, Dr. and Mrs. Baker were "overwhelmed with gifts including a very elegant desk set." At a church dinner they received a silver coffee and tea service.

John Huston assumed Dr. Baker's duties at the Temple last fall. His post at Fifth Avenue Church is becoming a divided responsibility. James McKeever, Westminster Choir College faculty, will become director of the choir and Richard Bouchett will be the organist.



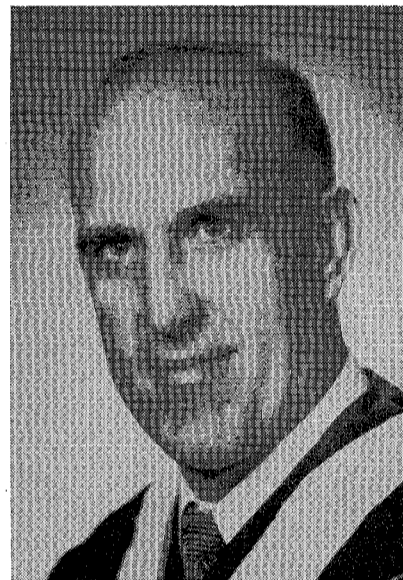
Dr. Robert Baker

Books

Only one of the three books we mention this month falls squarely within our special field; it is a valuable if not especially profound contribution to our general musical knowledge: *The History of Catholic Church Music* by Dr. Karl Gustav Fellerer, translated from the German by Francis A. Brunner (Helicon Press, Baltimore). This volume will doubtless find its way to the shelves of most college music libraries and into the suggested reading lists of a great many music history and "appreciation" courses. It reads easily and has profuse musical illustrations. It has a limited bibliography, a composer index and a brief general index. There is the understandable tendency to attach more importance to certain contemporary names and movements than an outsider can find much visible evidence to support. For this reason, the 20th century sections seems to us of perhaps less value to non-Catholic students than earlier parts.

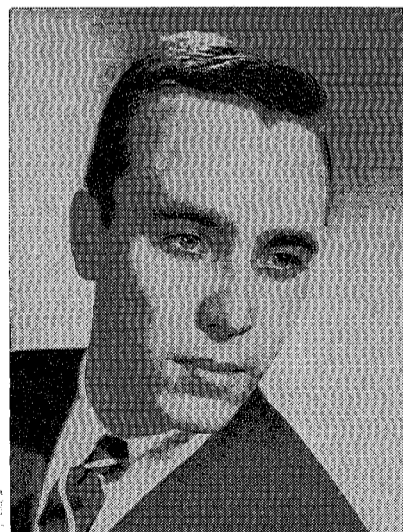
Vocal Technique for Children and Youth by Madeline D. Ingram and William C. Rice (Abingdon) may be more useful in a school than in a church situation (because of time limitations) but it still contains ample material to interest any director of choirs of immature voices. The appendixes labeled "resources" occupy the last third of the book and include lists of books, articles and recordings; songbooks, anthems and solo materials; films, and a short index. The separate age groups discussed at some length range from pre-school through high school.

Music Fundamentals by Howard A. Murphy comes as a paperback from Chandler Publishing Co., San Francisco. Dr. Murphy apparently intended the work for use in a general music course and it is just that kind of a summary of basic musical resources. There is a short glossary of musical terms, a chronological music history chart and a brief classification of instruments — altogether a handy little book for an interested listener to have beside his hi-fi or his TV set or even on his bedside table. — FC



James McKeever

Mr. McKeever heads the voice department at the Westminster Choir College from which he graduated in 1949; he previously attended Muhlenberg College, Allentown, Pa. He has served the First Presbyterian Church of Haddonfield, N.J. and the Abington, Pa. Presbyterian Church. He has served in many leadership capacities in Presbyterian organizations. He directs Westminster's summer vocal camp each July for high school students.



Richard Bouchett

Mr. Bouchett comes to Fifth Avenue from the Church of the Good Samaritan, Paoli, Pa. On the occasion of his appointment there, *THE DIAPASON* printed a summary of his background in December 1961.

MILWAUKEE CHORAL MAN WINS SUMMER OF STUDY IN LONDON

Eric Jensen, Milwaukee area organist who serves as director of music at the North Shore Presbyterian Church, Shorewood and of choral music at the Shorewood high school, has been awarded a scholarship for summer study at the University of London.

The Institute of International Education award will permit him to study with Dr. Paul Steinitz, conductor of the London Bach Society, and to begin work for a Ph.D. Mrs. Jensen will accompany him.

AMERICAN sacred music from Billings to Randall Thompson featured a choral concert April 1 at the Wauwatosa, Wis. Methodist Church. Lorraine Kuban directed; Arla Johnson was organist.

RONALD W. WICKEY, 19-year-old organist at St. Mary's Episcopal Church, Carle Place, N.Y., conducted the church's choirs on a series of tours to other Long Island Episcopal churches in the Spring months.

JAMES VAIL will conduct the choir of St. John's Episcopal Church, Los Angeles, in the Kodaly Missa Brevis for a special June 10 festal choral eucharist.

**McMANIS ORGAN OPENED
IN NASHVILLE SUBURB**

THREE MANUALS IN DISPOSITION

V. Earle Copes is Minister of Music at the Andrew Price Memorial Methodist, Donelson, Tenn.

The three-manual organ built by Charles W. McManis, Kansas City, Kans. for the Andrew Price Memorial Methodist Church, Donelson, Tenn., suburb of Nashville, was dedicated March 4. The recital by V. Earle Copes, minister of music, which followed the service was listed in the recital pages for May.



At a recent special ceremony, Dr. Frank Campbell-Watson, organist at the Church of St. Paul the Apostle, New York City, was presented with a scroll and medal, conferring on him the title of Knight Commander of St. Gregory the Great by His Eminence, Francis Cardinal Spellman. This honor, shared by only nine other Catholic laymen in the world, was conferred in December by the Holy See on the occasion of the Golden Jubilee of the Pontifical School of Sacred Music in Rome, the first to be made in the past 20 years.

Dr. Watson was honored for his contributions to the music of the Catholic Church, which include three masses, over 15 offertoria and motets, and organ service music, as well as being organ consultant for the music commission of the archdiocese of New York. He is also on the executive committee of the St. Gregory Society of America.

He is on the AGO board of examiners, an examiner for the Guild's Catholic Choirmaster Certificate, has served on the national council and was founder and first dean of the Rockland County Chapter.

Receiving his B.A. and M.A. from Trinity College, Hartford, Conn. and Mus. Doc. from the Conservatory of Leipzig, Germany, Dr. Watson, a member of ASCAP, is editor-in-chief of the Music Publishers' Holding Corp., New York City, one of the largest music publishing houses in the world, with whom he has been associated for the past thirty years.

In addition to his sacred works, he has also composed many secular compositions — symphonic, instrumental and choral and a large number of arrangements.

GREAT
Quintaton 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture 3-4 ranks 220 pipes

SWELL
Stillflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

POSITIV
Quintade 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Octave 1 ft. 61 pipes

PEDAL
Subbass 16 ft. 32 pipes
Spitzprincipal 8 ft. 32 pipes
Octave 4 ft. 12 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

**KÖRNER RECOVERING FASTER —
ABLE TO PLAY FOR ORGAN WEEK**

A recent letter from Nuremberg bears the welcome news of a turn for the better in Walther Körner's recovery from his Alpine fall. He is mending rapidly enough, after 32 weeks in the hospital, that he will be able to play the opening recital July 1 on the "Laurentius organ" in the great St. Lorenz Church as part of the 11th international organ week. The Laurentius division has been completed since last summer's festival.

CANTATAS *we recommend*

- | | |
|----------------------------|----------------------|
| ORDERING of MOSES | DETT, R. N. |
| <i>Perf. time 90 min.</i> | |
| OUT of the DEPTHS | CLOKEY, J. W. |
| <i>Perf. time 50 min.</i> | |
| PSALM of REDEMPTION | ELMORE, R. |
| <i>Perf. time 17 min.</i> | |
| SOLEMN MASS in A | FRANCK, C. |
| <i>Perf. time 60 min.</i> | |
| TEMPLE, THE | CLOKEY, J. W. |
| <i>Perf. time 60 min.</i> | |

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University of Buffalo — August 20-24

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So, if you want to give it a try, set up a rehearsal schedule, plan your announcements in the church bulletins, talk it up with the Sunday School teachers, and develop a list of prospects from your church's membership rolls.

Of course, you'll need musical materials to work with. For junior and senior high school singers, we don't know of a better basic library of anthems than those in the anthem collection, "Praise Him," by Roy Ringwald.

"Praise Him" contains 10 general anthems plus 32 more for all the special days and seasons in the Christian and Commemorative Year.

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William and Charlotte Atkinson have returned to the Community Church, Vista, Cal. as director of music and organist; their re-appointment was effective April 1. They left the church in 1960.

Mr. Atkinson is vice-president of the Army and Navy Academy, a secondary boys' school. Mrs. Atkinson is well-known as a recitalist and is organist and director of choral music at the Army and Navy Academy.

Both Atkinsons are graduates of San Diego State College and hold master degrees from Claremont College where they studied with William Blanchard and the late Joseph Clokey.

ROBERT KURSINSKI ENDING SABBATICAL OF STUDY AT RSCM

E. Robert Kursinski, former dean of the Los Angeles AGO Chapter, is completing his sabbatical leave granted by the Los Angeles Board of Education and St. Martha's Episcopal Church, West Covina, Cal.

Mr. Kursinski and his family reached England in September for his study at the Royal School of Church Music with emphasis on work with boys' unchanged voices, his field of interest for his master's thesis.

Opportunities have been provided for Mr. Kursinski to observe various choir schools in training and rehearsal as well as in performance. Discussion of problems with English church musicians has also been made possible.

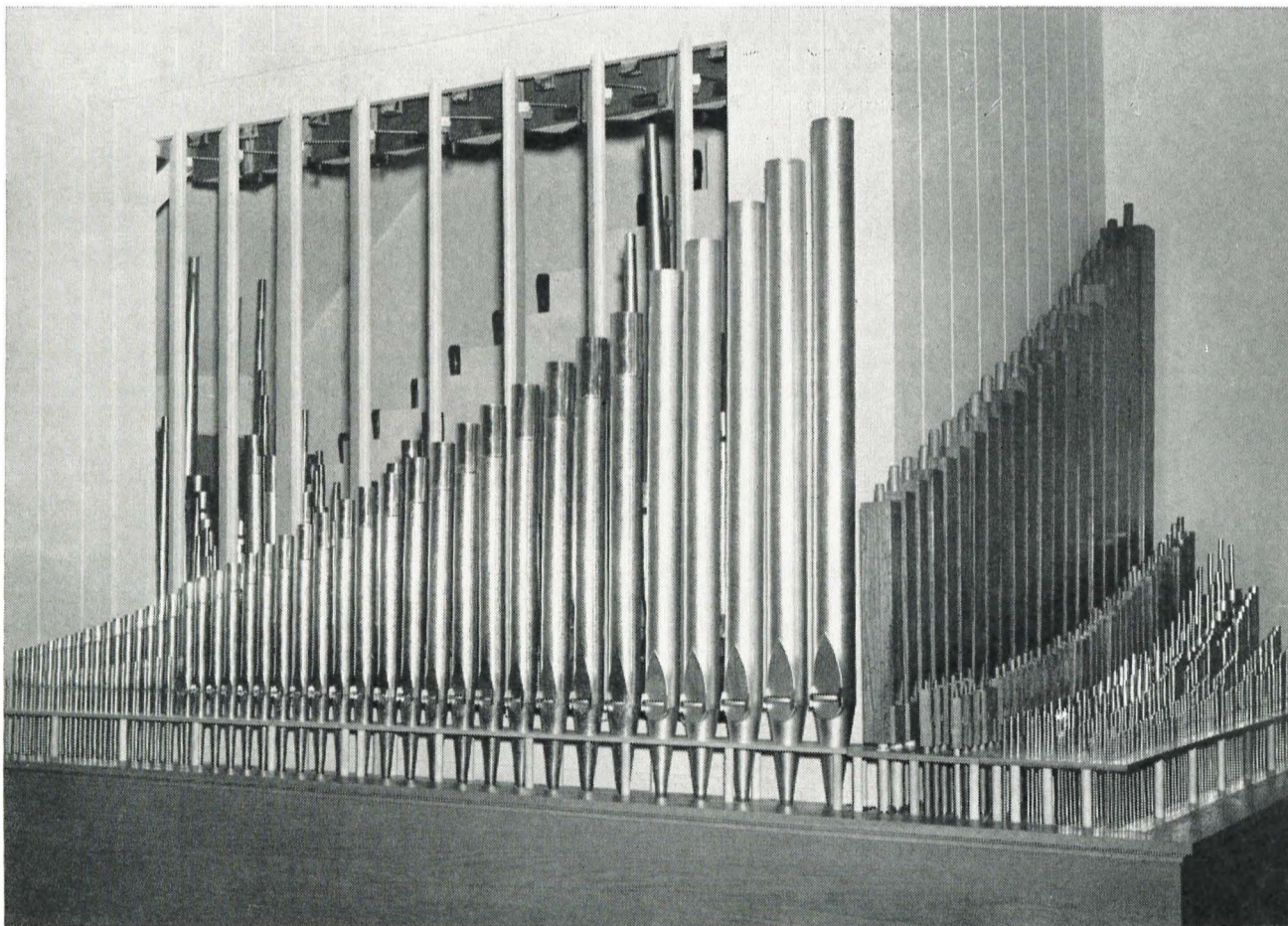
The Kursinskis will travel on the European continent before returning to California.

RECENT SCHANTZ 2-MANUAL ORGAN CONTRACTS REVEALED

The Shantz Organ Company, Orrville, Ohio, has recently signed contracts for two-manual organs with the following churches: First Baptist, Milan, Tenn.; San Souci Baptist, Greenville, S.C.; Ann Street Methodist, Beaufort, N.C. Negotiations for these were by Alfred E. Lunsford of the Schantz staff.

ARNATT QUADRUPLE THREAT MAN ON CONCERT IN ST. LOUIS

Ronald Arnatt was organist, pianist, celesta player and conductor in an All-Mozart program April 10 at Mary Institute, St. Louis. The program with the St. Louis Chamber orchestra included sonatas, trios, the Serenade in C minor K 388 and other pieces.



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GREAT ORGAN

Holzbordun	8'
Gemshorn	8'
Octaaf	4'
Rohr Quintade	2'
Scharf	III
Krummhorn	8'

SWELL ORGAN

Gemshorn	8'
Gemshorn Celeste	8'
Rohrflöte	8'
Nachthorn	4'
Italian Principal	2'
Zimbel	I
Krummhorn	8'

PEDAL ORGAN

Bordun	16'
Rohrflöte	8'
Octaaf	4'
Krummhorn	8'

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Crozier in the Chicago Area

It is difficult to speak of a Catharine Crozier recital at this stage of her career in anything but superlatives. The impeccable taste, the fine phrasing, the complete control of all resources which has characterized her work almost from the beginning is now illumined by greatly increased personal glow, ever deeper penetration into the styles of all the composers she plays and a marked increase in her ability to share the resultant understanding with listeners.

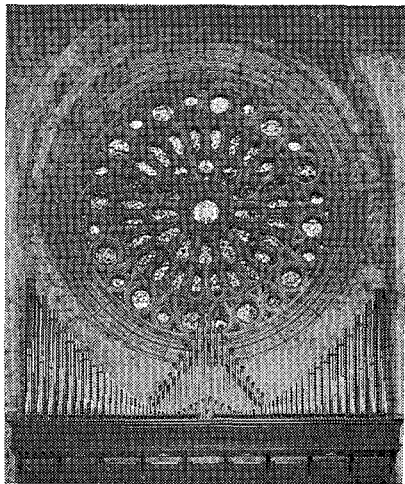
Miss Crozier played two almost completely different programs within four days in the Chicago area — at Wheaton College April 27 and at the Chicago AGO Chapter's final subscription recital May 1 at the First Presbyterian Church, Evanston.

Both recitals were played in full view of audiences but with an utter lack of the circus aspects we find so objectionable. She was a joy to watch as well as to listen to. Grace, charm, refinement and complete poise served her well and brought perhaps the most nearly unanimous audience enthusiasm we have seen at an organ recital.

Both programs appear in the recital section. Such old favorites as the Toccata and Fugue in D minor took on new significance in Miss Crozier's exposition, at the same time as she won new admirers to the music of our contemporaries. -- FC

DETROIT BOY CHOIR HEARD IN A PAIR OF MAY CONCERTS

The Queen of Peace boy choir and instruments sang concerts May 20 in the Catholic Charities auditorium, Detroit and May 27 in Our Lady of Peace auditorium, Harper Woods, Mich. Both concerts featured the Bach Easter cantata, Christ lag in Todesbanden, a section of the Bach Magnificat and the Britten Ceremony of Carols. The first concert also included motets by Palestrina, Victoria, Thermignon and Andriessen and Messiah excerpts; the second contained secular material.



The antiphonal division recently added to the organ in St. Paul's Cathedral, Los Angeles, will be heard twice by AGO conventioners. Frank Owen, cathedral organist and choirmaster, plays an official pre-convention recital July 1 (see convention brochure). The cathedral will also be the scene of the recital July 6 by the winner of the official student organist contest.

The new division, framing the rose window was designed and constructed by Pipe Organs, Inc. Stanley Williams was consultant. A central point of interest is a hooded trumpet which is flanked by a principal chorus.

CHOIRS OF TWO ACADEMIES JOIN FOR METHUEN CONCERT

Choirs of the Abbott Academy and the Phillips Academy combined April 15 for a concert of sacred music at the Methuen, Mass. Memorial Music Hall. The choruses combined for All Glory, Laud and Honor, Teschner, and Credo, Mass in G, Schubert. Abbott's choir and Fidelio Society directed by Margot Warner and the Phillips choir directed by William Schneider sang separately. Lorene Banta, Phillips organist played a group of contemporary works.

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MARILYN MASON

BIRMINGHAM

IN

The American Guild of Organists, the Birmingham Music Teachers Assn. and the Birmingham Conservatory of Music presented still another fine event in our Festival.

At the First Methodist Church last Saturday evening Marilyn Mason proved beyond any doubt that she is the finest performer on this instrument.

The program ranged from the Baroque music of Bach and Handel through to the contemporary "Suite for Organ" of Paul Creston which she commissioned and is dedicated to her. Everything she played was in perfect style and perfect taste. Her prodigious technique was pointed out in the performance of the Bach Prelude and Fugue in D major. The fugue was taken at a breath-taking speed and yet emerged clean and neat.

Her registration seems strange at times until the listener realizes that she is concerned more with clarity than with the "soupy" registration adopted by too many organists. Above all the playing possessed an almost incredible energy on an instrument not noted for this quality. Her phrasing was invariably clear and handled in such a way that the lines were independent no matter how complex the piece might be.

Miss Mason made the same sort of hit when she played here two years ago. We hope she returns again soon so that she may dazzle us all over again.

—Everett Pittman
Shades Valley Sun
Birmingham, Alabama



Faculty, University of Michigan
Ann Arbor

Colbert-LaBerge Mgt.
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Franck and the 8 ft.-less Organ

by Robert W. White

Contemporary organs, sparkling with mixtures like their baroque ancestors, compare most favorably with the work of the 1920's when eight-foot stops reigned stridently supreme. So much richer and finer is the present-day ensemble that one hesitates to suggest even a minor backward pull on the pendulum of taste. But it is obviously the artistic duty of those who make musical instruments to design them in such a way that the music of all important composers and schools can be played. Of late years we have roundly scolded ourselves for having once built organs, even big ones, upon which the musical intentions of Bach and his forerunners could not be properly realized. Today we are providing the tonal palette and the balance among divisions which were at Bach's disposal when he wrote his great organ works, so that we can again let him orchestrate his own works, so to speak. We have come to feel that anything less than this is an insult to genius.

I should like to raise this question: have we inadvertently withdrawn the same privilege from César Franck? The question might be extended to others of the once-modern French school, but let us confine it here to Franck whose organ compositions seem least likely to founder in the waves of aesthetic fashion. Some enthusiasts for baroque imitations tell us that Franck's work sounds better when re-registered to 18th-century German standards. But this is the very thing we find insulting when it is applied to Bach. Many organists around 1920 thought that Bach sounded better when his climaxes could be driven home by the blast of a high pressure stentorphone and tuba mirabilis. They should serve to warn us that aesthetic judgment does not always resist temporary enthusiasms.

Let us then extend to César Franck the privilege of genius and allow him to determine his own orchestration. It is no problem to find out what he wanted, for he was very explicit about it. And here we should distinguish what might be called standard registrations, demanded constantly by a composer and clearly fundamental for the realization of his works, from occasional special efforts for which substitutions can be made with only minor insult to genius. Thus in an orchestral piece we would not think of substituting something else for the strings, but we might ask the piano to make do for a harp or a glockenspiel if these were unavailable. Franck sometimes scored a passage for voix humaine or indicated a 32-ft. stop on a soft closing pedal-point. I do not believe that the absence of these resources is important enough to distort seriously his main musical intentions.

Such leniency, however, is hardly permissible in a registration which Franck indicated in the majority of his works, often for long passages. This is his *fonds de 8*, commonly specified for all three manuals, often with the addition of the hautbois on the récit. What did this signify? On Franck's 45-stop Cavaillé-Coll organ at Ste. Clothilde the *fonds*

de 8 on the grand orgue consisted of a montre, flûte harmonique, bourdon, and gambe; on the positif, a montre, flûte harmonique, bourdon, gambe, and salicional; on the enclosed récit, a viole de gambe, flûte harmonique, and bourdon. I think we can infer that the frequent addition of the hautbois on the récit was considered desirable in order to fortify the 8 ft. pitch where a montre was lacking, as well as to add a color that was under expressive control.

It seems clear from Franck's abundant use of the *fonds de 8* that this combination was fundamental in much the way that the strings are fundamental in an orchestra. It was not a loud combination. Cavaillé-Coll's organs are sometimes held today to err on the side of stridency, but this must be attributed to his famous chorus reeds rather than to the restrained flue work which enjoyed the explicit blessing of Albert Schweitzer as being suitable for the playing of Bach. The *fonds de 8*, with its diapasons, flutes and gentle strings, yielded a relatively quiet warm tone lending itself well to Franck's melodic style and richly developed harmonization. Unlike the contrapuntal style of the 17th and 18th centuries, Franck's music in this vein can only be muddled by the use of mixtures. His *Prière* (Six Pièces, no. 5) is perhaps the most striking example of almost continuous use of the *fonds de 8* for the development of musical ideas essentially quiet, contemplative, and undramatic. The *Chorale* in E major, a much larger conception, is scored mainly for this same combination, and the *fonds de 8* reinforced only by the reeds of the récit provide the restrained, suspenseful opening of the ultimately dramatic *Pièce Héroïque*.

A survey of Franck's 13 organ works leaves no doubt that the *fonds de 8* constitute a standard registration. This combination is required in nine of the works, absent only from those scored very quietly (*Andantino*, *Pastorale*, *Cantabile*) or very brilliantly throughout (*Finale*). Like the string choir of the orchestra, it plays most of the time and provides the middle level from which one goes down to single flutes or voix celestes, up through 4-ft. stops, mixtures and the successive reed choruses of récit., positif, and grand orgue, all of which had both a trompette and a clairon. Clearly the *fonds de 8* were the foundation of Franck's musical thinking at the organ.

It is to be noticed also that Franck attached great importance to the 8 ft. hautbois. His fondness for this stop is shown not only by its use with the *fonds de 8* of the récit, specified in 10 of the 13 pieces, but also in its frequent employment as a solo voice. The organ at Ste. Clothilde had a clarinette or cromorne on the unenclosed positif, but this appears only once in Franck's registrations (*Grande Pièce Symphonique*). The hautbois is always combined with flutes, possibly a testimony to its roughness, but Franck evidently loved the combination. He wrote for it the long

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solo parts of his Andantino, Pastorale, and Prelude, Fugue and Variation, and he indicated it for the closing section of the Cantabile. Can these parts be legitimately done with any other registration? They can be played, of course, on a krummhorn, a rohrshalmei, a cornet, or for that matter a salicional oboe, just as Bach can be played on a theater organ or Wagner's operas on the piano, but it is surely a supreme bit of musical arrogance to say that this is just as good. The composer who in defiance of tradition wrote a solo for English horn into his symphony probably meant what he said about the solo parts of his organ works. It would shock us if a conductor substituted an oboe, clarinet, or bassoon for the English horn in the symphony. With organists we are apt to be more lenient, registration problems being what they are, but we are certainly flying in the face of Franck's intentions if we play his solo parts on something other than an hautbois.

We conclude that Franck's organ music cannot be produced as he intended unless the organ is supplied with *fonds de 8* on each manual, including an 8 ft. principal on two manuals and an 8 ft. hautbois on the third. Let us now see whether or not the designers and builders of contemporary organs are meeting these conditions.

Design has become so standardized in recent years that the specifications in almost any issue of THE DIAPASON will serve as a test. In a recent issue, take first a German organ of 47 straight sets, two stops more than at Ste. Clothilde in Franck's time. The Hauptwerk has octave (8 ft.), rohrflöte, gemshorn; perhaps this will do. The 8 ft. work on the rückpositiv consists of gedackt and quintadena, while on the brustwerk there is only a holzgedackt; thus neither division can produce a real *fonds de 8*. Rankett, English horn, and krummhorn are to be found, but no hautbois.

Turn now to American organs; the situation is not much different. In the same issue there are eight specifications for three-manual organs by six different builders. Five of the great divisions have proper *fonds de 8* consisting of principal, bourdon, and either gemshorn or quintaton; the other three have only one stop besides the principal, but this still might do. In the other two divisions the situation is more serious. Four of the swells, but only one of the choirs or positifs, have an 8 ft. principal in addition to flute and string. Only three of the organs have an 8 ft. hautbois, though one lists this stop at 4 ft., one has it "prepared" at 4 ft., and one has a 4 ft. oboecarion. Franck can be played, we have said, when the great has suitable *fonds de 8*, when one other manual also has them, including an 8 ft. principal, and when the third manual has an 8 ft. hautbois to fortify its flutes and strings. This pattern of resources exists on only two of the eight new American organs.

It should be our concern that another generation does not say of us that we built organs upon which Franck's works cannot be properly played. Especially is this true when we consider how little is needed to make these otherwise magnificent organs equal to Franck. We need only a tiny backward swing of the pendulum away from the German baroque model, just enough to get an 8 ft. principal on a second manual, an 8 ft. hautbois on a third, and flutes and gambas that are not reduced to a whisper — that is all. It is more reasonable to ask the 18th-century purist to let these stops rest silent, if he must, than to ask an organist of more catholic taste to play on stops that are not there.

AUSTIN SCHEDULED FOR BRAINTREE CHURCH

FOR THE FIRST CONGREGATIONAL

Edifice in Massachusetts Town Is Rebuilt After Fire — George Butler Is Organist

The First Congregational Church, Braintree, Mass., has contracted with Austin Organs, Inc., for the construction of a new three-manual organ.

The building is of Gothic architecture with a chancel. The new organ is to be placed across the head of the chancel, speaking freely down the full length of the church. First Congregational enjoys an ambitious musical program under the direction of George Butler, its organist.

The chancel area of the church was recently burned out and in the process of reconstruction it is planned to make the area as acoustically ideal as possible.

David Mason served as chairman of the organ committee, making arrangements for the new instrument.

GREAT

Contra Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Bombarde 8 ft. 36 pipes

SWELL

Lieblich Gedackt 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Voie de Gamba 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV

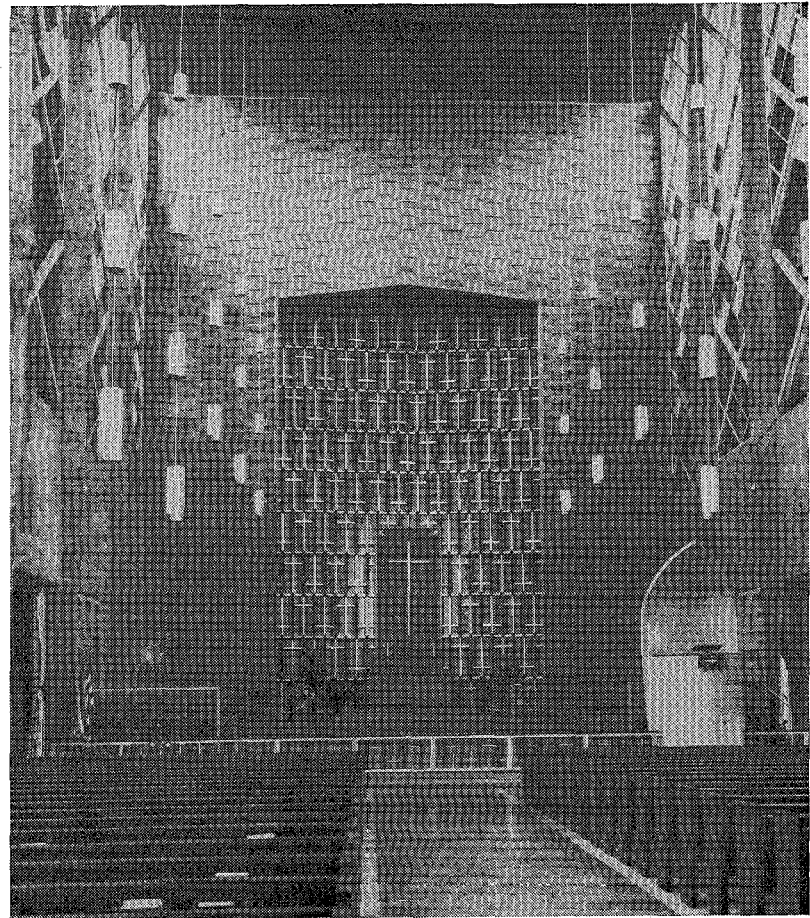
Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Gemshorn 16 ft.
Gedackt 16 ft.
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedackt 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

ALUMNI of the Westminster Choir College, Princeton, N.J. sponsored the seventh annual national festival of church choirs May 6 at the Peristyle of the Toledo, Ohio, museum of art. Mary C. Anderson was co-ordinator and Mary Cheyney Nelson organist.

THE MARCH tour of the 40-voice Transylvania College choir of Lexington, Ky., included concerts in 10 cities in five states and the District of Columbia; Harvey Davis directed and six instruments and Margaret Shannon at the organ provided accompaniment.



Interior of the new First Methodist Church of Glendale California

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If you will be attending the National AGO convention in July, be sure to take the opportunity to hear this magnificent instrument.



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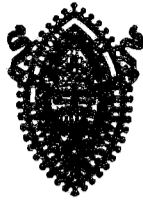
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Last Call Goes Out for Convention; Last Day's Plans Touched On

The closing Friday of the "international" national convention in Los Angeles County will climax the whole exciting week. It has exceptionally strong entries in all three of the directions this great convention will take — the intellectual, the musical, the entertaining. Of course most of the events really qualify in all three directions.

On the intellectual level, lectures by Joseph E. Blanton, author of *The Organ in Church Architecture*, Anton Heiller on the chorales of the Clavierübung, part 3, and Luigi Tagliavini on the early Italian organ are especially notable. Among the strictly musical events the concert by the Roger Wagner Chorale has been given top billing but there are plenty of other fine events.

Meredith Willson's name gives the banquet special glamour; the "Music Man", "there with my piccolo" through so many years of bigtime radio, will share evening honors in the fun department with Gaylord Carter who played the Amos and Andy theme for seven years. Mr. Carter who began as a teenager accompanying the silent pictures will play the largest Kimball theatre organ in the Wiltern Theater for one of the "great" silent films. The organ is being rebuilt by the Los Angeles ATOE under the chairmanship of Dick Simonton. The restoration job is being completed by volunteers after years of complete neglect. It will be in top shape for the convention event.

From Baroque to bus tours, from choirs to carillons, from Palestrina to Poulenc, from Andrews (Mildred) to Zeoli (Hector), the convention promises and will deliver a week of unforgettable excitement and lasting value.

Read through that program book again, cover to cover!

RUTH BUELL



Convention Player Gaylord Carter

Isthmian

The Isthmian Chapter met March 7 at radio station HOXO, Panama City, Republic of Panama. R. Beukema, station manager and chapter member, conducted a tour of the station and talked on the programming. He played several numbers on the studio organ. The April 7 meeting was held in the home of Edward Harold, Panama City. Mr. Harold played a tape he compiled giving the sequence of Bysantine liturgy sung by Greek, Russian and Hungarian choirs.

GRACE E. MACVITTIE

Contra Costa

The Contra Costa, Cal., Chapter sponsored an interchurch choir festival April 29 at the Walnut Creek Methodist Church. Ten local choirs representing four churches and the Madrigal Singers, Diablo Valley College, participated. Thelma Vandervort played the prelude and postlude and William T. Stone accompanied congregational singing. A reception was held after the program in the social hall.

META S. LEACH

San Diego

The May 7 meeting of the San Diego Chapter observed national music week with a recital by three advanced students in the First Methodist Church. Participating were James Holland, Elizabeth Lee and Barbara Kehry. The recital was open to the public.

San Francisco

The San Francisco Chapter met April 24 at the Lakeshore Avenue Baptist Church, Oakland. The program, arranged by Eileen Coggin, featured Healey Willan in which two movies were shown as well as the performance of some of Dr. Willan's music. Geraldine Morgan played Bishopthorpe and O Filii et Filiae, Willan. Ruth Adams was the social chairman for the evening.

GERALDINE HOUSER

Redwood Empire

The Redwood Empire Chapter sponsored a program of sacred music and the Lutheran liturgy May 1 at the Bethlehem Lutheran Church, Santa Rosa, Cal. The choir, under the direction of Mrs. Julius Hansen and accompanied by Mrs. C. V. Bagrielson, sang the liturgy and anthems by Bach, Larson, Christiansen and Tschesnokoff. Gordon Dixon, AAGO, played Come, Saviour of the Gentiles, In Sweet Jubilation, In Thee Is Gladness, O Man Bewail Thy Grievous Fall and In Death's Strong Grasp the Saviour Lay, Bach. The Rev. Victor Magnussen was the liturgist.

STEPHEN PALMER

Yellowstone

The Yellowstone Chapter met March 7 for its annual pastor's dinner. The meeting included a panel discussion on relationships between choir directors, organists and ministers.

The chapter sponsored a children's choir festival April 1. The chairman of the festival was Mrs. A. J. Movius. More than 400 children from 12 churches participated in addition to the bell choir from the First Methodist Church, Great Falls, Mont.

Linnea Forseth was the chairman for the high school choir festival held April 8. Choirs of five Billings churches participated. Albert C. Fries and Mrs. Armand Lohof played the prelude and postlude on two organs: prelude — Concerto 1, Bach; postlude — Trumpet Tune and Voluntary, Purcell.

The Yellowstone Chapter met May 11 at St. Patrick's Catholic Church, Billings, Mont. Father Demke spoke of music of the mass. The program for the coming year was announced, which includes a children's choir festival, high school choir festival and a guest organist.

MRS. ARMAND LOHOF

Salt Lake City

The Salt Lake City Chapter met April 25 in the First Baptist Church for an organ recital by Gerald M. Hansen almost identical with that listed in the recital section. After this a short business meeting was held and Adine Bradley, Vera Frey Beason and Virginia Freber were appointed to the nominating committee. A reception for Mr. Hansen and refreshments followed.

Central Arizona

The Central Arizona Chapter members were guests of the First Congregational Church, Phoenix, March 19 at the second in the church's annual Lenten Christian Life Seminar series. Dr. John Stille, dinner speaker, told of his visit with Dr. Albert Schweitzer when he recently served a month as staff dentist with Dr. Schweitzer in Lambarene. Martin Stelhorn led the discussion Hymns and the Church, discussing hymn types, tune names, composers, metrical markings and origin.

The chapter sponsored seven members in a recital April 30 at St. Agnes Church. An audience of about 200 heard the following program: Marjorie Psalmonds — Toccata in E minor, Pachelbel; Basse et dessus de trompette, Clér-ambault; Ruth Kuhl — O Sacred Head, Now Wounded, Pastoral and O God, Thou Holy God partita, Bach; Robert C. Lamm — My Heart Is Filled with Longing, O World, I Now Must Leave Thee and O God, Thou Faithful God, Brahms; Vernon D. Johnson — Pièce Héroïque, Franck; Elevation, Saint-Saëns; Franklin G. Morris — Prelude and Fugue in G minor, Willan; Marjorie Psalmonds — Homage to Perotin, Roberts; Thomas Donohoe — Te Deum, Donohoe; Sue Lombardi — Fugue in G minor, Dupré. A reception was held on the patio of the rectory following the program.

THOMAS A. DONOHOE

Portland

The Portland, Ore., Chapter sponsored Marilyn Mason in recital April 6 at the First Congregational Church.

The chapter met April 13 at Marylhurst College with Sister Mary Teresina as hostess. Students were heard in recital and a drama in pantomime, The Juggler of Notre Dame, was performed. Refreshments followed the business meeting. It was announced that an Oregon Representative in the State Legislature has consented to introduce an enabling act to give the school board the power to grant credits to high school students participating in church choirs.

ROBERT L. MCCOY

Seattle

The Seattle, Wash. Chapter met April 9 at the new Sand Point Community Methodist Church. At the business meeting conducted by Dean Edith Bender it was announced the annual scholarship auditions were to have been held May 5 and that National President Harold Heeremans is expected to visit the chapter in June. Mr. and Mrs. Harold Wallis showed colored slides, played tape recordings and talked about their trip last summer to the 11th international organ improvisation competition in Holland. The meeting was adjourned for a coffee hour.

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News of the American Guild of Organists—Continued

Hawaii

The Hawaii Chapter met May 14 at the Central Union Church, Honolulu. The Masterworks Chorale, directed by Melvin Gallagher, sang the *Missa Brevis*, Kodaly. Dean Cicely Brown was the featured organist. The chapter was joined in the meeting by the Church Musicians Guild and the Honolulu Council of Churches.

JEANNETTE J. TILLMAN

Sabine

The Sabine, Tex., Chapter held its last meeting May 1 at the First Presbyterian Church, Orange. Dr. Robert T. Anderson played a recital similar to those listed in the recital pages. After the program the following officers were elected: Hugh E. Thompson, dean; Mrs. Thompson, secretary-treasurer; Mrs. C. B. Holter, sub-dean for the Port Arthur area, and Mrs. Jessie Littlepage, sub-dean for the Orange area. The meeting closed with a discussion on the chapter's activities for the coming year.

HUGH E. THOMPSON

Abilene

The Abilene, Tex. Chapter met May 4 at the Aldersgate Methodist Church for a cold buffet dinner and a student recital. Karen Cooper, student of Emily Cooper, played: Three Verses from the *Te Deum*, anon.; Trio Sonata 4 in E minor, Bach; Sonata 2, Hindemith; Vision of the Church Eternal, Messiaen. Reginald Brown, student of Francis Hinkel, played: *Toccata and Fugue in D minor*, Bach; *Cantabile*, Franck; *Te Deum*, Langlais.

VIVIAN HALL WADDELL

Texarkana

The Texarkana, Tex. Chapter met April 28 at St. Edwards Catholic Church. Mrs. P. J. Ahern directed the choir in the ordinary of the *Missa Simplex*, William J. Marsh. Mary Agnes Graves, host organist, played *Ave Verum Corpus*, Dupré and *Alleluia*, Stults. At the business meeting Dean Maynard McConn appointed a nominating committee.

DOROTHY ELDER

South Arkansas

The South Arkansas Chapter met April 14 at the First Methodist Church, El Dorado. Dr. A. C. Voran conducted a workshop for adult choirs featuring new music as well as standard repertory for large and small choirs. At the morning session Dr. Voran led the directors in a discussion on rehearsals, general choral techniques and the role of the minister of music. Dean Dorothy Turnipseed presided and announced an organ workshop with Robert Ellis in Camden, May 19. Refreshments were served by the choir.

KATE GARNER

Central Arkansas

The Central Arkansas Chapter met April 10 at the Pulaski Heights Methodist Church, Little Rock. The program was a recital by college students from Arkansas colleges. Mrs. Paul Gray, Arkansas College, Batesville, was chairman, Murfin Kelsay was host organist. The program: David Anderson — *Toccata and Fugue in D minor*, Bach; Diane Prince — *Te Deum laudamus*, Buxtehude; Dwala Howell — *Prelude and Fugue in C minor*, Bach; Carol Carpenter — *Fugue on the Kyrie*, Couperin; Fantaisie, Langlais; Nathan Privitt — *Prelude in E flat*, Bach; Tony Carroll — *Prelude and Fugue in G major*, Bach; Craig Chotand — *Chorale in A minor*, Franck; Sharon Lea Flippin — *Wachet auf, Peeters*; Mary Miller — *Acclamations*, Langlais; Jerry Davidson — *Finale, Symphony 1*, Vierne; Dan Keller — *Variations on a Noël*, Dupré.

HERMAN HESS

Oklahoma City

The Oklahoma City Chapter held a dinner meeting May 7 at St. Luke's Methodist Church after which followed a program of Germanic organ music played by Fred Haley.

MARY KATE ROBINSON



Pictured above is Missouri State Chairman Violette Hembling Williams presenting the charter of the new Ozark Chapter to Dean Jerry Byrd; Sub-dean Johnny Kemm is on the right. The event took place April 24 at the First Christian Church, Joplin, Mo.

Others installed by Mrs. Williams at the meeting were Ruth Thomas, secretary; Dorothy Poole, registrar; Mrs. Johnny Kemm, treasurer; Raymond Payne, librarian; Mrs. Lloyd Clinton and Naomi Dillon, auditors.

The Rev. Carlyle Barnard, host pastor, gave the invocation and the welcome was by Mr. Kemm, host organist. The following program was played: *Meditation, Vierne*; *Fugue on the Kyrie, Couperin*, Mr. Byrd; *Bell Benedictus, Weaver and Fugue in G minor*, Bach; Mrs. Clinton; *Offertoire, DuBois*; *Grand Chœur Dialogue, Gigout*, Mr. Kemm; *On a Chant Theme, Servaes*; *Choral Prelude on Easter Alleluia*, Rowley, Miss Thomas.

Ruth Thomas

Omaha

The Omaha, Neb. Chapter met May 7 at the First Central Congregational Church with Sub-dean Roger Arnold as host organist. The following officers were elected: Vesta Dobson, dean; Mrs. Noyes Bartholomew, sub-dean; Mrs. Paul Giger, secretary; Dr. John Gedgoud, treasurer; Roger Arnold, registrar. Plans were discussed concerning the coming choral workshop and organ recital by Dr. and Mrs. Warren Scharf, to be held June 2 at the Kountze Memorial Lutheran Church. Emanuel Leemans played the following program: *Alma Redemptoris Mater*, Dufay; *Prelude and Fugue in E major*, Lübeck; *Christ lag in Todesbanden* and *Prelude and Fugue in B minor*, Bach; *Cantabile*, Franck; *Lord Jesus Has a Little Garden*, Peeters; *Linksma Dena, Van de Weghe*. Refreshments were served by Clara Corbet, Adaline Krause, Mrs. Arnold and Catherine Andersen.

CATHERINE ANDERSEN

Lincoln

The Lincoln, Neb. Chapter met May 7 at the Redeemer Lutheran Church for a business meeting and program. National and local election of officers was held with the following chapter results: Dr. Charles Tritt, dean; Vera Rost, sub-dean; Mrs. Dale Underwood, secretary; Rena Olson, treasurer; Mrs. Robert Askey, Adelaide Spurgin and Mrs. Verle Morris, executive committee. J. William Rudd gave an illustrated lecture on church architecture in the United States. After the program host organist Rena Olson entertained with refreshments with Mrs. Rost assisting.

MRS. DALE UNDERWOOD

Waterloo

The Waterloo, Iowa Chapter met May 8 in the Convair Room of the Waterloo Municipal Airport for its annual banquet and election of officers. Those elected were: David Held, dean; Charles Matheson, sub-dean; Mrs. Roger Hellenschmidt, secretary; Mrs. Charles Mueller, registrar; Bruce Bengtson, treasurer; Margaret Dravis, librarian; Mrs. Carl Miller and Mrs. Jake Valentine, auditors; Mrs. Cecil Seiglauff, executive board. Entertainment for the banquet was provided by Dr. Louis Bultena, State College of Iowa, who performed feats of legerdemain.

BRUCE BENGTSON

Western Iowa

The Western Iowa Chapter met April 14 for a dinner meeting at Bishop's Cafeteria, Sioux City. Members went from there to the home of Bertha Kleckner where a program of organ music was played by Mrs. Dale Vanderbur and Beverlee Beegly with Diane Smith, pianist, assisting. A short business session concluded the evening.

The Western Iowa Chapter met May 5 at the Steak House. Following dinner members adjourned to the Trinity Lutheran Church for a program of sacred music for voice and organ conducted by John Eitzen. Mr. Eitzen played works of Vierne, Bach and Buxtehude. A business meeting was held after the program and the following officers elected: Mary Jo Weins, dean; Catherine Nylene, sub-dean; Vernon White, secretary; Maurine Larsen, treasurer.

CATHERINE NYLEN

Kansas City

The Kansas City Chapter met March 19 at St. Luke's Presbyterian Church, Kansas City North for a dinner meeting and organ demonstration by Charles McManis, builder of the church's three-rank instrument. After explaining the installation he played Movement 1, *Pastorale in F*; *Andante, Trio Sonata 4*, and *O Thou of God the Father*, Bach. A group of hymns were sung by members with Dr. Robert D. W. Adams, sub-dean, directing and Dean Jesse Ehlers at the console. Virginia French Macke give the talk *Some Thoughts on Church Music*. The program concluded with organ numbers played by host organist Mrs. E. A. Wilhite: *Twilight at Fiesole*, Bingham; *Aria*, Peeters, and *Movement 1, Fantaisie in D flat*, Saint-Saëns.

A dinner meeting was held April 22 at the Cherokee Christian Church. The program included performances by the 15-voice Merriam Music Study Club Chorale under the direction of Pauline Wolfe, host director; a trombone quartet from the Kansas City Conservatory of Music, directed by Irving Miller; a group of Vaughan Williams songs by Victor Joseph Laderoute, accompanied by oboist Natalie Dougherty. At the business meeting ballots were cast for local and national officers. It was announced the May meeting was to be held at the Conservatory of Music for a program on the large Wurlitzer organ formerly in the Plaza Theater.

VIOLETTE HEMBLING WILLIAMS

Central Missouri

The Central Missouri Chapter held its election of officers April 27 with these results: Dean, Heinz Arnold; sub-dean, Mrs. Elmer Williams; secretary, Mrs. Arthur Long; treasurer, William C. Bedford. After a short business meeting the group attended the annual spring concert of the Central College choir, Fayette, Mo. Luther Spayde directed.

JACQUELINE RAITHEL

Dubuque

The Dubuque, Iowa, Chapter met April 29 in the Arthur Acheson home for a post-Easter program. A discussion of this year's Easter programs in members' churches was held. Organists Carolyn Sanders, Mark Nemmers and David Nelson then played *Musical Clocks, Haydn*; *Chant de May and Prière, Jongen*, and *Toccata in D minor*, G. B. Nevin. The meeting closed with refreshments.

MARK NEMMERS

Clinton

The Clinton, Iowa Chapter met May 6 at the First Congregational Church. A student recital was played by pupils of James Winn, Betty Nelson and Naomi Howell. Election of officers resulted in the following: Betty Nelson, dean; Ella Neff, sub-dean; Kay Morrison, secretary-treasurer; James Winn, executive committee. Refreshments and sociability followed the meeting.

MRS. PAUL BURDORT

Arrowhead

The Arrowhead Chapter met April 30 at St. Paul's Episcopal Church, Duluth, Minn. Eunice Diemer, St. Olaf College senior, played the following recital: *Intonations 1, 5 and 3, Bornefeld*; *Choralsonate 2*, Conrad Beck; *Christe, du Lamm Gottes*, Rossler. The following officers were elected: Dr. Addison Alspach, dean; Christine Crockett, sub-dean; Isabelle B. Johnson, secretary; Mildred Coffin, treasurer; Marie Moyer, librarian.

The chapter sponsored Dennis Lane, Augsburg College, in a recital May 15 at St. Paul's Church. He was assisted by Robert House, cellist. The program: *Chaconne*, Couperin; *Sonata in D minor for 'Cello and Organ*, Corelli; *Toccata, Adagio and Fugue in C*, Bach; *Minuet for 'Cello and Organ*, Haydn; *Herzliebster Jesu, Walcha*; *Praeludium, Kodaly*; *Suite for 'Cello and Organ*, Bazelaire; *Adagio, Symphony 6, Widor*; *Toccata, Gigout*.

ISABELLE B. JOHNSON

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News of the American Guild of Organists—Continued

CHAPTER HEARS 4 ORGANS

Members of the St. Louis Chapter had an interesting and enjoyable excursion April 29 to Jacksonville, Ill. arranged by Franklin Perkins, program chairman, in co-operation with host Robert Glasgow, MacMurry College.

Mr. Glasgow demonstrated the new Möller organs at the Centenary Methodist and Congregational Churches, 9 and 11 ranks respectively, illustrating that a small pipe organ need not be inflexible or uninteresting.

The 18-rank Möller in Orr recital Hall, MacMurry College, was the third organ to be heard. It has a divided swell division enclosed in two chambers. Mr. Glasgow demonstrated how this feature increases the possibilities.

At an intermission for refreshment, members adjourned to the Blackhawk restaurant for a smörgasbord dinner. Following a short business meeting at which Dean Fern Kelly presided, the bus returned to Annie Merner chapel where Mr. Glasgow gave a recital-demonstration of the 59-rank Aeolian-Skinner. His remarks were entertaining and informative and his playing exciting.

DOUGLAS R. BREITMAYER

Twin Cities

At the April 29 meeting of the Twin Cities Chapter at St. Olaf College, Northfield, Minn. Dr. David N. Johnson, college organist gave a lecture recital on registration. He illustrated his points with: Trumpet Tune in G, Greene; Schönster Herr Jesu, Schroeder; Fugue in D major, Bach; Flute Solo, Arne; Chorale in A minor, Franck. The Manitou Singers, directed by Miles Johnson, sang a group of numbers. Supper was served in the King's dining room of the college.

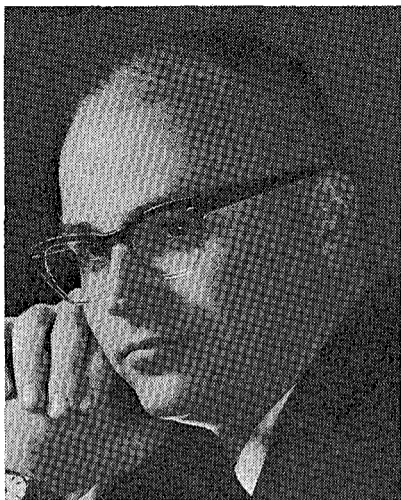
The chapter held its annual Guild service May 6 at the Hamline Methodist Church, St. Paul. Mrs. Arthur J. Fellows played Wareham, Wright and Fugue in G sharp minor, Honegger and directed the choir in works by Clewell, Bruckner, Gardiner and Chapman. A brass ensemble assisted. At the business meeting the following were elected officers: Thomas Johnson, dean; Helen Billings, sub-dean; Rose Schock, secretary; Frank Steinhauser, treasurer; Verna B. Stern, registrar; G. Ernest Balbraith, librarian.

LILLIAN C. SANDBERG

Indianapolis

The Indianapolis, Ind., Chapter held a dinner meeting April 10 at Christ Church Cathedral. Dean Erwin Muhlenbruch introduced and welcomed new members. Awards were presented to the winners of the young artist contest. Ann W. Lord, pupil of Oswald Ragatz at Indiana University, received first prize and Mary Rita Babbitt, pupil of Kenneth Roberts at Jordan College, received second prize. Miss Lord played the program listed in the recital pages.

VIVIAN ARBAUGH



Convention Player Charles Shaffer

Muncie

The Muncie, Ind. Chapter met April 23 at the Indiana Piano Company. Dean Gerald Crawford conducted the business meeting and announced the nominations for new officers to be elected at the next meeting. The following program was heard: Mrs. Noel Whitaker — In Death's Strong Grasp the Saviour Lay, Bach; Mrs. E. F. Lephart — Fantasia on Coronation, Thompson; Mrs. Don Parlette — Ruth, Van Hulse; Greta Wilson — Prelude on Quem Pastores, Willan; Richard Phipps — Three Characteristic Pieces, Langlais; Mrs. Herbert Witthoft — The Last Supper, Weinberger. There was an informal discussion about the numbers with Elizabeth Meloy as moderator. Dean Crawford led a discussion about choral problems, including lack of voices, baby sitters for choir members and rehearsal techniques. A discussion on church music in general was held.

MRS. JAMES CORY

Fort Wayne

The Fort Wayne, Ind., Chapter met April 30 at the Colonial Restaurant for a "bonus" dinner. E. Power Biggs gave a talk on organs with special stress on tracker action. Mr. Biggs played a recital May 1 at the First Presbyterian Church.

FLORENCE HARRIS FIFE

Madison

The Madison, Wis. Chapter met Mar. 26 at the First Congregational Church for a business meeting and program. The choir sang the Peaceable Kingdom, Thompson, directed by Ernest J. Stanke. John Wright Harvey played several numbers.

The chapter held its annual dinner-business meeting April 30 at the Wisconsin Union. The following officers were elected: Paul Jones, dean; Mrs. Dale Bruhn, sub-dean; Mrs. Roland Sprecher, secretary; Mrs. Harold Frey, recording secretary; Mrs. Joseph Becker, treasurer; Mrs. Richard Andrews, historian; Mrs. James McDonnell, executive board; Mrs. Willard Warzyn and Mrs. J. Gibson Winans, auditors.

RUTH PILGER ANDREWS

Milwaukee

The Milwaukee Chapter met May 6 at the Pentecost Lutheran Church for the annual spring meeting, supper and members recital. The program: Festal March, Handel and Fantasia on Christ the Lord Has Risen, Peeters — Genevieve Jensen assisted by brass; Concerto del Sigr. Meck, Walther and Gigue Fugue, Buxtehude — Walter Gresens; Priere, Franck — Ralph Ehlert; Fantasia, Alvars and Variations Pastorale, Rousseau — Bernard Jevnisek and Edward Aldrish, harpist; Prelude, Canzona and Ciacona, Peeters — Cyril Owen. The present officers were re-elected for the coming year. Arla Johnson and Wesley Skilton were elected to the executive board. Members accepted a revised constitution and discussed recital and chapter activities for the new season. A new electronic harpsichord was examined by members.

WALTER DERTHICK

Western Michigan

The Western Michigan Chapter held its annual student recital March 5 at the Westminster Presbyterian Church. A reception followed the recital honoring the recitalists and their teachers.

The chapter sponsored the annual junior choir festival March 25 at the First Methodist Church with M. Walkotten directing and Carl Sennema at the organ. The program included individual choir anthems as well as a massed choir group.

The chapter met with the Grand Rapids-Kent Council of Churches April 2 at the Trinity Lutheran Church for a dinner meeting. Dr. Roberta Bitgood was the guest speaker and served as a panelist in a discussion group and conducted the demonstration choir.

CATHERINE LOBBES

Southwestern Michigan

The Southwestern Michigan Chapter met May 5 at St. Luke's Church, Kalamazoo. The following officers were elected: George N. Tucker, dean; Mrs. Newell Stoner, sub-dean; Gordon Witcomb, secretary; Mrs. Ralph Seeley, treasurer; Hugh Robbins, registrar; Elizabeth Slye, historian. Marie Joy Curtiss, Detroit, who conducted the fifth annual youth festival in Kalamazoo was the guest speaker. She demonstrated various teaching methods of improving tone quality and making the analysis of voice control with the St. Luke's boy and girl choirs as her class.

ELIZABETH SLYE

Muskegon-Lake Shore

The April 14 meeting of the Muskegon-Lake Shore Chapter was held at the Samuel Lutheran Church. Dorothy Sheets gave a talk on junior choirs. George Shirley and Harland Jyla directed a specially selected choir of about 30 children from local churches in numbers by Willan, Bristol-Friedell, Sowerby, Means and Lewis. Refreshments were served by Ruth Sutherland and a Mr. Roach. Miss Sheets was hostess.

CONNIE WENDT

Lansing

The Lansing, Mich. Chapter held a Mardi Gras party March 6 at the Haslett Community Church. A buffet dinner was provided and an evening of entertainment followed with games and fun directed by William Gillis and Mary Lou Meade.

JEAN KIRKER PETERSON

ANOTHER LIVEWIRE GSG

The GSG of the Peoria, Ill. Chapter was given wide coverage in the Peoria Journal Star for March 25 with three large pictures and considerable column space. Organized in autumn 1961, its advisor is Grace Scatterday Bone, Bradley University.

The publicity was in connection with a public recital April 10 at the Westminster Presbyterian Church at which nine young organists performed.

The group has visited pipe organs in the area to acquaint its members with as many types and makes as possible. Members have assisted the parent Peoria Chapter by ushering at concerts, serving at receptions and distributing publicity material. The chapter has reciprocated by giving group members opportunities to play at special services, explaining and demonstrating organs and chaperoning trips to hear famous choirs and organists.

North Shore

The North Shore Chapter sponsored a high school choir festival March 11 at the Glenview, Ill. Community Church. Dr. Clifton A. Burmeister, Northwestern University was guest conductor for combined numbers. Margaret L. Budd, host organist, played a 20 minute prelude recital. A brass ensemble from NU also participated. Anthems featured included two by North Shore residents — Austin Lovelace and Margarethe Hokanson.

The chapter sponsored Mary Moore Grenier in recital on the carillon and organ April 29 at the Seabury-Western Seminary, Evanston. The Schola Cantorum, under the direction of John Boe, sang a festal evensong service.

DIANN FORDHAM

Rockford

The Rockford, Ill., Chapter sponsored Clark B. Angel, Eau Claire, Wis., in a recital and lecture on A Survey of Service Music for the Average Organist at the Court Street Methodist Church. His program: Grand Jeu, Clérambault; Praise God Ye Christians and Chaconne, Buxtehude; From God Will Nothing Part Me, J. M. Bach; What God Does Is Indeed Well Done, Walther; My Soul Doth Magnify the Lord, When We Are in the Utmost Need, Our Father Which Art in Heaven, In dulci jubilo and Fantasia in G minor, Bach; Blessed Are Ye Faithful Souls and Passion Chorale, Brahms; Slow Movement, Sonata 2, Hindemith; Blessed Lord Jesus and Maestoso, Schroeder; Prelude on an Anthem and Passion Chorale, Langlais. Mr. Angel conducted a master class the following day.

The closing meeting of the chapter was the banquet May 21 at the First Mission Covenant Church with Mrs. Willard Anderson and Mrs. Leslie Lofdahl as co-chairmen.

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Peoria

The Peoria, Ill. Chapter met April 10 at the Westminster Church for a recital by members of the Peoria Student Group, Grace S. Bone, advisor. The program: Jack Moelmann — Finale, Sonata in D minor, Guilman; Kathryn Schlaf — At Vespers, Sticks; Porte Wheeler — Fantasie in C minor, Bach; Joyce Bennett — Canzona, Frescobaldi; James Fedosuk — Tiento del Cuarto Tono, Cabezon; Marianne Hartwig — Prelude and Fugue in E minor, Bach; Ruthanna Lock — Fugue in G minor, Bach; Craig Thiersch — Magnificat Primi Toni, Buxtehude; Elizabeth Hale — Litanies, Alain. A reception followed. The following slate of officers was announced: The Rev. Robert G. Preston, dean; Mabel F. Groutage, sub-dean; Elisabeth J. Anderson, financial secretary; Anna Lucy Smiley, recording secretary and registrar; Bertha B. Brunner, historian; the Rev. Edward H. Westermann, chaplain.

VIOLA B. COOK

East Central Illinois

The East Central Illinois Chapter sponsored J. Bert Carlson, Chicago, in recital April 29 at the University Place Christian Church, Champaign-Urbana. His program: Voluntary in C, Stanley; To Thee, Jehovah, Will We Sing and Now Rejoice, Ye Christians, Driscmer; We Pray Now to the Holy Spirit, Buxtehude; Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Prelude, Duruffé; The Rhythmic Trumpet, Bingham; Chant de May, Jongen; A Maggot and Gig, Arne; Carillon, Sowerby; Variations sur un Noël Angevin, Litaize. A master class followed in which style in presentation of hymns and modulation were major topics of discussion.

ELISABETH HAMP

Sandusky

The Sandusky, Ohio Chapter met at the First Presbyterian Church. Election of officers resulted in: Mrs. John Wild, dean; Mrs. Donald Wilson, sub-dean; Mrs. Clair Sargeant, secretary; Mrs. Roger Doerzbach, treasurer. Mrs. Wilson was appointed program chairman for the year. The group heard a report of the choral clinic with Gerhard Schroth which the chapter sponsored. Laura Long gave a talk on the history of organ building in early America illustrated with a record by E. Power Biggs playing selections on some of the early organs.

MRS. CLAIR SARGEANT

Canton

The April 7 meeting of the Canton, Ohio, Chapter was held at the Calvary Presbyterian Church. Dr. Selma N. Riemenschneider showed colored slides of rare papers and books in the Bach collection she and her late husband gave to Baldwin-Wallace College. A social hour followed and refreshments were served by Mr. and Mrs. James Chidesler.

MARVELLE HORN

Lorain

The Lorain County, Ohio Chapter met April 9 in the choir room of the First Congregational Church, Vermillion. Edward Matos, AAGO, Oberlin College and host organist, gave a lecture demonstration on Music in the Jewish Temple. A social hour followed in the fellowship hall.

MRS. STANLEY M. CLARK

Contest Winner Announced — Members, Judges Compare Score Sheets

Bonnie Vojtek won the \$100 first prize of the Pittsburgh Chapter's young organist contest at the regular monthly meeting March 26 in the First Baptist Church.

Members met first for dinner then adjourned to the sanctuary where all were given a scoring sheet so that individual judging could be compared with that of the selected judges. Each contestant played a major Bach work, a work of the romantic school and one in contemporary style. Reuel Lahmer, chairman of the contest, made the awards.

Guy Hunt won the second place \$50 prize and John Walker received the third place prize of \$10. Judges for the finals were Mary Louise Wright, AAGO, Charles A. H. Pearson and Paul Koch. The five areas graded were accuracy, rhythmic vitality, registration, personal artistry and general skill.

BERTA MARSH FRANK

Toledo

The Toledo, Ohio Chapter met April 24 for a dinner meeting at the First Unitarian Church. A short business meeting preceded a workshop by Marilyn Mason. Dr. Mason brought along three of her students to illustrate her Discussion of Interpretation and Performance Practices. James Bain played Chaconne, Couperin and Nun komm' der Heiden Heiland, Bach; Carol Tatty — St. Anne Fugue, Bach; Douglas Stow — Dorian Prelude and Fugue, Bach.

MARY CHEYNEY NELSON

Johnstown

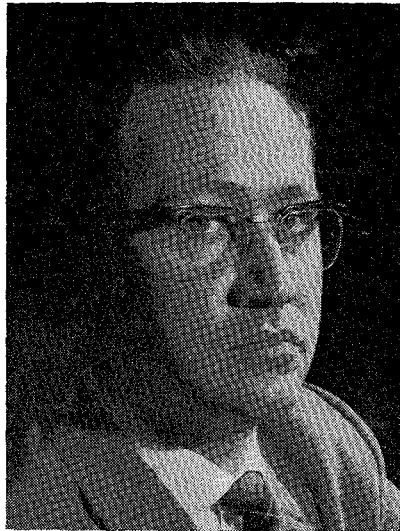
Dr. Donald Beikman, Duquesne University, Pittsburgh, Pa. lectured and demonstrated on the subject Improvisation at the Apr. 24 meeting of the Johnstown Chapter at the Franklin Street Methodist Church. Mrs. W. E. Nevling, dean, presided over a short business meeting. Refreshments were served in the social rooms.

MILDRED E. PAXSON

Philadelphia

The Philadelphia Chapter held its April 14 meeting at the Overbrook School for the Blind. The dinner was prepared by the school and served in the dining room. C. Robert Ege, FAGO, graduate of Overbrook and an instructor there for 15 years, played a recital on the recently dedicated organ in the new auditorium with works of Buxtehude, Bach, Wyton, Elmore, Dupré, Bingham, Sowerby and Messiaen. Mr. Ege recently completed 25 years as organist of the Woodland Avenue Presbyterian Church.

JANET DUNDORE



Canadian Star Hugh McLean

Westminster GSG

Five members of the Westminster College, New Wilmington, Pa. Student Group visited Cleveland, Ohio April 27 and 28 for an organ tour. Shiela Sanders, Carolyn Baxter, Jerry McGee, John Walker and Bill Close, all students of Stanley E. Tagg, were met in Cleveland by Raymond H. Ocock who accompanied the group on the tour. Walter Blodgett, Western Reserve University, demonstrated the three-manual Holtkamp in the Cleveland Museum of Art. The four-manual Holtkamp at the Church of the Covenant was also seen. A performance by the Metropolitan Opera Company at the Municipal auditorium ended the first day's events. The Trinity Lutheran Church was the first stop April 28 to see the newly-installed four-manual Von Beckerath. Several members played the instrument and were amazed by the tracker touch. Other organs inspected were the three-manual Holtkamp at St. Paul's Episcopal Church and the two Holtkamps at the Fairmont Presbyterian Church. Russell Gee, host organist of the latter church, gave a lecture on the organ and took the group into the chamber to explain a few mechanical principals of expression. The group raised money for the trip by selling pizzas in the college dormitories.

The following officers were elected at a recent meeting: Jerry McGee, president; Linda Merwin, secretary-treasurer; Bill Close, vice president; John Walker and Sheila Sanders, executive council.

JERRY MCGEE

Chester

The Chester, Pa., Chapter sponsored Richard Bouchett in recital April 28 at the Broad Street Memorial Methodist Church, Drexel Hill, Pa. His program appears in the recital section. It was so well received that he was asked to repeat the Bingham Roulade at the conclusion.

JOANNE MUIR

Pittsburgh

The Pittsburgh, Pa. Chapter met April 27 at the Mt. Lebanon Methodist Church with Horace Hollister as host organist. The dinner was followed by a short business meeting conducted by Dean Robert McCoy. Mr. Hollister made a farewell speech — he is resigning from the church staff after 15 years as minister of music. Wilma Jensen was sponsored in the following recital as the program for the evening: Passacaglia and Fugue in C minor, Bach; Basse et Dessus de Trompette, Clérambault; Benedictus, Couperin; Noël Grand Jeu et Duo, Daquin; Symphonic Choral, Karg-Elert; Divertissement, Vierne; Carillon, Sowerby; Tumult in the Praetorium, Maleingreau; Greensleeves and Brother James, Wright; Prelude and Fugue in G minor, Dupré.

BERTA MARSH FRANK

Norfolk

The Norfolk, Va., Chapter met for a dinner meeting and annual business meeting April 24 at the Church of the Good Shepherd with Grace Ferebee presiding. John Halvorsen was elected as delegate to the national convention and Richard Coulter was chosen as the alternate. The following officers were elected: Raymond Herbek, dean; Mrs. Don Korte, sub-dean; Mrs. George Pilcher, secretary; Mrs. Hugh Niblack, treasurer; Mrs. Howard Albright, registrar; William Richard, Grover Oberle, Mrs. Roy Smith, Margaret Battin, Mrs. S. H. Ferebee and Nelson Linaburg, executive committee. After the business session Jacqueline Anderson, Bill Boyll, Mrs. Albright and Mrs. Bert R. Koller played numbers on the organ.

VIVIAN DEFORD

Alexandria

The Alexandria, Va. Chapter met April 7 at the First Christian Church. The program was a panel discussion on the musical requirements in the local church which included a comparison of salaries, qualifications, etc. from the church's viewpoint as well as the organists'. Guest speaker and moderator was Berenice C. Yingling, Washington, D.C. and panel members were Katharine Fowler, Isaac Keith and Dean B. Thomas. It was announced that Mary Adams passed the service playing examination.

BARBARA HANSON

Chesapeake

The Chesapeake Chapter met April 10 at the Greek Orthodox Church of the Annunciation, Baltimore, Md. A short business meeting preceded the program by the choir under the direction of Ann Gallos with instructive comments by Fr. George Gallos. The program included The Akathist Hymn, music of Holy Week and midnight liturgy of the Resurrection. Greek pastry and coffee were served by the choir.

GEORGE R. WOODHEAD

Binghamton

The Binghamton, N.Y. Chapter sponsored a junior and youth choir festival Feb. 4 at the West Presbyterian Church. Jack Hooton was chairman and organist for the event and Gedney Vining assisted. The guest director was John Rodgers. Joel Weingartner played several organ voluntaries. Choirs from 12 churches took part in the program.

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News of the American Guild of Organists—Continued



Dean Emilie Yoder Davis of the Buffalo Chapter is shown presenting a citation to Herman L. Schlicker commending him "for his distinguished contribution to the art of organ building" and expressing "pride at his being a member of our community and of the Buffalo Chapter." The presentation was made at the chapter's annual meeting held May 7 at the First Presbyterian Church; Squire Haskin was host.

The following officers were elected at the meeting: Emilie Yoder Davis, dean; Katherine Tuthill, sub-dean; Edna M. Shaw, secretary; Vinson F. Long, treasurer; Edna L. Springborn, registrar; Ruth Axelrod, librarian; Peter Meiz and Howard L. Penny, auditors; the Rev. Jack Leather, chaplain; Squire Haskin, John Hofmann and John W. Becker, executive board.

Anthems were sung by the group led by Cyrus W. Hamlin, Reed Jerome, Mr. Becker, Wallace A. VanLier and Mr. Haskin. A recording by Melville Smith playing the Silbermann organ in Marmoutier, Alsace was heard.

EDNA M. SHAW

Canacadea

The Canacadea Chapter sponsored a junior choir festival May 6 at the First Methodist Church, Canisteo, N.Y. Hazel Gatewood was in charge of arrangements for the event in which choirs from 12 area churches participated. Greetings were extended from the chapter by Mrs. S. R. Scholes, dean. The Rev. Doyle Shields, host pastor, welcomed the congregation. Anthems sung were by Gaul, Lovelace, Ketting, Bach and White. Mrs. Gatewood, Mrs. Gerald Walker, Glen Sprague and Clayton Van Orsdale were directors. Ellen Bush, Mrs. Lee A. Ryan and Eleanor Saxton were organists for the festival. Refreshments were served to the young people by the women of the church.

DONNA B. RYAN

Central New York

The Central New York Chapter met May 7 with the Syracuse Chapter at Hamilton College for dinner and a program. H. Wintthrop Martin played: Air in D, Purcell; Wer nur den lieben Gott lasst walten, Bach and Walthier; Concerto 5 in F, Handel; Chant de Mai, Jongen; Ton-y-Botel, Whitford; Scherzo in D minor, Titcomb; The Modal Trumpet, Karam. The college brass choir was directed in several numbers by Stephen Bonta. John L. Baldwin, Jr. joined the brass in Psalm 19, Marcello. Timothy Green, winner of the Margarethe Briesen scholarship played Prelude and Fugue in D, Bach preceding the above program. Refreshments were served.

The chapter sponsored a junior choir festival May 6 at the First Methodist Church, Rome, N.Y. The Rev. Robert B. Lee was festival director and Dr. Dorothy K. Lee was organist for the service. Mrs. Robert Stack played Fugue 2 on B-A-C-H, Schumann and Alice R. Bliss played Toccata in D, Bach. Composers represented in the program were Candlyn, Berlioz, Bitgood and Garden. Mrs. Lewis C. Miller, host organist, was in charge of the festival in which more than 300 children from 18 churches took part.

MARGARET N. CEASE

Monadnock

The Monadnock Chapter met April 29 at St. James Episcopal Church, Keene, N.H. Dean James Ingerson presided over a short business meeting which was followed by a program of wedding music illustrations by Mr. Ingerson and the Rev. Turner.

YVONNE BONNEAU

Worcester

The Worcester, Mass. Chapter met April 30 in the Sturbridge-Southbridge area of the state. Members first met at the Meeting House, Old Sturbridge Village where they saw a chamber organ built in 1817 by Ebenezer Goodrich. The business meeting, presided over by Dean Alan Walker, was held at the Sturbridge Federated Church where dinner was served. Following this Floyd Corson played: Agincourt Hymn, Dunstable; Nun bitten wir den Heiligen Geist, Buxtehude; Trumpet in Dialogue, Clérambault; Majesty of Christ Praying, Messiaen; Canzona and Fantasia, Purvis. Hedwiga Kochanowski, soprano, sang several numbers.

The chapter sponsored a junior choir festival April 29 at the Wesley Methodist Church. The chorus of 350 children, representing 25 choirs, was directed by Mrs. Philip Thompson. Organists were Mrs. Herbert May, Jr., Lois Johnson and LeRoy Hanson, host organist. The junior bell ringers of the South Baptist Church, directed by Mrs. Milton Fitch, were featured in two numbers and the boy choir of All Saints Church, Henry Hokans, director, sang several numbers.

ELIZABETH WARDEN



Convention Player Irene Robertson

Central New Jersey

The Central New Jersey Chapter met May 7 at the Hamilton Square Presbyterian Church. The officers elected for next year are: Elizabeth Cole, dean; Marion Flintzer, sub-dean; Caroline Burgner, secretary; Louise Clary, registrar; Isabelle Shannon, treasurer. Hostess Marion Hoppock, dean, played a Bach Chorale as an introduction to a book review on *The Bach Family* by Carl Geiringer given by Ramona Andrews. Refreshments were served by Helen Pollemus and Isabelle Shannon.

LOUISE B. CLARY

New York City

The New York City Chapter decided on a respite from sacred music after the long Lenten and Easter season. With this in mind Sub-Dean George Powers arranged a performance by the Tiemann String Quartet of the Juilliard School for its April 30 meeting in the assembly hall of the Riverside Church. The young players were heard in the Haydn Quartet 2, Opus 33, the Piston 1 and the Dvorak Opus 105.

OSWALD SATZINGER

Waterbury

The Waterbury, Conn., Chapter sponsored George Morgan in a piano recital April 24 at the Bingham auditorium, Taft School, Waterbury. A business meeting preceded the program. It was announced that the installation of officers will take place at the annual dinner in the Trinity Church, Torrington. A recital by Dr. Malcolm Cass, Portland, Maine, will follow the dinner.

The chapter sponsored a Holy Hour musical program May 4 at the Blessed Sacrament RC Church. The choir was made up of singers from various Catholic churches in the area. The Rev. Francis M. Spencer, LaSallett Seminary, Cheshire, was director and Theresa Parks was at the organ.

The chapter held its annual dinner meeting May 7 at Trinity Episcopal Church, Torrington. The following officers were elected: George Sunderland, dean; Mrs. Ernest Carosella, sub-dean; Edward Parke, treasurer; Ethel Ziglowski, secretary; Elizabeth Whiteside, registrar; the Rev. William Soule, chaplain. Following the meeting Dr. Malcolm Cass played a recital.

AMELIA CAROSELLA



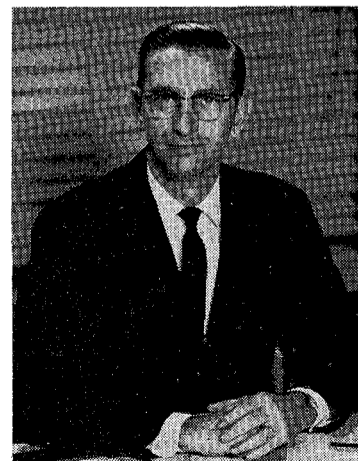
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Winner Announced for Boston Symphony Hall Series

Joseph Miranda, Yale University, won the Boston Chapter sponsored young artists' competition held May 7 at Symphony Hall. Mr. Miranda will receive \$500 in prizes and has been invited to perform one of the recitals in the Symphony Hall organ concert series next season.

Mr. Miranda, a native of Akron, Ohio, has studied with Frank Bozyan, Anton van der Horst, Fenner Douglass and Grigg Fountain. He is presently a candidate for the PhD degree at Yale University.

Judges for the competition were Clarence Watters, Trinity College, Theodore Marier, Boston University and Leonard Burkat, Boston Symphony Orchestra.

Mr. Miranda played the following program for the contest: Prelude and Fugue in E flat, Bach; Four Chorales, Lenel; Prelude and Fugue in G minor, Dupré.



Convention Player Orpha Ochse

Queens
The Queens Chapter sponsored a hymn festival May 27 at St. George's Episcopal Church, Flushing, N.Y. The theme was Hymns of Many Nations with narration by Horace Fishback. Youth and adult choirs from churches in all areas of Queens participated in the event arranged by a committee with Mary Kaner as chairman.
ANNA MARGARET FOULKE

Merrimack Valley
The Merrimack Valley Chapter met April 6 at the North Parish Church, North Andover, Mass. with Alberta Mathieson as host organist. Allan Sly, Boston Chapter, moderated; panel members were Lawrence Phelps, Casavant Frères; Robert Reich, Andover Organ Co.; Rostrom Kershaw; Russell Johnson, church architect, and the Rev. Henry Choquette in a discussion on organ placement, tonal design and mechanical vs. electrical action. Refreshments were served by Mrs. Mathieson and her committee.
CLAIRE W. HUBLEY

Monmouth County
The Monmouth County Chapter sponsored a service of music May 6 at the First Methodist Church, Red Bank, N.J. Herbert Burtis, host, played the Bach Prelude in D major as the prelude and Fugue in D as the postlude. He also directed the choir in works by Bach, Gluck, Brahms, Bruckner and Sowerby.
MRS. RAYMOND LEWIS

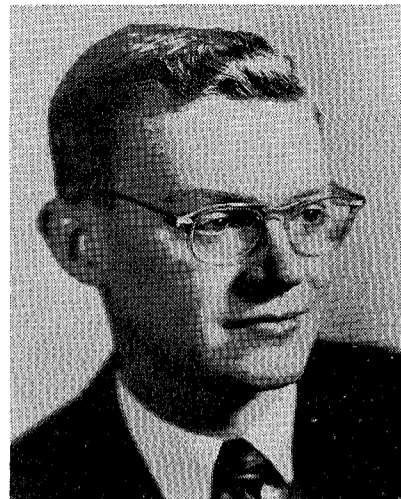
New Haven
The New Haven, Conn. Chapter met April 29 at the Congregational Church, Cheshire. The proposed slate of officers for the new season was announced. Alvin T. Junde, host organist played: Prelude and Fugue in D minor, Lübeck; Schmücke dich, o liebe Seele, Allein Gott in der Hoh' sei Ehr' and Wachet auf, ruft uns die Stimme, Bach; Chorale in A minor, Franck. J. Robert Estok, winner of the young person's organ playing competition played: Prelude and Fugue in G major, Bach and Andantino Maestoso, Schroeder. Mr. Estok was presented with a prize of \$25 and the complete organ works of Buxtehude.
LAWRENCE J. LANDINO

Brockton
The Brockton, Mass. Chapter met April 23 at the home of Mrs. Harry Grant, Bridgewater. A list of "troubles" reported but unsigned by members, were gone over by a panel consisting of William Dinneen, Brown University, Dr. Edna Parks, Wheaton College, Francis Yates, First Baptist Church, Brockton, and William Moss, dean of the chapter.
FRANK W. REYNOLDS

Hartford
The Hartford, Conn. Chapter journeyed to New York City April 28 for an organ tour as guests of the New York City Chapter. Churches visited included Cathedral of St. John the Divine, Church of the Heavenly Rest, St. George's, Trinity Episcopal, Madison Avenue Presbyterian and the Interchurch Center at Riverside. The chapter sponsored its annual junior choir festival May 6 at the Emanuel Lutheran Church with 400 children from 22 central Connecticut churches participating. David E. Harper, host organist, was director and Ruth Jane Banks was the accompanist and played In dir ist Freude, Bach for the prelude and Acclamations, Langlais for the postlude. Numbers sung by the children were by Croft-Wienhorst, Kountz, Lovelace, Pooler, Franck-Davis, Jacob, Vulpius-Davis and Warner.
DAVID E. HARPER

Portland
The Portland, Maine Chapter met March 27 at the First Parish Church. Dr. Charles R. Joy, friend, translator and interpreter of Albert Schweitzer gave a lecture which was open to the public. The chapter met April 16 at St. Luke's Episcopal Cathedral. A program of Lenten music was sung by the choir under the direction of Marie English, host organist.
VIRGINIA A. DE BREE

Bridgeport
The Bridgeport, Conn. Chapter met April 9 at the Saugatuck Congregational Church, Westport, for a talk by Lillian Nelson. She spoke about choir judging, the work of the choirmaster guild in Minneapolis and study courses of famous directors. Refreshments were served following the meeting.
CAROLE FANSLAW



Convention Player Robert Glasgow

Bangor
The annual meeting of the Bangor, Maine Chapter was held May 7 at the home of Irma J. Gott, Southwest Harbor. A brief business meeting was conducted by Dean Clayton A. Rogers followed by the election of officers: Alan M. Carpenter, dean; Beulah L. Stevens, sub-dean; James Flood, secretary; Eleanor C. Snow, treasurer. The election was followed by annual reports of the year. A program of live and recorded organ music was heard. Miss Gott sang some soprano solos accompanied by Dean Rogers. Following the program refreshments were served.
CLAYTON A. ROGERS

Haddonfield
The Haddonfield, N.J. Chapter met May 7 at the Methodist Church, Ocean City after a shore dinner, with George Ashton as host organist. The following program was played on the new Möller installation: Mrs. Frank Adler — Chorale in E major, Franck; Resurrection, Nies-Berger; David Hunsberger — Prelude and Fugue in C minor, Bach; Bells of Ste. Anne de Beupré, Russell; John VanSant — Magnificat 5, Dupré; What Offering, Elmore. Mr. Ashton concluded the evening by demonstrating individual stops and various effective combinations.
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News of the American Guild of Organists—Continued

New Hampshire

The April 25 meeting of the New Hampshire Chapter was held in Exeter with Arthur Landers, Phillips-Exeter Academy, as chairman. A recital was played on the three-manual Aeolian-Skinner in Phillips Church by pupils of Mr. Landers: David Shannon — He Who Will Suffer God to Guide Him and Prelude and Fugue in E minor (Cathedral), Bach; Marie Morissette — Wake, O Wake, for the Night Is Flying, Peeters, Andante, Sonata 3, Mendelssohn and Fugue in F major, Bach; Sam Elmore, AAGO (first Academy student so certified) Movement 2, Sonata 2, Hindemith; Prelude, Fugue and Chaconne, Buxtehude. After the recital members went to the music building where academy students were heard in a varied music program. Then Mr. Landers conducted a tour of the building and refreshments were served.

DOROTHY J. FRENCH

East Tennessee

The East Tennessee Chapter met April 7 for its regular monthly meeting at Daniel Arts Antique Shop, Bristol, Va. with Peck Daniel as host. Dean Joseph Williams presided over the business meeting. Gene Maupin played a program on an American organ built approximately in 1845 and attributed to George Jardine. Mr. Maupin's program: Fantasie in D minor and Fantasie in D major, Telemann; Guardams, las Vacos, Navorez; Three Verses, Te Deum, anon.; Gloria Tibi, Tallis; Toccata in D minor, Froberger; Prelude in F major and Movement 2, Concerto in D, Bach; O Sacred Head, Bach-Hassler; Concerto 4 in F major, Handel; Variations on a Netherlands Secular Song, Scheidt.

LUCILLE CAMPBELL

Miami

The Miami, Fla. Chapter held its regular meeting April 3 in St. Stephen's Episcopal Church, Coconut Grove with Sub-dean Charles Richard presiding in the absence of Dean Brennerman. Announcement was made of the May 23 Frederick Swann recital and master class the following day. The Rev. George Taylor, host, spoke on the "why's and where-fores" of the liturgy in the Episcopal church. To conclude the program members joined in singing new and ancient chants from the hymnal with the Rev. Taylor at the Allen.

GERTRUDE PROSSER

Nashville

The Nashville, Tenn. Chapter met May 15 at the Westminster Presbyterian Church for a dinner meeting and recital by Thomas Weber, Jr., AAGO, host organist. His program included: Prelude and Fugue in G minor, Buxtehude; Voluntary and Trumpet Tune, Stanley; A Toye, Farnaby; When My Hour Is at Hand and Prelude and Fugue in F minor, Bach; Malabar, Sowerby; Christ ist Erstanden Partita, Purvis; Saluto Angelico, Karg-Elert; Divertissement, Vierne; Sursum Corda, Caryl. The recital was part of the Nashville Arts Festival.

ELEANOR DUBUISSON FOSSICK

Greenwood

The Greenwood, S. C. Chapter met April 9 at Lander College. Dean William Bobo presided over the meeting at which the following officers were elected: Dr. A. Elbert Adams, dean; Mrs. Thomas Wood, sub-dean; Evelyn Martin, secretary; Mrs. Lamar Lightsey, treasurer; the Rev. John Murdoch, chaplain. Lee Craig played Toccata in D minor, Bach. Several vocal and piano numbers were also heard. The Lander choir, under the direction of James O'Nan sang works by Hanson and Peeters. Dean Bobo announced the chapter was to sponsor Dr. Adams at the organ and harpsichord and a soprano and violinists in a vesper program May 6 at the First Baptist Church.

MARGARET S. LIGHTSEY

Augusta

The Augusta, Ga. Chapter held its monthly meeting April 12 at the Lutheran Church of the Resurrection. Sub-dean Royston Merritt introduced Gordon Wilson, recitalist for the evening. His program appears in the recital pages. A reception with coffee followed the program.

The chapter met April 23 at the Dr. William S. Boyd home. Mrs. Milton E. Norris, dean, presided over the business session. Sub-dean Royston Merritt, program chairman, introduced Dr. Preston Rockholt who gave a lecture and demonstration on the Wicks organ installed in Dr. Boyd's home. Dean Norris, Mrs. Max Turner, Mr. Merritt and Carroll Craft also played the instrument. Refreshments and social hour followed.

BEULAH SPRINGSTUN BURNETTE

Fort Myers

The Fort Myers, Fla., Chapter, with Mrs. Paul J. Myers as chairman, sponsored its sixth annual choir festival Palm Sunday in the First Baptist Church. Thomas L. Walters directed 60 boys and girls from the eighth and ninth grades in Bach, Sullivan-Simeone, Williams, Palestrina, Isaac-Christiansen and ancient Easter carols. Mrs. Myers accompanied and played Gethsemane, Malling for prelude, and Siciliano, Bach, for offertory. Don Harlacher directed hymn singing accompanied by Mrs. Newell D. White, organist and Scott Hough, pianist. Mrs. White played a postlude by Sterns. The ministerial association was co-sponsor.

The 10th anniversary celebration of the chapter was held April 24 in the First Methodist Church with Mrs. Hubert Myers as chairman and hostess. She and Mrs. Newell White, charter members, reviewed the chapter's accomplishments and Louise C. Elliott read a humorous poem on its growth from a branch of the St. Petersburg Chapter. Selections from the six choir festivals were sung by the entire group led by the original directors of each number — Scott Hough, the Rev. Thomas A. Madden and Arlo Diebler, with organ accompaniments by Mrs. Myers and Mrs. White. Ann Ault, state chairman, was guest of honor and conducted a question and answer period. At the social hour Mrs. Earl VirDen sang with accompaniment by Dean Staples

MRS. CHARLES H. STAPLES

Central Florida

The Central Florida Chapter met May 1 at the Winter Park Presbyterian Church. The program was given by bell choirs of the First United Presbyterian Church, Kissimmee, Dean Lester Geisler directing, the First Presbyterian, Orlando, Jack Bookhardt directing, and the Winter Park Presbyterian with Ernest Bedell directing. After individual numbers all choirs combined in playing three hymns with organ accompaniment and audience participation. As a final number Bach's solo cantata, Schlage doch, was sung by Elizabeth Rice, contralto, accompanied by organ, strings and bells. Ernest Bedell was program chairman. At a short business session with Sub-dean Howard Fleming presiding, ballots were marked for the national election and a report of the nominating committee heard.

MIRIAM PENROD

Greenville

The Greenville, S. C. Chapter met March 13 at the Lutheran Church of Our Saviour. Dean Charles Ellis presided over the business meeting. Program Chairman Stephen Farrow presided over the panel of four members — Edwin D. Clark, William E. Jarvis, Freeman Orr and Dr. W. Lindsay Smith, Jr., FAGO. Denominational concepts of church music were discussed. Those churches represented included Presbyterian, Baptist, Methodist and Episcopal. A general discussion followed the comments of the panel. Marian Ellis was hostess for the social hour.

The chapter met April 24 at the First Presbyterian Church, Anderson, S. C. Stephen Farrow, program chairman, played an organ recital, Four Centuries of Organ Literature, which is listed in the recital section. Mr. Farrow made comments on several works and composers. Dean Ellis presided over the brief business session. Officers for next year were elected: Dean, Stephen Farrow; sub-dean, Freeman Orr; secretary, Marian Ellis; registrar, Marguerite Dickert; treasurer, Mrs. Green H. Giebner. Henry von Hasseln and Dean Ellis were hosts for the social hour.

STEPHEN FARROW

Jacksonville

The Jacksonville Chapter closed its year's activities with a beach picnic May 28 at the home of Sub-dean Robert L. Hutchinson, Ponte Vedra Beach. Dean Robert O. Hoffelt was in charge of the program, Fun with Music.

Lindsay Lafford, FRCO, FAGO, FTGL, ARCM, LRAM, played a recital for the chapter April 24 at St. John's Cathedral. His program was based on the work of English composers. A social hour in his honor followed the recital.

MRS. W. L. DINNING

LAST MINUTE ANNOUNCEMENT

The ATOE Convention July 7 in Los Angeles (the day after the "international national") will star JESSE CRAWFORD in his first public appearance in nearly 30 years. Stay over for it!



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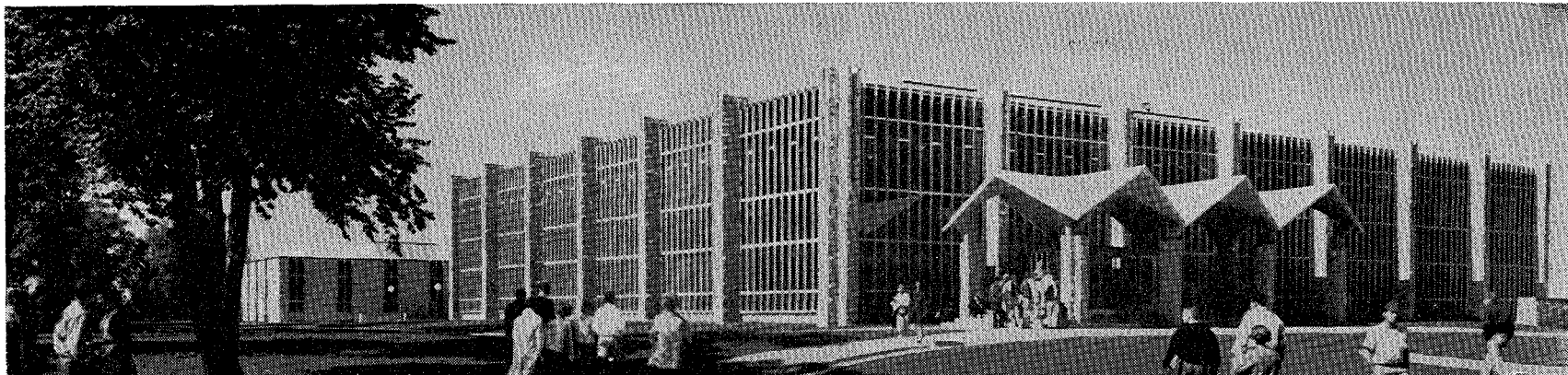
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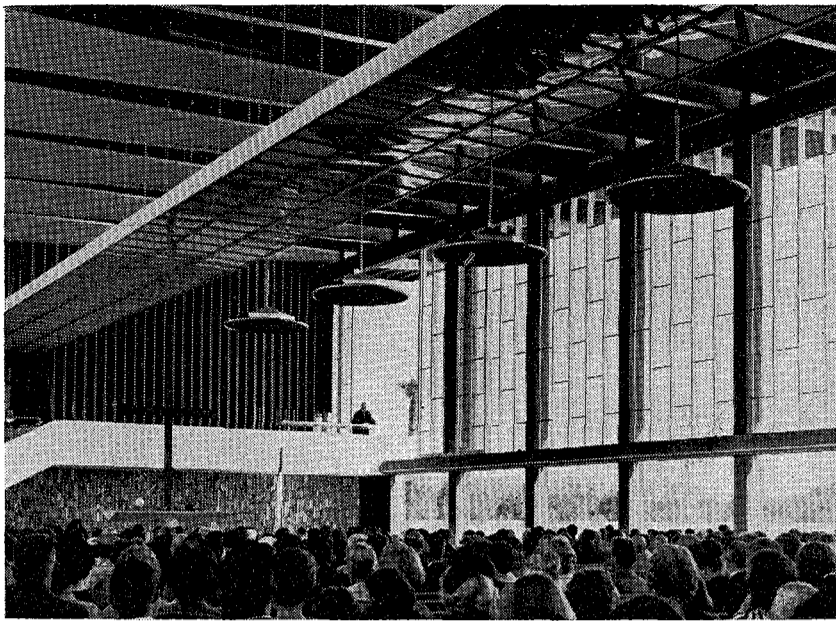
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**CALIFORNIA DRIVE-IN
CHURCH GETS A WICKS**

VIRGIL FOX PLAYS DEDICATORY

Catherine Jordan Will Be Organist of 3-Manual in Community Church at Garden Grove

Virgil Fox played the dedicatory recital May 13 on the three-manual Wicks organ in the Garden Grove, Cal. Community Church. The building provides one of the first drive-in churches with space for 1,500 cars. The picture shows how the pulpit and chancel placement is designed to serve both regular and drive-in congregations.

The architect of this unusual edifice was Richard J. Neutra, Los Angeles. The regular organist is Catherine Jordan.

GREAT
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Dolcan, 8 ft. 61 notes
Prestant 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Fifteenth 2 ft. 61 pipes
Mixture 2 ranks 122 pipes

SWELL
Rohr Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Flauto Traverso 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Quinte 2 1/2 ft. 7 pipes
Flautino 2 ft. 5 pipes
Siffloete 1 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Tremolo

CHOIR
Spitz Flöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 notes
Dolcan 8 ft. 61 pipes
Nason Flute 4 ft. 61 pipes
Dolce 4 ft. 12 pipes
Nazard 2 1/2 ft. 61 pipes
Block Flöte 2 ft. 12 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 12 pipes
Sub Bass 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Gemshorn 8 ft. 32 notes
Flauto Dolce 8 ft. 32 notes
Quinte 5 1/2 ft. 32 notes
Choral Bass 4 ft. 32 notes
Grand Cornet 8 ranks 32 notes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Schalmei 4 ft. 32 notes

**EDIFICE AT RYE, N. Y.
TO HAVE LARGE AUSTIN**

CHRIST'S EPISCOPAL CHURCH

Three-Manual, 70-Rank Instrument for Early 1964 Installation — Felix McGuire Is Organist

Christ's Episcopal Church, Rye, N.Y., has awarded the Austin Organ Company, Hartford, Conn., the contract for a new three-manual instrument of 70 ranks to be installed early in 1964.

The organ will be divided into a gallery organ in the rear of the church and a chancel organ in the front for choir accompaniment. Negotiations were handled for Austin by Charles Neill, who also drew the specification in consultation with Felix McGuire, church organist, and Richard Piper, tonal director for Austin.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Chimes

SWELL
Gedeckt 16 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Rohr Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Cymbal 3 ranks 183 pipes
Contra Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 68 pipes

CHOIR-POSITIV
Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Fugara 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Rohr Schalmei 4 ft. 68 pipes

Tremulant
Harp

PEDAL
Contra Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

Chancel Organ
GREAT
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Couverte 4 ft. 61 pipes
Mixture 3 ranks 183 pipes

CHOIR
Rohrflöte 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trumpet 8 ft. 68 pipes
Tremulant

PEDAL
Spitzflöte 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes

**NOBLE PLAYS ORGAN MUSIC
BY PLAINS AREA COMPOSERS**

A feature of the University of South Dakota creative arts festival May 11-13 was a recital of new organ music by midwestern composers played May 12 by Jack L. Noble, university organist. A student brass and percussion ensemble conducted by Ray T. DeVilbiss joined the organist for six works by composers of Missouri, South Dakota, Nebraska and Iowa.

The program: Fanfare to an Uncommon Man and Toccata, Merrill Ellis, Joplin, Mo. Junior College; Chorale Fantasia, Floyd McClain, Yankton, S.D. College; Homage to Perotin and Improvisation on the Agincourt Song, Myron J. Roberts, University of Nebraska; Suite for Brass and Percussion, Karl M. Holvik, Cedar Rapids, Iowa.

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President's Column

Our national convention in London, Ont., August 28-30 is being anticipated with the usual enthusiasm. Plans are well under way and it is our earnest hope that we may welcome an even greater number of delegates, not only from Canada but from our sister organization, the AGO. The London Centre has an outstanding program planned, including a recital by the renowned Viennese organist, Anton Heiller; a choral workshop, etc. We are very fortunate indeed to have the use of the residences of the University of Western Ontario for accommodation.

There are a great many who attend the convention regularly each year, and we always look forward with great pleasure to renewing the friendships that have been made through the years. To those of you not able to attend in recent years, it would be well worth your while to plan to attend. The convention comes at a time when vacations are over; it gives us inspiration and zeal to begin a new season with renewed energy.

Further information may be obtained from RCCO Convention Registrar, 196 Victoria Street, London, Ont. We will look forward to seeing YOU at the convention.

HENRY ROSEVEAR

Toronto

A large number of members of the Toronto Centre gathered April 2 at the recently opened St. Joseph's Convent to hear the new three-manual Casavant demonstrated in an informal recital by Dr. Charles Peaker. His program included: O Whither Shall I Flee, O Sacred Head and We All Believe in One God, Bach; Prelude in D major and Sketch in C, Schumann; Concerto 5, Handel; Sonata in E flat, Mozart. Following the recital members inspected the chapel and a few availed themselves of the invitation to try the organ.

JOHN DEDRICK

Hamilton

Members of the Hamilton Centre met April 7 at the Westdale United Church for an evening of events which proved to be of wide variety. The meeting opened with a short, humorous talk about the beginnings of the College as remembered by Dr. Harry Martin. This was followed by three films: The Changing Forest, a colour nature film; Point Pelee, the story of the bird sanctuary in southern Ontario, and Capturing the Wind. The final event, of a business nature, was the reluctant voting of a rise in the annual dues to \$10.

HOWARD W. JEROME

Sarnia

The Sarnia Centre sponsored Barrie Cabena in a recital April 16 at St. Andrew's Presbyterian Church, Petrolia. He played the following program on the 1903 two-manual Casavant: Concerto after Meck, Walther; O God, Hear My Sighing, Krebs; Sonata 4 in F, C. P. E. Bach; Awake My Heart with Gladness partita and Unto Us Is Born a Child, Peeters; Prelude in G, Gunter Raphael; Into Heaven He Has Ascended, Praised be Thou, Jesus Christ and How Shall I Fidelity Greet Thee?, Pepping; Gigue Fugue, Bach.

DAVID YOUNG

Saskatoon

The Saskatoon Centre met April 9 at St. John's Cathedral to hear a recital by pupils of Ken Ansdell, Don Forbes and Daryl Downton. The programme was as follows: Patricia Edworthy — Prelude in A major, Eine feste Burg, Bach; Alan Nicholson — Prelude and Fugue in E minor, Bach; Marilyn Nikkel — Prelude in A minor, Bach; Daryl Downton — Concerto 5 in F major, Handel; Nazard, Langlais; Margaret Purdy — Jesu Priceless Treasure and Trio in F, Bach; Thomas Day — Rondo, Bull; Modal Trumpet, Karam. After the program members were taken on a tour of St. John's new parish hall. A short business meeting followed at which a nominating committee was appointed to bring in a new slate of officers at the May meeting. Lunch was served by members from the cathedral, Dean S. A. R. Wood, K. Ansdell and M. Bellhouse.

MARGARET BELLHOUSE

Montreal

The Montreal Centre met April 7 in the Westmount Park Emmanuel and Calvary Church. Host organist Wayne Riddell was in charge of a demonstrational workshop and had eight members of his choir sing some anthems. Bruce Birrell thanked the choir for the beautiful manner in which they sang. Mr. Riddell then gave a short talk on anthem and hymn accompanying with illustration. The members adjourned to the hall where Mr. Riddell acted as choirmaster and rehearsed the anthems that had been demonstrated. The singing was very good and many useful ideas and hints were given to the members. Mr. Riddell had a very interesting display of anthems laid out for examination.

DAVID HUDDLESON

Winnipeg

The Winnipeg Centre met in the Westminster United Church April 12 to hear Marilyn Mason in the following recital: Concerto 5 in F major, opus 4, Handel; Miniature and Epilogue, Langlais; Prelude and Fugue in D major and Arioso, Bach; Pastorale, Roger-Ducasse; Greensleeves and Brother James, Wright; Minuet and March, Musical Clock, Haydn.

F. A. ANDERSON

Edmonton

The April 30 meeting of the Edmonton Centre, held in the music room of the Education building, University of Alberta, featured an evening of recorded organ music. George Lange was the convener and gave a bit of background information on each recording. The selections heard were played by E. Power Biggs, Marcel Dupré, Helmut Walcha, Coke-Jephcott, Alec Wyton, Henry Hokans, Maurice Duruflé, Virgil Fox, Robert Owen and Marie-Claire Alain.

MARVELYN SCHWERMAN

London

A meeting to which all members of the nearby RCCO centres were invited to attend was held by the London Centre April 17 at the Calvary United Church. A near capacity audience was on hand to hear the performance of Mozart's Requiem with choir and orchestra under the direction of Martin Boundy, host organist. Guest artist was Gordon Jeffery who played a Mozart sonata as a prelude to the choral work.

MARGARET NEEDHAM

More Canadian Convention Plans Are Announced

Though famed Anton Heiller is being starred at the RCCO national convention at London Aug. 28, 29 and 30, he is by no means the only attraction. Other highlights are the always impressive College service, a concerto concert, the London Singers with George Black conducting and other standard features such as the traditional lectures, the choral workshop and varied recitals by Canadian organists.

Among the names in evidence are: Raymond Daveluy, Montreal; Florence Clark, Hamilton; Eric Dowling, St. Catharines; Hugh Bancroft, Edmonton; Gordon Jeffery, London; Lloyd Bradshaw, Toronto, and Martin Boundy, London.

The convenient location in Ontario's thriving city of London should attract many visitors from below the Great Lakes, especially those who find the AGO convention too distant and too costly.

The convenient time — the last week in August — is another big advantage, when such a large number of school, church and business vacations are scheduled.

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April Brings Shower of Organists to Chicago Scene

April brought us the opportunity and a kind of obligation to hear five organists whose names were in all cases familiar to us but whose work, except in one case, we knew only by hearsay. All five of the recital programs are printed in full in the recital section.

The two men in this group are well-established and deservedly so, yet in their recitals at the end of the University of Chicago's Lenten series neither played as well as we are convinced he can or as we shall expect him to do at another hearing.

We had heard Grigg Fountain before only as he played brief excerpts to illustrate a lecture. We liked what we heard then and in general we liked what we heard April 10 in his serious, rather unusual program at Rockefeller Chapel. The mechanical difficulties of the big Ernest Skinner organ are formidable, including a very slow-speaking pedal which makes synchronization something usually requiring much more than a single practice period. Mr. Fountain's own schedule at Northwestern simply failed to mesh with the chapel's equally full one and so a limited familiarity with the organ's idiosyncracies prevented the full realization of Mr. Fountain's admirable style and his sane but imaginative approach to registration.

Robert Anderson's recital April 17 suffered from some of the same problems though to a somewhat less marked degree. But we had a strong feeling that young Dr. Anderson was having a

slightly off night which reduced a highly superior performance to only a good one.

Both of these men obviously have a great deal to give. We look forward to hearing each at his best. The university promotion staff attracted sizable audiences for each and assured, we believe, a continuation and a growing importance for this series.

Sister Theophane is such a legend in Roman Catholic music circles that we looked forward in keen anticipation to hearing her April 15 recital in the season-long series at St. Peter's in the Loop. This head of the music department of Alverno College, Milwaukee, gave a vivid and imaginative performance of the complete Dupré Stations of the Cross. Even counting the ever-changing flow of the devout throughout the recital (as one needs to expect at a program in a Catholic church) the crowd was disappointingly small. Sister Theophane made good use of the hardly notable instrument and played with both sound musicianship and a vivid dramatic sense.

The last Sunday of the month brought the first hearing of two young women — in the afternoon a graduate student at the University of Michigan who was the 1961 winner of the Gruenstein award of the Chicago Club of Women Organists, in the evening a player who has already been heard widely.

Mary Jo Paolano gave such a good account of herself in her award recital at the Hyde Park Baptist Church that we were ashamed and embarrassed that members of the club felt so little obligation to support their only real pro-

fessional reason for existence by attending. To our certain knowledge, some of the club's silver teas have attracted six or eight times the member attendance. It is no crime to prefer finger sandwiches to music but as a club policy such a preference negates the whole legitimate purpose of the club.

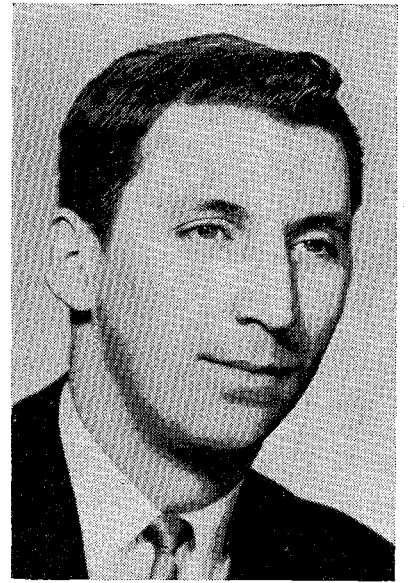
Miss Paolano played a well-planned, interesting program with consistent vitality, a good sense of style and a feel for a lyric line. She seems to us to have the capacity for steady and wholesome growth.

Mary Moore Grenier was the last event on the North Shore Chapter's subscription series and was heard in two programs at Seabury-Western Seminary, Evanston. Her carillon program we could not hear without missing Miss Paolano's award recital. But we were among the not very numerous audience for her organ recital. A console with dead pistons provided a regrettable handicap.

Miss Grenier's greatest virtues seem to us at this stage of her career also her greatest liabilities. A truly breathtaking manual and pedal dexterity just now lures her into tempos fast enough to destroy the beauty and even the sense of some of the music she plays. An original and genuine feeling for color betrays her into some jarring and tasteless contrasts of sound. A good natural drive leads her into an aggressiveness and a lack of rhythmic poise which we were not alone in finding grim and unsettling.

Miss Grenier, too, we shall hope to hear again when she has matured sufficiently to believe honestly that speed is a means to an end and not an end

in itself, that breathing and phrasing are almost synonymous, and that music must sing and dance and smile. —FC



Robert Carwithen, Westminster Choir College, Princeton, N. J. will be carillonneur at the 1962 World's Fair in Seattle. The Schulermerich carillon was pictured and described in the April issue. Mr. Carwithen was carillonneur for six weeks at the Brussels Exposition in 1958.

SCHANTZ BUILDS ORGAN FOR JACKSON CHURCH 3 MANUALS FOR TENNESSEE TOWN

First Methodist To Have Installation in Front with Exposed Pipes — James Metz Is Organist

The Schantz Organ Company, Orrville, Ohio, has completed a contract with the First Methodist Church, Jackson, Tenn., for a new three-manual organ to be installed in the front of the church behind the choir and facing the nave. Part of the pipes will be exposed.

James Metz is organist and director of music at the church. He has an extensive choir program and plans to use the new instrument in a program of recitals through the year. The design was prepared by Mr. Metz and Alfred E. Lunsford of the Schantz company.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave Quint 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Chimes 21 bells

SWELL

Gedackt 16 ft. 12 pipes
Gedackt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Nason Gedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedackt 16 ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedackt 8 ft.
Super Octave 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Double Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.
Chimes

THE LUTHERAN A Cappella Choir of Milwaukee sang its 26th season of Spring concerts with five appearances after Easter in the Chicago and Milwaukee areas.

Acoustics should be an integral part of architectural design. In almost all cases the traditional building materials (and modern ones having similar acoustical properties) are the allies, not the enemies, of good hearing. They must, however, be intelligently used in conjunction with good design. Desirable musical sound and good acoustics are inseparable and both are among the first essentials of a successful church building.

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Write to registration headquarters: Miss Margaret Tremeer, 196 Victoria St., London

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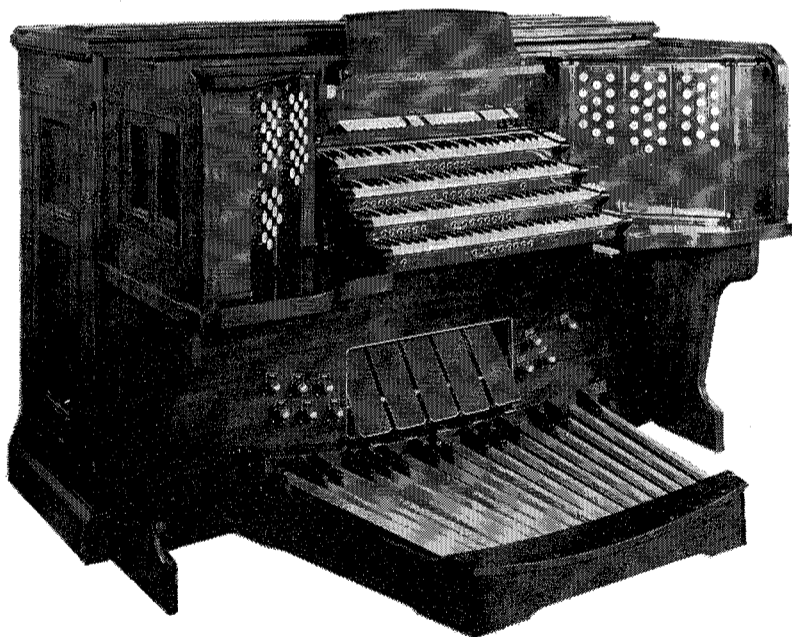
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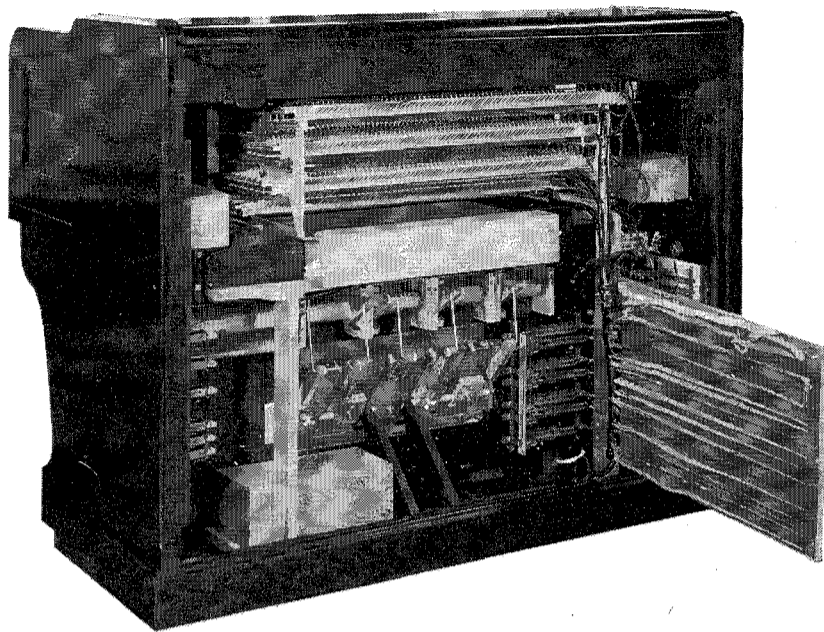
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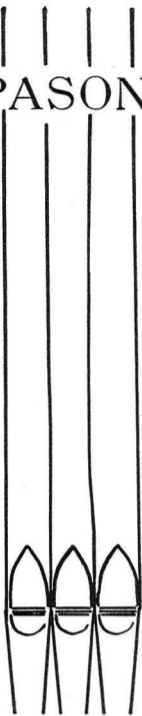
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THE DIAPASON

EDITORIALS



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.

Bon Voyage

This is the time of year when many of our friends are setting out on journeys — journeys of relaxation, of exploration, of fulfilment. Heaping baskets of fruit are appearing in the staterooms of every ocean liner, airport terminals are bulging, and travel guides and maps are leading the best-seller lists.

From our DIAPASON pier-side we want to wave to someone who will be making a journey repeated successfully for each of 29 years. The difference in the former voyages and this one is the difference in travelling as first mate and as the skipper — in name as well as in responsibilities.

Lilian Murtagh has been the friend, confidante and professional guide for organ recitalists for almost 30 years. Almost every major star in the organ firmament has toured North America at one time or another under the Bernard LaBerge banner or, since that pioneering impresario's death, that of Colbert-LaBerge. Miss Murtagh was the indispensable second in command for 19 years with LaBerge. For 10 years since, she has managed the organ division of Colbert-LaBerge. Now she will continue her valuable services on her own as the Lilian Murtagh Concert Management.

Almost any person who has ever been intimately associated with the planning of a series of professional organ recitals has come to know, to respect, and eventually to feel well-acquainted with Lilian Murtagh. Her acquaintance has become world-wide and her judgement and good sense are widely admired.

Many, many of the readers of THE DIAPASON will want to join its staff in saying "Bon Voyage, Lilian Murtagh!"

Choral Traditions

Laurence Swinyard in his lead paragraphs in *Musical Opinion* for April discusses British choral tradition in the light of a new book by Percy M. Young. We have not seen Dr. Young's book, *The Choral Tradition* but we hope we shall.

In pointing out that there are still "something like 700 choral societies in

Great Britain," the distinguished editor of our British sister publication emphasizes the historic and continuing function of the chorus in the musical life, taste and very consciousness in England (and certainly in Wales as well).

Unless we cloak our memory of the American past too gaudily in the "good old days" manner — and we certainly make a conscious effort not to! — the chorus once played a much more real and vital role in our musical life than it does now. We seem to recall sizable choruses in smaller cities and towns, at least throughout our own central part of these United States, — choruses to which people devoted an evening a week all season to prepare principally for "May festival" events which attracted enthusiastic visitors from far and near.

The annual drives of members of the National Federation of Music Clubs do not seem to us to be accomplishing any genuine resurrection of the old-fashioned "May festival" for all their National Music Week efforts; there is a bit of a "much-ado-about-nothing" about too much of their busy, sincere undertakings.

The oratorio society can hardly be found in really sound health today except in such atypical surroundings as college towns.

Church choirs survive and even flourish and so do school choruses. But these are special cases and with, oftener than not, their main stimuli extra-musical.

Certainly there is no need to detail any of the causes of the decline here of the independent choral group. When we think we no longer really need something, we Americans sometimes let it die; for we face as squarely and narrowly to the future as some other peoples do to the past. Not that we consider *tradition* a dirty word! Rather, we prefer to select for our traditions ones that fit in comfortably and effortlessly with today and tomorrow.

But let's pause for a tear as we remember! Those great massed choruses provided many of us with a special excitement and thrill which would be hard to measure or evaluate — a soil out of which sprouted a lifelong love of music.

Gebrauchsmusik

Everyone who has had a music history or appreciation course or who has done much meditating about what music is and what it is for, has pondered the question of "music for use." Several contemporary composers have emphasized music for practical purposes, Paul Hindemith being a prime example.

A great deal of the finest of all music has been written for immediate use, either by the composer or by his immediate colleagues — most church music, such organ music as Bach chorale preludes and almost all British organ music. Handel and Mozart were as "commercial" for their generations as the men who score our movies are for us. (Some of the consummate musical craftsmanship of today is possessed by these latter!)

One of the things which started this train of thought is the Organ Prelude Book which the Los Angeles County Convention committee has published: twelve useful voluntaries by contemporary Americans. Perhaps these are not all — or even any of them — great masterpieces but this seems to us a really direct way to get composers to write useful music for our use.

Too much American composition for churches has been (as we have remarked before) either trite and dull and safe, or "way out." For the former there is no real excuse; almost always it is written by people who know better but assume their buying public doesn't. These people are, we fear, artistic panderers of the same genre as the recitalists who play "corny" programs or make maudlin recordings designed to sell a million copies.

The "way-outers" are more often sin-

cere, original and skillful but they too assume that most people are either stupid or musically cowardly, so they deliberately try to *write beyond* possible public comprehension. They should take a leaf from the books of Bach and Verdi — not bad books, by the way. Since Camille Van Hulse, for example, started writing genuine *gebrauchsmusik* he has grown greatly both in stature and in reputation.

We should all make ourselves clear that we want fresh, sincere, new music with genuine appeal by buying it and playing it when it appears; publishers and composers will both get the message. And we can make the same move in reverse toward the maudlin, safe, "familiar" stuff which encourages our congregations to chat during voluntaries merely to escape the boredom of listening to it.

The only way we can bring church and organ music to the level on which non-organist musicians will accept it as equal to the best in other fields (this acceptance is not very general so far) is for all of us to keep up our personal standards, even, perhaps especially, for *gebrauchsmusik*.

The Joys of Anonymity

A letter to the editor this month deplores the failure of organ builders to include the name of organists in advertising important new instruments. THE DIAPASON tries to do its part to remedy that by including and featuring the name of the organist in as many stoplists as possible — in fact, whenever the name is known to us.

From time to time our attention is called to the rare mention of the organist's name in the glowing society page accounts of big weddings, though the most trivial other contributors to the beauty and solemnity of the wedding service are often described to the life.

As usual, we encountered several Easter programs as we made our annual survey which had no mention of the organist and choirmaster, though again we failed to note a single one without the minister's name.

Perhaps organists as a race tend to be a little diffident about tooting their own trompettes-en-chamade — perhaps, though at conventions we hadn't noticed it. Perhaps sometimes too they are overworked, lazy or absent-minded. At any rate we suspect they are usually at fault when they allow their names to be omitted from the very places they most belong.

Not all organists make this error. We have discussed the "space-hog" in earlier pages — the person who expands the least detail far beyond its importance and who would rather see his name in print than to deserve to have it. We think he is mistaken too. We believe that people tire of seeing anyone's name too often in too many "so-what" contexts — "over-exposure" — whether that name is Liz Taylor, Jayne Mansfield or some one in our entirely different field.

Paper Profits

The delivery date of this issue probably comes fairly within that happy hiatus between exam week and commencement — finalities of varying degrees in the lives of many of our professional colleagues and of still more of our student ones. It is superfluous to offer either group either our felicitations or our condolences at this time, especially when it is not that period of time at all which we have on our mind as we write this.

What we have been engaging in secret mental gymnastics about is the period between Easter and exam week — the great *term paper* season. The teaching

profession has various ways of reminding us of the arrival of this really dread period of any academic year. We begin to get glossy photographs with accompanying paragraphs saying "John Q. Organist has resigned from the staff of Indianoma University after 15 years to become minister of music of St. Swithin's Church, Metropolitan Springs." The same mail brings an insertion for our "position wanted" column on the classified page. This indicates with suitable box number that John Q.'s friend, Dr. Quint Fourniture at Claghorn College, is hopeful of seeing you in church, too. We can hear them both say "By Heaven, that's the last batch of term papers I'll ever get saddled with" as clearly as though a tape recording were attached.

The student contingent is less subtle in its harbinger letters, usually dated about May 1. "I am writing a term paper about the pipe organ," they write. "Please send me all the information you have." Now, if we didn't have a monthly magazine to put together and were simply at a loss for some activity to fill our time and save our minds from the vegetation of complete boredom, perhaps we would welcome a chance, for a price, to do just what *these* letters really hope for. Translated into the vernacular they mean "Please write me a term paper about pipe organs."

One student letter this year, though, added a unique sentence (this may be the unique instance of the use of the word *unique* in this magazine!): "Perhaps you don't have any such information." We really relished that one.

It always amuses us that college students write us for material readily and quickly available at their own college libraries. We are greatly flattered that anyone considers us the source of all wisdom or even the last possible port of call. But we have a confession to make: When *we* really get stuck for a bit of information, do you know where we turn? Yes, indeed! We ask their college librarians!

Letters to the Editor

Peaker Applauds (?) Convertibles

Toronto, Ont. April 19, 1962 —
To the Editor:

In your April issue there is an exciting bit about a little Flentrop organ (p. 44). It seems that you can stand on the pedals, gather one set of pipes like asparagus, and plant something else.

This idea may well prove the hinge on which enormous doors shall turn, if your organ-builders are awake. I foresee Virgil Vox unloading a "Fox Humana" of the most moving description (about 60,000 miles a year) together with a mirror through which "as in a glass darkly" all may behold his remarkable legs. Just fancy Alec Wyton saluting dawn-lit villages with his State Trumpet as he pauses for a traffic light. A large suit-case should suffice for the hundreds of silver tooth-picks Ernest White will take with him.

Then the reviews, new and refreshing. "Möller came to town yesterday with a glittering ensemble; Robert Baker drove the truck." In THE DIAPASON we may behold Catharine Crozier and her husband assembling a neat little job, while THE AMERICAN ORGANIST under the caption "Piston-packing Mama" gives us a picture of the ingenious adjuster Marilyn Mason totes around.

Of course this will not happen at once, but I daresay the lights are burning all night in St. Hyacinthe, Hagers-town, Buffalo, Acton and Cleveland, while Aeolian-Skinner "slumbers not nor sleeps."

It will be so nice to be able to say to an organist, "Now don't get me wrong, Horace, — I *love* this Krumphorn of yours, but for tonight's recital I'd prefer a Clarinet, and, oddly enough, I happen to have one with me!"

Yours truly

CHARLES PEAKER

Addenda to Bacon on Reger

Chicago, May 5, 1962

To the Editor:

In his fascinating and helpful analyses of the 52 *Chorale Preludes*, Opus 67, of Max Reger (December 1961 and February 1962 issues) Allan Bacon wonders several times about the origins of certain tunes Reger used. *The Handbook to the Lutheran Hymnal* (St. Louis: Concordia, 1942, compiled by W. G. Polack) supplies some answers. Here they are, and some comments.

Number 7. Dir, dir, Jehovah, will ich singen. Says the *Handbook* p. 21:

The tune "Dir, dir, Jehova," sometimes erroneously ascribed to Crassellius, has been coupled with this text since its first publication in 1704. It is an altered form of the melody "Wer nur den lieben Gott läst walten," which is first found in *Musikalisch Hand-Buch*, etc., Hamburg, 1690. The composer is not known. In England the tune is called "Winchester New" and has been altered to fit the long meter.

Of Number 8 Mr. Bacon says it is "the favorite Lutheran Easter hymn, dressed up in elaborate costume and gorgeous colors." You will not find the tune among the Easter hymns of *The Lutheran Hymnal* (Concordia, 1941), but the German hymn-book of Concordia has the Easter hymn, "Erschienen ist der herrlich' Taif" (No. 103). Whether or not this is the favorite Lutheran Easter hymn is debatable.

Number 16. "Very interesting music, and of only moderate difficulty," Bacon says of Reger's piece on "Ich dank' dir, Lieber Herr." Some organists will find it more than moderately difficult. The *Handbook* gives the background of the tune on page 29.

Number 17. The *Handbook*: "The tune 'Ich will dich lieben' is from the *Harmonischer Liederschatz*, Frankfurt, 1738, where it was set to this hymn." Bacon seems to have little use for this tune (or the prelude on it?), but many congregations of the Lutheran persuasion may find this hymn "of love to Christ" rewarding both as to tune and text.

Number 28. For the tune of "Nun freut euch, lieben Christen g'mein" Reger, like Bach, uses the tune "Es ist gewisslich" (*Lutheran Hymnal* #611). Many Lutherans associate the hymn "Nun freut euch" with the tune also called "Luther" and "Aldorf", which "has been inseparably wedded to the hymn since its appearance with the text in 1524. It is said to have been written down by Luther from hearing it sung by a traveling artisan." (*Handbook*, p. 278; see also *Lutheran Hymnal* #387).

Number 30 of Reger uses the tune of #430 in the *Lutheran Hymnal* ("Was frag' ich nach der Welt?").

Number 42. Both Terry (*J. S. Bach's Four-Part Chorals*, Oxford University Press, 1929, (#347 and #348) and *The Lutheran Hymnal* (#523) credit the tune "Warum soll' ich mich denn graumen" to Johann G. Ebeling, 1666.

Perhaps a hymnologist can tell us where Reger got the tunes for Number 46 "Wer nur den lieben Gott lässt walten" (not the tune familiar to organists from Bach's *Orgelbüchlein*) and Number 50 ("Wie wohl ist mir, of Freund der Seelen"), as well as Number 52 ("O wie selig"). *The Lutheran Hymnal* has tunes for these three hymns in numbers 518, 362, and 589 respectively.

Under Number 48, Allan Bacon writes: "... Reger was a good Lutheran." Somewhere I read (but where?) that he was a Roman Catholic. For the sake of accuracy, what was Reger in his religious convictions, a Christian of the Lutheran denomination or the Roman Catholic part of Christianity? Whatever the right answer, Max Reger has given church and recital organists compositions for the organ worthy of attention.

HERBERT C. BRUENING

Organists Ignored in Ads?

St. Louis, Mo. May 4, 1962 —

To the Editor:

Finding means of attaining professional dignity and stature, both individually and as a group, seems to occupy much AGO time, if we can trust the various chapter reports so faithfully recorded in the pages of *THE DIAPASON*.

It always seems strange to read advertisements featuring organ installations, costing large amounts of money, placed in large churches by large organ companies, who evidently feel that the name of the church's organist is not worth an inch or two of type.

From a rather hurried glance over the five issues of this year, it appears that only one company (Austin) consistently gives the organist of the church whose instrument is advertised the professional courtesy of including his name.

Very truly yours,

CHARLES H. HEATON

NEW APOBA BOOKLET ON ORGAN DESIGN IS NOW HOT OFF PRESS

The long-awaited new booklet published by APOBA (Associated Pipe Organ Builders of America) is just off the press as this issue of *THE DIAPASON* goes to bed. Every organist will want the successor to the old "Creation of Organ Beauty and Tone." Write for your free copy to APOBA, 1133 North LaSalle, Chicago 10, Ill.

Looking Back into the Past

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

A brick swell box for the choir division was a feature of the Steere organ opened May 16 at the First Presbyterian Church, Franklin, Ind. Edwin Arthur Kraft played the dedicatory

Governor Eberhart of Minnesota sang and played his own accompaniments on the new organ installed in the home of a staff member, H. P. Sloan

The Guilman Organ School moved because of the death of the owner of its building; it had been a tenant for 13 years

An advertisement of an advertiser of organ blowers read: "Organists! Did your pump boy fail to show up last Sunday? Did your water motor break down and spoil the music? Use a — blower and you won't be dependant on an erratic water motor or a tardy pump boy"

Ernest F. Jores attracted 2,500 people to the first of a series of noonday recitals at the Grand Avenue ME Church, Kansas City, Mo.

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

The Federal Trade Commission case against Hammond was reopened and *THE DIAPASON* reported the proceedings at length and with considerable relish

M. P. Möller, Jr. was elected president of the organ building firm to succeed his late father, its founder

Organists from Kansas, Oklahoma and Texas met in Oklahoma City for the fourth regional AGO convention in that area. Warden Charles Henry Doersam, FAGO, played a recital and conducted a master class

A group of 37 teen-age boys wrecked the organ in the First Congregational Church, Houston, Tex. stealing and carrying away many parts; their parents agreed to pay for the loss and prosecution was dropped

George H. Fairclough resigned from the University of Minnesota after 19 years of service there

The complete description of the large five-manual Steinmeyer organ in the Lorenzkirche at Nuremberg was given. (This organ completely destroyed in the war, was replaced by the one described in the November 1961 issue; Professor Walther Körner was organist at both times)

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

The Hymn Society of America marked its 30th anniversary with a meeting at the community house of St. Bartholomew's Church, New York City

Jean Langlais' New York debut was described in glowing terms by Seth Bingham

Deaths of two prominent organists were reported: Rossetter G. Cole, leading Chicago organist, at 86, and Louise S. Zabriskie of Omaha

More plans were announced for the San Francisco AGO convention June 30 — July 4.

ALAIN WINS RECORDING AWARD; LISTS BUSY SUMMER SCHEDULE

Marie-Claire Alain has won the International Recording Award of the Academie du Disque Charles Cros for the sixth time, this year for her recording of the 16 Handel concertos. Her recording of the Bach *Orgelbüchlein* has also received excellent reviews.

Miss Alain played in May at Mainz, Hamburg, Heilbronn and Stuttgart, Germany, at St. Merri Church in Paris, and in Luxembourg. In June she will play at the Vienna Festival and in July will again offer classes on French music at the Haarlem summer academy. In July she will also play six recitals in Belgium and Holland and in August will play at the Basilica of San Vitale, Ravenna, Italy, as part of the second annual Ravenna "Concerts of Organ."

THE MAY 13 program of the Oratorio Society of New Jersey included the Mozart Solemn Vespers and the Brahms Requiem. Muriel P. Robinson conducted in the Montclair State College auditorium.

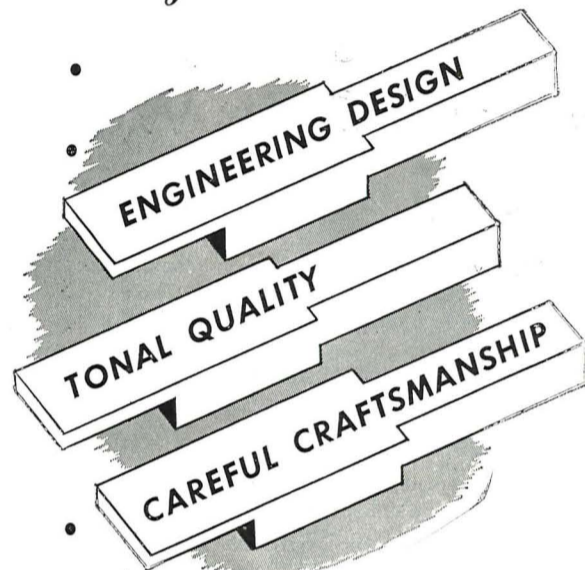
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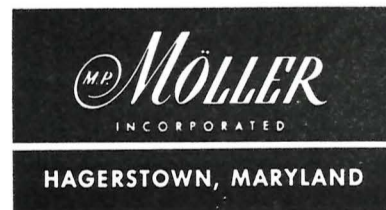


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Adolph White, Music Education
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Rev. Clifford Swanson, Chaplain

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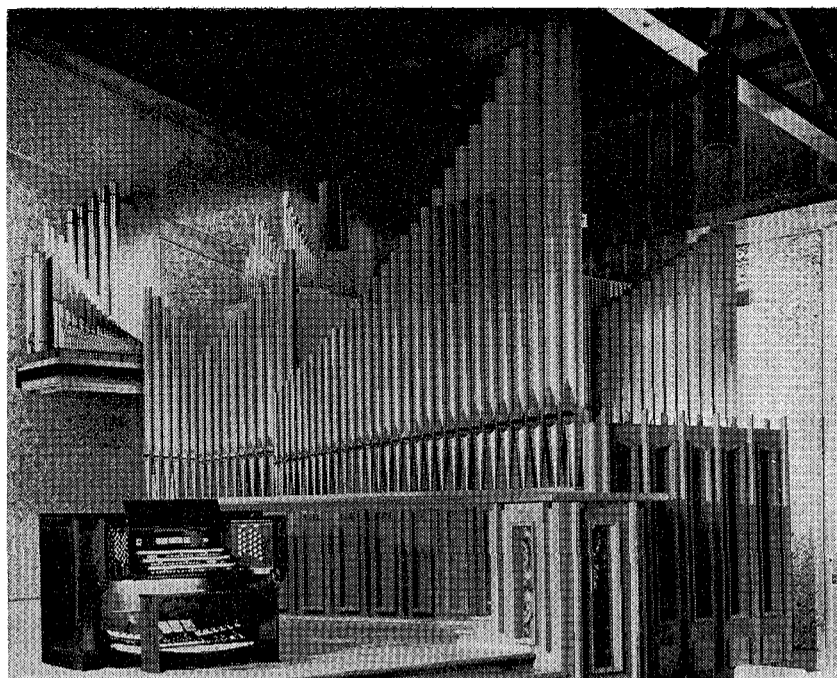
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NEW AEOLIAN-SKINNER GOES TO SF BAY AREA

FIRST UNITARIAN, BERKELEY

Three-Manual Has Functionally
Arranged Pipework — Harrold S.
Hawley, Organist, Opens

The beautiful new edifice for the First Unitarian Church, Berkeley, Cal., designed by Wurster, Bernardi and Edmonds has opened its new Aeolian-Skinner organ of 36 stops and 48 ranks. The excellent placement and fine acoustical setting is the result of early collaboration between architects, organ builder and acoustical consultant, W. Soroka, University of California.

The functionally arranged pipework is within the chancel. A movable console can be placed in the chancel center for recital purposes. The great division is suspended by decorative steel beams and its unrestricted tonework of tin and polished mahogany is voiced on 2½-inch pressure. Other features are a well-developed pedal division and contrasting Baroque and French reed choruses. Joseph S. Whiteford, chairman of the board of Aeolian-Skinner and Harrold S. Hawley, organist were co-designers. The installation and tonal finishing were done by Lawrence L. Schoenstain and his son Terrence and Richard C. Harger.

Mr. Hawley played the opening recital Good Friday evening, the first of a planned series. His program is in the recital section.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 8 ft.
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Bombarde 8 ft.
Chimes 25 tubes

SWELL

Spitzflöte 16 ft. 12 pipes
Viola Pompose 8 ft. 68 pipes
Viola Céleste 8 ft. 68 pipes
Rohrpommer 8 ft. 68 pipes
Spitzflöte 8 ft. 68 pipes
Spitzflöte Céleste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 3-5 ranks 257 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

GRAND CHOEUR

Spitzgeigen 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Céleste 8 ft. 68 pipes
Cor de Nuit 8 ft. 68 pipes
Prestant Conique 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Grande Fourniture 3-4 ranks 226 pipes
Cor Anglais 16 ft. 68 pipes
Bombarde 8 ft. 68 pipes
Cromorne 8 ft. 68 pipes
Chalumeau à Cheminée 4 ft. 68 pipes
Tremblant

PEDAL

Contre Basse 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Spitzflöte 16 ft.
Octave 8 ft. 32 pipes
Rohr Pommer 8 ft.
Choral Bass 4 ft. 32 pipes
Rohr Pommer 4 ft.
Mixtur 4 ranks 128 pipes
Contre Bombarde 16 ft. 12 pipes
Trompette 8 ft.
Cromorne 8 ft.
Chalumeau 4 ft.
Chim'es

Organ Music

Certainly the most noteworthy organ publication of this month is the collection of Beethoven's work for organ edited by Ludwig Altman and published by Hinrichsen (available through C. F. Peters). Beethoven's few works for the organ are in no sense representative Beethoven nor are they particularly well-suited to our instrument. But the fact that there are any at all and that they are now available in a playable form makes this volume a must for any organ library. Three Pieces for a Mechanical Organ belong in the "musical clocks" category. Two Preludes are studies in modulation through the circle of keys. The little two-voiced Fugue in D is pretty mild Beethoven, but the volume becomes indispensable, nonetheless.

A variety of pleasant music from two centuries of pleasing Beethoven is to be found in Willard Irving Nevin's collection, Organ Solos from the Glorious Years (Carl Fischer). We assume these are largely transcriptions from other mediums; they will fit into service playing, teaching and some programs.

On a different level is Console Melodies arranged by Norris L. Stephens for J. Fischer. Here the organist is to outweigh the genuine nourishment.

By the time we reach G. Schirmer's Sacred Music for the _____ (supply the name of any of several electronics; it comes in several editions, each with a different-colored jacket) the appeal is not to the kind of taste in church music our major schools or the Guild hopes to foster. Perhaps such books serve a necessary and useful purpose; certainly their sales far outstrip those of volumes of a more professional calibre.

John Gardner's Five Hymn-Tune Preludes (Novello) are original, well-made, convenient-length pieces based on standard hymns. There is a need, many uses and, we hope, a ready market for such as these.

Richard Peck's Prelude on St. Michael's follows one of the traditional patterns to good effect (Carl Fischer).

Sidney S. Campbell's Pageantry is a big, noisy festival piece every organist with a brilliant instrument will want to try. Probably he wrote this for the Canterbury Cathedral where he presided with distinction until last fall. Novello publishes it. —FC

TWO MAY 13 performances of Haydn's The Creation with orchestra were at Rockefeller Chapel, University of Chicago under Richard Vikstrom and at St. George's Church, New York City with Charles Henderson conducting.

CLASSIC SOUND

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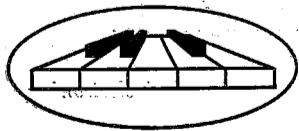
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MIDDLE HADDAM, CONNECTICUT

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BIRMINGHAM CHURCH TO HAVE AN AUSTIN

DIVIDED ON SIDES OF CHOIR LOFT

McCoy Methodist in Alabama City Will Have Three Manuals — Mrs. A. O. Gibbs, Organist

Austin Organs, Inc., will build a new three-manual instrument for the McCoy Methodist Church, Birmingham, Ala. This church is immediately adjacent to Birmingham Southern College, a Methodist supported institution with which it enjoys a close relationship. The minister of music is Raymond Anderson, head of the college music department.

Consultant for the new organ was Sam Batt Owens working with Austin on the stoplist and the console appointments. Mrs. Allen Orton Gibbs is organist of the church.

Of Gothic architecture, the McCoy Church is well known for its good acoustics and its fine musical program.

The new organ will be divided on each side of the choir loft. The console will be a three-manual draw-knob. Contract negotiations were handled by Garvin J. Daniel for Austin.

GREAT

Diapason 8 ft. 61 pipes
Holzdeckel 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL

Rohrbourdon 16 ft. 12 pipes
Spitzprincipal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viola da Gamba 8 ft. 68 pipes
Gamba Celeste 8 ft. 56 pipes
Geigen Principal 4 ft. 68 pipes
Hohlflöte 4 ft. 68 pipes
Spitzflöte 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Contra Oboe 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Tremulant

CHOIR

Bourdon 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Nazat 2 1/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/4 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

ANTIPHONAL

Flute 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 73 pipes
Triangle Flute 8 ft. 73 pipes
Nazard 2 1/4 ft. 61 pipes
Trompette Harmonique 8 ft. 73 pipes
Vox Humana 8 ft. 73 pipes
Tremulant

PEDAL

Contrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Erzähler 16 ft. 12 pipes
Rohrbourdon 16 ft.
Spitzprincipal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Erzähler 8 ft.
Rohrflöte 8 ft.
Principal 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Contra Oboe 16 ft.
Trompette 8 ft. 12 pipes
Oboe 8 ft.
Clairon 4 ft. 12 pipes

NUNC DIMITTIS



Dr. Rupert Sircom, organist and choir director at the Westminster Presbyterian Church, Minneapolis for 32 years, was stricken with a fatal heart attack shortly after he completed the Hallelujah Chorus at the end of the first Easter service. He was 64 and was to have retired in June.

A native of Malden, Mass. and a pupil of Everett Truette in Boston, he became organist in his home town's St. Paul's Episcopal Church at 15 and later at the First Congregational Church.

At 21 he became organist and choir-master of the Church of Our Saviour, Boston, and a pupil of Lynnwood Farnam, serving also as organist of the Apollo Club and the Handel and Haydn Society.

Other appointments included the First Unitarian Society, Newton, Mass., St. Thomas Chapel, New York City and the post of official organist of the Columbia Broadcasting System, playing three recitals a day for two years.

He became organist at the Minneapolis church in September 1930 and also taught in the University of Minnesota extension division, at Carleton College, at Luther Theological Seminary, at the University of Minneapolis and at MacPhail College of Music. He played recitals in many parts of the country and was director of the Minneapolis Symphony chorus under both Eugene Ormandy and Dimitri Mitropoulos. He was long an active AGO member.

Mrs. Sircom survives her husband.

ORGANIST IN CONNECTICUT DIES AFTER SHORT ILLNESS

Marion Linnear Locke, organist at Waterbury Depot, Conn. organist, died May 7 at New Milford hospital after a short illness. She was 54. A member of the Waterbury AGO Chapter, she was the organist at the time of her death at St. John's Episcopal and Trinity Lutheran Churches in Washington, Conn. and was active as a music teacher. Her study after high school had been in Waterbury and New York City. She was a native of Washington, Conn. and had lived most of her life there.

Her mother, two brothers and a sister survive her. Funeral services were May 9.

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**ANOTHER RIDGEWOOD
CHURCH GETS AUSTIN**

THREE-MANUAL FOR NEW JERSEY

Charles Dodsley Walker Advisor to
Christ Church in Chancel Install-
ation set for 1963

Christ Church, Ridgewood, N.J., has ordered a new three-manual organ for installation in 1963. The new instrument will be placed in the existing chancel organ space with exposed pipes of the pedal and great sections arranged to suit the existing casework.

The design of the instrument was worked out by Austin Organs, Inc., in consultation with Charles Dodsley Walker, New York, and Charles W. Kappes, Jr., senior warden of the church. Christ Church will have the fourth Austin to be installed in Ridgewood, a large three-manual now being completed for the First Presbyterian Church. Contract details were worked out by Charles L. Neill, Austin sales representative.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Bombarde 8 ft. 61 pipes
Chimes

SWELL

Rohrgedeckt 16 ft. 68 pipes
Viola 8 ft. 68 pipes
Rohrflöte 8 ft. 12 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV

Nasongedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Sesquialtera 2 ranks 122 pipes

Prinzipal 2 ft. 61 pipes
Larigot 1 1/4 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Tremulant
Harp

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Rauschquint 2 ranks 64 pipes
Bombarde 16 ft. 12 pipes
Trompette 8 ft.
Basson 16 ft.
Krummhorn 4 ft.

**TO INSTALL MÖLLER
AT WILMINGTON DEL.**

FOR THE ALDERSGATE METHODIST

Easter '63 Target Date for 3-Manual
Organ in New Structure —
Seating Capacity Is 650

Aldersgate Methodist Church, Wilmington, Del. has recently contracted for a three-manual instrument to be installed by M. P. Möller, Inc. by Easter 1963. The new structure was designed by Whiteside, Moeckel and Carbonell, Wilmington. The seating capacity, including the choir will be 650 persons.

The specification was designed by the Möller tonal staff, with J. N. Buterbaugh handling the negotiations.

GREAT

Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes
Furniture 3 ranks 183 pipes
Chimes 21 bells

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrgedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes

Nachthorn 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 4 ft. 24 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazardflöte 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Contrabass 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrgedeckt 8 ft.
Quint 5 1/2 ft. 32 pipes
Choralbass 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Octave Quint 2 1/2 ft. 12 pipes
Octavin 2 ft. 12 pipes
Trompette 16 ft. 12 pipes
Basson 16 ft.
Trompette 8 ft.
Trompette 4 ft.

**NEW AEOLIAN-SKINNER
FOR BIRMINGHAM, ALA.**

IN HOWARD COLLEGE CHAPEL

Edward Tibbs Is College Organist —
3-Manual for Front of Building
Seating 800

The three-manual Aeolian-Skinner for the Reid chapel of Howard College, Birmingham, Ala. is scheduled for completion June 1. The organ is centrally located in the front of the chapel and is free standing. The chapel which seats 800 has a reverberation time of almost four seconds empty.

The disposition of the organ was drawn up by Edward Tibbs, college organist, in consultation with Joseph Whiteford and John Tyrrell of Aeolian-Skinner, and Jane Slaughter Hardenbergh, former college organist.

GREAT

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4-6 ranks 330 pipes

SWELL

Quintaton 16 ft. 68 pipes
Rohrflöte 8 ft. 12 pipes
Viola de Gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Gemshorn 4 ft. 68 pipes
Principal 2 ft. 68 pipes
Mixture 3-4 ranks 188 pipes
Dulzian 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Rohr Schalmel 4 ft. 68 pipes

CHOIR

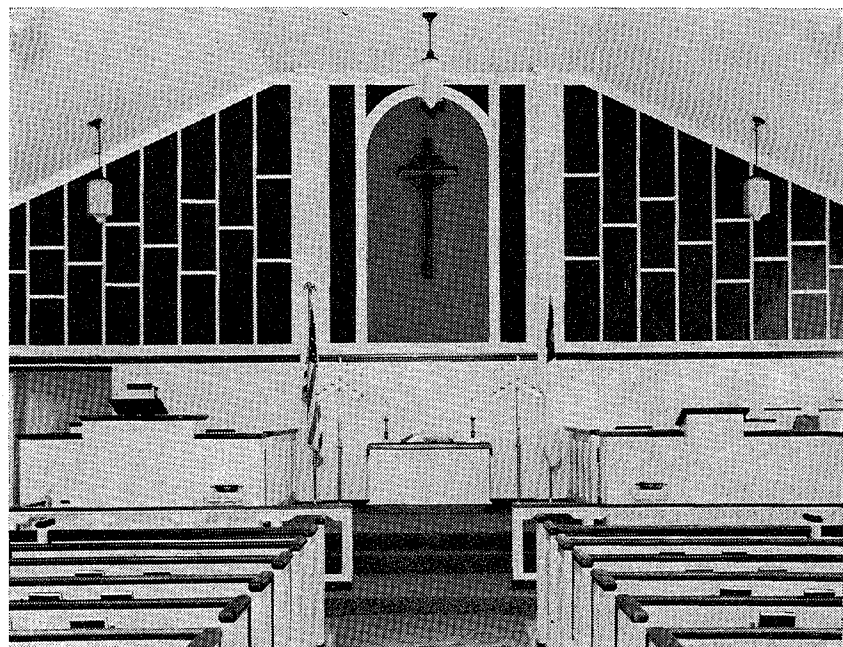
Gedeckt 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 32 pipes
Holzgedeckt 16 ft. 12 pipes
Quintaton 16 ft. 32 notes
Principal 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Octave 4 ft. 32 pipes
Rohrflöte 4 ft. 32 notes
Principal 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Dulzian 16 ft. 32 notes
Cromorne 8 ft. 32 notes
Cromorne 4 ft. 32 notes

**BOERINGER LEADS BILLINGS
IN DAKOTA RADIO-TV SERIES**

A series of TV-radio programs April 18 and 25 and May 3 and 10 on KUSD-TV and KUSD, University of South Dakota, Vermillion, featured the music of William Billings. Nine singers and two readers participated in the series of which James Boeringer served as conductor-narrator.



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July 23

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Choral Music

At this end-of-the-season period, with vacation in the offing, only the most conscientious and systematic of us are spending much of our time studying newly released anthems from our indefatigable music publishers. But the publishers continue their indefatigability and you can rest assured that there will be a spate of new materials available when directors finally discipline themselves into their planning and scheduling duties.

Carl Fischer has been putting considerable emphasis on anthems for treble choirs — junior or women's. The arrangers and composers whose works are among the new releases are often men with particular experience and know-how in this field. At least nine of the good SA arrangements from Carl Mueller's Two-Part Anthem Book of a few seasons back are now issued as separate items. Mr. Mueller's skill and some standard sources make a good combination. We shall not list them; all should be seen by directors involved with SA voicing.

Austin Lovelace has arranged six American Folk Hymns for unison singing; Carl Fischer packages them together — good tunes, easy versions.

Other Carl Fischer SA material, a simple Song to My Father by Ruth Anderson; A Closer Walk with God by W. Glen Darst, requiring more independence of parts; The Saints of God by Robert B. Reed (also in SATB); a combined choir setting of Old 100th by Herbert Grieb, All People That on Earth Do Dwell. Mr. Darst in the non-SATB category also provides a Thanksgiving SAB Praise to God, Immortal Praise.

Carl Fischer's SATBs include a practical Unto Thee, O God by David Peninger, a cappella Ponder My Words by Francis E. Aulbach and O Come Let Us Sing by L. Stanley Glarum, Carl Mueller's re-issued The Thought of God from 1933; Gordon Young's easy unaccompanied None Other Lamb; Marianne Bahman's The Altar of God with an undemanding solo, and Herbert Grieb's This Day is Holy, with a narrative text from Nehemiah.

Ronald Nelson's two-part Behold, Thy Salvation Cometh (Augsburg) is so untrite that it will require a very musical group to sing it; the easy canon in Robert Wetzler's two-part (men vs. women) Hail Thee, Spirit, Lord Eternal is more obvious and presents no problems. Augsburg also sends four SATB service anthems: Daniel Moe's contrapuntal He Shall Give His Angels Charge Over Thee (1st Sunday in Lent), Paul Fetler's short, forte Hear, O Lord (Sunday after Ascension), Maurice Monhardt's The Lord Is Nigh (4th Sunday in Advent) and Giuseppe Moschetti's The Nativity, a Christmas introtit.

Each of the four anthems sent by E. B. Marks is in a different voicing. Arthur Frackenpohl's SA Praise, O Praise Our God and King is an easy, conventional five-stanza children's hymn. Emma Lou Diemer's SSAA Fragments from the Mass are, we think, designed for women's chorus concert rather than service use; the text is English. John Cramer has made an SAB version of Bach's Sheep May Safely Graze and Walter Rodby has arranged a florid Handel excerpt, Thy Spirit Floweth Free.

The Carols of Many Lands Christmas pageant is such a favorite that we feel sure Ruth Heller's Christmas 'round the World (Summy-Birchard) will be welcomed. It provides much useful information about Christmas customs and lore and many program suggestions. This Book 1 takes in many geographic areas.

Summy-Birchard also provides three excellent bits of old music: O Bone Jesu by Loyset Compere (1450-1518) edited by Robert Snow with Latin and English text; Sweelinck's Venite Exultemus Domina edited by Dennis P. Kudlawiec also with Latin and English text, and a big Purcell Magnificat with divided sopranos edited by John Fohl. The same publisher sends a Sing unto the Lord by Paul H. Royer and Now Rest beneath Night's Shadow, Szamotul-Riedel.

Katherine K. Davis's Fanfare for Palm Sunday (B. F. Wood) is attractive and original. Edward Mead combines



Margaret Kautz, Annapolis, Md. student at the Moody Bible Institute, Chicago, was named winner of the 1962 organ contest held April 28 by the Society of American Musicians. Her award is a solo recital under the direction of the Bertha Ott concert management.

Miss Kautz has been a pupil of Lillian Robinson, FAGO, of the Moody faculty; she will graduate June 8 at the top of her class.

This is the second contest she has won recently: last December she placed first in the 1961 National Church Music Fellowship hymn-writing contest.

In the SAM contest Miss Kautz played: Passacaglia in D minor, Buxtehude; Miniature in B flat major, Langlais, and Prelude 1 in A minor, David. Judges were: Erwin Fischer, American Conservatory and Chicago Symphony organist; Robert Reuter, Chicago Musical College, Roosevelt University, and Arthur Clark, Chicago Board of Education and Edgebrook Community Church.

youth and adult choirs for his Alleluia! Christ Is Risen. Everett Titcomb's Thine, O Lord, Is the Greatness is a sizable anthem with a big ending. Don Malin has based Our Master Hath a Garden on a Dutch tune (SAB or SATB). Psalm texts are given vigorous settings in Jean Pasquet's Psalm 117 and A Psalm of Worship. SAB settings for youth or tenorless groups include The Lord's Own Day by Earl Roland Larson and the Strife Is O'er by W. Glen Darst. J. Stanley Sheppard's My God, Accept My Heart is an SA four-stanza hymn with a florid ending.

Howard D. McKinney's Easter Service with Nine Lessons and Carols (J. Fischer) transfers the outlines of one of the most popular Christmas services to the Easter season with considerable success; the carols are all familiar. Camil Van Hulse's Lord God, Creator Almighty is a big joyous setting. Three trumpets and baritone solo take part in Francis Buebendorf's hymn-anthem on Once to Every Man and Nation. A large-scale setting of the Magnificat by J. Bert Carlson divides voices and has an ornate organ part.

Blessed Is He, the Benedictus from Michael Haydn's Theresa Mass, in which Empress Maria Theresa is supposed to have sung the soprano solos, comes from G. Schirmer arranged and edited by Reinhard G. Pauly; the empress's part requires a good singer but the choral parts are not very demanding. The same editor gives us O Saviour, Our Refuge by Ernst Eberlin with Latin and English text; it is for traditional a cappella singing. From a still earlier period comes a Schütz chorus, If God Be with Us, edited by C. Buell Agey — a big chorus with accompaniment.

By contemporary composers, G. Schirmer sends: Prayer for God's Blessing by Paul C. Van Dyke, Blessing and Honor by George Blake with a unison ending, Christ's Flock by Martin Shaw which begins with a soprano solo and John Leo Lewis' block harmony Come, Thou Long-Expected Jesus for Advent. Carl Mueller is also represented in the G. Schirmer catalog with arrangements of Schuetky's Send Forth Thy Spirit, Hassler's O Sing unto the Lord and a Moravian-based Sing Hallelujah, Praise the Lord. Warren Angell's God's Moments is pretty routine stuff. Herbert Grieb's hymn-anthem on Jerusalem the

Golden is for combined choirs. W. Lawrence Curry's Great God of Nations makes use of considerable unison.

In Lawson-Gould edition available through G. Schirmer are a very busy setting of a good tune in Wilbur Chenoweth's Of the Father's Love Begotten; a William Martin arrangement of a Bach chorus, Praise We the Name of the Lord; a John White Easter anthem, With Christ to Man; an arrangement of a traditional His Voice As the Sound by Alice Parker and Robert Shaw, and a Roger Wagner edition of Haydn's Evensong.

Boosey and Hawkes has an edition of the Fauré Requiem with English text by Robert Field. The photo-based process used in the printing does not produce a very sharp copy; we suggest comparison with other editions to assure the edition best suited to individual needs.

Lol a Star, a Christmas cantata for children's voices by Jeana and Robert Graham (Broadman) is easy and should be fun for children.

Christ Is Risen by John Joubert comes from Novello. Rather florid vocally and requiring wide ranges, it has interest and should be seen. Both it and Donald Cashmore's O God the King of Glory, a useful Ascension anthem, are in objectionally small music type. We hope this strain to the eyes will not become standard with Novello.

Directors needing new settings of the perennial Immortal, Invisible may wish to see that by Frederick M. Barnes for Robert R. Brown Music Co., Hollywood. Certainly it is unlike any of its predecessors. But equally certainly there will not be any general agreement on the suitability of the means adopted to make it different. It is printed by a photographic process from what we should have to call only good amateur manuscript. — FC

H. JEROME GRAHAM was honored at a reception after the service April 29 on the occasion of his completion of 25 years as organist of the Universalist National Memorial Church, Washington, D.C.



Herbert R. Fenton was honored May 13 as a performance of the Brahms Requiem signalled the completion of 30 years of service as minister of music, organist and choirmaster of the Westminster Presbyterian Church, St. Louis, Mo.

Mr. Fenton's anniversary was further enlivened by plans for the rebuilding of the organ in Westminster Church by the Reuter company acting through Edward Sieckmann, local representative. A complete new great will be added with additions on the swell and pedal divisions.

A reception in the church parlor followed the Brahms work.

RUSSIAN ORTHODOX CHURCH HEARS ANGLICAN PROGRAM

D. Aileen Evans, secretary of the Toronto RCCO Centre, was conductor of the Toronto Madrigal Singers in an unusual program May 26. The Russian Orthodox Church of Our Saviour, London, Ont., sponsored a demonstration of Anglican Church music.

Each portion of the program was preceded by a brief introduction both in Russian and in English. The Rev. W. J. Evans was commentator.

Iowan Is Winner of CCWO's Gruenstein Memorial Competition

The annual Gruenstein Memorial Contest sponsored by the Chicago Club of Women Organists took place May 6 at St. Chrysostom's Church. After hearing 20 unusually talented young women play the Bach Fugue in E flat (St. Anne) and a contemporary or Romantic piece of each player's choice, Loretta Berry, contest committee chairman, announced the winner as Sue Henderson Seid, Des Moines, Iowa, who will receive her master of music degree this month from Drake University. Russell Saunders has been her teacher there and she is teaching in the preparatory department there; she also serves the Cottage Grove Avenue Presbyterian Church. She graduated from Hanover, Ind. College in 1960 where her organ teacher was Donald Morrison.

The contest was unusually close. Graded on a point system, Miss Seid had the highest overall score, though she placed second in each of the categories. The piece of her choice was Dialogue for Mixtures, Langlais. Second place was won by C. Angela Teti and third by Janice Milburn, both of the University of Michigan. Fourth place was shared by Sylvia Palmore, Western College, Oxford, Ohio, and Judith Holliday, Carleton College, Northfield, Minn.

Judges were: Robert Rayfield, AGO state chairman for Illinois from the Moody Bible Institute staff and Pauline Osterling and Robert Jones, FAGO, of the American Conservatory. Contestants came from Illinois, Indiana, Iowa, Michigan, Minnesota, Ohio and Wisconsin.

THE FIRST concert of a fine arts festival of contemporary music held May 6-14 at Kansas State University, Manhattan, featured Robert Wilson Hays, university organist, in the Poulenc Concerto and the a cappella choir under William R. Fischer in the Hovhaness Magnificat.



The First Presbyterian Church, Royal Oak, Mich. is sponsoring a three-month period of study for its organist-choirmaster, Robert Shepher. He will study in June, July and August with Marcel Dupré in Paris.

Mr. Shepher attended Wittenburg University and the American Conservatory, Chicago. His organ study was with Edith Norden, Arne Hovdesven, Frank Van Dusen, Frederick Marriott and M. Dupré. Before coming to Royal Oak four years ago he was organist-choirmaster of the Glenwood Lutheran church, Toledo, Ohio and the Forest Park Methodist Church, Fort Wayne, Ind.

Mr. Shepher, his wife and their two children will sail May 29 on the Queen Mary.

CANADIAN PRESIDENT TAKES CHOIRS ON EXTENSIVE TOUR

RCCO President Henry Rosevear, FCCO, FTCL, conducted his student choirs of Knox College, Toronto, and Presbyterian College, Montreal, in an extensive tour between April 27 and May 13.

The group sang in Stouffville, Aurora, Nashville, Orangeville, Listowel, Lucknow, Kincardine, Hanover, Wingham, Port Eogin, Wiarton, Barrie, Collingwood, Stayner, Owen Sound, Durham, Alliston and Toronto.

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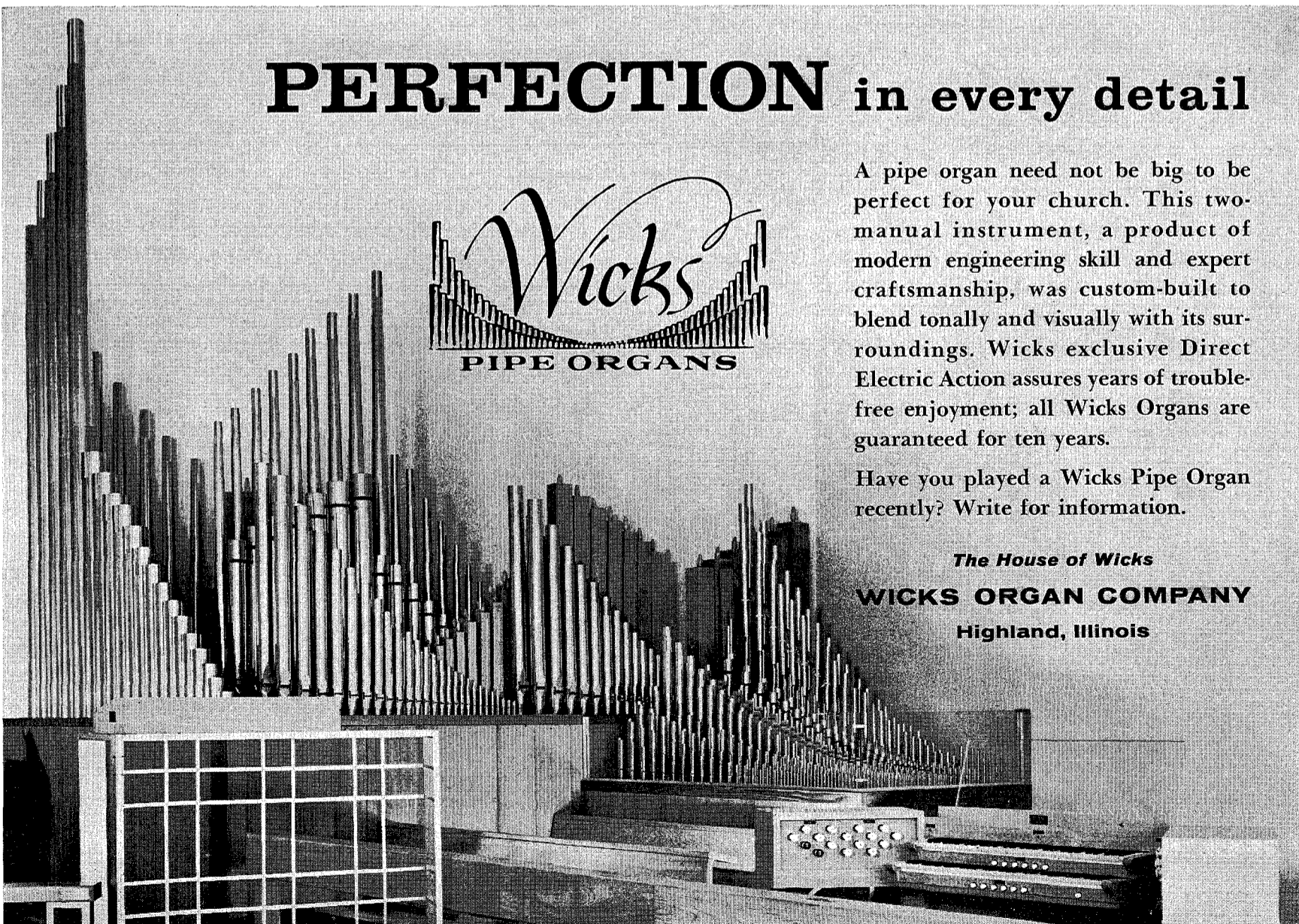


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Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla. — Edman chapel, Wheaton College April 27: Chaconne in G minor, Couperin; Noël en Trio et en Dialogue and Noël Etranger, Daquin; We All Believe in One True God, Sonata 1 in E flat major and Kyrie, God the Holy Ghost, Bach; The Burning Bush, Berliniski; Pastorale, Roger-Ducasse; Arabesque for Flute Stops and Te Deum, Langlais. For Chicago AGO Chapter, First Presbyterian Church, Evanston May 1: Passacaglia, Symphony in G major, Sowerby; To Jordan Came Our Lord, the Christ, The Old Year Is Past, Rejoice, Christians and Toccata and Fugue in D minor, Bach; The Burning Bush, Berliniski; Serene Alleluias, Ascension Suite, Messiaen; Scherzo, Symphony 2, Vierne; Toccata, Sowerby. Encores: Sketch in D flat, Schumann; Toccata, Symphony 5, Widor.

Gerre Hancock, New York City — St. Bartholomew's Church, April 25: Trumpet Voluntary in D, Purcell; Jesus Christ, Our Lord Redeemer, In Death's Strong Grasp the Saviour Lay and Christ Is Arisen, Bach; O Filii, et Filiae, Loret; Improvisation, Suite Medievale, Langlais. May 9: Toccata, Adagio and Fugue in C, Bach; Prelude on the Kyrie and Epilogue for Pedals Alone, Langlais. May 16: A Mighty Fortress Is Our God and Jesus Christ, Our Lord, Buxtehude; Prelude, Fugue and Variation, Franck; Toccata, Suite, opus 5, Duruflé.

Norma Farnsworth Williams, River Forest, Ill. — SAI Scholarship Benefit, First Presbyterian Church, April 29: Fugue in C major, Buxtehude; From God Shall Naught Divide Me and Today God's Only Son Arose, Bach; Toccata for Flutes, Stanley; Five Verses on a Melody of 1763, Hurford; Pastorale, Franck; Miniature, Langlais; Scherzo, Ratcliffe; Farefare, Cook. Berenice Little, violinist, Blanche Weber, cellist, and Dolores White, mezzo, shared the program.

William Gerald White, FAGO, ChM, East Greenwich, R.I. — Opening of organ, Church of the Resurrection, Warwick, R.I., April 15: Lobe den Herren, Drischner; Aria and Gigue, Telemann; Andante tranquillo, Sonata 3, Mendelssohn; Trumpet Voluntary, Purcell-Snow; St. Clement, McKinley; Canon in B minor, Schumann; Quiet Voluntary for Evensong, Harwood; Gigue Fugue in G, Bach.

David Bowman, Syracuse, N.Y. — Trinity Church, New York City April 25: Fantaisie in A major, Franck; Canon in B major, Schumann; Variations, Symphony 5, Widor.

Lynda Copeland, Champaign-Urbana, Ill. — University of Illinois auditorium, April 8: The Art of the Fugue, Bach.

Richard Bouchett, New York City — for Chester, Pa., AGO Chapter, Broad Street Memorial Methodist Church, Drexel Hill, April 28: Concerto in B minor del Sigr.Meck, Walther; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Roulade, Bingham; Schmücke dich, o liebe Seele and Herzlich thut mich verlangen, Brahms; Dieu parmi nous, Nativité, Messiaen.

Merrill A. Davis, III, LaCrosse, Wis. — First Congregational Church, April 15: Toccata in A minor, Sweelinck; We Pray Now to the Holy Spirit, Buxtehude; Fugue on the Kyrie, Couperin; Allegro, Sonata in E flat and Sinfonia, Now Thank We All Our God, Bach; Finale, Sonata 6 in D minor, Mendelssohn; March Grotesque and Les Petites Cloches, Purvis; Prelude, Sarabande and Fugue, Jennings; Apparition de l'Eglise Eternelle, Messiaen; Flute Tune, Arne; Brother James, Wright; Finale, Symphony 1, Vierne.

John W. Van Sant, Ocean City, N.J. — For Atlantic City AGO Chapter, Holy Trinity Episcopal Church, Ocean City, April 28: Psalm 19, Marcello; Prelude and Fugue in E minor (Cathedral), In Death's Strong Grasp, The Blessed Christ Is Ris'n Today and On Earth Has Dawned This Day of Days, Bach; An Easter Alleluia, Bossi; Magnificat 5, Dupré; O Filii et Filiae, Matthews; Now Thank We All Our God, Karg-Elert, Roberta Weining, soprano, assisted.

James E. Johnson, Williamstown, Mass. — Williams College music department recital, Thompson chapel, April 15: All Bach — Helft mir Gottes Güte preisen, Das alte Jahr and In Dir ist Freude, Orgelbüchlein; Largo, Trio Sonata 5, Allegro, Trio Sonata 1; Fugue in E flat; O Gott, du frommer Gott partita; Erbarm' Dich mein, o Herre Gott and Nun freut euch; Fantasie and Fugue in G minor.

Robert H. Reeves, III, Greensboro, N.C. — Student of Harold G. Andrews, Jr., Odell Memorial Auditorium, May 1: Prelude and Fugue in E flat, Six Chorale Preludes, Clavierübung, Part 3, Bach; Fantasie in F minor K 594, Mozart; Sonata 1, Hindemith; Variations on a Noël, Dupré.

Roger Nyquist, Bloomington, Ind. — Indiana University doctoral recital, May 1: Fantasie in F minor, K 594, Mozart; Six Pieces for Mechanical Clock, Haydn; Offertory for Epiphany Sunday, Tournemire; Chorale in A minor, Franck.

Ann S. Newell, South Hadley, Mass. — Abbey Memorial chapel, Mount Holyoke College, March 15: Medieval Suite, Langlais.

Parvin Titus, Cincinnati, Ohio — Christ Church, March 7: Wenn wir in höchsten Nöthen sein and Komm Gott, heiliger Geist, Bach; Thou Man of Grief, Read; Adagio and Andantino, L'Orgue Mystique for Epiphany, Tournemire; Grand Choeur Dialogue, Gigout.

Ivar Sjöström, Andover, Mass. — Methuen Music Hall, April 25: Concerto 2 in B flat, Handel; Andante, Grand Pièce Symphonique, Franck; Sonata on Psalm 94, Reubke. May 16: Prelude in G, O Lord Be Merciful, Rejoice Christians and Fugue in G minor, Bach; Sketch in D flat, Schumann; Carillon de Westminster, Vierne. May 23: Now Thank We All Our God, Karg-Elert; Suite, Corelli; Concerto 3 in G, Soler; Sonatas on Gregorian Themes in G minor and F major, Gabrieli; Alleluia, Christmas Cantata, Bach; Pièce Héroïque, Franck; Pastorale, Purvis; The Desert and Chollas Dance for You, Leach; Fantasie for Brass Instruments and Organ, Peeters. The Boston Brass ensemble assisted on the Gabrieli, Bach and Peeters.

Mary Jo Paolano, Ann Arbor, Mich. — CCWO Gruenstein Award recital, Hyde Park Baptist Church, Chicago, April 29: Te Deum, Langlais; Tierce en Taille, Mass for Convents, Couperin; Jesus Christus, unser Heiland and Dorian Toccata and Fugue, Bach; Theme and Variations and Epilogue, Langlais; Le Jardin Suspendu, Alain; Macht hoch die Tür, Pepping; I Await the Lovely Summer Time and O World, I Now Must Leave Thee, Brahms; Finale, Symphony 6, Widor.

John L. Baldwin, Jr., Clinton, N.Y. — St. Peter's Episcopal Church, Albany March 14: Chaconne and Elevation, Couperin; Prelude and Fugue in A minor, O Man, Bewail Thy Grievous Sin and Prelude and Fugue in G major, Bach; Upon la-mi-re, 16th century; Prelude and Fugue in D major, I Cry to Thee, O Sacred Head and Prelude and Fugue in E flat, Bach.

Marion Engle, New York City — St. Paul's Chapel, Columbia University April 24: Prelude and Fugue in B minor, Christ lag in Todesbanden and Heut' triumphieret Gottes Sohn, Bach; Fileuse, Dupré; Landscape in the Mist and Jesu, geh' voran, Karg-Elert; Introduction and Passacaglia, Reger.

Ann W. Lord, Indianapolis, Ind. — Christ Church Cathedral, Indianapolis AGO Chapter young artist contest winner recital, April 10: Komm, Heiliger Geist, Von Gott will ich nicht lassen and Herr Jesu Christ, dich zu uns wend, Bach; Tumult in the Praetorium, Maleingreau; Scherzetto, Vierne; Psalm 94 Sonata, Reubke.

Frederick Swann, New York City — Trinity Church, New York City April 5: Fantasie and Fugue in G minor, Bach; Mit freuden zart, Pepping; Introduction, Passacaglia and Fugue, Willan.

C. Harold Einecke, MusD, Spokane, Wash. — Cathedral of St. John the Evangelist, March 25: London Suite, Stanley; O Man Bewail Thy Grievous Sin, Bach; He Was Crucified for Us, Palestrina; Sketch in D flat, Schumann; Chorale in A minor, Franck; La Poule, Rameau; Jesus Dies upon the Cross, Dupré; Toccata, Christ ist erstanden, Purvis. April 16: Repentance, Purvis; Sinfonia, I Stand at the Threshold, Bach; Lo, the Winter Is Past, Dupré; By the Waters of Babylon, Karg-Elert, April 17: Variations on Psalm 140, Sweelinck; Hamburg, McKinley; Through Adam's Fall, Homilius; Jesus, I Will Ponder Now, Van Hulse. April 18: Biblical Sonata 4, Kuhnau; O Man, Bewail Thy Grievous Fall, Bach; He Was Crucified for Us, Palestrina. April 19: Stabat Mater Dolorosa, Douglas; O Lamb of God, Pure, Spotless, Bach; The Last Supper, Weinberger; Voluntary on the Passion Chorale, Martin.

Glenn L. Nelson, Albuquerque, N.M. — For Albuquerque AGO Chapter, St. John's Episcopal Cathedral, April 29: Concerto in D minor, Vivaldi-Bach; Praise to the Lord, the Almighty, Bach; If Thou but Suffer God to Guide Thee, Walcha; Awake My Heart and Let Us Rejoice, Pepping; Lied, Vierne; O Holy Jesus, Rohlig (with choir and flute); My Spirit Be Joyful, Easter Cantata, Bach (with trumpets). The choir of Redeemer Lutheran Church assisted.

Florence Haskins, Los Angeles, Cal. — St. Paul's Cathedral, March 16: Prelude and Fugue in C minor and O Man, Bemoan Thy Grievous Sin, Bach; What God Ordains Is Right, Kellner; Lenten Impromptu, Mader; Prelude and Air, Russell. April 13: Litany, Roberts; Blessed Ye Who Live in Faith, Brahms; Canzone and Lento, Purvis; Prelude, Fugue and Chaconne, Pachelbel.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral, May 25: All Bach — We Believe in One God, All Glory to be God on High, Jesus Christ, Our Lord and Saviour, Trio Sonata 4 in E minor and Prelude and Fugue in A minor.

Judith Himebaugh, Cincinnati, Ohio — Christ Church, March 21: Chaconne in G minor, L. Couperin; Aria, Couperin-Bach; Veni Creator, Grigny; Wir danken dir and Herzlich thut mich verlangen, Buxtehude; Concerto 4 in C, Ernst-Bach.

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organist
Faith Lutheran Church
St. Paul, Minn.

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MYRTLE REGIER
Mount Holyoke College
South Hadley, Massachusetts

Wm. G. BLANCHARD
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Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

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St. Mary's School
Raleigh North Carolina

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Bethlehem, Pennsylvania

Programs of Organ Recitals of the Month

Charles Peaker, Toronto, Ont. — St. Paul's Church, April 14: Sonata, Krenek; Meditation, Bissell; The Bells of St. Chad's Heathcote-Statham; Ave Maris Stella, Willan; Scherzo, Crawford; Prelude, Slater; Sonata 2, Hindemith; Te Deum, Langlais; Good Friday, Milford; Scherzo, Ostinato, Finale, Cook.

Kansas State University GSG, Manhattan, Kans. — Students of Robert Wilson Hays, chapel auditorium, April 27: Fugue on the Credo, Bach, Larry Monahan; O Man, Bemoan Thy Fearful Sin, Bach, Clifford Ochampaugh; Toccata in C, Pachelbel, Jane Fritz; My Young Life variations, Sweelinck, Carol Rowland; Prelude and Fugue in E minor (Cathedral), Bach, Celia Eveleigh; Cantabile, Franck, Garry Clark; Rejoice Greatly, O My Soul and All Depends on God's Blessing, Karg-Elert, Carol Fleming; Deck Thyself, O My Soul, Karg-Elert, Della Turpin; Benediction, Karg-Elert, Patricia Landon; Fantasie Sonata, Opus 65, Grave and Allegro, Rheinberger, Alice Raynesford; O How Blessed, Brahms, Myra Wehrman.

Stephen Farrow, Greenville, S.C. — First Presbyterian Church, Anderson, S.C., for Greenville AGO Chapter, April 24: Toccata in A minor, Sweelinck; Echo, Scheidt; Nun bitten wir den heil'gen Geist, Buxtehude; Fugue in E flat, Christum wir sollen loben schon and In dulci jubilo, Bach; Sonata in E flat K 67, Mozart; Herzliebster Jesu, Brahms; Scherzo, Symphony 4, Widor; Requiescat in Pace, Sowerby; Prelude and Trumpetings for Organ, Roberts.

Barbara Jackman, Orinda, Cal. — First Methodist Church, Salem, Ore. Willamette University senior recital, student of Josef Schnelker, March 28: Chaconne, L. Couperin; Tierce en Taille, F. Couperin; Prelude and Fugue in A minor, Bach; By Heart Is Ever Yearning and O World, I Must Leave Thee, Brahms; Cantabile, Franck; Symphony 1, Vienne.

David Michael Lowry, New York City — St. Thomas Church, New York City April 2: Litanies, Alain; Suite on Tone 2, Clérambault; Prelude and Fugue in B minor, Bach; Stations of the Cross 8, 11, 12, and 14, Dupré; Prelude and Fugue on A-L-A-I-N, Duruflé.

Wayne Fisher, AAGO, Cincinnati, Ohio — Christ Church, April 11: Fantasie in F minor K 594, Mozart; O Golgotha, Passion Symphony, Malcingreau.

Merlin Lehman, Cincinnati, Ohio — Christ Church, March 14: Concerto 2 in A minor, Vivaldi-Bach; Chorale in B minor, Franck.

Ronald Arnatt, St. Louis, Mo. — Christ Church Cathedral, April 23: In Thee Is Joy, Bach; Saraband for the Morning of Easter, Howells; Toccata, Symphony 5, Widor.

Donna E. Harris, Northfield, Minn. — Carleton College senior recital, Skinner Memorial chapel, student of Enid M. Woodward, April 1: Voluntary in D minor, Stanley; Récit de Tierce en taille, Grigny; Herr Gott, nun schleuss den Himmel auf, Kommst du nun, Jesu, von Himmel herunter and Prelude and Fugue in A major, Bach; Homage to Perotin, Roberts; Chorale varié, Duruflé; Cantabile, Franck; Scherzo, Woodward; Psalm 94 Sonata, Reubke.

Harry Huber, Salina, Kans. — St. John the Evangelist Parish, Hoisington, dedication of rebuilt Kilgen, April 9: Psalm 23, Marcello; As Jesus Stood Beside the Cross, Scheidt; O Sacred Head, Walther; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Introspection, Huber; Day of Wrath, O Day of Mourning, Van Hulse; Ave Verum and Rhapsody on Gregorian Motifs, Titcomb; Monastic Peace, Peeters; O Filii et Filiae, Farnam.

Mildred Kammeyer, AAGO, Palm Springs, Cal. — Community Church, March 25: Chaconne, Couperin; Pange Lingua, Grigny; Trumpet Voluntary, Purcell; Come Sweet Death, From God Naught Shall Divide Me and Prelude and Fugue in A minor, Bach; Elegie, Peeters; O God, Thou Faithful God, Brahms; Feux Follets, Vienne; Cantabile, Jungen; Litanies, Alain.

Robert C. Gallagher, AAGO, Grand Rapids, Mich. — Westminster Presbyterian Church, April 9: Toccata per l'Elevazione, Frescobaldi; As Jesus Stood Beside the Cross, Scheidt; Passion Chorale and Come, Sweet Death, Bach; Prière, Jongen; The Last Supper, Weinberger; Jesus Comforts the Women of Jerusalem, Dupré; Elegie, Peeters; Chorale in E major, Franck.

Emmet G. Smith, Fort Worth, Tex. — Texas Christian University, Robert Carr chapel, April 8: London Suite, Stanley; Prelude and Fugue in B minor, Bach; Quartet for violin, viola, cello and organ, Dupré; Sonatas 9, 13 and 15, Mozart. A string quartet assisted.

Alfred Hoose, Newtonville, Mass. — Immanuel Methodist Church, Waltham, April 19: Es ist gewisslich an der Zeit, Bach; Allegro, Concerto 2 in B flat, Handel; Rosace, Mulet; Chant Héroïque and Mode de re, Huit Pièces Modales, Langlais; Toccata, Gothic Suite, Böllmann.

Robert Anderson, SMD, FAGO, Dallas, Tex. — Temple B'Nai Israel, Galveston, March 5: Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Arioso and Etude, Anderson; Fantasie in F minor, K 608, Mozart; Benedictus, Reger; Prelude for Rosh Hashonah, Berlinski; Finale, Symphony 6, Vienne.

Rockefeller Chapel, University of Chicago, April 17: Prelude and Fugue in E, Lübeck; Unter der Linden, Sweelinck; Toccata cromatica per l'Elevazione, Frescobaldi; Herr Jesu Christ, dich zu uns wend, Liebster Jesu, wir sind hier and Prelude and Fugue in G major, Bach; Andante sostenuto, Symphonie Gothique, Widor; Ad nos, Liszt; Arioso and Etude, Anderson; Arabesque for Flutes, Langlais; Finale, Symphony 6, Vienne.

Gordon Wilson, Winter Park, Fla. — Lutheran Church of the Resurrection for the Augusta, Ga., AGO Chapter, April 12: Chaconne in G minor, L. Couperin; Concerto 5 in F Opus 4, Handel; I Call to Thee, Kyrie, Thou Spirit Divine, Come Thou, Jesu, from Heaven to Earth, Bach; Now Come, Saviour of the Gentiles and Prelude and Fugue in G sharp minor, Buxtehude; Tumult in the Praetorium, Maleingreau; Meditation, Suite Mediaevale, Langlais; Rhythmic Trumpet, Bingham; Requiescat in Pace, Sowerby; Fantasie and Fugue on B-A-C-H, Liszt.

Virginia Greene, Forsyth, Ga. — Tift College senior recital, Roberts Memorial auditorium, student of Charles L. Dirr, April 15: Toccata, Muffat; Gavotte, Wesley; My Soul Exalts the Lord and If Thou But Suffer God to Guide Thee, Bach; Sonata 5 in D major, Mendelssohn; O God, Thou Faithful God, Karg-Elert; How Firm a Foundation Toccata, Murphree.

Scott S. Withrow, Nashville, Tenn. — George Peabody College faculty recital, Hume chapel March 1: Passacaglia and Fugue in C minor, Bach; Sonata, Pergolesi; Concerto 3, Michelsen; Concerto in G minor, opus 4, Handel-Keller; Fugue and Chorale, Honegger; Variations on America, Ives.

Myrtle Regier, South Hadley, Mass. — Abbey Memorial chapel, Mount Holyoke College, March 22: Elevazione, Zipoli; Aria, Concerto 12 for stringed instruments, Handel. Sandra Kenyon, soloist, assisted.

Joseph Hajdu, Cresson, Pa. — Christ Church Cathedral, Indianapolis, Ind., May 11: Fantasie and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A minor, Buxtehude.

Marilyn Mason, Ann Arbor, Mich. — Cathedral of St. John the Evangelist, for the Spokane, Wash., AGO Chapter, April 3: Concerto in F major, Handel; Miniature and Epilogue, Langlais; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Greensleeves and Brother James, Wright; Suite for Organ, Creston.

Dorothy Addy, AAGO, Wichita, Kans. — St. Luke's Methodist Church for the Houston, Tex., AGO Chapter, March 26: Fantasie and Fugue in B flat, Böely; Echo and Est-ce Mars, Scheidt; Adorn Thyself, Dear Soul and Fantasie Come Holy Spirit, Come Apace, Bach; Whimsical Variations, Sowerby; Fantasie and Fugue in C major, David; Moonlight on the Lake, Marriott; Dearest Jesus, What Law Hast Thou Broken?, Walcha; Tumult in the Praetorium; Malcingreau; Larghetto and Finale, Symphony 5, Vienne.

Nancy Poland, South Hadley, Mass. — Abbey Memorial chapel, Mount Holyoke College, Student of Myrtle Regier, April 22: Praeambulum, Scheidemann; Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 2 in C minor, Prelude and Fugue in C minor and Christ, du Lamm Gottes, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Fugue on B-A-C-H, Schumann; Herzlich tut mich verlangen, Brahms; Chorale in A minor, Franck.

William Brice, Knoxville, Tenn. — Belmont Abbey Cathedral for the Belmont, N.C., Abbey College, April 1: Voluntary in C, Stanley; Two Pieces for a Musical Clock, Haydn; Lobt Gott, ihr Christen, Fugue in C and O Haupt voll blut und wunden, Buxtehude; Sonata in C minor, Mendelssohn; Elevation and Communion, Messe Basse, Vienne; Prelude on an Introit in Mode 3, Benoît; I Am Black, but Comely, Dupré; Canzona, Flutes and Pasticcio, Langlais.

Noel Goemanne, Detroit, Mich. — Dedication of new Schantz organ, Church of St. Dominic, Shaker Heights, Ohio, April 29: Canzona, Gabrieli; Prelude, Fugue and Chaconne, Buxtehude; Aria and Giga, Loeillet; Prelude and Fugue in C minor, Bach; A Child's Prayer, Goemanne; O Filii et Filiae Toccata, Van Hulse. The St. Dominic Choral Society assisted.

Edward Johe, Columbus, Ohio — First Congregational Church, April 6: Aria and Processional, Händel; Trio Sonata in C minor, Quantz (with violin, flute and harpsichord); Reed-Grown Waters, Karg-Elert; Dearest Lord Jesus, Walcha.

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Plymouth Congregational Church
and
Achduth Vesholom Congregation
FORT WAYNE, INDIANA

EDGAR HILLIAR
Organist: St. Mark's Episcopal Church Mount Kisco, New York
Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

Programs of Organ Recitals of the Month

Robert Baker, SMD, New York City — Dedication of new four-manual Möller, described in the April, 1961 issue, Ohio University, Athens, Ohio, April 17: Concerto 1 in G major, Handel; Chaconne in E minor, Buxtehude; Two Ritornelles, Rameau; Prelude and Fugue in A minor, Bach; Rondo for the Flute Stop, Rinck; Adagio for Strings, Barber; Westminster Carillon, Vierne; Rosh-Hashonah, Berlinksi; Pastoral Dance, Milford; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; Voluntary for Diapasons and Trumpets, Boyce.

Earl Barr, Minneapolis, Minn. — Bethel English Lutheran Church, Rochester, Minn., for the Southeastern Minnesota Chapter, April 1: Prelude and Fugue in E minor, Bach; Two Sonatas, Scarlatti; Prelude and Fugue 1, Badings; Three Intermezzi, Andriessen; Toccata, Monnikendam; Prelude, Fugue and Variation, Franck; Behold, a Rose Is Blooming and My Heart Is Filled with Longing, Brahms; Ad Nos, Liszt.

Linda Louise Burgin, Greensboro, N.C. — Greensboro College senior recital, Odell Memorial auditorium, April 11, student of Harold G. Andrews, Jr.: Passacaglia in D minor, Buxtehude; Out of the Depths I Cry unto Thee, two settings and Toccata, Adagio and Fugue in C major, Bach; O Sacred Head Now Wounded, two settings, Pepping; Toccata in D minor, Reger.

Clarence Ledbetter, Washington, D.C. — St. Thomas Church, New York City March 19: Fantasie and Fugue in G minor and We All Believe in One God, Bach; Fantasie and Fugue on B-A-C-H, Reger; Partita, Doppelbauer; Suspended Gardens, Alain; Toccata, Symphony 5, Widor.

Katherine M. Bidgood, Northfield, Minn. — St. Olaf College junior recital, Boe Memorial chapel, March 25: Dorian Toccata, Herr Gott, nun schleuss den Himmel auf and Fugue in G minor, Bach; L'Annonciation, Langlais; Herzlich thut mich verlangen, Brahms; Toccata for Reeds and Mixtures, Toensing.

Wesleyan GSG, Buckhannon, W.Va.—Studio of Robert E. Shafer, May 23: Dwight Menard — Fantasie and Fugue in G minor, Bach; Harry Campbell — Chorale in B minor, Franck; Nancy Holmberg — Mystic Poem, Grand Choeur, Purvis.

Peggy M. Leadaman, Northfield, Minn. — Boe Memorial chapel, St. Olaf College, March 25: Noël Suisse, Daquin; Neuf Preludes, Milhaud; Prelude and Fugue in E flat (St. Anne), Bach.

George Mead, New York City — Trinity Church April 3: The Nave, Mulet; Prelude to the Blessed Damozel, Debussy; Elves, Romance without Words and Spring Song, Bonnet. April 10: A Mighty Fortress and Air, Suite in D, Bach; Petite Suite, Barnes. April 17: All Glory, Laud and Honor, Bach; Passion Chorale, Bach, Brahms; Mater Dolorosa, Weitz; Calvary's Hill, Vaughan Williams.

William Osborne, Granville, Ohio — St. Paul's Chapel, Columbia University, April 10. City Hall Auditorium, Portland, Maine, April 4, MIT Chapel, Cambridge, Mass., April 8 included: Fugue in E flat, Bach; La Follia partita, Frescobaldi; Prelude and Fugue in C minor, Mendelssohn; Variations on the Austrian Hymn, Paine; Fugue in C sharp minor, Honegger; Te Deum, Langlais; Prelude and Fugue in F, Lübeck; Prelude and Fugue in D major, Wesley; Trio Sonata 1, Allein Gott in der Höh', Wir glauben and Von Gott will ich nicht lassen, Bach.

Gilbert MacFarlane, Louisville, Ky. — Immanuel United Church of Christ, April 8, dedication of new Schantz organ: Psalm 19, Marcella; Abide, O Dearest Jesus and Praise God the Lord, Walther; O Man Bewail Thy Grievous Sin, Christ Our Lord to the Jordan Came and Prelude and Fugue in C minor, Bach; Aria, Concerto 10 for strings and Suite for a Musical Clock, Handel; Romanza, Purvis.

Edward A. Hansen, AAGO, Seattle, Wash. — Gethsemane Lutheran Church, March 18: Praise Ye the Lord, Walther; My Young Life Hath an End, Sweelinck; Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Sonata 1, McKay; Prelude and Fugue in G minor, Dupré.

H. Morley Jewell, FRCO, Philadelphia, Pa. — St. Peter's Church, Germantown, April 6: Arrival of the Queen of Sheba, Handel; Three Short Pieces, Wesley; Passacaglia and Fugue in C minor, Bach; Deus Tuorum Militum, Sowerby; Elegy, Thalben-Ball; Miniature, Langlais; Tu Es Petra, Mulet.

Albert C. Sly, AAGO, Salisbury, Conn. — St. John's Church, March 14: Chorale 1, Sessions; Pastoral, Milhaud; Two sonatas, Scarlatti; Prelude and Fugue in A minor, Bach. April 11: Concerto 5 in F, Handel; Prelude and Fugue on B-A-C-H, Liszt.

Annie Laurie Lee, Elmira, N.Y. — For Elmira AGO Chapter Lenten series Park Church, April 12: Aria, Allegro, Concerto 10, Handel; The Cathedral at Night, Marriott; Christ the King and The Good Shepherd, Benoit; Offertory on O Filii, Guilmant.

Searle Wright, FAGO, FTCL, New York City — St. Paul's Chapel, Columbia University April 12: Kyrie, Gott heiliger Geist and O Mensch, Bach; Sonata 2, Mendelssohn; Three Elevations, Dupré; Litanies, Alain. April 26: Chorale 1, Sessions; St. Flavian, Bingham; Sonata, Krenek; The Desert and Chollas Dance for you, Leach; Eclogue, Wagenaar; Rondo, Sonata in G, Bennett.

James Martin, Chattanooga, Tenn. — John A. Patten chapel, University of Chattanooga senior recital, pupil of Isa McIlwraith, May 18: Introduction and Toccata, Walond; Good News from Heaven the Angels Bring, Pachelbel; Now We Beseech Thee, Buxtehude; Toccata in F major, Bach; Mein Jesu, der du mich, Brahms; Carillon, DeLamarter; Little Preludes and Intermezzi 4 and 5, Schroeder; Fantasia on a Norwegian Theme, Langlais; Westminster Carillon, Vierne.

Alan Stringer, Albuquerque, N.M. — For Albuquerque AGO Chapter, St. Mark's on the Mesa Episcopal, March 25: Echo Fantasie in the Dorian Mode and Balletto del Granduca, Sweelinck; Concerto 1, Ernst-Bach; Rondo for Flute Stop, Rinck; Riverton, Bingham; Tambourin, Rameau; Voluntary in D, Boyce; Will There Be Any Stars, Thomson; Voluntary in G, Stanley; Offertorio, Zipoli; Lyric Suite, Stringer; Toccata, Monnikendam.

David Brattain, Roachdale, Ind. — Christ Church Cathedral, Indianapolis, May 18: Christ lag in Todesbanden, Herr Jesus Christ, dich zu uns wend', Herr Christ, nun schluss dem Himmel auf, Da Jesus an dem Kreuze stund and Allegro, Trio Sonata 5, Bach; Prelude and Fugue in E major, Buxtehude; Finales, Symphony 1, Vierne.

Don Palmer, Long Beach, Cal. — California Heights Methodist, March 25: Toccata and Fugue in D minor, Bach; Flute Solo, Arne; Apparition de l'Eglise Eternelle, Messiaen; Ave Maris Stella 4, Dupré; Black Cherries, Pastoral Psalms, Bingham; My Heart Is Filled with Longing, Brahms; Pièce Héroïque, Franck. Robert Lawrence was assisting bass.

Gerald Hansen, Evanston, Ill. — Northwestern University senior recital, Lutkin Hall, April 2: Mein junges Leben hat ein End, Sweelinck; Allein Gott in der Höh sie Ehr and Fantasie and Fugue in G minor, Bach; Sonata 2, Hindemith; l'Ascension, Messiaen; Veni Creator, Durufé.

Donald Ingram, Buffalo, N.Y. — Trinity Church, New York City April 17: Cantabile, Franck; Prelude and Fugue in E minor, Bruhns; Fantaisie in A major, Franck.

Alexander Boggs Ryan, Ann Arbor, Mich. Trinity Church, New York City April 12: Benedictus, Herzliebster Jesu and Fantasie and Fugue on Wacht auf, ruft uns die Stimme, Reger. St. Paul's Chapel, Trinity Parish April 11: Prelude and Fugue in G minor, Buxtehude; Récit de tierce en taille, Grigny; Station of the Cross 8, Dupré; Con moto maestoso, Sonata 3, Mendelssohn.

Walter W. Wade, AAGO, ChM, Cookeville, Tenn. — Concert hall, Tennessee Polytechnic Institute, April 8: When Jesus Hung Upon the Cross, Scheidt; Lord Jesus Christ, Now Turn to Us, Come Saviour of the Gentiles and Kyrie, God the Holy Spirit, Bach; My Jesus Calls Me, My Heart Is Filled with Longing and My Faithful Heart Rejoices, Brahms; His Left Hand Is Under My Head, I Am Black but Comely and While the King Sitteth at this Table, Dupré. The piano workshop and the high school clinic chorus assisted.

William Alan Jenne, Columbus, Ohio — Christ Lutheran Church, Capital University recital, student of William S. Bailey, April 1: Wer nur den lieben Gott lässt walten, Ich ruf zu dir, Herr Jesu Christ and Prelude and Fugue in D major, Bach; Eclogue, Karen Foster; Folk Tune, Whitlock; Chorale in A minor, Franck. Lois Wittich, soprano, assisted.

Matt Halonen, Ann Arbor, Mich. — University of Michigan degree recital, Hill auditorium, April 5: Canzon Primi Toni and Canzon Duodecimi Toni, Gabrieli; Sonata 5 in C major and Prelude and Fugue in D major, Bach; Fantaisie in A, Franck; Toccata, Leslie Bassett. Brass assisted.

Hugh Armstrong, Toronto, Ont. — Church of St. Jude, April 14: Pavan, Byrd; Toccata per l'Elevazione, Frescobaldi; Da Jesus an dem Kreuze standt, Scheidt; Capriccio, Froberger; Ach Herr, mich armen Sunder and Von Gott will ich nicht lassen, Buxtehude. The choir assisted.

Carroll Thompson, Clinton, Miss. — Calvary Baptist, Jackson, April 2: Prelude and Fugue in C minor, Bach; Ah, Holy Jesus, My Heart Abounds with Pleasure and O World, I Now Must Leave Thee, Brahms; Epilogue for Pedal Solo, Langlais; Arioso, Sowerby; Ascension Suite, Messiaen.

Harriett Tucker, Huntington, W. Va. — Beverly Hills Methodist March 4: Old 100th; Fairest Lord Jesus; Prelude and Fugue in D major, Bach; Meditation, Massenet; Alleluia, 17th Century German; Ballade, Clokey; Litanies, Alain. Janice Chandler, pianist, assisted.

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Programs of Organ Recitals of the Month

Mary Moore Grenier, East Haddam, Conn. — For North Shore AGO Chapter, Seabury-Western Seminary chapel, April 29: Deus Tuorum Militum, Sowerby; Prelude and Fugue in D, Buxtehude; We all Believe in One God, Rejoice, Christians, Come Saviour of the Gentiles and Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck; Suite Medievale, Langlais; Le Jardin Suspendu, Alain; Outburst of Joy, Messiaen.

Myron Casner, FAGO, ARCO, Sturgis, Mich. — All Saints' chapel, Howe, Ind., Military School, April 8: Fantasia, Chaconne in F minor, Fugue in C major and Toccata in D minor, Pachelbel; Allegro, Trio Sonata 5, O Lamb of God and Alone to God in the Highest, Bach; My Heart Is Filled with Longing, Kellner; Now Let Us God the Lord, Lübeck; Be Merciful to Me, O Lord, Hanff; Magnificat Prima Toni, Buxtehude.

Mary Helen Rutledge, University, Miss. — Senior student of Esther Oelrich, Fulton Chapel University of Mississippi April 29: Toccata in E minor, Pachelbel; Chaconne, Couperin; O Man Bemoan Thy Grievous Sin and Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Chant Héroïque and Mors et Resurrectio, Langlais; Rhosymedre, Vaughan Williams; Toccata, Sowerby.

Dale W. Young, Costa Mesa, Cal. — Newport Harbor Lutheran Church, April 8: Fanfare, Campa; Aria, Water Music Suite and Concerto 2, Handel; Toccata and Fugue in D minor and Aria, Orchestral Suite in D, Bach; Madrigale, Simonetti; Fountain Reverie, Fletcher; A Vesper Antiphon, Dupré; Nun Danket alle Gott, Karg-Elert.

Maidland Farmer, Halifax, Nova Scotia — All Saints' Cathedral, March 17: Toccata and Fugue in D minor and Schmücke dich, Bach; Mr. Ben Johnson's Pleasure, Milford; Greensleeves, Vaughan Williams; Londonderry Air, Hamand; Fantasia in A major, Franck; Scherzo and Finale, Symphony 1, Vienne.

Laurence Perry, Missoula, Mont. — Faculty recital, Montana State University, April 8: Litanies, Alain; Three Preludes on Gregorian Themes, Demessieux; Stations of the Cross 1, 8, 11 and 12, Dupré; Fantasia and Fugue in C minor, Bach; Four Sketches, Opus 58, Schumann; Ad nos, Liszt.

Harold E. Hanson, Los Angeles, Cal. — St. Paul's Cathedral, March 30: Improvisation on Psalm Tone 8, Titcomb; Our Father Who Art in Heaven, When Thou Art Near and Ariosa in A, Bach; Litanies, Roberts; Malabar, Sowerby.

Jean Langlais, Paris, France — St. Thomas Church, New York City April 9: Offertoire sur les Grands Jeux, Dandrieu; Four Verses for the Magnificat, Pachelbel; Pastorale, Franck; Prelude in E flat, Bach; Te Deum, Arabesque on the Flutes, Boys Town and Storm in Florida, Langlais, Improvisation on submitted themes.

Klaus Speer, Houston, Tex. — Kenyon College, Church of the Holy Spirit, Gambier, Ohio, April 8: Prelude and Fugue in D minor, Buxtehude; Cromhorne en taille, Guilain, Fugue and Caprice, Roberday; Theme with Variations, Kennan; Toccata, Schoettle; Lord Jesus Christ, Turn Thee to Us, By the Waters of Babylon and Prelude and Fugue in D major, Bach. April 10: Voluntary in C major, Purcell; O Mensch, bewein dein' Sünde gross, Bach; Was mein Gott will, Krebs; Thou Man of Grief, Read; Herzlich lieb hab ich dich, Krebs; Toccata and Fugue in D minor, Bach.

Theodore Beck, Seward, Neb. — St. John's College chapel, Winfield, Kans., April 11: Prelude and Fugue in A minor, From God Shall Naught Divide Me and Concerto in C major, Bach; Concerto in B minor, Seven Variations on Lord Jesus Christ, Be Present Now and Prelude and Fugue in A major, Walthier; Let Us Ever Walk with Jesus, Beck. A master class preceded the recital.

Margaret Pavlovsky, Atlanta, Ga. — Rock Spring Presbyterian Church, April 8: Preambulum, Muffat; Herr Christ, der ein'ge Gottes Sohn, Christ lag in Todesbanden, Ich ruf' zu dir and Wer nur den Lieben lasst walten, Bach; Toccata in E minor, Pachelbel; Aria, Peeters; Psalm 19, Marcello; Springs in the Desert, Jennings; Toccata, Symphony 5, Widor.

Eunice Diemer, Northfield, Minn. — Boe Memorial chapel, St. Olaf College, April 1: Intonations 1, 5 and 3, Orgelstücke, Bornefeld; Choralsonate 2, Conrad Beck; Christe, du Lamm Gottes, Karl Rosler; Aria, for organ and violin, Roger Petrich. Susan Eastman, violinist, assisted.

Frances Griffith, Clinton, Iowa — First Presbyterian Church, Dixon, Ill., for the Clinton AGO Chapter, April 8: Partita, Christus, der ist mein Leben, Pachelbel; Toccata per l'Elevazione, Frescobaldi; Prayer, Milhaud; Jig Fugue, Buxtehude.

Lyndell Watkins, Batesville, Ark. — First Presbyterian Church, April 15: When We Are in Deepest Need, Bach; Elevation, Dupré; The Palms, Langlais; Harmonies of the Evening, Karg-Elert; Vexilla Regis and Gwalshmai, Purvis; Psalm 94 Sonata, Reubke.

Robert Noehren, Ann Arbor, Mich. — Christ Methodist Church, Snyder, N.Y., dedication of Delaware organ, April 8: Prelude, Fugue and Chaconne, Buxtehude; Lord Jesus Christ, with Us Abide, We All Believe in One God, Rejoice Christians and Fantasia and Fugue in G minor, Bach; O How Faithful, Blessed Spirits, Brahms; Chorale in A minor, Franck; Allegretto, Sonata 4, Mendelssohn; Divertissement, Vienne; Fugue, Noehren; Pièce Modale, Langlais; Thou Art the Rock, Mulet.

Mississippi College Guild Student Group, Clinton, Miss. — Students of Caroll Thompson, March 7: O Thou God the Father, Bach — Robert Manning; Jesus Christ, Our Lord Redeemer, Bach — Robbie Hudson; Toccata in D minor, Bach — Rookie Stowers; Trumpet Voluntary, Purcell — Johnny Browning; Prelude and Fugue in A minor, Bach — Patsy Dillard; Movement 3, Sonata 1, Mendelssohn — Marilyn Davis; Prelude in G major, Bach — Levita McLemore.

Lillian Engelhardt Burford, Danville, Cal. — Community Presbyterian Church, April 8: Toccata and Fugue in D minor and Fugue a la Gigue, Bach; My Heart Is Ever Yearning, Brahms; Beatitude, Bossi; Canon in B minor, Schumann; Abide with Us, The Last Supper and Hear, O Israel, Weinberger; Pièce Héroïque, Franck. A string quartet assisted.

David T. Childs, Nashville, Tenn. — Hume chapel, George Peabody College for Teachers' student recital, March 27: Prelude and Fugue in C minor, opus 37, Mendelssohn; Sonata 5, Bach; Fantasia in F minor, K. 608 Mozart; Little Preludes and Intermezzi, Schroeder; Prelude and Fugue in G minor, Dupré.

Marvin E. Peterson, Marysville, Ohio — Calvary Evangelical United Brethren, Cleveland, April 8: Rigaudon, Campa; Chorale in B minor, Franck; Pastorale, arr. Clokey; A Mighty Fortress Is Our God, Cor Kee; Festival Toccata, Fletcher. Robert E. Berry, baritone, assisted.

Harold C. O'Daniels, Binghamton, N.Y. — Christ Church, April 8: Toccata in E minor, Pachelbel; Our Father Who Art in Heaven, Bach; Fugue and Finale, Sonata 6, Mendelssohn; When on the Cross the Saviour Hung, Bach, Scheidt; O Sacred Head, Bach, Brahms; Partita on St. Flavian, Willan.

Lloyd Cast, Albany, N.Y. — St. Peter's Episcopal Church March 28: My Young Life, Sweelinck; Prelude and Fugue in E minor (Wedge), Bach; Chorale in E major, Franck; Psalm Prelude 1, set 1, Howells; Prelude and Fugue in G minor, Dupré.

Carl Weinrich, Princeton, N. J. — West Va. Wesleyan College, Buckhannon, April 25: Concerto 5 in F, Handel; Sonata 1, Hindemith; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Fantasia in Echo Style, Sweelinck; Noël, Daquin; Cortège and Litanies, Dupré; Fugue in A minor, Bach; Blessed Jesu, at Thy Word, Bach.

Eugene M. Nye, Seattle, Wash. — Opening of Balcom and Vaughan organ in West Seattle Congregational, April 1: Prelude and Fugue in A major, Selby; Sleepers Wake and Jesu, Joy of Man's Desiring, Bach; Variations on Unter der Linden, Sweelinck; O Lord God, Look Down from Heaven, Hanff; Toccata and Fugue in F, Buxtehude; Two Voluntaries, Handel-Routh; Concerto 3 in B minor, Walthier; Benedictus, Reger; I Am Black but Comely, Dupré; Praise Be to Thee and Shepherds Came, Their Praises Bringing, Walcha; Sonata 6, Mendelssohn.

Patricia Peché, Spartanburg S.C. — Student of Rachel Pierce, FAGO, senior recital, Converse College, April 6: Voluntary on Old 100th, Purcell; Mein junges Leben, Sweelinck; Toccata in D minor (Dorian), Bach; Pasticcio, Nazard, Francaise and Te Deum, Langlais. Gene Wilson, mezzo, shared the program.

Ashley B. Miller, AAGO, New York City — Radio City Music Hall, April 22: Christ est Ressuscité, Fischer; Heute triumphiret Gottes Sohn, Jesu, Joy of Man's Desiring and In dir ist Freude, Bach; O Filii et Filiae, Farnam; Prayer, Suite, opus 70, Creston; Toccata, Jongen.

Nancy Davis, Ames, Iowa — Collegiate Methodist Church, Iowa State University, Feb. 13: Suite du Deuxième Ton, Clérambault; Prelude, Fugue and Chaconne, Pachelbel; Toccata in F major, Bach; Chorale in E major, Franck; l'Ascension, Messiaen; Sonata Eroica, Jongen.

Barclay Wood, Worcester, Mass. — Worcester Art Museum April 8: Concerto in G, Vivaldi-Bach; Sonata 7 in F minor, Rheinberger; Fugue on B-A-C-H, Schumann; Wenn wir in höchsten Nöten sein and Prelude and Fugue in D major, Bach.

Joseph Munzenrider, AAGO, Missoula, Mont. — Civic Center auditorium, Helena, March 11: Concerto for Organ in E minor, Dupré, with Helena Symphony Orchestra.

Sister M. Theophane, PhD, FAGO, Milwaukee, Wis. — St. Peter's in the Loop, Chicago, April 15: Fourteen Stations of the Cross, Dupré.

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Programs of Organ Recitals of the Month

Jack Ossewaarde, New York City — St. Peter's Episcopal Church, Albany March 21: Toccata for the Elevation, Frescobaldi; Lord Jesus Christ, Turn Thou to Us and Passacaglia and Fugue in C minor, Bach; Improvisation, Karg-Elert; Scherzetto, Vieme; The Celestial Banquet, Messiaen; Air, Hancock; Improvisation on Ein'feste Burg.

St. Bartholomew's Church, New York City, May 2: Carillon, Vieme; Suite in F, Corelli; Song of May, Jongen. May 23: Toccata in D minor and Fugue in G minor, Bach; Pastorale, Franck; Concert Variations, Bonnet.

Miriam Clapp Duncan, Appleton, Wis. — St. Norbert Abbey Church, De Pere, April 29: Ricercare on Tone 12, Gabrieli; Parish Mass, Couperin; Kyrie, Gott Vater, Kyrie Gott Heiliger Geist, Trio and Prelude and Fugue in A, Bach; Chorale in B minor, Franck; De Lofzing van Maria, Cor Kee; Donne Secours, Maesch.

Thomas Foster, Syracuse, N.Y. — Syracuse University senior recital, April 27: Prelude and Fugue in D major, Nun komm, der Heiden Heiland and Trio Sonata 3, Bach; Chorale in E major, Franck; Herzlich tut mich verlangen, O Lamm Gottes, unschuldig, Vater unser im Himmelreich and Crucifixion and Resurrection, Passion Symphony, Dupré.

Susan Armbrust, Indianapolis, Ind. — Christ Church Cathedral, May 4: Prelude and Fugue in D minor, Lübeck; Herr Christ, der ein'ge Gottes Sohn, O Mensch, bewein' dein Sunde Gross and Es ist das Heil uns kommen her, Bach; Arabesque and Carillon de Westminster, Vieme.

George Vincent, Salisbury, Conn. — St. John's Church March 21: Trio in D minor, Bach; Arabesque, Vieme; Magnificat on Tone 1, Buxtehude. March 21: Toccata, Adagio and Fugue in C, Bach; O Sacred Head, Peeters; Carillon, Vieme.

Theo Rayburn Wee, New York City — Interchurch Center chapel April 5: Prelude and Fugue in A minor, Bach; Passacaglia in D minor, Buxtehude; Prelude and Fugue in E flat major, Saint-Saëns.

Calvin Hampton, Cazenovia, N.Y. — St. Thomas Church, New York City, March 26: Five Psalm Antiphons, Four Ave Maris Stella Versets and Six Magnificats, Dupré; Grand Pièce Symphonique, Franck.

Larry Rhodes, Cincinnati, Ohio — Christ Church, April 4: Concerto 1 in G, Ernst-Bach; Sarabande, Sulzer; Rondo for Flute Stop, Rinck; Pièce Héroïque, Franck.

Frank K. Owen, Los Angeles, Cal. — St. Paul's Cathedral, March 9: Tonus Peregrinus, Sonata 4, Rheinberger; Pastorale, Sonata 1, Guilman; Sketch 2 in C, Schumann; By the Waters of Babylon, Karg-Elert; Fantasie in G minor, Bach. March 23: Fantasie and Fugue in C minor, Bach; Deck Thyself, My Soul, Brahms; Wind in the Pine Trees, Clokey; Pastorale, Franck; Paignon, Donovan. April 6: Psalm 94 Sonata, Reubke. April 20: Prelude in A minor, Humble Us by Thy Goodness, Jesu, Priceless Treasure, O Guiltless Lamb of God, God's Time Is the Best and O Sacred Head, Bach.

Students of Herbert L. White, Jr. Mus.D., Chicago — Sherwood Music School May 2: Marilyn Schweizer — Fugue in E flat (St. Anne), Bach; Miniature in B flat, Langlais; Litanies, Alain. Thomas Stapleton — Passacaglia in D minor, Buxtehude; Movement 1, Trio Sonata in D minor, Bach; Prelude in A minor, David.

Kenneth Thompson, Little Rock, Ark. — Idlewild Presbyterian Church, Memphis, Tenn., April 29: Schönster Herr Jesu, Schroeder; Prelude for Rosh Hashana, Berlinski; Mort et Resurrection, Langlais; Grand Messe, Litaize; Te Deum, Dupré; Ave Maria, Peeters; In Paradisum, Daniel-Lesur; Carillon of Westminster, Vieme.

Dick Shaw, Elmira, N.Y. — For Elmira AGO Chapter Lenten series Park Church April 19: As Jesus Stood beside the Cross, Scheidt; O Sacred Head, Kuhnau; O World, I E'en Must Leave Thee, Chaix; Jesus of Nazareth, King, Hamblen; Fantasie in C minor, Hesse; Lamentation, Guilman.

Ted Rigger, Jr., Elmira, N.Y.—For Elmira AGO Chapter Lenten series, Park Church, March 29: Prelude and Fugue in A minor, Bach; Herzlich tut mich verlangen, Kirnberger; Toccata in F major, Buxtehude; Fantasie, Pachelbel; Three Betrayals, Rigger; Fantasie in A minor, Bach.

Henry Rossell, Perth, Western Australia — St. George's Cathedral March 23: Minuet, Samson, Handel; Prelude and Fugue in F minor, Willan; Passion Chorale, Bach; Hommage à Frescobaldi, Langlais; Rejoice, Christians, Bach.

Stephen S. Garmey, New York City — St. Paul's Chapel, Trinity Parish April 25: Canto Partite soprano Passacaglia, Frescobaldi; Verset pour le fête de la Dedicace, Messiaen; Ofertoire sur les grands jeux, F. Couperin.

Charles Huddleston Heaton, St. Louis, Mo. — First Christian Church, Centralia, Ill., April 9: Introduction and Fanfares, Stanley; Rondo, Rinck; Concerto 4 in C major, Bach; The Way to Emmaus, Weinberger; Fantasy on Nursery Tunes, Elmore; Prelude 4, Stanford; Finale in B flat major, Franck.

William G. Miller, Duquesne, Pa. — First Presbyterian Church, April 29: based on psalms: The Heavens Declare, Marcello; By the Waters of Babylon, Karg-Elert; Meditation over an Ancient Hymn, McKay; Toccata on Psalm 2, Walton; Psalm 7, Verse 3, Van Noordt; Contemplation on Tallis' Canon, Purvis; Chorale Prelude on Old 124th, Rowley; Have Mercy, O Lord, Bach; Meditation on Psalm 122, Miller; Finale, 94th Psalm Sonata, Reubke; Voluntary on Old 100th, Purcell. Murray Gold, tenor, added vocal settings of four other psalms by himself and Mr. Miller.

Richard C. Mays, Jr., Memphis, Tenn. — Pupil of Adolph Steuterman, FAGO, Southwestern College recital, Calvary Episcopal Church, April 27: Toccata and Fugue in D minor, Komm, süsser Tod and Nun freut euch, Bach; Sonata 6, Mendelssohn; Cortège et Litanie, Dupré; Cantabile, Jongen; Toccata, Symphony 5, Widor.

Val C. Ritschy, San Mateo, Cal. — Church of St. Matthew, April 15: Jesus Christ, unser Heiland, Bach; Ricercare, Bertoldo; Vision of the Church Eternal, Messiaen; Attende Domine, Demessieux; Modal Piece, Langlais; O Clemens, O Pia, Dallier; Finale, Symphony 1, Maquaire.

Allegra Dietze, Chicago — Trinity Lutheran Church, April 8: Toccata and Fugue in D minor, Bach; Vision of the Church Eternal and The Shepherds, Messiaen; Scherzo, Suite Modale, Peeters; Acclamations, Suite Medievale, Langlais. Alec Catherwood, violinist, assisted.

DeWitt Botts, Elmira, N.Y. — For Elmira AGO Chapter Lenten series Park Church, April 5: Christe Redemptor, Matthews; Ballade in D, Clokey; Stunde der Weihe, Bossi; Andante Dolce, McAmis; Grusser Gott, wir loben Dich, Vienna Gesangbuch; Toccata, Sonata 1, Becker.

Melvin Dickinson, Lexington, Ky. — Christ Church, April 8: Fantasie and Fugue in G minor and Partita, Sei gegrüßet, Jesu gütig, Bach; Fantasie in F minor, K 608, Mozart; Concerto 2, Pepping.

Grigg Fountain, Evanston, Ill. — Rockefeller Chapel, University of Chicago, April 10: Fantasie in F minor K 608, Mozart; Prelude and Fugue in F sharp minor, Buxtehude; Fantasie and Fugue in G minor, Bach; Andante and Allegro K 594, Mozart; Chaconne in E minor, Buxtehude; Prelude and Fugue in E flat, Bach.

Luther G. Hanson, Miami, Fla. — Immanuel Lutheran Church, April 8: Prelude and Fugue in C minor, Bach; Eventide, Fairclough; Fugue in C major, Buxtehude; Harmonies du Soir, Karg-Elert; Twilight Musing, Kinder; Springtime, Stebbins; Scherzo, Sonata 5, Guilman; Benedictus, Reger; Festival Toccata, Fletcher. Calvin C. Norman, baritone, assisted.

Charles Richard, Miami, Fla. — St. Peter's Evangelical Lutheran Church, April 15: All Bach — Sinfonias, Cantatas 105, 12; O Man Thy Grievous Sins Bemoan; When in the Hour of Deepest Need; O Sacred Head Now Wounded. Assisting artists in cantata and passion excerpts: Jan Meder, Robert McPherson, Ray Lineberger.

John Upham, New York City — St. Paul's Chapel, Trinity Parish April 4: O Lamm Gottes, unschuldig, Dies sind die heiligen zen gebot' and Prelude and Fugue in F minor, Bach. April 18, with Lore Nieves, soprano assisting: Jesu, Meine Freude, O Lamm Gottes, Hilf Gott, dass mir's gelinge and Christus, der uns selig macht, Bach.

Evelyn Rogers, Buckhannon, W.Va. — Wesleyan College senior recital, April 29: Toccata and Fugue in D minor, Bach; Canon in B minor and Sketch in D flat, Schumann; Maestoso, Symphony 1, Vieme; April Morning, Shadows in Purple, Birches in Sunlight, Thumb Box Sketches, DeLamarter; Litanies, Alain.

G. Leland Ralph, Sacramento, Cal. — 25th anniversary, First Baptist Church, April 29: Overture, Occasional Oratorio, Handel; Sheep May Safely Graze, Bach; Presto, Concerto 5, Handel; Solemn Melody, Davies; Sonata 1, Mendelssohn; Adoration, Purvis; Carillon de Westminster, Vieme.

Mary Dixon, Clinton, Iowa — First Presbyterian Church, Dixon, Ill., April 8, for the Clinton AGO Chapter: Voluntary in B flat, Boëllmann; Prelude on a Melody by Gibbons, Willan; Three Pieces, l'Organiste, Franck; Sonata in E flat, Mozart; Rigaudon, Campra.

Bruce Naylor, Perth, Western Australia — St. George's Cathedral March 30: Toccata and Fugue in F, Buxtehude; Aria, Handel; Prelude and Fugue in C minor and O Lord, My God, I Cry to Thee, Bach; Litanies, Alain.

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Programs of Organ Recitals of the Month

Gordon Young, Detroit, Mich. — For Vox Celeste Organ Guild, First Presbyterian Church April 6: Rigaudon, Campra; Expressivo, Sonata 2, Arne; Adagio, Bach; Sonata in A minor, Young; Cantabile, Franck; Chant de Paix, Langlais; Air Gracieux, Young; Variations on an American Hymn Tune, Young.

Harrold S. Hawley, Berkeley, Cal. — Dedicatory recital of Aeolian-Skinner, First Unitarian Church, April 20: Prelude in D minor, Mendelssohn; O man, Lament Thy Grievous Sin and Sleepers, Wake, Bach; Concerto 4, Dupuis; Prelude, Fugue and Variation, Franck; An Angry Demon, Sketches of Nature, Clokey; Pastoral Mood, Frederick Freeman; Finale, Suite, Ferrata. Edgar Jones, baritone, was assisting artist.

Grover J. Oberle, FAGO, ChM, Norfolk, Va. — Second annual Men's Bible Class community recital, Broad Street Methodist Church, Portsmouth, Va. May 1: Voluntary on Old 100th, Purcell; Herzlich thut mich verlangen, Brahms; Valet will ich Dir geben, Bach; Forgotten Graves, Bingham; Capel, Sowerby; Eventide, Noble; Fugue in E flat, Bach; Finale, Franck; Solemn Melody, Davies; Prelude and Fugue in G minor, Dupré.

Elmer Blackmer, Fort Wayne, Ind. — Redeemer Lutheran Church, April 16: Fugue on the Kyrie, Couperin; O Man, Bewail Thy Grievous Fall, Bach; Cantabile, Franck. April 17: Voluntary in G, Purcell; O Sacred Head, Buxtehude and Bach; Benedictus, Reger. April 18: Chorale Prelude and Fugue on O Darkest Woe, Brahms; Chant de Paix, Langlais; Variations on a Shape-note Hymn Tune, Barber.

Robert Lynn, AAGO, Meadville, Pa. — Ford chapel, Allegheny College, April 26: Unter den Linden grüne, Sweelinck; Prelude and Fugue in B minor, Das alte Jahr und Heut' triumphiret Gottes Sohn, Bach; Offertory on O Filii, Dandrieu; Sonata, Persichetti; Prelude and Fugue in G minor, Brahms.

James Leland, Minneapolis, Minn. — First Congregational Church, April 5: Prelude and Fugue in G major, Bruhns; Lord Jesus Christ, with Us Abide, When in the Hour of Utmost Need and Passacaglia and Fugue in G minor, Bach; Jesus Accepts Sorrow and The Wise Men, Messiaen; Finale, Symphony 2, Vierne.

Mark Smith, San Francisco, Cal. — First Unitarian Church, April 29: Rigaudon, Campra; Musical Clocks, Haydn; O Gott, Du frommer Gott, Brahms, Peeters; Pastorale, Milhaud; Prelude and Fugue in G major, Mendelssohn.

Frederick Silvester, Toronto, Ont. — St. Paul's Church, April 7: Suite from Bonduca, Purcell; Adagio and Allegro, Trio Sonata 5 and Jesu, Joy of Man's Desiring, Bach; Fugues 3 and 2 on B-A-C-H, Schumann; Deck Thyself My Soul with Gladness, Karg-Elert and Hurford; Three Preludes on Scottish Tunes, Roudot; Adagio and Toccata, Suite Modale, Peeters.

Judson Rand, Albany, N.Y. — St. Peter's Church April 4: Jesus, Priceless Treasure, Walther; To My Loving God and O God, Look Down From Heaven, Hanff; What God Does Is Well Done, Kellner; Prelude and Fugue in E minor (Cathedral), Bach; Chapel of the Dead, Mulet; Preludes 1 and 3, Milhaud; The Garden of Olives, Grunenwald; Prologue and Tumult in the Praetorium, Passion Symphony, Maleingreau.

Robert Sutherland Lord, MusD, Davidson, N.C. — Forest Hill Presbyterian Church, April 2: In Thee Is Joy, O Man, Bewail Thy Grievous Sins and Toccata and Fugue in D minor, Bach; Concerto in A minor, Vivaldi-Bach; Prelude, Fugue and Variation, Franck; Modal Piece in D and Prelude on the Kyrie, Langlais.

Nancy F. MacLennan, Halifax, Nova Scotia — All Saints' Cathedral, March 31: Prelude and Fugue in A minor, Buxtehude; Erbarm dich meine Seele, Allein Gott, Herr Jesu Christ, dich zu uns wend and Toccata and Fugue in D minor, Bach; Rhapsody, opus 17, Howells; Schmücke dich and The Angel's Song, Hurford; Aria and Lied to the Sun, Peeters.

Herbert LeFrois, Brooklyn, N.Y.—St. Paul's Chapel, Columbia University April 17: Two Preludes, Bloch; Pastorale, Adler; Nigun, Berlinki; Psalm Prelude, Fromm. Rabbi Albert H. Friedlander and Cantor Edward Graham shared the program.

Henry Glass, St. Louis, Mo. — Christ Church Cathedral, May 14: Sonata 4 in B flat, Mendelssohn. May 28: Prelude and Fugue in F minor, Bach; Arabesque, Vierne; Pièce Héroïque, Franck.

James S. Constantine, AAGO, Charlottesville, Va. — University of Virginia chapel, April 8: Messe a l'Usage des Convents, Couperin; Versets des Psaumes, Dupré; Chorale in E major, Franck.

Glenn Hager, Buckhannon, W.Va. — Wesleyan College senior recital, May 9: Passacaglia and Fugue in C minor, Bach; Sonata 5, Mendelssohn; Roulade, Rowley; Cortège and Litany, Dupré; Sleepers Awake, Karg-Elert.

Everett Jay Hilty, Boulder, Colo. — University of Colorado faculty recital, Macky auditorium, April 29: Prelude, Fugue and Chaconne, Pachelbel; Aria in F major and Fugue on the Credo, Bach; Flute Solo, Arne; Weinen, Klagen, Liszt; Canons in B major and B minor, Schumann; In dulci júbilo, Lahmer; Land of Rest, Donovan; Fanfare, Kiteley.

Carole Wilson, Tucson, Ariz. — University of Arizona faculty recital, Catalina Methodist March 26: Chaconne in E minor, Buxtehude; Toccata per l'Elevation, Frescobaldi; Concerto in A minor, Vivaldi-Bach; Litanies, Alain; With Lloyd Weldy, trombonist: Sonata in F major, Corelli; Sonata for Solo Trombone, Barney Childs; Sonata 7, Reiche; Sonata Pian'e Forte, Gabrieli. Two trumpets and horn joined in the last two.

Robert Sutherland Lord Students, Davidson, N.C. — Davidson College Presbyterian Church, April 15: Graham Purkerson — Sonata in F minor, Mendelssohn; Michael Arrowood — Fantasie in F minor, Mozart; Van Quinn — We All Believe in One True God, Bach; The Celestial Banquet, Messiaen; Te Deum, Langlais.

Marian McNabb, Washington, D.C. — St. Paul's chapel, Columbia University, New York City, March 27: Prelude and Fugue in D major, Bach; Rondo, Rinck; Schmücke dich, O liebe Seele, Brahms; Allegro Vivace, Symphony 1, Vierne; Song of Peace, Langlais, Toccata, Andriessen.

Ivy Beard, St. Louis, Mo. — Christ Church Cathedral, May 7: Prelude and Fugue in D major, Bach; Dieu parmi nous, Messiaen. May 21: Fantasie in F minor, K 608, Mozart; Aria in G and Toccata, opus 16, Beard.

Ronald Rice, Cincinnati, Ohio — Christ Church, April 18: An Wasserflüssen Babylon, Bach, Karg-Elert, Huston; Canticle, Folkloric Suite, Langlais; Deus Tuorum Militum, Sowerby.

Paul E. Knox, Lexington, Ky. — Central Christian Church, April 4: Chaconne in G minor, Couperin; My Heart Is Filled with Longing, Bach; Song of Peace, Langlais; Toccata and Fugue in D minor, Bach.

Cynthia Miller, Salisbury, Conn. — St. John's Church, April 4: Little Preludes and Fugues in D minor and E minor, Bach; Psalm Prelude 1, Howells; Little Preludes and Intermezzi, Schroeder.

Robert Arnold, New York City — Trinity Church April 4: Voluntary on Old 100th, Purcell; Elevation, Dupré; Prelude on the Kyrie, Langlais; Prelude and Fugue in G major, Bach. April 11: Rigaudon, Campra; Two Antiphons, Dupré; Benedictus, F. Couperin; Pièce Héroïque, Franck. April 18: Fugue on the Kyrie, F. Couperin; Herzlich thut mich verlangen, Credo and O Mensch, Bach.

Raymond H. Ocock, New Wilmington, Pa. — Opening of Tellers organ in First Presbyterian, McKeesport, Pa., April 15: Concerto in B flat, Handel; Lord Jesus Christ, Be Present Now, Boehm; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Adeste Fideles, Karg-Elert; Woman, Behold Thy Son, Huston; Fantasy, Chorale and Toccata on Veni Emmanuel, Corliss R. Arnold; Toccata Brillante, Edmundson.

Norma Carolyn Vaughn, Greensboro, N.C. — Greensboro College senior recital, student of Harold G. Andrews, Jr., April 27: Concerto 4 in C major, Vater unser im Himmelreich, 2 settings, Our Father, Who Art in Heaven Above and Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Les Bergers, Messiaen; Tu es Petra, Mulet.

Janice Marie Polster, Greensboro, N.C. — Student of Harold G. Andrews, Jr., Greensboro College junior recital, Odell Auditorium, April 4: Diferencias sobre el Canto del Caballero, Cabezon; Toccata in D minor (Dorian), Bach; Cantilène and Dialogue sur les Mixtures, Langlais. Beatrice Vance, pianist, shared the program.

A. Roy Wood, Perth, Western Australia — St. George's Cathedral March 16: De Profundis, Merkel; Sonata 1, Borowski; Pax Vobiscum, Karg-Elert; Symphonic Paeon, C. Edgar Ford.

Edmund F. Lorman, Jr., Northfield, Minn. — Boe Memorial chapel, St. Olaf College, April 1: Wondrous Love, Barber; Fugue, Noehren; Chromatic Study on B-A-C-H, Piston; Sonatine, Persichetti; Toccata, Sowerby.

Jack Rodland, Rutherford, N.J. — Interchurch Center Chapel, New York City, April 2: Concerto in D minor, Vivaldi-Bach; Lord Jesus Christ, Be Present Now and Kyrie, God, Holy Ghost, Bach.

John Weissrock, Cincinnati, Ohio — Christ Church, March 28: O mensch, beweine dein' Sünde Gross, Bach; Crucifixion, Passion Symphony, Dupré; Fantasie and Fugue on B-A-C-H, Reger.

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ORGAN BUILDING IN POLAND

by Thomas Gablenz

Continued from the May issue

Krakow's biggest organ, (information of 1958) is in the Jesuit's church. It was erected in 1956 with 48 stops, but plans are to install a new 80-stop organ with electric action in Corpus Christi church. The original organ in this church was built about 320 years ago and had 26 stops. In May 1958 I received a letter containing proposed specification for the new organ which we include.

Some time in May 1960 I received photographs from W. Biernacki showing the finished console for this Corpus Christi Church new organ. Visual comparison of installed thumb and toe pistons with the suggested list may indicate that some changes in specification have been introduced. Examples: swell pedals for manuals II and IV instead of II, III and IV as proposed; the suggested specification calls for thumb pistons under manuals I and II, but the photograph shows pistons under every manual; a crescendo pedal is installed instead of a traditional roller.

One more specification was made available to me by the kindness of W. Radwan, organist of Heart of Jesus Church in Krakow. The organ was made by Rieger Brothers (their opus 2317) of Czechoslovakia and installed in 1928 with 33 speaking stops. The action was originally pneumatic, but Biernacki changed it in 1956 to electric, increasing the number of stops to 45 and adding chimes which extend from F to c', played on the pedals. Originally there was a crescendo roller, but Biernacki replaced it by a balanced pedal.

Just before finalizing these notes word has reached me about a small organ in a parish church in Kazimierz Dolny, a provincial town located on the banks of the Wisla river. According to

the newspaper clipping it has been established that the organ was built in 1620, thus being one of the oldest still in use and without any modifications. A picture included in the clipping shows clearly the organ with its beautiful Baroque case and a small Rück-Positif also adequately decorated. So far no stop-list is available.

Collecting information and details on past and present Polish organ building from my home in Canada is quite a difficult task and the results are very limited. I am extending my sincere thanks and gratitude to persons mentioned in this article, also I am indebted to the firm of W. Biernacki and T. Machl for supplying me with information and photographs, without which it would have been almost impossible to present these notes. When writing me Mr. Machl mentioned that on his visit to Bratislava (Slovakia) he came across an authentic Gothic Positif, circa 1550 with following stops: Principal 8', Octave 4', Flute 4', Superoctave 2', Quint 1 1/3', Mixture III and Subbass 16'. Pedals from F to c.

From what I have written it is evident that the art of organ building has its great tradition in Poland, and in spite of present difficulties it is well established for the present and the future. As a foot-note: it may be of interest to some of the readers that present Polish organ music is represented by composers such as Szabelski, Paciorkiewicz, Jargon, Jurdzinski and Machl. Among recitalists very known are Rutkowski, Chwedczuk, and Raczkowski; the present generation is led by an excellent young lady Irma Thenior-Janecka, followed by Jargon and Sroczyński.

Organ case in Corpus Christi Church, Krakow, Poland.

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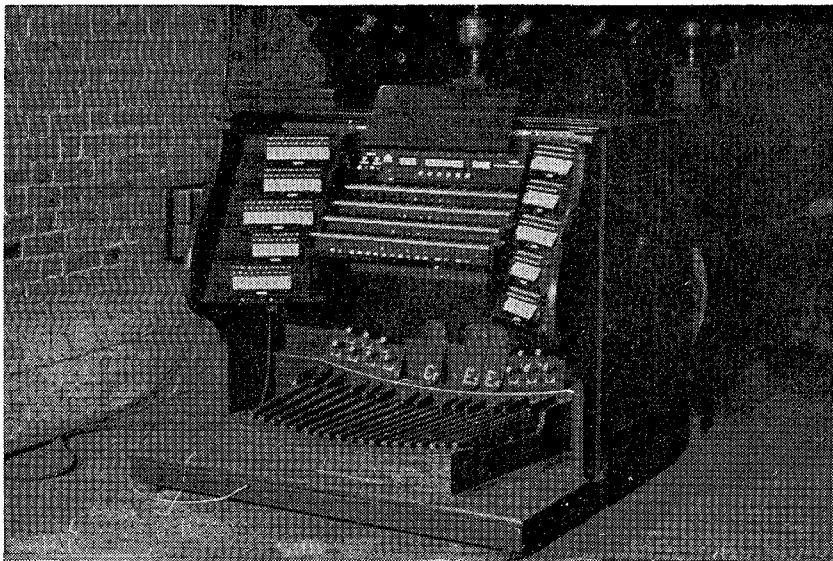
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Console of the Corpus Christi Church organ.

Church of Corpus Christi, Cracow, Poland. Proposed specification.

MANUAL 1

Bourdon 16 ft.
Principal 8 ft.
Gamba 8 ft.
*Portunal 8 ft.
Gedackt 8 ft.
Amabilis 8 ft.
Octave 4 ft.
*Flute Major 4 ft.
Salicional 4 ft.
Salicional 4 ft.
Superoctave 2 ft.
Piccolo 1 ft.
Nazard 2 2/3 ft.
Plein Jeu 9 ranks
Mixture 4 ranks
Trompette 8 ft.
Clairon 4 ft.

MANUAL 2

*Kwintat 16 ft.
Concertflöte 8 ft.
Harmonic Flute 8 ft.
Labial Clarinet 8 ft.
Viola 8 ft.
Dolce 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
*Flute Minor 4 ft.
Fugara 4 ft.
Nachthorn 2 ft.
Waldfute 1 ft.
Terzflute 1 1/2 ft.
Quint 1 1/2 ft.

Mixture 5 ranks
Cymbel 4 ranks
Tuba Mirabilis 16 ft.
Krumhorn 8 ft.

MANUAL 3

Flute Principal 8 ft.
Blockflöte 8 ft.
Spitzflöte 8 ft.
Gemshorn 8 ft.
Eolina 8 ft.
Octave 4 ft.
*Copper Flute 4 ft.
Violino 4 ft.
Rohrflöte 2 ft.
Flageolet 1 ft.
Terz 1/2 ft.
Scharf 3 ranks
Ranquette 16 ft.
Clarinet 8 ft.

MANUAL 4
(side organ)

Principal 8 ft.
Flute 8 ft.
*Kwintat 8 ft.
Vox Celeste 8 ft.
Octave 4 ft.
Portunal 4 ft.
Stilgedackt 4 ft.
Superoctave 2 ft.
Piccolo 1 ft.
*Sext
Quint 1 1/3 ft.
*Harmonic Progressive 4 ranks
Mixture 3 ranks
Vox Humana 8 ft.
Oboe 4 ft.



W. Radwan at the console of the Rieger organ, Heart of Jesus Church, Krakow.

PEDAL

Subcontrabass 32 ft.
Principal 16 ft.
Contrabass 16 ft.
Subbass 16 ft.
*Zartbass 16 ft.
Octave 8 ft.
Cello 8 ft.
Gedackt 4 ft.
Choralbass 2 ft.
Nachthorn 1 ft.
Mixture 12 ranks
Bombarde 32 ft.
Trombone 16 ft.
Fagote 8 ft.
*Clairon 4 ft.

SIDE ORGAN PEDAL

Echobass 16 ft.
Flutebass 8 ft.

Church of the Heart of Jesus, Cracow, Poland. Organ by Rieger Brothers 1928 modified 1956.

MANUAL 1

Bourdon 16 ft.
Principal 8 ft.
Salicet 8 ft.
Fugara 8 ft.
Concert Flute 8 ft.
Gedackt 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Nachthorn 4 ft.
Quint 2 1/4 ft.
Superoctave 2 ft.
Mixture 4 ranks
Trompet 8 ft.

MANUAL 2

Flute Principal 8 ft.
Hohflöte 8 ft.
Quintaton 8 ft.
Gemshorn 8 ft.
Bachflöte 4 ft.
Octave 4 ft.
Octave 2 ft.
Siffelöte 1 1/2 ft.
Sesquialtera 2 ranks
Cornet 3 ranks
Oboe 8 ft.
Tremolo

MANUAL 3

Violin Principal 8 ft.
Flute 8 ft.
Aolina 8 ft.
Vox Celeste 8 ft.
Harmonic Flute 8 ft.
Prestant 4 ft.
Flauta Traversa 4 ft.
Nazard 2 2/3 ft.
Piccolo 2 ft.
Terz 1 1/2 ft.
Flageolet 1 ft.
Cymbel 3 ranks
Vox Humana 8 ft.
Tremolo

PEDAL

Contrabass 16 ft.
Violon 16 ft.
Subbass 16 ft.
Octave 8 ft.
Cello 8 ft.
Choralbass 4 ft.
Mixture 3 ranks
Trombone 16 ft.

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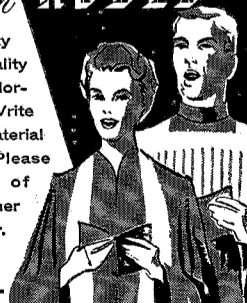
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Edmund Shay, who has just received his master degree from Juilliard School of Music, has been awarded a Fulbright grant which will enable him to study for the coming year with Helmut Walcha in Frankfurt, Germany. A student of Vernon de Tar, he has been serving as organist and choirmaster of St. John's Lutheran Church, New York City. For his master program May 5 Mr. Shay played: Prelude and Fugue in E flat, Christ, unser Herr, zum Jordan kam and the Sei gegrüßet variations, Bach; The Burning Bush, Berlinsky; Mein junges Leben, Sweelinck, and Mozart Fantasie K 608, with the Ives Variations on America for encore.

**TO INSTALL AUSTIN
IN VIRGINIA CHURCH**

FIRST BAPTIST, WAYNESBORO

Will Locate Both Choir and Organ in Chancel Area of New Edifice in Colonial Style

Austin has been awarded the contract to build a three-manual organ for the new building now under construction for the First Baptist Church, Waynesboro, Va. The new building is to be of colonial architecture with the chancel plan.

The swell and choir divisions will speak into the chancel through large gridded openings, while the great and pedal will speak both to chancel and nave, providing the best possible support for congregational singing.

The choir will be seated in the chancel, facing the congregation, and the console will be located in the center of the chancel with the organist facing the choir.

J. R. Henson handled negotiations for the church. The design is by Richard J. Piper, vice-president and tonal director for Austin, and Dr. Carl Broman, Staunton, Va. Contract negotiations were handled by John E. Austin, Suffolk, Va., Austin area representative.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Rohrflöte 16 ft. 12 notes
Rohrflöte 8 ft. 68 pipes
Viola d'Gamba 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Prinzipal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Spitzflöte 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Spitzflöte 8 ft.
Rohrflöte 8 ft.
Fifteenth 4 ft. 12 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Krummhorn 4 ft.

**Annual Easter
Summary Shows
Continuing Progress**

The lateness of 1962's Easter — almost as late as Easter can be and the latest since 1943's almost never April 25 — puts our traditional annual survey of Lenten and Eastern music from Church Bulletins almost into the summer season. Most of us are now thinking rather about "international national" conventions, world's fairs, workshops, travel and vacations. It will be hard, we know, for readers to concentrate on the music of a chilly, backward season's Lent and Easter.

Our receipt of programs seems to us about average this year— several hundred of them — and as usual they came in from Maine and California, from Montana and Florida. So far, none have arrived from the faraway lands, such as the Christmas ones we have had from Egypt and from Iran. Perhaps some of these will reach us too late for this summary.

We had occasion to remark before about the complete disappearance of the use of large choral works as part of the Easter service itself — a practice we seem to remember as being fairly common long ago — and the increasing emergence of a preference for traditional and often very venerable old Easter carols. The multiple choir system has probably contributed considerably to this.

We have recently begun to see the transference of the nine lessons and carols service idea to the Easter season and a "lessons and anthems" service.

The use of great (and small) choral masterpieces is noted in services and programs throughout the Lenten season, Passion and Palm Sundays sharing the honor of dates of greatest frequency. Such works as Handel's Messiah and the Bach Passions were heard this season in more nearly complete version largely as programs not connected with actual church services. Except on Easter when the Hallelujah Chorus, I Know that My Redeemer and one or two of the brief choruses appeared in many bulletins, there seemed much less frequent use of excerpts from the great works as part of a service than we have sometimes noticed:

Some of the Messiah performances we noted were: Rockefeller Chapel, University of Chicago, Richard Vikstrom, Edward Mondello, Chicago Symphony; South Presbyterian, Dobbs Ferry, N.Y., D. DeWitt Wasson; Riverside Church, New York City, Richard Weagly and Frederick Swann; St. Michael's in the Hills, Toledo, Ohio, Mary Cheyney Nelson; Cathedral Church of St. Paul's, Boston, Lois Jungas; Emmanuel Church, Boston, Jack Fisher; First Presbyterian, Gainesville, Fla., Willis Bodine; Church of the Covenant, Cleveland, Henry Fusner; First Methodist, Ferndale, Mich., John B. Horner and Mildred Dickinson; Lutheran Church of the Ascension, Savannah, Ga., Carl W. Kinerd, Jr., Danielle Hook and Ford Ewaldson.

Handel's youthful St. John Passion is gaining some favor. We noted it at: Cathedral Church of St. George, Kingston, Ont., George Maybey; First Presbyterian, Greensboro, N.C., Franklin Pethel and Harold Andrews; Miami Shore, Fla. Community, John H. Corina.

Other Handel in evidence included the Dettingen Te Deum, Concordia Teachers College, River Forest, Ill. and Rayne Memorial Methodist, New Orleans, La., Richard Waggoner; Judas Maccabaeus, Mountview Boulevard Presbyterian, Denver, Colo., Wesley Selby; and Psalm 112, First Unitarian, Worcester, Mass., Richard Westenburg.

Bach was, as always, a leading composer for the season, with the two great Passions being programed often. The St. Matthew we noted at First Christian, Houston, Tex. (Dr. Merrills Lewis and Mrs. Ben G. Hadfield), South Presbyterian, Dobbs Ferry, N.Y. (D. DeWitt Wasson and Alinda B. Couper), Church of the Resurrection, New York City (David Hewlett and Samuel Walter), Chapel of the Intercession, New York City (Clinton Reed) and Cathedral Church of St. Mark, Minneapolis, Minn. (Gerald Bales and Rupert Sircom). This was not a St. John year but we noted that work several places as for example New York's Church of the Ascension (Vernon de Tar).

Other Bach works we noted were the Magnificat at Westminster Presbyterian, Dayton, Ohio (Robert Stofer), Hamilton and Wellesley College choirs and Wellesley chamber music society at Wellesley (William A. Herrmann, Jr.) and St. Marks-in-the-Bouwerie, New York City (George Powers). The B minor Mass was heard at Riverside Church, New York (Richard Weagly and Frederick Swann) and at Church of the Covenant, Cleveland (Henry Fusner).

A number of cantatas were heard: Christ Lay in the Bonds of Death, Church of the Advent, Boston (Emory Fanning), Rayne Memorial Methodist, New Orleans, La. (Richard Waggoner), First Presbyterian, Vineland, N. J. (Walter D. Ross and Helen Carrell); Jesu Priceless Treasure, Concordia Senior College, Fort Wayne, Ind., LDS auditorium, Independence, Mo. (Frank K. Hunter and Dorothy Higgins); I Know That My Redeemer Lives, St. Luke's Evangelical Lutheran, Chicago (Herbert D. Bruening, Robert Hasse, Edgar Krenzke, Kenneth E. Markworth); Jesus, Thou My Wearied Spirit, St. Peter's Lutheran, Miami, Fla. (Charles E. Richard); Singet dem Herrn, MIT choral society, Cambridge (Klaus Liepmann); Let Your Hearts Rejoice, Erskine and American United, Montreal (George Little); Rise, O Soul, Plymouth Congregational, Seattle, Wash. (Edward A. Hansen).

Several seasons ago we were amazed at the sudden emergence of the Fauré Requiem as the prime favorite in these surveys. This ingratiating work continues its hold on American choirs and again this season appears more frequently than any other single choral work in this group of programs. A few performances: St. Ann's, Lowell, Mass. (John Ken Ogasarian and Philip Beauty); First Unitarian, Worcester, Mass. (Richard Westenburg); Madison Square Presbyterian, San Antonio, Tex. (Harry N. Currier); First Congregational, LaGrange, Ill. (Kathryn Luhring and Homer Jackson); First Methodist, Wichita, Kans. (Eugene Butler and Dorothy Addy); East Liberty Presbyterian, Pittsburgh (Donald Kettinger); Tabernacle Presbyterian, Philadelphia, Pa. (Frances Weakley); First Presbyterian, Bloomfield, N. J., repeated St. James Episcopal, Upper Montclair, N. Y. (William Simon and Russell Hayton); Christ Church, Lexington, Ky. (Robert M. Quade and Paul Knox); Center Church, Hartford, Conn. (John Bullock and William R. Gable); First Congregational, Akron, Ohio (Charles Merritt); Oak Cliff Methodist, Dallas, Tex. (Carl Lueg and James Guinn); Ladue Chapel, St. Louis, Mo. (Mr. and Mrs. Franklin Perkins); First Congregational, Danbury, Conn. (Thomas W. Powell); St. John's Episcopal, Youngstown, Ohio (Ronald Gould and Richard C. Einsel); Westminster Presbyterian, Dayton, Ohio (Robert Stofer and Pauline Olinger Williams); St. Paul's, Toronto (Sir Ernest MacMillan and Dr. Charles Peaker).

Climbing to an easy second place this year, these programs show, is the Heintz Schütz Seven Words of Christ. This is the first time a work of the pre-Bach period has been so high in the competition for favor in these surveys and it should perhaps indicate something of significance. Some performances: Rayne Memorial Methodist, New Orleans, La. (Richard Waggoner), First Presbyterian, Gainesville, Fla. (Willis Bodine), Church of the Covenant, Cleveland (Henry Fusner), Parkland Presbyterian, Flint, Mich. (Louisa M. Triebel and Glen C. Stewart), Immanuel Church, Baltimore (Robert V. Cloutier), National City Christian, Washington, D. C. (Lawrence P. Schreiber and Clarence Ledbetter), St. Paul's Evangelical, Louisville, Ky. (Gladys Eve Sinclair).

The Schütz St. Matthew Passion was noticed often too: University Park Methodist, Dallas, Tex. (Winfred Johnson), Christ Church Cathedral, Houston, Tex. (William Barnard), Concordia College, Fort Wayne, Ind., First Methodist, Starkville, Miss. (Thomas H. McCage, Jr.), First Congregational, Danbury, Conn. (Thomas W. Powell).

His Requiem was often heard too as at First Presbyterian, Baltimore (James Winship Lewis).

The earliest often mentioned composer was Victoria (sometimes appearing under its Italianized version, Vittoria) whose Passions found their way into programs of: Peachtree Christian, Atlanta, Ga., Theodore Ripper; Christ

Church Cranbrook, Bloomfield Hills, Mich., Robert E. Bates, and East Liberty Presbyterian, Pittsburgh, Pa., Donald D. Kettring. Choirs at Northwestern University sang his *Impropria* with William Ballard conducting.

Buxtehude appeared less often this year for some reason but we noticed Jesus, Joy and Treasure at St. Clements, El Paso, Tex. (David Hinshaw and Nyle Halliman) and *Aperite Mihi* at St. Mark's-in-the-Bouwerie, New York City (George Powers). The Vivaldi Gloria appeared on several bulletins as the Village Church, Prairie Village, Kans. (Istvan Gladics and LaVergne Friday) and his *Stabat Mater* at the First Congregational, Akron, Ohio (Charles Merritt).

The Pergolesi *Stabat Mater* appeared often as at East Liberty Presbyterian, Pittsburgh, Pa. (Donald D. Kettring), Redford Presbyterian, Detroit (Roberta Bitgood) and Westminster Presbyterian, Dayton, Ohio (Robert Stofer and Pauline Olinger Williams). Other *Stabat Mater*s included the Dvorak, Christ Church, Oyster Bay, N. Y. (Paul Siffer), and the Rossini, First Presbyterian, Plainfield, N. J. (Dorothy Hornberger), Calvary Episcopal, Memphis, Tenn. (Adolph Steuterman) and Park Avenue Christian, New York City (Solon Alberti with Frederick Swann guest organist).

Charpentier's Mass for the Saturday of Easter, Church of the Advent, Boston (Emory Fanning) and Northwestern University performance of Festino, Bancherio and Tallis' Lamentation of Jeremiah (William Ballard) are other examples from an earlier period.

The great "classic" period is well represented by Haydn's *The Creation* at Huguenot Memorial, Pelham, N. Y. (Ruth Branch) and Second Baptist, Lubbock, Tex. (Morris J. Beachy and Judson Maynard) and his Seven Last Words at St. Paul's Methodist, Ithaca, N. Y. (M. Warren Eich and William C. Holmes); Beethoven's Mass in C at Plymouth Congregational, Seattle, Wash. (Edward A. Hansen) and his *Mount of Olives* (excerpts) at St. Thomas Church, New York City by the Bryn Mawr College chorus and the Princeton gleeclub and orchestra; and Mozart's Mass in C minor by the MIT choral society (Klaus Liepmann) and the Requiem at Englewood Methodist, Chicago (Irving Bunton) and at St. John's Episcopal, Los Angeles (James Vail).

Following the old chronology chart in your old music history book brings Schubert's lovely Mass in G at Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert E. Bates) by Chicago's *Avollo* Club with the Chicago Symphony (Henry Veld) and by combined groups from Pembroke and St. Michael's College (William Tortolano and Erich Kunzel) and then to Mendelssohn: Hear My Prayer, St. Clement's, El Paso, Tex. (David Hinshaw and Nyle Halliman); St. Paul, St. Paul's Episcopal, Richmond, Va. (Edouard Nies-Berger and Lawrence Robinson); Elijah, First Presbyterian, Birmingham, Mich. (L. Robert Slusser and Mildred G. Ritter) and *Come Let Us Sing*, First Presbyterian, La Grange, Ill. (James A. Thomas).

Charlotte Garden's version of the Eucharistic Music from Parsifal was listed at Redford Presbyterian, Detroit (Roberta Bitgood) and Brahms was widely sung. For example the Requiem at: First Presbyterian, Dallas, Tex. (Travis Shelton and Sarah Jane Baker), St. Mark's-in-the-Bouwerie, New York City (George Powers) and First Methodist, Evanston, Ill. (Austin Lovelace). The *Alto Rhapsody* shows up at Tabernacle Presbyterian, Philadelphia, Pa. (Frances Weakley) and at National City Christian, Washington, D. C. (Lawrence P. Schreiber and Clarence Ledbetter, guest organist).

The once most popular of all Lenten works, Stainer's Crucifixion and the Dubois Seven Last Words are beginning to enjoy a long-earned rest. Both appear occasionally, the former for instance at St. Rest Baptist, Shreveport, La. (William Best) and at LDS auditorium, Independence, Mo. (Frank K. Hunter and Dorothy Higgins), the latter at Madison Square Presbyterian, San Antonio, Tex. (Harry N. Currier), St. Andrew's, Wilmington, Del. (Harrison Walker), Faith Lutheran, St. Paul, Minn. (Johannes Riedel and Louise Borak), St. Francis Street Methodist, Mobile, Ala. (David H. Witt) and

Woodward Avenue Presbyterian, Detroit (Kenneth S. Medill and A.G.Y. Brown, guest organist). Gounod's *Gallia* was listed at Calvary Episcopal, Memphis, Tenn. (Adolph Steuterman) and Massanet's *Mary Magdalene* at the Old Stone Church, Cleveland (W. William Wagner).

Contemporary and near-contemporary works were in much greater favor this year than ever before. British works were often seen and not surprisingly since British composers have always emphasized the choral field. Britten is represented by St. Nicholas (First Presbyterian, Caldwell, N. J., William Brewster Giles; Apollo Club, Chicago, Henry Veld) and by *Rejoice* in the Lamb, Christ Church Cathedral Cincinnati, Ohio (Parvin Titus). Vaughan Williams appears with *Songs of Pasion and Triumph of Christ*, *Magnificat* and *Motet on Psalm 90* at First Methodist, Westfield, N. Y. (Phillip R. Dietterich and Robert Triplett) and *Five Mystical Songs* at Grace Methodist, St. Louis (Douglas Breitmayer, Franklin Perkins, guest organist) Martin Shaw's *The Redeemer* was sung many times; example: Community Church, Palm Springs, Cal. (Dan and Mildred Kammeier). Rubbra's *Crucifixus* got its first performance at New York's Riverside Church (Richard Weagly and Frederick Swann), Walton's *Belshazzar's Feast* was heard at Christ Church Cathedral, Cincinnati (Parvin Titus), Gibbs' *Behold the Man* at Calvary Presbyterian, Riverside, Cal. (John H. Schneider) and Johnston's *Canticle of the Sun* at St. Paul's Church, Toronto (Sir Ernest MacMillan and Dr. Charles Peaker).

Continental composers of our time included: Honegger's King David, Riverside Church, New York (Weagly and Swann), Lili Boulanger Psalm 24, Grace Methodist, St. Louis (Douglas Breitmayer), Dupré *De Profundis*, Christ Church Cathedral, Cincinnati (Parvin Titus) and Durufle Requiem, Church of the Resurrection, New York (David Hewlett) and Grace Methodist, St. Louis (Breitmayer and Perkins).

Stravinsky provides a link from the continent to America. We noticed his Mass at Tabernacle Presbyterian, Philadelphia (Frances Weakley) and his Symphony of Psalms at Christ Church Cathedral, Cincinnati (Parvin Titus). Clokey performances were frequent: Adoramus Te at Grace Covenant Presbyterian, Richmond, Va. (William H. Schutt) and First Methodist, Ferndale, Mich. (John B. Horner and Mildred Dickinson), his Easter Morning Service at First Congregational, Columbus, Ohio (Edward Johe) and his *Out of the Depths* at East Liberty Presbyterian, Pittsburgh (Donald D. Kettring). David H. Williams' *On the Passion of Christ* has many performances. Examples: Peachtree Christian, Atlanta, Ga. (Theodore W. Ripper); St. Paul's Episcopal, Salinas, Cal. (Myron McTavish); St. Peter's Lutheran, Miami, Fla. (Charles E. Richard); First Methodist, Wichita, Kans. (Eugene S. Butler and Cleo Lee Wilson). The *Clokey Lamb of God* was sung at St. Clement's, El Paso, Tex. (David Hinshaw, Nyle Halliman). Everett Titcomb's *To Calvary* is listed for Central Presbyterian, Jackson, Miss. (Neal Smith); Frances Williams' *Christ the Risen Lord* at First Baptist, Muncie, Ind. (Richard E. Phipps); Clarence Dickinson's *The Redeemer* at Central Methodist, Kansas City, Mo. (Thomas Atkin); George Alexander's *Way of the Cross* at Park Avenue Christian, New York City (Solon Alberti, Frederick Swann); Randall Thompson's *Peaceable Kingdom* at Center Church, Hartford, Conn. (John Bullough and William R. Gable) and Cecil Effinger's *The Invisible Fire* at Mountview Boulevard Presbyterian, Denver, Colo. (Wesley Selby) and at First Presbyterian, Mt. Vernon, Ohio (William Holby). Originals conducted by their composers included Homer Whitford's *Search Me O' God* at St. John's, Watertown, Mass. and Franklin Perkins' *Canticle of Comfort* at Ladue Chapel, St. Louis, and Marvin Peterson's *The Servant of the Lord* at First Methodist, Marysville, Ohio.

Anthem services were noted at St. Peter's E and R, Champaign, Ill. (Elizabeth Hamp), Church of the Good Shepherd, Nashua, N. H. (James A. Wood), Old South Church, Boston (Alfred Nash Patterson), First Presbyterian, Sanford, Fla. (Mrs. George Touhy) and First Presbyterian, Detroit, Mich. (Gordon

Young). It would be hard to find a standard anthem composer we didn't encounter at least a few times. Some of the more frequent were Means, Franck, John Huston, Willan, Thiman, Rowley, Ralph Marryott, Schein, Farant, Graham George — you name them!

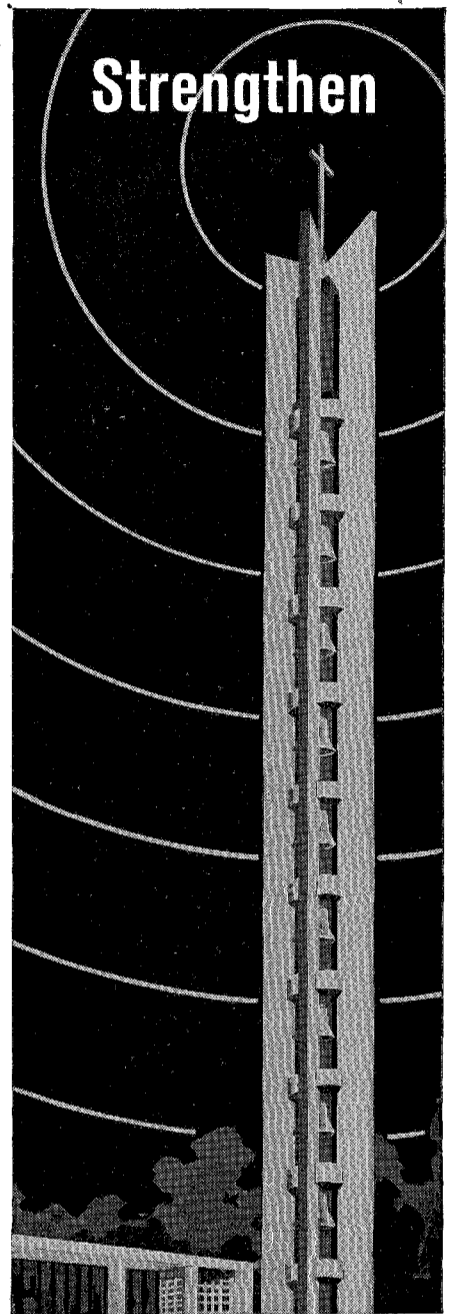
We always feel a little neglectful of the many churches whose stricter liturgical services make their inclusion in such a summary as this difficult. Among the composers of services we noted, among others: Titcomb sung at Mission Church of St. John the Evangelist, Boston (Thomas J. Hill, Jr. and Sally Slade Warner), St. Andrew's, Wilmington, Del. (Harrison Walker), and Trinity Church, Boston (George Faxon); Merbecke sung at St. Philip's, Durham, N. C. (David Pizarro), St. Mark's, Brunswick, Ga. (C. W. Morrill, III, and Helen Lindsey), Cathedral Church of St. Paul, Boston (Lois Jungas), St. Michael's, Marblehead, Mass. (Herbert L. Peterson and Christopher M. King); Willan at Emmanuel Church, Boston (Jack Fisher) and St. Mark's Episcopal, Shreveport, La. (William Teague); Morley at St. Michael's, Marblehead, Mass. (Herbert Peterson and Christopher M. King); Purvis at Christ Church Cathedral, Houston, Tex. (William Barnard); Alfred Eyre, St. Stephen's, Sewickly, Pa. (Julian Williams); Searle Wright, Church of St. James the Less, Scarsdale, N. Y. (Robert Nelson Roth); George Kemmer, Immanuel Church, Baltimore, Md. (Robert V. Cloutier); Sowerby, St. John's Episcopal, Youngstown, Ohio (Ronald Gould). The combination of several composers was observed at St. Clement's, El Paso, Tex. (David W. Hinshaw), Trinity Church, Toledo, Ohio (Wesley R. Hartung), St. Christopher's, Oak Park, Ill. (William B. Knaus) and Grace Chapel Parish, Jacksonville, Fla. (Amelia Smith). A few Catholic churches sent in programs listing the traditional Gregorian, as for example Queen of Angels, Chicago (Steve Empson).

The best survey of organ works for the season still is to be found on our recital pages. We included as many as we could of these, especially the Lenten series, but discovered that we had missed a few, for example Kathleen Armstrong Thomerson, FAGO, ChM, at Chapel of the Holy Spirit, New Orleans, and another set at Christ Episcopal Church, Nashville, Tenn. at which Peter Fyfe shared honors with Gregory Colson, Lois Fyfe, G. Donald Kaye, Scott Withrow and Calvin Bower. The almost universal use of the Lenten chorale continues to interest us, especially now that so many contemporary ones (Walcha, Pepping, Peeters, Langlais and a host of others) are elbowing out the standard Bach and Brahms. Pre-Bach continues its growth in popularity too. But please refer to those six recital pages!

The aforementioned adoption of such special services as the service of lessons and carols, service of anthems and carols (St. George's, New York City, Charles N. Henderson) and extinguishing of lights (First Congregational, Columbus, Ohio, Edward Johe, and First Congregational, LaGrange, Ill., Kathryn Luhring and Homer Jackson) evidence again what seems to us the admirable alertness, initiative and imagination which we are more and more convinced is becoming common among America's church musicians. Despite the battle of words in London's *Musical Times* this winter occasioned by a bitter, derogatory letter about American church music written by a British church musician who had not been able to adjust to America and had neither tried very hard nor, we think, cared very much to make that adjustment, we think our average over here compares very favorably with the average we have found in any other country and our best matches the best anywhere. We are different, more varied and cover a wider range; that does not mean we are shallow or slipshod or naive. We aren't!

CHARLES IVES' Psalm 67 and Aaron Copland's *In the Beginning* formed the American section of the MIT Choral Society's concert May 11 with Klaus Liepmann conducting.

GORDON YOUNG conducted his *The Resurrection* at a concert of religious music April 15 at the Ford Auditorium, Detroit.



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G. Leland Ralph was honored at a reception at the First Baptist Church, Sacramento, Cal. following his April 29 recital. The occasion was his 25th anniversary as organist of the church.

An audience of 600 heard Mr. Ralph's program which is included in the recital section. The choir, under the direction of Dr. James McKelby, sang Franck's Psalm 150.

At the reception, tributes were paid Mr. Ralph by former choir directors, past and present ministers and by the dean of the Sacramento AGO Chapter, Joy Waugh. Among the gifts was an engraved plaque, an all-expense paid trip to the "international national" AGO convention in July and a three-month leave of absence. It was also announced that two new ranks of pipes will be added to the organ in his honor. The church will issue a longplaying record featuring Mr. Ralph on one side and the choirs of the church on the other with a tribute for his long years of service on the record jacket.

DAVID STANLEY YORK, Westminster Choir College, was commissioned to write an anthem, *Go Ye into All the World*, given its first performance May 27 at the American Baptist convention in Philadelphia.

RICHARD ELLSASSER'S post-Easter tour included engagements in Minneapolis and Duluth, Minn., Portland, Ore., at the Seattle World's Fair and in Ohio and Illinois.

ALTMAN HONORED ON 25TH ANNIVERSARY AT SYNAGOGUE

Congregation Emanu-El, San Francisco, honored Ludwig Altman May 4 with a special service and musical program on the occasion of his 25th anniversary with the Temple.

A congregation of 1,600 heard Samuel Jacobs, president and Rabbi Alvin Fine in tribute to Mr. Altman; his new Sabbath Service was premiered with Joseph L. Portnoy as cantor. The musical program also featured Mr. Altman's edition of Beethoven organ works, just published by Hinrichsen, two Mendelssohn fugues also to appear in his edition and a Mozart motet. Mr. Altman directed the Temple choir.

BARBARA McMURTRY FOLLOWS COWELL AT TACOMA CHURCH

Barbara Hughes McMurtry has become organist-choirmaster of Christ Church, Tacoma, Wash., succeeding John Cowell who has been on a concert tour of Europe. Mrs. McMurtry attended the Oberlin Conservatory and the University of Kentucky where she was a student of Arnold Blackburn. She taught at Union College, Kentucky, and served as organist-choirmaster of St. Andrew's, Oakland, Cal. Since 1957 she has been instructor at the Annie Wright Seminary, Tacoma. She is the wife of the Rev. Herbert C. McMurtry, vicar of the Church of the Resurrection, Bellevue.

LIBRARY OF CONGRESS ACCEPTS ORGAN HOBBY COLLECTION

Harry J. Winston, Muskogee, Okla., 86-year-old printer and collector of material about the organ, has been honored by having his 31-year collection of photographs, specifications and histories of organs and organists accepted as a permanent collection for the Library of Congress.

A decade or so ago the collection was valued at \$10,000 for insurance purposes; he has added greatly to the collection since that time. About two-thirds of the material is from foreign countries.



Linda Gardner, former student of Emmet G. Smith at Texas Christian University, Fort Worth, is studying with Finn Videro in Copenhagen on a Danish government scholarship. The Institute of International Education awarded her a Fulbright travel grant to help make it possible to accept the Danish grant.

Miss Gardner is a native of St. Joseph, Mo. While a student at TCU where she received her bachelor of music degree last year, she was organist of the Trinity Episcopal Church.

WESTERN AUSTRALIA JOINS DIAPASON RECITAL PAGES

A cordial letter from Bruce Naylor, The Deanery, Perth, Western Australia, mailed March 23 but requiring until May 4 for delivery, sent us three recital programs played in the Lenten series at Perth's St. George's Cathedral — his own, Henry Rossell's and A. Roy Wood's.

A glance at a map or a globe will make readers rejoice in the world-wide extent of our still earth-bound professional fellowship.

The programs are included in the recital section.

McKEESPORT CHURCH OPENS NEW TELLERS

DEDICATION ON PALM SUNDAY

First Presbyterian Organ in Pennsylvania Town Is 3-Manual — Recital by Raymond Ocock

The new three-manual Tellers organ in the First Presbyterian Church, McKeesport, Pa. was dedicated on Palm Sunday; Raymond Ocock, Westminster College, New Wilmington, Pa. played the opening recital which appears in the recital section. Charles A. H. Pearson and Robert R. Miller are listed as consultants on the design.

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes
Tremolo

SWELL
Rohrbourdon 16 ft. 61 pipes
Geigen Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Flötenprinzipal 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Nazat 2 1/2 ft. 61 pipes
Blockflute 2 ft. 24 pipes
Mixture 3 ranks 183 pipes
Fagotta 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremolo

CHOIR-POSITIV
Nasonflute 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quinte 1 1/3 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Clarinete 8 ft. 61 pipes
Chimes

ECHO
Concert Flute 8 ft. 61 pipes
Echo Salicional 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Fern Flute 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremolo
Chimes

PEDAL
Bourdon 32 ft. 9 pipes
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrbourdon 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrbourdon 8 ft.
Choral Bass 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Fagotta 16 ft.
Trumpet 8 ft. 32 pipes
Clarinete 4 ft. 12 pipes
Chimes

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SELECTS NEW MÖLLER**

OCEAN VIEW BAPTIST SEATS 1,000

Space Provided as Edifice Is Built
In 1958 — Milton Fisher Is
Organist for 3-Manual

The Ocean View Baptist Church, Norfolk, Va. completed its new 1,000-seat edifice in 1958. Organ chambers were planned for future installation of a three-manual organ. Recently the church was able to realize this goal by contracting with M. P. Möller, Inc. for a new instrument. The organist is Milton Fisher and the organ committee chairman Dr. T. Winston Gouldin.

The organ was designed by Möller's tonal staff and negotiations were handled by L. B. Buterbaugh, area representative.

GREAT

Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave Quint 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Chimes
Tremulant

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrlöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Bassoon 8 ft. 12 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Chimes 21 bells
Tremulant

PEDAL

Contrebasse 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrlöte 8 ft.
Super Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Double Trompette 16 ft. 12 pipes
Bassoon 16 ft.
Trompette 8 ft.
Trompette 4 ft.

**DOROTHY ADDY, FULL ORCHESTRA
SHOW WICHITA NEW ORGAN**

The opening of the large four-manual Möller in the First Methodist Church, Wichita, Kans. (described in THE DIAPASON for April 1961) and the dedication May 6 of the large new church became the occasion for a May-long series of events.

Most important musically was a special concert May 13 of the 86-piece Wichita symphony orchestra at which Dorothy R. Addy, Kansas state AGO chairman, was soloist in the Poulenc Concerto.

The organ, said to be the largest in the state, was to be dedicated May 27 with a recital by John Huston.

**DICKINSON CONDUCTS HIS
ORATORIO AT TWO CONCERTS**

Dr. Clarence Dickinson conducted the chancel choir of the Salem United Church of Christ, Allentown, Pa. plus a brass quartet, violin, cello, harp and organ and four soloists in two performances of his oratorio, The Redeemer. The first hearing was May 6 in the church, where Evelyn Robbins is minister of music. The second performance with the ensemble intact was May 13 in the Lafayette Avenue Presbyterian Church, Brooklyn, N.Y.

**TWO WICHITA, KANS. STUDENT
ORGANISTS RECEIVE HONORS**

Two young organists of Wichita, Kans. have received signal honors.

Norman Linscheid, student of Wallace Dunn, AAGO, at the University of Wichita, was the winner of the Ruth Young O'Reilly scholarship competition held April 14 in the First Baptist Church, Kansas City, Mo. The \$100 scholarship was awarded by Sigma Alpha Iota. Mr. Linschied played Fantasie and Fugue in G minor, Bach, Allegro Risoluto, Symphony 2, Vienne, and Dieu parmi nous, Messiaen.

Mary Kay Goodman, student of Dorothy Addy at Friends University, was winner of the audition conducted by the alumnae chapter of Mu Phi Epsilon in Wichita and appeared before the group in their annual program March 6 at the Central Christian Church. Miss Goodman is organist of Grace Methodist Church and a member of the Friends University Guild Student Group.

**CHURCH ON LONG ISLAND
WILL INSTALL AUSTIN**

EAST HAMPTON GETS 3-MANUAL

Older Church Completely Renovated
— Instrument Behind Open
Screen, Reredos in Front

Austin Organs, Inc., will build a new three-manual instrument for the First Presbyterian Church, East Hampton, L.I., N.Y. The new organ will be located in one space, across the front of the church building, behind an open screen and reredos, speaking directly down the full length of the church. The church has been renovated inside and out, making a very modern church plant.

Contract negotiations were handled by Charles L. Neill for Austin.

GREAT

Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaten 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Viola 8 ft. 68 pipes
Rohrlöte 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes

CHOIR

Gedeckt 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 3/4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL


Principal 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Spitzflöte 8 ft.
Gedeckt 8 ft.
Superoctave 4 ft. 12 pipes
Trompette 16 ft. 12 pipes

**UNFAMILIAR MUSIC HEARD
ON ST. PAUL'S CHAPEL CONCERT**

A program of unfamiliar music by English and American composers provided the festival concert May 13 at St. Paul's Chapel, Columbia University. The augmented chapel choir was joined by an orchestra from Juilliard and Manhattan Schools of Music, soloists and Ralph Kneeream at the organ. Searle Wright conducted.

The music included: Prelude and Fugue (The Spitfire), Walter; Laudate Dominum, Jacob; Five Variants on Dives and Lazarus, Vaughan Williams; Choral Symphony, Holst; Song for America, Sowerby; Creation: Prologue, Ussachevsky; The Green Blade Riset, Searle Wright.

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Concert

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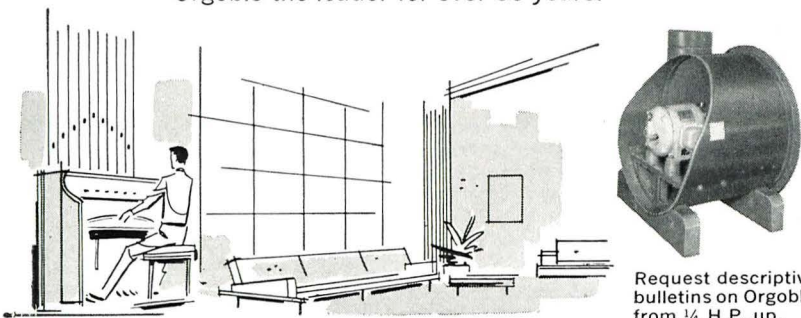
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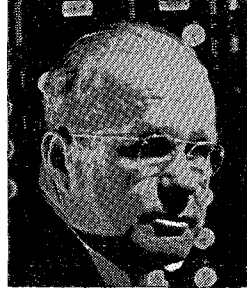
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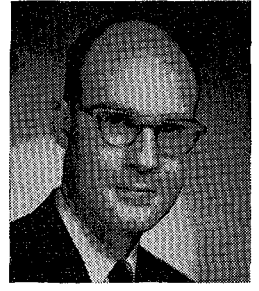
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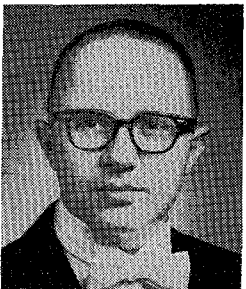
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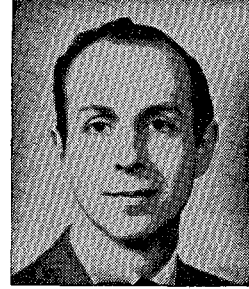
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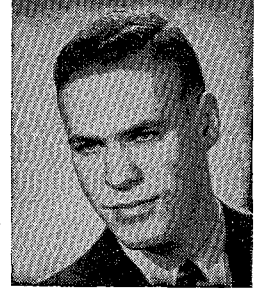
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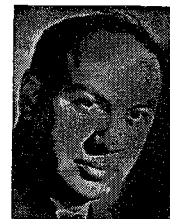


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