

THE DIAPASON

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JULY, 1962

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SOWERBY ADIEU PERVADES REDEDICATION OF ST. JAMES

The official rededicatory week of the newly renovated Cathedral Church of St. James in Chicago became a tribute to Leo Sowerby as he retires from the cathedral after 35 years to head the College of Church Musicians at the Washington Cathedral.

Even the dedicatory service itself June 3, with all its impressive ritual, was dominated by the music and by the fact of Dr. Sowerby's retirement.

Brass assisted in My Spirit Be Joyful, Bach, and Sonata pian'e forte, Gabrieli, before the service and the Jeremiah Clarke Voluntary in D at the close. Robert Lind, cathedral organist, played Prelude and Fugue in A minor, Handel, for the entrance of the long processional of visiting clergy. The Magnificat and Nunc Dimittis were Herbert Howells' and Te Deum Laudamus was Dr. Sowerby's in E flat. The choir also sang Willan's Behold the Tabernacle of God and Bairstow's Blessed City, Heavenly Salem.

The Chicago Chamber Orchestra and Robert Lodine were featured in a concert June 4. Dieter Kober conducted the Scheibe Sinfonia in B flat, the Handel organ concerto 2, opus 2, crisply and musically played by Dr. Lodine, and the Mozart Divertimento 11. Dr. Sowerby conducted his own Classic Concerto in gratifying rapport with Dr. Lodine, a moving and stirring performance.

Robert Lind played the June 5 program listed in the recital section. The youthful organist of the cathedral played with great verve, an infectious rhythm and a good sense of form. A considerable audience heard his very satisfactory use of what might be called the "cumulative" tonal design of the organ in St. James. Mr. Lind's growth will certainly bear confident watching.

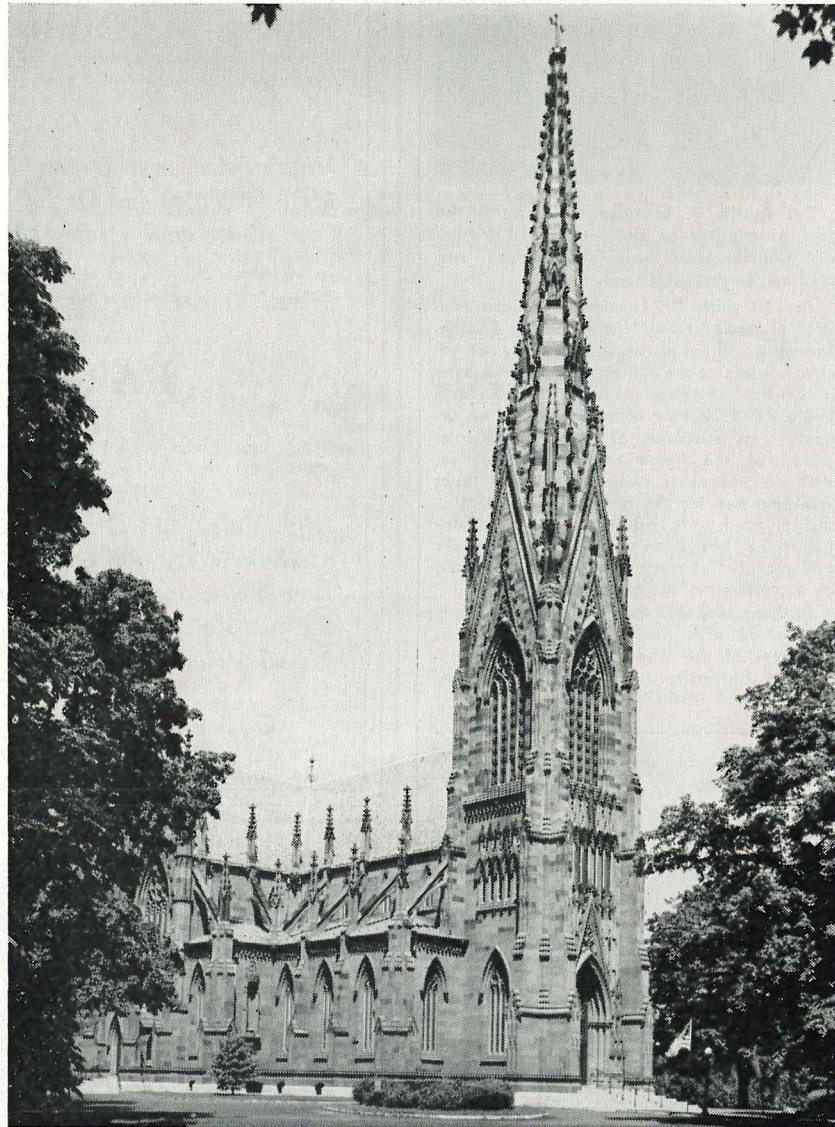
Dr. Sowerby conducted the cathedral choir June 7 in a program of unaccompanied choral music. A traditional group from Des Pres to Sweelinck displayed the genuine interest and taste of both conductor and choir for this music which has not provided the dominant part of their service material. The basses had a field day in a Russian group of Shvedof, Tchaikowsky and Rachmaninoff, in which good balance, warm color and wide dynamic range combined for some stirring moments. The Brahms motet on A Saving Health gave Dr. Sowerby and the group opportunity for some fine phrasing and interplay of line.

Both conductor and singers were right at home in the Willan, Bairstow, Howells, Sowerby, Britten group which closed the program. An almost lush quality of tone and a great freedom of style appeared here. The concert provided a highly appropriate closing for the rededication festivities.

A new communion setting by Robert Lind was scheduled for the June 10 morning service. Dr. Sowerby's final service was June 17.

A TOTAL of 80 graduate professional students in music and art have been accepted for summer studies at the Yale University summer school of music and art which begins an eight-week session June 18 at Norfolk, Conn. The final concert Aug. 11 will feature the Litchfield County choral union and soloists in the Beethoven Mass in C and the Hindemith Canticle of Hope with Gustav Meier conducting.

HEINZ WUNDERLICH, Jacobi Kirche, Hamburg, Germany, will be guest teacher July 23 — Aug. 4 at the Organ Institute, Andover, Mass.



GERMAN GOVERNMENT HOSTS AMERICANS FOR STUDY TOUR

A distinguished group of American church musicians was invited by the Federal Republic of Germany to make a study tour of that country June 12 through July 7.

The German embassy provided us with the following list of those who participated: Dr. Robert Baker, Union Seminary, New York City; V. Earle Copes, editor of *Music Ministry*, Nashville, Tenn.; Michael Dominic Cordovana, Catholic University, Washington, D. C.; Vernon de Tar, Juilliard School of Music, New York City; Sister Mary Annice Diderrich, OSF, Cardinal Stritch College, Milwaukee, Wis.; John R. Ferris, Harvard University, Cambridge, Mass.; Herbert Fromm, Temple Israel, Boston, Mass.; Edgar Allen Hansen, Plymouth Congregational Church, Seattle, Wash.; Malcolm Johns, Wayne State University, Detroit, Mich.; Sister M. Arlene Laverdiere, FSPA, Viterbo College, LaCrosse, Wis.; J. Earl Lee, Augustana College, Sioux Falls, S. D.; Luther Noss, Yale University, New Haven, Conn.; Lawrence R. Sears, Shrine of the Most Blessed Sacrament, Washington, D. C.; Hans Vigeland, Westminster Presbyterian Church, Buffalo, N. Y.

E. POWER BIGGS flew to Puerto Rico to play the inaugural recital July 1 on the large new Italian-built organ in the Santuario de Maria Auxiliadora in San Juan.

MURTAGH STABLE TO GET NO REST IN SUMMER MONTHS

Ray Ferguson will be on the faculty of the State Wide School of Church Music July 16-20 in Atlanta, Ga. and will be heard in two recitals in Georgia, July 22, at the opening of the new Reuter organ at the Tabernacle Baptist Church, Carrollton, and the same evening at the First Baptist Church, Rome.

Claire Coci and Anton Heiller both will appear on the summer series at the Riverside Church, New York City — Miss Coci July 3 and Mr. Heiller July 24, just previous to his month on the summer school faculty at Washington University, St. Louis.

Lilian Murtagh also reports that several of her charges are touring Europe and the Far East this summer. As noted elsewhere, Robert Baker is one of 14 on a study tour of Germany. George Markey has toured England and the Continent and Hugh Giles leaves July 9 for a two and a half month tour of the Far East with recitals in Japan, Singapore, Hong Kong, Thailand, Australia and New Zealand, playing for the Hawaii AGO Chapter in September on his way home.

Catharine Crozier will vacation in Honolulu after her national convention recital; she will play for the Hawaii Chapter July 9 and conduct a master class the following day.

SCHLICHER TO BUILD FOR FAMED LANDMARK

CATHEDRAL OF INCARNATION

Organ in Garden City Edifice Will Be 4-Manual — Norman Hollett Is Organist-Choirmaster

Alexander T. Stewart, the great New York City merchant, founded Garden City, Long Island, in 1869 when he purchased 7,000 acres of the Hempstead Plains and began the building of a suburban village. When he died in 1876, his widow continued with the project and soon announced plans for a lasting memorial to her husband by offering to build an Episcopal center in Garden City with a Cathedral House, See House, schools and other buildings.

The group now consists of the cathedral; the cathedral house with a children's chapel; St. Mary's School for Girls; St. Paul's School for Boys; the bishop's house; the George Mercer, Jr. Memorial School of Theology, and many houses for the members of the staff.

At present the cathedral congregation consists of 3,400 members, 1,700 communicants with 1,050 in the church school. There are four choirs. The Long Island Choral Society sings at least four concerts a year, two of which are oratorio performances in the cathedral.

The Schlicker Organ Company of Buffalo has been awarded the contract for a new organ designed by Herman L. Schlicker and Norman Hollett, organist-choirmaster and incorporating certain rebuilt parts from the original Casavant.

CHANCEL GREAT

Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Holzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Großterz 1 3/5 ft. 61 pipes
Mixture 6 ranks 330 pipes
Scharf 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Trompeta Real 16 ft. 49 notes
Trompeta Real 8 ft. 61 pipes
Trompeta Real 4 ft. 12 pipes
Chimes

CHANCEL SWELL

Gedecktbas 16 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Mixture 5 ranks 292 pipes
Fagott 16 ft. 61 pipes
Schalmey 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHANCEL POSITIV

Gedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 5 ranks 293 pipes
Cymbel 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Trompeta Real 16 ft.
Trompeta Real 8 ft.
Trompeta Real 4 ft.
Zimbelstern

CHANCEL PEDAL

Untersatz 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Dulciana 16 ft. 32 pipes
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Gedeckt 4 ft.
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Rauschpfeife 3 ranks 96 pipes
Contra-Fagott 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagott 16 ft.
Trompeta Real 8 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 32 pipes
Cornet 2 ft. 12 pipes

TOWER GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 6 ranks 330 pipes
Trumpet 8 ft. 61 pipes

TOWER SWELL

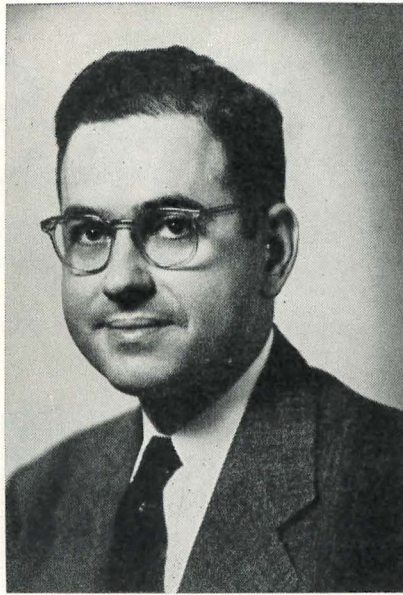
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Hohlflöte 4 ft. 61 pipes
Schwegel 2 ft. 61 pipes
Principal-Mixture 5 ranks 305 pipes
Schalmei 8 ft. 61 pipes

TOWER SOLO

Grossflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Cornet 5 ranks 220 pipes
Mixture 4 ranks 244 pipes
Trombone 16 ft. 61 pipes
Tuba 8 ft. 61 pipes
Clarion 4 ft. 61 pipes

TOWER PEDAL

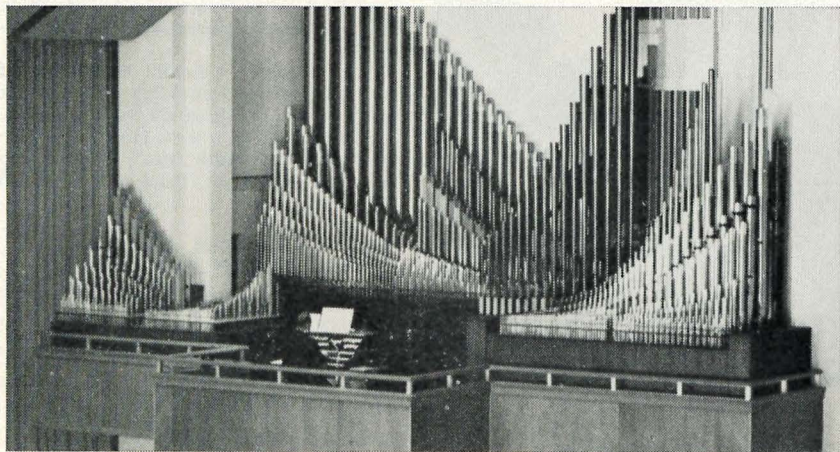
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Spitzflöte 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Hintersatz 5 ranks 160 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes



Dr. Austin C. Lovelace will assume the post of minister of music at Christ Methodist Church, New York City, Sept. 1, succeeding Everett Tutchings.

For 10 years Dr. Lovelace has been minister of music at the First Methodist Church, Evanston, Ill. and associate professor of church music at the Garrett Theological Seminary. He has served as dean of the North Shore AGO Chapter of which he was an organizer, as a member of the executive committee of the Hymn Society of America, and at present is chairman of the tunes sub-committee for the revision of The Methodist Hymnal. In addition to his regular duties he has been active as a lecturer and recitalist at church music workshops and as a composer of church music.

In Evanston, Dr. Lovelace has frequently cooperated with the choral and orchestral resources of the school of music at Northwestern University in the performance of major choral works.



**HOUGHTON COLLEGE
OPENS NEW HOLTkamp**

PLACE IN CHAPEL-AUDITORIUM

Charles Finney, Music Department Head, Heard at Opening, Commencement — Biggs in May

The three-manual Holtkamp organ in the chapel-auditorium of Houghton (N.Y.) College was officially opened April 27 at a service of dedication at which Dr. Charles H. Finney, FAGO, head of the music department, and Ann Musser played. Walter Holtkamp, Jr., participated in the dedication.

E. Power Biggs' recital May 4 was preceded by a tour of the organ as was Dr. Finney's recital June 2 in commencement weekend. The programs appear in the recital section.

The placement of the instrument is designed for effective use with singers on the stage and for the accompaniment of congregational singing.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzflöte 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Octave Quinte 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Scharf 3 ranks 183 pipes

Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 73 pipes

SWELL

Chimney Flute 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Voix Céleste 8 ft. 56 pipes
Dulciana 8 ft. 61 pipes
Octave Geigen 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Piccolo 1 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Clarion 4 ft. 73 pipes
Tremolo

POSITIV

Copula 8 ft. 56 pipes
Praestant 4 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Nazard 2 1/2 ft. 56 pipes
Octava 2 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Tierce 1 1/2 ft. 56 pipes
Fourniture 3 ranks 168 pipes
Cromorne 8 ft. 56 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Flauto Dolce 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hohlflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Cornet 32 ft. 179 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Trumpet 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes



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**GUILMANT ORGAN SCHOOL
HAS 61ST COMMENCEMENT**

The Guilmant Organ School, Willard Irving Nevins, director, held its 61st commencement exercises June 4 at the First Presbyterian Church, New York City. The Rev. John O. Mellin presided and awarded the diplomas.

Thelma Mount Rainear played Festal March, Philip James, for the processional and Susan Kales the Great Fugue in G Minor, Bach, for the recessional. Graduates were heard in: Prelude in G major, Mendelssohn; Prelude, Fugue and Chaconne, Buxtehude; Adagio, Sonata 1 da Camera, Handel-Nevins; Fugue in E flat (St. Anne), Bach; Toccata, Symphony 5, Widor; Legende, Peeters; Variations on a Noël, Dupré; Fugue in D minor, Bach; Aria, Concerto 12, Handel-Nevins; Carillon, Murrill; Toccata, Reger; Fête, Langlais. Guest soloist Nasaks Fujii, violinist, played Andante, Concerto in E minor, Mendelssohn, with Bronson Ragan, FAGO, as accompanist.

Graduates were: Cecilia May Lyons, Thomas Ernest Nichols III, Ella W. Battle, Carol Lea Jones, Alice Julia Meyer, Harriette Carolyn Ruberg and Carol S. Buckley; post-graduates: Lynn D. Peachey, Anita Crippen Hearn, Ethel Harrison Smith, William H. Watson and Solomon Heriott, Jr.

**FEATURE CONTEMPORARY MUSIC
AT VALPARAISO U SERVICE**

Contemporary settings of the liturgy were heard May 20 at Valparaiso University chapel. The Schola Cantorum, with Philip Gehring conducting and William Eifrig at the organ, sang the Roger Sessions Mass for Unison Choir and Organ along with the propers for Cantate Sunday set especially for this service by Richard Wienhorst, also of the university staff. On these settings the chapel choir directed by William Kroeger alternated or joined with the Schola.

Mr. Gehring played Ludwig Lenel's Te Deum, Robert Russell Bennett's Pastorale and Robert Noehren's Fugue before the service.



Heinz Wunderlich, famed organist from Hamburg, Germany, will tour the United States for the second time beginning October 10.

Born in Leipzig, Mr. Wunderlich was a pupil in organ of Karl Straube and studied composition with Johann Nepomuk David. From 1943 he served the Moritzkirche in Halle where Samuel Scheidt was once organist. Here in 1950 he gave performances of Bach's complete organ works. Heinz Wunderlich has played numerous organ and cembalo concerts throughout Germany and Switzerland, many of them on historic organs, and in conjunction with festivals of the music of Bach and Handel. He is regarded by many as a foremost interpreter of the organ works of Reger. Since 1958, Mr. Wunderlich has been in Hamburg as musical director and organist at the Hauptkirche St. Jakobi, wherein stands the celebrated four-manual, sixty stop organ by Arp Schnitger. He has just this year made three recordings of Bach works on this organ for the Cantate and 20th Century-Fox labels.

Arrangements for Mr. Wunderlich's second American tour are being made through Ingeborg Noack, 138 Camden St., Methuen, Mass.

A PROGRAM of organ and chamber music by Pachelbel, Bach and Telemann was heard May 27 at the First Presbyterian Church, Vineland, N.J. with soprano, oboe, cello, violin, flute and Dr. Joachim Novicki at the organ and harpsichord.

THE DIAPASON

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If the young organist can captivate an audience, as he did at Saint Mark's Church Friday night, while he is still under the age of 25, he should be a top contender for the title of America's foremost concert organist in another 10 years. The talent is there; the technique has been mastered.

—Margaret McDonald

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LONG ISLAND CHURCH OPENS AEOLIAN-SKINNER

MANHASSET CONGREGATIONAL

Series of 4 Dedicatory Recitals After
Easter Marks Completion —Evan
Wood Is Organist

A series of four Sunday afternoon recitals marked the opening of the new three-manual Aeolian-Skinner organ at the Congregational Church of Manhasset. The first, following a dedication service April 29, was played by Albert Russell, Hartford, Conn. Evan A. Wood, organist of the church played May 6. These two programs appear on the recital pages.

Frank C. Smith, New York City, played May 13 and John Alves, Fairfield, Conn. May 20.

Most of the organ is installed behind an acoustically transparent grillework in a chamber at the rear of the chancel. The pedal division is in a shallow chamber along one side of the chancel.

The design is the work of Joseph S. Whiteford, tonal director of Aeolian-Skinner, and Dr. Robert Baker, consultant for the church. It incorporates a number of sets retained from the previous Aeolian organ. The windchest controlling the choir reed stops and solo flutes is under 6-inch pressure.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaton 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Furniture 4-5 ranks 281 pipes
Zymbelstern 4 bells
Chimes 25 tubes

SWELL

Contra Dolce 16 ft. 68 pipes
Geigen Prinzipal 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Melodia 8 ft. 68 pipes
Flauto Dolce 8 ft. 12 pipes
Flute Celeste 8 ft. 56 pipes
Geigen Oktave 4 ft. 68 pipes
Rohr Gedackt 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Fagotto 16 ft. 68 pipes
Trumpet 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant

POSITIV

Nason Flute 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Zymbel 3-4 ranks 208 pipes
Tremulant

CHOIR

Lieblich Gedackt 16 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Gedackt 8 ft. 12 pipes
Solo Flute 8 ft. 56 pipes
Erzähler 8 ft. 68 pipes
Kleiner Erzähler 8 ft. 56 pipes
Spitzprinzipal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Bombarde 8 ft. 68 pipes
Clarinet 8 ft. 68 pipes
French Horn 8 ft. 68 pipes
English Horn 8 ft. 68 pipes
Tremulant

PEDAL

Bourdon 32 ft. (prepared)
Contra Bass 16 ft. 32 pipes
Violone 16 ft.
Bourdon 16 ft. 32 pipes
Contra Dolce 16 ft.
Lieblich Gedackt 16 ft.
Principal 8 ft. 32 pipes
Cello 8 ft.
Flauto Dolce 8 ft.
Gedackt 8 ft.
Choral Bass 4 ft. 32 pipes
Gedackt 4 ft.
Mixture 3 ranks 96 pipes
Sesquialtera 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Contra Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Chimes



Simon Preston has been appointed sub-organist in historic Westminster Abbey as of June 1. He fills the vacancy created by the death of Osborne Peasgood.

Mr. Preston was born in Bournemouth Aug. 4, 1938. He became a chorister at King's College, Cambridge, at the age of 11. At 14 he won a music scholarship at Canford School, Wimborne, Dorset, and four years later was awarded the Henry Smart organ scholarship to the Royal Academy of Music, where he studied with C. H. Trevor.

Mr. Preston was elected to the Dr. Mann organ studentship at King's College, Cambridge in 1957; he studied choir training and organ playing with David Willcocks and the late Dr. Boris Ord. He became a bachelor of arts at Cambridge University in 1961, "having read both parts of the Music Tripos there."

For four years, Simon Preston has played the organ for the well-known Festival of Nine Lessons and Carols broadcast every year from King's College on Christmas Eve. He also played for the consecration of Guilford Cathedral in May 1961, and has broadcast several organ recitals on the BBC. He has also appeared with the Bach Choir in the Royal Festival Hall, and made his first appearance in April at a BBC Thursday Invitation Concert.

With this appointment and the selection of Peter Partridge as assistant to the organist (see May issue, page 2), the Abbey music staff becomes truly representative of the whole Commonwealth, with Sir William McKie, an Australian, Mr. Preston, English and Mr. Partridge, a Canadian.

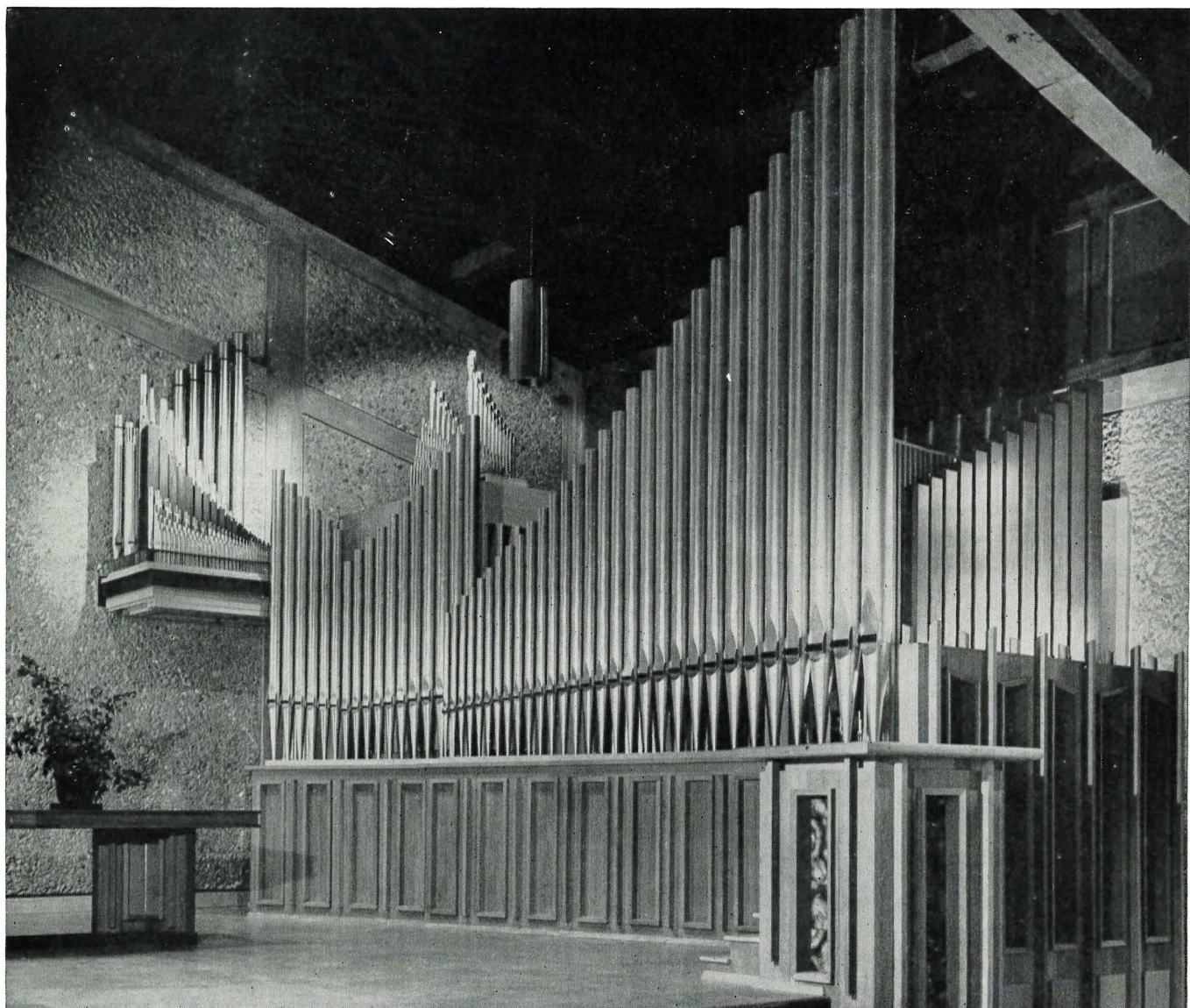


J. Bunker Clark has been awarded a Fulbright grant to work on his doctoral dissertation under Thurston Dart at Jesus College, Cambridge University, England, for the coming academic year. His dissertation involves the organ accompaniment of anthems and services in England in the first half of the 17th century.

A former organ student of Marilyn Mason, Mr. Clark spent two years on the faculty of Stephens College, Columbia, Missouri, teaching organ and music theory. For a year and a half, in 1959-60, he served as interim organist and choirmaster at Christ Church Cranbrook, Bloomfield Hills, Mich.

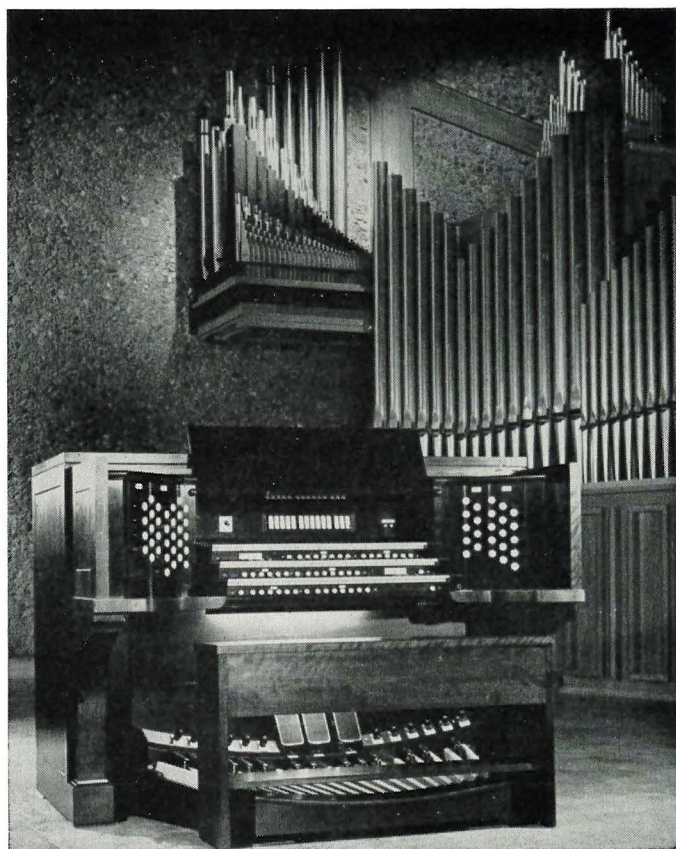
Mr. Clark is a candidate for the PhD in musicology at the University of Michigan, where Louise E. Cuyler is the chairman of his doctoral committee and Miss Mason one of the committee members.

Leaving in early September, Mr. Clark will be in England until June 1963.



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ANTHEMS and SERVICES

(For Mixed Voices unless otherwise noted)

O Praise the Lord, All Ye Nations	Leo Sowerby	.40
Variants on "A Mighty Fortress" (with descant)	W. Glen Darst	.30
Exultate Deo (A New and Revised Edition)	Mabel Daniels	.35
Draw Thou My Soul, O Christ (S.A.B.)	David A. Wehr	.25
God Be Merciful Unto Us (Psalm 67)	Ross Hastings	.25
Teach Me, O Lord (S.S.A.)	Ronald Arnatt	.35
Whence Cometh Wisdom	W. A. Goldsworthy	.25
Psalm 67	Ivan Langstroth	.35
O God the King of Glory	Donald Cashmore	.25
The Lord is King	Henry Purcell	.35
Te Deum Laudamus in E flat	Leo Sowerby	.50
Communion Service in G minor	Everett Titcomb	.40
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Wilma Jensen has been appointed to head the organ department at Oklahoma City University. Her appointment is a step in the increased emphasis which the university is placing in its Humanities division, and specifically on its degree in organ and church music.

In addition to her faculty position, Mrs. Jensen will continue her active career as a recitalist under the management of Lilian Murtagh. Her first Oklahoma City recital was given at St. Luke's Methodist Church June 13, on the occasion of her faculty appointment.

Wilma Jensen and her husband, Dr. Donald Jensen, came to Oklahoma City last fall when he became director of music at St. Luke's Methodist Church and member of the music faculty at Oklahoma City University.

BRICK PRESBYTERIAN SIGNS FOR AUSTIN

NEW 4-MANUAL HAS 100 STOPS

Church with Long History Made Musically Famous by Dickinsons —
T. Charles Lee Now Serving

New York City's historic and prominent Brick Presbyterian Church in which Clarence Dickinson and his wife Helen built a world-famous music program over half a century of service has placed an order with Austin Organs, Inc. for a large four-manual organ, totalling 100 stops.

Dr. Dickinson is now organist-choir-master emeritus. The present organist and choirmaster is Dr. T. Charles Lee.

The new Brick Presbyterian Church received a great amount of publicity when it was first opened in 1940. Of Georgian architecture, it is built of colonial brick with antique glass tinting the interior with amber and lavender. The interior design features side arches supported by Corinthian columns.

The first Brick Church was dedicated in 1768 at Beekman and Nassau Streets and served until 1858 when a new church was built at 37th Street and Fifth Avenue. A large instrument was built for that church by Ernest M. Skinner in 1918 and later reconditioned by him and installed in the new church in 1940.

A large chancel at the front of the church houses the organ and choir. With the installation of the new Austin organ the chancel chambers will be considerably opened for a much freer egress of sound.

The antiphonal division will be in the rear of the church with the swell in the present opened-up echo chamber and with great and pedal in display on the rear wall.

The specification of the new organ was drawn up by Richard J. Piper, vice-president and tonal director of Austin, and Dr. Lee. Contract negotiations were handled by Charles L. Neill for Austin.

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
Octave Quint 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Chimes 25 notes

SWELL

Flute Conique 16 ft. 12 pipes
Geigen Principal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viol d'Amour 8 ft. 68 pipes
Viola Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Flute Conique 8 ft. 68 pipes
Flute Celeste 2 ranks 124 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 ranks
Flageolet 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Flugelhorn 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Vox Humana (prepared)
Tremulant

CHOIR

Quintaten 16 ft. 68 pipes
Viola 8 ft. 68 pipes
Holzgedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Kleine Erzähler 2 ranks 124 pipes
Montre 4 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Rankett 16 ft. 68 pipes
Krummhorn 8 ft. 68 pipes
Rohr Schalmei 4 ft. 68 pipes
Tremulant

POSITIV

Nason Flute 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Cymbel 3 ranks 183 pipes

SOLO-BOMBARDE

Orchestral Flute 8 ft. 68 pipes
Violoncello 8 ft. 68 pipes
Cello Celeste 8 ft. 68 pipes
Concert Flute 4 ft. 68 pipes
Grand Chorus 5 ranks 305 pipes
English Horn 8 ft. 68 pipes
French Horn 8 ft. 68 pipes
Bombarde 8 ft. 68 pipes
Bombarde Clairon 4 ft. 68 pipes
Tremulant

ANTIPHONAL GREAT

Principal 8 ft. 61 pipes
Pommer Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Spitz Fiffteenth 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes

ANTIPHONAL SWELL

Rohrflöte 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Salicional Celest 8 ft. 56 pipes
Dulciana 8 ft. 68 pipes
Octave 4 ft. 68 pipes
Harmonic Flute 4 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Tremulant

ANTIPHONAL PEDAL

Salicional 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gedeckt 8 ft.
Super Octave 4 ft.

PEDAL

Contra Bourdon 32 ft. 12 pipes
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Flute Conique 16 ft.
Quintaten 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gemshorn 8 ft.
Flute Conique 8 ft.
Choral Bass 4 ft. 32 pipes
Waldflöte 4 ft. 32 pipes
Choral Bass 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Contra Fagotto 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Rankette 16 ft.
Posaune 8 ft. 12 pipes
Rohr Schalmei 4 ft.
Chimes

THE CANTICUM NOVUM choral society of the Catholic University of America, Washington, D. C. was joined by glee clubs of Marymount, Mount St. Agnes and Loyola Colleges and the university orchestra in performances of the Te Deum by Marc-Antoine Charpentier; Don Haines Guidotti was conductor May 11 at Maloney auditorium and May 18 at Judson Hall, New York City.

A STRING quartet assisted as the choir of St. Joseph's Church, New York City, sang a concert May 27 under the direction of Michael R. Miller. Works of Pachelbel, Handel, Purcell, Buxtehude and Mr. Miller were heard.

Records

The serious record field has been expanding and proliferating at such a rate these recent years that even available records in such a deliberately restricted field as ours mount up to more than an average organist's time or purse can possibly encompass. We continue, as always, to review only those records sent us specifically for that purpose. The larger domestic companies can't seem to be bothered with us; major recitalists on those labels frequently send in their records personally.

We report this month on some highly listenable records lying at the very center of our area of interest. The order of consideration is that in which they were received.

McLaughlin and Reilly, Boston publishers with special concern for music in the Catholic church, has issued a useful record of Flor Peeters' music. One side is a lucid and sympathetic singing of Mr. Peeters' *Missa Laudis* by the Cecilia Society. We sincerely wish that the communicants of even a few of the Catholic parishes of our acquaintance could, however infrequently, hear music half so impressive and appropriate as this sung with half the understanding and skill as this. We hope this record will circulate widely in those quarters where a good deal more awareness of the present state of Catholic music in America is so sadly needed.

Theodore Marier, an editor of *McL and R.*, is the first-rate conductor of the Mass with Max Miller at the organ of Marsh chapel, Boston University. Mr. Marier is the organist on the reverse side for a competent performance on the organ of St. Paul's Church, Cambridge, of four Peeters pieces which will be familiar to many of our readers. The essentially conservative Peeters style has, of course, combined with his good craftsmanship and his warmth to make his works particularly palatable to those who object to more radical contemporary trends. The jacket concentrates exclusively on Mr. Peeters; it might have spared a few inches to the music, the performers and the organs.

Cantate Records, issued by the Merseburger publishing firm in Darmstadt,

Germany, has now a regular American outlet which may be addressed: Cantate Records Co., P. O. Box 516, Wakefield, Mass. So in discussing some highly interesting Max Reger recordings we are no longer obliged to suggest a difficulty in ordering. Three 10-inch records have reached us which should be instrumental in the "rehabilitation" of the works of Reger, a movement we believe is well under way in North America. Two of the records are for organ and pose an interesting question especially when considered along with the article on Franck registration in our June issue. Some answers to the deliberate disregard of Reger's printed registration instructions are given in the jacket notes. Our own feeling is in sympathy with these answers, for the contrapuntal complexities of Reger plus the thick ensemble sounds and the bombast of the Romantic organ have always made most of his work an almost incomprehensible tonal maze for many of us listeners. Suddenly in the revealing clarity of German neo-classic instruments Reger becomes logical, immediately comprehensible and genuinely appealing. Strangest of all, the pieces seem to contract to about half the length we seem to remember them.

The first organ record offers Friedrich Höpner on the Rieger organ at the Barfüßerkirche (Church of the Barefoot Friars — Franciscans) at Augsburg. The Toccata and Fugue in A minor, opus 80, occupies one side and the Toccata and Fugue in E minor and major, opus 65, the other. The playing is full of vitality and excitement and the engineering catches a lot of presence and realism. The stoplist is on the jacket along with excellent notes in German, French and English.

The other organ record is by Hans Klotz on the Schuke organ in the Petrikirche at Mülheim on the Ruhr. All of one side and most of the other are devoted to the magnificent *Wachet auf Fantasia* (Variations and Fugue) opus 52, number 2. The narrow band remaining on side 2 gives us the charming prelude in E major which opens the set of Five Easy Preludes and Fugues, opus 56. We like the sound of this organ even better than the other one

and the playing by a distinguished Straube student could hardly be better. The stoplist is not included on the jacket but the notes in German and English are very useful.

The third in these Cantate records of Reger include two of the five little chorale-cantatas without opus numbers and three little sacred songs from opus 137. The cantata on O Sacred Head, which has a high tenor solo part (the notes say *alto*) makes no choral demands and uses an oboe and a solo violin with almost startling effectiveness. The recording might well stimulate widespread performance of the Good Friday cantata in America.

The second cantata is even simpler in conception and uses solo violin and viola with the organ. The chorale is *Meinen Jesum lass ich nicht*. The soprano solos, at least as sung by Lisa Schwarzweiler, are beautiful. To round out the record the two soloists sing the three very small sacred songs — very late Reger. All the texts in German, English and French are on the jacket; a leaflet is informative.

Cambridge Records (473 Washington St., Wellesley, Mass.) also has a set of two big records which are valuable almost to the point of indispensability. Melville Smith won the Grand Prix du Disque last year for a Grigny record and here is a whole Treasury of Early French Organ Music recorded on the famed Silbermann at the Abbey Church at Marmoutier. The first disk contains Grigny and Dandrieu; the second Titelouze, both Couperins, Lebègue, Clérambault and Marchand. Not just the stoplist and description of the organ are given along with historical notes, but the actual registrations are listed.

This set of records, quite aside from its beautiful engineering by Peter Bartók and its lively, varied and illuminating performance by Mr. Smith, seems to us a thoroughly challenging do-it-yourself project. Here is the music played by a noted zealot in the cause of French music, on perhaps the finest remaining example of the very kind of organ for which composers designed it. With good editions of the music in hand (the notes previously learned) and these admirable records as guides,



Robert Clark has been appointed college organist and assistant professor of music at Cornell College, Mount Vernon, Iowa, to begin Sept. 1. He leaves a post of organist and choirmaster of the Christ United Presbyterian Church, Canton, Ohio. He was previously on the staff of Baker University, Baldwin, Kans.

Mr. Clark holds a bachelor of music degree from Central College, Fayette, Mo. and the MSM degree from Union Seminary. His organ study has been with Luther T. Spayde, Clarence Dickinson, Ernest White and Marilyn Mason. He has studied harpsichord with Gustav Leonhardt and conducting with Peter Wilhousky, Elaine Brown and Robert Fountain. He has played many recitals in the midwest and at St. Thomas' Church and at St. Paul's Chapel, Columbia University, in New York City. He was the director of the Canton Chamber Music Society in concerts of Renaissance and Baroque music under the auspices of the Canton Art Institute.

this summer could change both perception and performance of the magnificent music of this unmatched period for almost anyone. A complete listing of the music here seems unnecessary; it is a comprehensive survey. — FC



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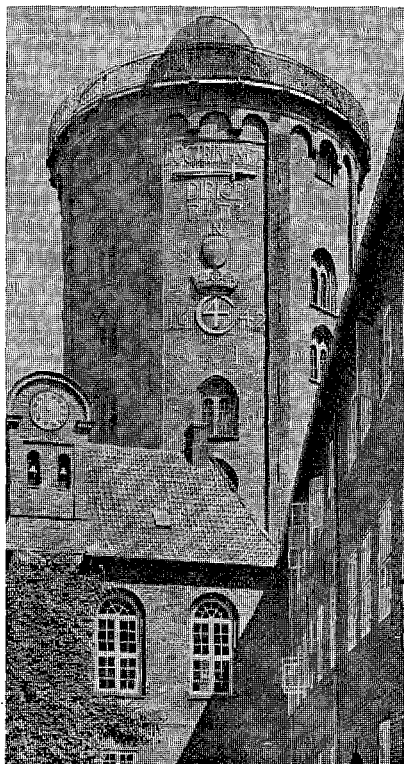
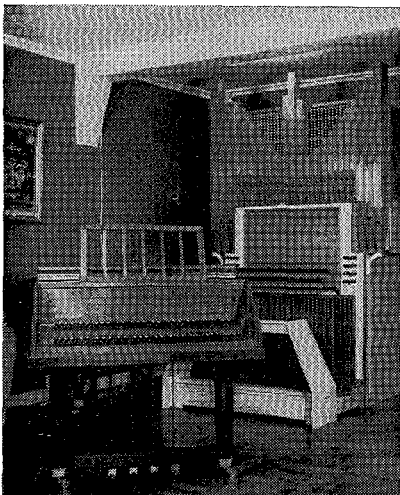
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We
Visit
FINN VIDERØ



We snapped Mr. Viderø at the console of the organ in the famed "round tower" church.

Two views in Mr. Viderø's home studio: above, the library, below his organ and harpsichord.



Finn Viderø spent the school year of 1959-60 as visiting professor at Yale University. His schedule there allowed very few American recitals, yet he is still remarkably well known to American organists. Some 1,400 of them heard him play at the Detroit convention in 1960 and a few hundred also heard him six months earlier on Mrs. John Baker's residence organ in Orlando at the mid-winter conclave.

His records of Buxtehude, widely known as some of the most scholarly and authoritative ever made, added to the idea most Americans have that this leading Danish organist is completely a Buxtehude specialist. It may come as a surprise to some of our readers, as it did to us last summer, that reviewers have often called Finn Viderø one of the best players of such Romantic composers as Reger. He was also among the first to play such modern composers as Distler and Bornefeld and it was he who introduced classic French organ music to Denmark.

Americans heard him chiefly in Buxtehude *because they asked for it*, he tells us. And, too, Danish organs are almost never at their best in Romantic music, so in his own land too he must face limitations.

Our visit with Mr. Viderø was not nearly so extended as we would have wished, for he is a pleasant and inter-

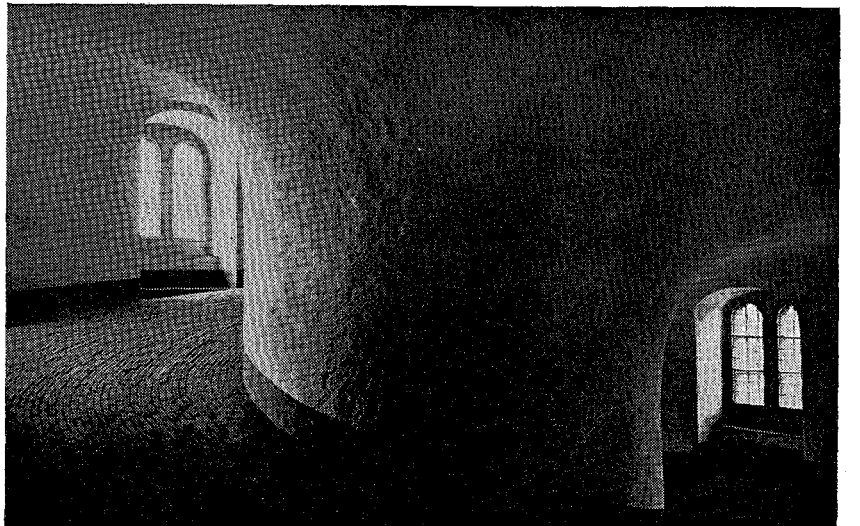
esting man and his English is fluent and expressive. We had time to visit the famous Trinity Church where he has been organist since 1947. We climbed to the organ loft up the ramp of the noted Round Tower, one of the tourist "musts" in Copenhagen. He played briefly to give us some idea of the Marcussen organ.

Another of Mr. Viderø's duties is as lecturer on organ and harpsichord music at the University of Copenhagen. Many Fulbright scholars from America have taken advantage of his careful scholarship and he has conducted master classes in many Scandinavian and other European cities. He has played more than 600 recitals and broadcasts.

Finn Viderø has been a prolific writer of musical articles for Scandinavian and German periodicals and has made many phonograph records for Gramophone, Haydn Society, His Master's Voice, Valois and Vanguard labels on which he has recorded largely pre-Bach from many lands and Bach. Type casting again?

Mr. Viderø lives modestly in the Copenhagen suburb of Hellerup. He tells us that the good opinion of American organs and organists which he took back to Copenhagen with him has caused some raised eyebrows. Some people in Europe, he says, still can't believe anything really good can thrive west of the Atlantic.

Below: a view on the ramp within the round tower near the only entrance to the organ loft.



PEDAL

16' PRINCIPAL
16' SUBBASS
16' Quintadena
8' OCTAVE
8' FLAUTO DOLCE
4' CHORALBASS
4' NACHTHORN
4R MIXTURE
16' POSAUNE
16' Dulzian
8' TRUMPET
4' SCHALMEY

GREAT

16' QUINTADENA
8' PRINCIPAL
8' GEDACKT
4' OCTAVE
4' SPITZFLÖTE
2' HOHLFLÖTE
1-1/3' OCTAVE QUINTE
4R MIXTURE
16' DULZIAN
8' TRUMPET

SWELL

8' CHIMNEY FLUTE
8' LIEBLICH GEDACKT
8' GAMBE
8' VOIX CELESTE
4' OCTAVE GEIGEN
4' BOURDON
2' DOUBLETTE
3R CORNET
4R PLEIN JEU
8' FAGOTT
4' CLARION

POSITIV

8' COPULA
4' PRAESTANT
4' ROHRFLÖTE
2-2/3' NAZARD
2' OCTAVA
2' BLOCKFLÖTE
1-3/5' TIERCE
3R FOURNITURE
8' CROMORNE

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National Annual General Meeting Elects Officers, Hears Reports

The national annual general meeting was held May 14 in the choir room of St. Bartholomew's Church, New York City. President Harold Heeremans was in the chair.

After greetings were extended to those present, all were requested to rise and observe a moment of silence in tribute to the memory of those members who had died within the year. The minutes of the 1961 annual general meeting were approved without reading. Dr. Gordon Jones and Claude Means were appointed tellers to count the ballots for the election of national officers and councilors.

The reports of officers and committee chairmen were heard.

The president reported as follows:

The growing comprehension of the nature and purposes of the Guild has been shown in chapter, state, regional and national activities. The Guild increasingly justifies its Charter as "educational," and such spontaneous practical interests as that in improvisation strikingly displayed in the plans for the 1964 Florida state convention, reveal geographical distribution of enlightened initiative.

With the new financial structure has come the realization of the improved format of the *Quarterly* which now, in appearance as in content, worthily represents its scholarly purpose.

The deficit, with which the season commenced, has been liquidated.

Treasurer George E. Powers reported a balance of \$30,141.15 as of April 30.

Willard I. Nevins reported for the auditors as follows:

As Auditors, we have examined the system of recording the receipts and disbursements of Guild funds and found it in good order. A satisfactory report on the securities of the Guild has been received from the custodial division of the Chase National Bank.

Svend O. Tollefsen, chairman of the examination committee, reported as follows:

The examination committee * * * meetings were held regularly for the purpose of making ready the examination materials * * * and for discussion of suggestions * * * from chapters throughout the country.

At the meeting of the board of examiners * * * last December, * * * ideas on examinations were set forth * * * reported on by President Heeremans. * * * Announcement about the adoption of some of these * * * will be made at a later date. * * * We have been able to set up a more equitable point system for the marking of the Ch.B examination * * * as well as a new improved set of instructions for the service playing certificate test.

The interest in the service playing certificate is growing steadily. * * * 38 candidates have passed the test so far this year, making a total of 106. * * * It does not tend to draw interest from the academic examinations; * * * more than 40 examination centers * * * have reported that they will hold examinations * * * this year.

The committee wishes to express a deep sense of loss in the recent passing of one of its most faithful and scholarly members, Dr. Norman Coke-Jephcott, who for almost half a century gave willingly of his experience and wisdom for the furtherance of the Guild through his work with the examinations.

Dr. S. Lewis Elmer, chairman of the

national convention and expansion committee, reported as follows:

The formal announcement of the purposes of this committee states that the committee, with the deans and regents ex officio, shall promote movements to obtain members, to form chapters and branches and to organize regional conventions. The state chairmen also share the responsibility of developing the Guild's interests in each region. Results for the Guild year ending April 30 demonstrate the effectiveness of the joint activities named in this list of purposes, and prospects for the ensuing year are very encouraging.

We receive many inquiries with respect to conventions, membership, and the formation of chapters, branches and Guild student groups. These entail a great deal of correspondence and the mailing of a vast amount of informative printed material. (Here were listed the locations and dates of the regional conventions held in 1961.) A national midwinter conclave was held in Baltimore, Md. Dec. 27-29.

The expansion of the Guild continues satisfactorily, both in membership and in forming new chapters, branches and Guild student groups.

As of April 30 our national records show 15,135 active members; 281 chapters; 5 branches, and 92 Guild student groups. We appreciate the assistance of the regional and state chairmen, deans and regents; especially those who have succeeded in advancing our expansion program and in encouraging members to prepare for the Guild examinations, which is a natural result of all the foregoing.

Leon Carson, editor of the *AGO Quarterly*, reported as follows:

The * * * *Quarterly* * * * is now well into its seventh year of publication. * * * The non-member subscription department represents * * * 20 states and includes * * * public, university and college libraries, church organizations and individuals. * * * Appreciation is here recorded of the loyal support and encouragement by National President Heeremans and by * * * Past President Elmer and Alec Wyton; it is also extended to James Boeringer * * * in his capacity of editorial assistant.

John Huston, chairman of the national radio and television committee, reported as follows:

The first season of AGO-sponsored organ broadcasts, *The Art of the Organ*, has been successful. These recitals, broadcast through the generosity and facilities of the Riverside Church fm station WRVR, have been heard each Sunday night. Inasmuch as WRVR is a member station of the Educational radio network, including stations in Albany, Amherst, Boston, Philadelphia and Washington, the series has enjoyed a wide coverage.

Representative organists throughout the nation have participated in the series. The new organ in Christ chapel at the Riverside Church has been used often; * * * as the recitals are taped in advance, instruments of varying types and representing several builders have been heard. A library of taped recitals is being collected in order that the series might be maintained in seasons to come with greater ease on the part of those who program the series. Guild chapters may obtain copies of tapes for their own use at minimum cost.

Sincere appreciation is extended to Barbara Brown and Frederick Swann, both of whom have given valiant service to this endeavor.

Mary Louise Wright, chairman of the national committee on choral music and composition, gave a detailed report on exploratory and experimental activities in the Pittsburgh area along the lines of the committee's purpose that "choral music should have a wider base toward the bottom of the ladder in order to support and extend the growth at the top."

Willard I. Nevins chairman of the organ playing competition committee reported as follows:

With one zone to report there are now eight contestants for the 1962 competitions. The finals will be held in Los Angeles June 30.

Marguerite Havey, chairman of the members' interests committee, reported as follows:

* * * Headquarters has approved Albin McDermott's article, *How Can I Improve?*, and it will in due time become Pamphlet No. 21.

The committee * * * recommends that the present pamphlet on acoustics be revised to include more recent findings, especially as presented in Leo Beranek's article in *THE DIAPASON*, *Some Aspects of Concert Hall Acoustics* (December 1961).

At its final meeting in March * * * the committee * * * resolved: "that in the absence of any formal instruction from the council as to its scope of operations the committee has proceeded with the understanding that the function * * * is to prepare material * * * that meets the needs of membership, especially non-academic members, as learned through the various chapters and suggestions of individuals. * * *"

Dr. George Mead, chairman of the committee on ethics, reported as follows:

One problem was reported to the chairman, but it was not followed by any request for action by the committee; therefore, we must presume that it was settled at the source.

As chairman of the committee on copyright, Dr. Mead reported:

No questions were presented to this committee for serious consideration. The chairman will be glad to receive any literature on changes in the copyright law. The membership should be reminded that photographic or other kinds of mechanical reproduction of music without permission of publishers or composers may lead to serious consequences.

As chairman of the acoustics committee, Dr. Mead reported:

The members of the committee are widely separated geographically and no meeting may be held. Articles by them have appeared in *THE DIAPASON* and other periodicals. A new formal report on the subject of new develop-

ments in Church acoustics will be assembled when the council finds it desirable to publish such a report under AGO auspices.

Dr. William H. Barnes, chairman of the committee on standardization of the console reported as follows:

The recommendations of the committee in final form, having been previously submitted to the council, were approved by it Dec. 11, 1961. The chairman of the committee arranged to have 1,000 copies of the report printed, so that headquarters could send out copies to those wishing them. The report has also been printed in *THE DIAPASON* for April 1962. As a consequence it has become easily available to all members of the Guild and other interested persons.

The chairman would like to add his grateful thanks to the nearly 40 leading recital players who answered the questionnaire sent out by the committee. This was a great help in making the final report.

It was moved, seconded and carried that all reports be accepted with thanks. For the tellers, Dr. Gordon and Claude Means reported the result of the election as follows:

President, Harold Heeremans, FAGO, ChM, FTCL; vice-president, George Mead, AM, MusDoc, AAGO; secretary, Charles Dodsley Walker, AM, FAGO; treasurer, J. Clifford Welsh, AAGO, LTCL; registrar, Hugh McEdwards, AAGO; librarian and historian, S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCCO; auditors, Willard I. Nevins, FAGO, and Alec Wyton, MA (Oxon), FRCO, ChM, FAGO; chaplain, the Rev. Joseph R. Foley, CSP, ChM; councilors for terms ending in 1965, Ray F. Brown, MusDoc, AAGO; Donald Coats, MSM; Viola Lang Domin, AAGO; the Rev. Hugh Giles, DSM; Robert Lee Mahaffey, MusM, FAGO, LTCL; Ruth Milliken, MS, AAGO; David Mulbury, MSM, AAGO; Allen Sever, MSM, AAGO.

HUGH McEDWARDS
National Registrar

Changes in Examination

For AGO examination 1963, the string test will be based on the whole tone scale.

In 1963 Associates and Fellows will be required to answer all questions in the Choir Master examination.

At the 1964 examinations the whole note cantus firmus will be discontinued.

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News of the American Guild of Organists—Continued

Prize Anthem Contest

Under the auspices of the American Guild of Organists, a prize of \$150 has been offered by the H. W. Gray Company to the composer of the best anthem for mixed voices submitted. The text, which must be English, may be selected by the composer. There is no objection to seasonal anthems, Christmas, Easter, etc.

There is no restriction as to difficulty but the composition should not exceed five or six minutes in length.

If in the opinion of the judges the desired standard is not reached, the award may be withheld. (The award was withheld in 1961 and in 1959; the last award was given to Jane Marshall in 1957—ED.)

The anthem will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address and return postage, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y. not later than Feb 1, 1963.

Service Players

The following members passed the tests for the Service Playing Certificate in the 1961-62 season:

Mary Camm Adams, Alexandria, Va.
George C. Auld, Allison Park, Pa.
Ethel Hoyt Brandon, Westport, Conn.
F. Mary Brantly, Tulsa, Okla.
Robert A. Camburn, Philadelphia, Pa.
Eva W. Campagna, Albuquerque, N.M.
Diane Wilson Carnes, La Jolla, Cal.
Cyril H. Chinn, Cleveland, Ohio
Doris Clements, Wichita, Kans.
Carroll F. Craft, Augusta, Ga.
Philip Crawford, Niagara Falls, N.Y.
Ethel Elizabeth Crumney, San Francisco, Cal.
Mrs. Earl R. Dubas, Pittsburgh, Pa.
Travice R. Eakins, Bellair, Clearwater, Fla.
Mildred Genis, Balboa, Canal Zone
Lois Lynn Hardy, Danville, Cal.
Earl C. Houck, Niagara Falls, N.Y.
Charles McClive Jacklin, Niagara Falls, Ont.
Evelyn M. Johnson, Wichita, Kans.
Jessica B. Johnson, Spokane, Wash.
Herman F. Knell, Pittsburgh, Pa.
Doris Evelyn Laukenmann, Milwaukee, Wis.
Mrs. Paul H. Miller, Lancaster, Ohio
Mrs. O. F. Nixon, Jr., La Grange, Ga.
Wynona J. Norris, North Augusta, S.C.
Florence Hiatt Robertson, Columbus, Ga.
Hollis Schindler, Wichita, Kans.
Frances T. Schuessler, Fort Worth, Tex.
Pernilla Schultheiss, San Francisco, Cal.
Mrs. Kenneth Shaw, Wichita, Kans.
George W. Turner, Media, Pa.
Brena U. Whitten, Silver Spring, Md.
Gratia Beaumont Woods, Takoma Park, Md.
Winifred T. Woods, Wayne, Pa.
Louis J. Wrighter, Ballston Lake, N.Y.

Robert Lawrence Speaker at AGO Senate Dinner

The third annual reception and dinner sponsored by the Senate of Past Presidents and Wardens was held May 14 in the Hotel Taft, New York City. Dr. S. Lewis Elmer presided.

The Very Rev. Robert McGregor, national chaplain, gave the invocation. Dr. Elmer then called upon President Harold Heeremans who told of recent developments in Guild activities, stressing the competition in improvisation at the Florida state convention and other plans for the future.

Robert Lawrence, conductor, lecturer, author and panel member of the Metropolitan Opera broadcasts was the speaker of the evening. He recalled being taken by his grandfather at the age of 9 to hear Samuel A. Baldwin play the organ in the great hall of City College and of the great influence Professor Baldwin's weekly recitals had on his own musical career.

Mr. Lawrence traced his interesting days at Columbia University and at the Juilliard School guided by Daniel Gregory Mason and Albert Stoessel. The latter part of his talk was devoted to French composers with special emphasis on Berlioz.

This was one of the most successful dinners given by the Senate.

Milton Gill Winner of Organ Composition Contest

National headquarters June 8 announced that Milton Gill, Hanover, N.H., was the winner of the 1961-62 AGO organ composition contest. Dr. R. Evan Copley, Mount Pleasant, Iowa received honorable mention. The winning composition will be published by the H. W. Gray Company.

New Hampshire

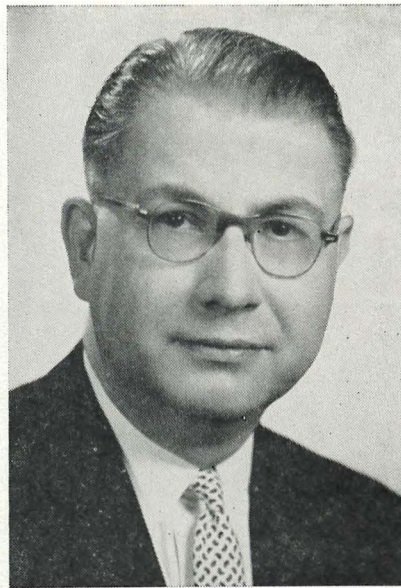
The New Hampshire Chapter held its annual dinner meeting and election of officers at the Highway Hotel, Concord June 4 with Roger Barrett as chairman. The following were elected officers: Milton M. Johnson, dean; Herbert Hooper, sub-dean; Norman W. Fitts, treasurer; Mrs. Clayton W. Nettleton, secretary; Dorothy J. French, registrar; Wilfred Bonenfant and C. Herbert Chase, auditors; Harland Bradford, William R. McAllister and Mrs. James L. Tift, executive board members. At the business meeting, Dean Trevor M. Rea presided, reports were read and approved. Mr. Johnson awarded a past-dean's pin to Mr. Rea. Mary H. McLaughlin modeled an organist's robe she designed. Regional Chairman Dr. John Perry-Hooker reported on the national annual general meeting in New York City. The film *Capturing the Wind* was shown.

DOROTHY J. FRENCH

Bridgeport

The Bridgeport, Conn. Chapter met May 22 at the United Congregational Church for the annual meeting and dinner. Reports were read and election of officers held. The program included slides of Dr. Wallace Anderson's South American trip.

CAROLE FANLOW



National Treasurer J. Clifford Welsh, only new major officer.

New Haven

The New Haven, Conn. Chapter held its annual dinner meeting May 8 at the Dunbar United Church, Hamden. After a smörgasbord dinner the following officers were elected: Charles Krigbaum, dean; H. Leroy Baumgartner, sub-dean; Raoul Forest, secretary; Lawrence Landino, registrar; Edgar Aiken, treasurer; the Rev. William E. Soule, chaplain. Guest speaker was Roland H. Bainton, Titus professor of ecclesiastical history, Yale University who spoke on Luther and His Music. The chapter will be celebrating its 25th anniversary this coming season.

LAWRENCE LANDINO

Waterbury

The Waterbury, Conn. Chapter sponsored a festival of sacred music May 20 at the First Congregational Church. Music from the 16th century to the present was sung by seven combined Protestant choirs under the direction of Robert S. Brawley, Hartford Conservatory of Music. Margaret Westlake Powers, hostess, was organist and Jeannette Brown was the accompanist. Among the numbers in the program were *Let All Mortal Flesh Keep Silence*, *Holt*; *We Will Carol Joyfully*, *Means*, and *Hallelujah*, *Mount of Olives*, *Beethoven*.

MRS. ERNEST R. CAROSELLA

Monadnock

The Monadnock Chapter met May 28 at the Miller Student center, Meriden, N. H. Dean James Ingerson presided over the business meeting at which the following officers were elected: Mr. Ingerson, dean; the Rev. Jet Turner, sub-dean; Yvonne Bonneau, Secretary; Ruth Hemenway, treasurer; Azalea Wilson, librarian; C. Francis Sumner, chaplain; Grace Tyler, auditor; Lois Wright, registrar. Dean Ingerson played recordings of E. Power Biggs and of choral and symphonic music.

YVONNE BONNEAU

Portland

The Portland, Maine Chapter met May 21 at the Boulevard Point Congregational Church, Scarborough with Dean Harold Snow as host. After a lobster dinner a short business meeting, including the election of officers, was held. The remainder of the evening was spent socially with a talk on Maine folklore by the humorist Stephen Merrill, Skowhegan.

RUTH K. NORTON

Merrimack Valley

The Merrimack Valley Chapter met May 8 for its annual business meeting at the West Parish Church, Andover, Mass. Charlene E. Barber, host organist, and Marion L. Abbott were co-chairmen of the dinner and program. Dean Bertrand Muller presided and the following were elected: Gerald Kittredge, dean; Keith Gould, sub-dean; Howard Large, treasurer, Ruth Morse, secretary; Miss Abbott, librarian; Mrs. Richard E. Hubley, registrar; Robert Goodwin, auditor; Ivar L. Sjostrom, Mrs. E. K. McCullough, C. Weston Noyes and Christine McPherson, executive committee. Robert G. Barrow, Williams College, gave the talk *Thoughts On Church Music*.

The chapter sponsored its third annual choir festival May 27 at Cochran chapel, Phillips-Andover Academy, Andover, Mass. Ivar Sjostrom and Keith Gould directed the massed choirs in numbers by Vulpjuss, Brahms and Davison. Donald Amy and Marion Abbott were accompanists and Gerald Kittredge was organist for the postlude. Dr. Lorene Banta played the program listed in the recital section.

MRS. RICHARD E. HUBLEY

Worcester

The annual meeting of the Worcester, Mass. Chapter was held May 28 at Christ Church, Fitchburg. The following were elected officers for the coming season: Norman J. Roy, dean; Stanley E. Walker, sub-dean; Olive Thompson, secretary; Kenneth Brooks, treasurer; Alfred W. G. Peterson and Calvin R. Lindblad, auditors; Lionel Duguay, Malama Providakes and LeRoy Hanson, executive committee. Dean Alan Walker presided over the meeting which preceded a program of chamber and organ music. Donald G. Wilcox played *Prelude, Fugue and Variation*, *Franck and Grand Choeur Dialogue*, *Gigout*. Other composers represented were *Anglès*, *Scarlatti*, *Bach*, *Handel*, *Stamitz* and *Dupré*.

ELIZABETH WARDEN

Westerley Branch

The Westerley Branch, Rhode Island Chapter, held its annual meeting May 21 at the Pawcatuck Seventh Day Baptist Church. The following officers were re-elected: Albert M. Webster, regent; W. Porter Hoxie, sub-regent; Addie R. Crandall, secretary, and Grace B. MacIntyre, treasurer. Plans were completed for the annual recital to be held Oct. 21 at the same church when the guest organist will be Barclay Wood, Worcester, Mass. It was voted to add the new AGO *Prelude Book* issued by national convention headquarters to the organ music collection at the Westerley Public Library. At the close of the meeting the Rev. Earl Cruzan gave an interesting talk on the origin of the Seventh Day Baptist Church. A social hour followed.

ALBERT WEBSTER

Rhode Island

The annual meeting and dinner of the Rhode Island Chapter was held May 7 at St. Martin's Church, Providence. Out-of-town guests were present from Boston, Fall River and New Bedford, Mass. and New London, Conn. Recognition of the choirs, organists and directors who had provided the fine programs throughout the year was given and appreciation expressed. William Dinneen was re-elected dean and other officers are: sub-dean, Frank Bartlett; secretary, Joyce Mangler; treasurer, Gordon Lee; historian, Viola Peterson; registrar, Louise Moore; auditors, Hollis Grant, Polly Davis; new executive committee members, Richard Bennett, Anna Lakos, Anna Fiore. The evening's program was played by Dr. Nigel Davidson, Wellington College, England. It appears in the recital section.

LOUISE W. MOORE

Cape Cod

The Cape Cod Chapter sponsored a recital May 7 by Barclay Wood, Worcester, at the West Parish Church, West Barnstable, Mass. The program is included in the recital section.

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News of the American Guild of Organists—Continued

Hudson-Catskill

The Hudson-Catskill Chapter held its annual meeting and banquet May 21 at the Bavarian Quest House, Stottville, N. Y. Loton E. Springstead was elected to his fourth term as dean. Other officers for the year are: Mrs. Robert Belknap, sub-dean; Mrs. Henry Duntz, secretary; Melvin Hofstetter, treasurer; the Rev. Gary A. Cooper, chaplain. Committee appointments were made. Robert F. W. Meader, curator of the Shaker Museum, North Chatham, discussed and demonstrated Shaker music. Arrangements for the banquet were under the direction of John Gowen and Peter Gowen.

The chapter held its third annual choral-organ workshop June 2 at the First Baptist Church, Hudson with Mrs. Duntz, chairman, assisted by Mrs. Maynard Jones, Mrs. Elias Lynk, Mrs. Carl Harris, Mr. Hofstetter and Clayton Waltermire. Forest C. Barrett, Baltimore, Md. taught choral classes with a demonstration choir. Mr. Springstead discussed organ technique and registration and repertoire. A display of organ and choral music was provided. Tentative plans were made for a July picnic at Tanglewood Music Shed, Lenox, Mass. to hear the Boston Symphony Orchestra.

CLAYTON J. WALTERMIRE

New York City

The New York City Chapter met May 21 at the Jager House, Manhattan for dinner and the annual business meeting. Madeleine Marshall was guest speaker who talked about English diction. The following were elected officers: Charles N. Henderson, dean; George E. Powers, sub-dean; Marion Engle, secretary; Oswald Sattinger, treasurer; Lilian Carpenter, registrar; Marion Ohlson, librarian; John F. Cartwright, Gordon Jones, auditors; the Rev. Philip Rodgers Magee, chaplain; Robert Arnold, Ray Francis Brown, Donald Coats and Vernon De Tar, executive committee.

LILIAN CARPENTER

Central Hudson Valley

The Central Hudson Valley Chapter met for a dinner meeting May 21 at the Trinity Lutheran Church, Kingston, N. Y. Dean John A. Davis presided over the meeting at which John Weaver, now serving with the army at West Point, was guest. Stuart Gardner, New York City, spoke of his work with his boy choir and of a trip to Europe with them several years ago performing the Play of Daniel. He showed slides of Italy, England, France, Norway, Germany and Switzerland.

MARION E. THYSTRUP

Staten Island

The Staten Island, N. Y. Chapter met May 6 at the chapel of St. Cornelius the Centurion, Episcopal, Fort Jay, Governors Island with Albert Robinson as host organist. After a tour of the chapel Father Charles H. Brieant, West Brighton, S. I. played the following recital on the "double Artiste" Möller organ: Praise God, Ye Christians and Fugue in C, Buxtehude; Christ Lay in Death's Dark Prison, Christ Thou Lamb of God, Today Triumphs God's Son and Prelude and Fugue in E minor (Cathedral), Bach; Andante Cantabile, Symphony 4, Widor; Two Chorales, Hausemann; Finale, Marriage Mass, Dubois.

AGNES M. MORGAN



The above picture was taken May 7, at the Northern Valley Chapter organist-clergy meeting, Leonia, N. Y. Frank Poole, seated, was re-elected dean. Standing, left to right are Ray F. Brown, music director, General Theological Seminary; National President

Harold Heeremans, guest of honor; the Rev. Norman Spicer, chaplain. The chapter awarded Mr. Heeremans an honorary dual-membership.

FRANK POOLE

Queens

The Queens, N. Y. Chapter met May 8 at the First Methodist Church, Flushing, for a lecture demonstration on improvisation by Charles Dodsley Walker, FAGO. Mr. Walker showed by employing various musical devices the creative possibilities one with a fair knowledge of the keyboard could achieve. The program concluded with an elaborate improvisation on Lobe den Herren. The slate of new officers was announced and other business was conducted.

The chapter sponsored Theo Rayburn Wee, AAGO, in a recital May 20 at the Holy Trinity Lutheran Church, Hollis.

DAVID E. SCHMIDT

Suffolk

The May 6 meeting of the Suffolk Chapter was held at the East Northport, L. I. home of Dean Hazel Blakelock. Rita Bjork offered the slate of nominees for offices: Dean, Ernest A. Andrews; sub-dean, Herbert R. Hannan; secretary, Donald Studholm; treasurer, Kenneth D. Fowler. A motion was carried that former deans, Frances Madsen and Mrs. Blakelock be awarded past-dean pins. After the business meeting the Wicks film, Capturing the Winds, was shown, followed by a program of entertainment music called Contrasts in Music. A buffet supper followed.

ERNEST A. ANDREWS

Brooklyn

The Brooklyn, N. Y. Chapter held elections May 20 at St. John's Episcopal Church, Fort Hamilton, following a dinner. The results of the election: Ralph A. Davis, AAGO, dean; T. Ernest Nichols, 3rd, sub-dean; Carl T. Clauson, treasurer; Katharine B. Shock, secretary.

The chapter sponsored Leonard Raver in recital June 10 at St. Rose of Lima Catholic Church on the new Holtkamp organ.

KATHARINE B. SHOCK

Binghamton

The Binghamton, N. Y. Chapter met April 29 for a vesper service at SS Cyril and Method Church, the first music program in the new church. The St. Cyril choristers, 50 boys, and the senior choir of 36 sang several selections under the direction of Michael L. Harendza. Dr. Ruth P. Richardson, AAGO, played a program listed in the recital section on the Kilgen organ newly redesigned by Mr. Harendza and Ludwig Zentmaier with additions by Jack Messner. Members had the opportunity to see and play the instrument. After Benediction, Helen R. Harendza played Nun danket alle Gott, Karg-Elert and members adjourned to the fellowship hall to meet Mr. Messner and have refreshments.

RONALD STAUDE

Northern New Jersey

The Northern New Jersey Chapter held its installation service May 6 in conjunction with a children's choir festival service at the West Side Presbyterian Church, Ridgewood. National President Harold Heeremans and Dean John Rose installed the following officers: Eleanor Wright, dean; Raymond Tarantino, sub-dean, Reay S. Adams, treasurer; Joseph Bishop, secretary; H. Wells Near, assistant secretary; Inez A. Hudgins, registrar; Ruth C. Sloan, librarian; William H. Tanis and William D. Mitchell, auditors; Wilma Schipper, Clifford N. Gerenz and John P. Rose, directors. Mrs. William Holderith directed 15 children's choirs with Mr. Near as organist, in the music of Curry, Davis, Warlock, Bitgood, Gregor and Near.

The chapter held its annual dinner meeting June 5 at the First Methodist Church, Caldwell with Frederick D. Kinsey as host. A program of Russian liturgical and folk songs was performed by the Russian Liturgical Singers. A past-dean's pin was given to retiring Dean Rose. Special congratulations were given to Elizabeth Stryker who recently achieved the fellowship of Trinity College, London.

CLARA HOOGENHUIS

Southern New Jersey

The Southern New Jersey Chapter sponsored a recital by Claire Coci, May 7, at the First Presbyterian Church, Bridgeton. Miss Coci gave an outstanding performance before a large audience. Her program appears in the recital section.

MILDRED H. LOUX

Rochester

The Rochester, N. Y. Chapter met May 22 at the YMCA for dinner and election of officers. The business meeting was called to order by Dean David E. Cordy. Sub-dean Marian Craighead gave a report of the year's activities. After various reports the following were elected officers: Bob Wright, dean; Carl deGraw, sub-dean; Frank Filecki, secretary; Johan deGroote, treasurer; Ruth Faas, registrar; J. Trevor Garmey, librarian. John Morris announced the OHS convention in Skaneateles July 9-11. Larry Palmer played the program listed in the recital section.

RUTH FASS

Allegheny

The annual dinner meeting of the Allegheny Chapter was held June 5 at the Olean House, Olean, N. Y. Following dinner Mrs. W. Beckley Dwyer, dean, called the meeting to order. Reports were read and favorably received. The following officers were elected: Mrs. Dwyer, dean; J. Edgar Pelton, sub-dean; Helen Cruse, secretary-treasurer; Philip F. Smith, DIAPASON correspondent. Mrs. Dwyer then asked that an executive meeting be called for July 2 for the purpose of laying plans for the new season. The first part of the evening's program was a talk on the Historical Organ Society by Fred M. Leiper, which dealt with the preservation of tracker action organs. Mrs. William Thomas, pupil of Fred Crumley, played a recital on the two-manual Möller at the First Presbyterian Church. The final portion of the program was held at the William Thomas home where a tracker action organ has been installed. Members were invited to try the instrument.

PHILIP F. SMITH

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News of the American Guild of Organists—Continued

Auburn

The Auburn, N. Y. Chapter sponsored a performance of the Brahms Requiem April 8 at the East High School auditorium. Sub-dean Robert Kendall directed 100 singers and 40-piece orchestra.

The chapter closed its season with a banquet and election of officers May 14 at the Mar-Bell restaurant. Past-dean pins were given to the eight past-deans. New officers elected were: Mrs. Wilson Askew, dean; Robert Kendall, sub-dean; Arthur Infanger, treasurer; Ann Mount, corresponding secretary; Mrs. Leslie E. Bryant, registrar; the Rev. Kenneth Holm, chaplain.

MRS. LESLIE BRYANT

Lockport

The Lockport, N. Y. Chapter held its seventh annual choir festival May 20 at the First English Lutheran Church. John Becker directed more than 150 voices in a program which included Salisbury, Oliver Brownson, and his own Our Father, in Whose Name. Cecil A. Walker was accompanist and a brass quartet from the Buffalo Philharmonic Orchestra assisted. Choirs of eight churches participated. H. Carl Ward and Barbara Wagner played the prelude and postlude; Grave and Adagio, Sonata 2, Mendelssohn; Prelude, Fugue and Chaconne, Buxtehude; Prelude in C, Bach. The Rev. Robert E. Heffner, chaplain, presided.

Eastern New York

The Eastern New York Chapter met April 24 at the Evangelical Protestant Church, Albany. James Ackley, host organist opened the program with two preludes played on an 1860 Votteler organ rebuilt in 1959 by the L. H. Carlson Co. Arnold Seim, Rensselaer, talked on the new Lutheran liturgy and J. Robert Sheehan, Loudonville, led his choir through some plainsong and chants. Dean Jeannette Rafter announced June 9 tryouts for the chapter's organ scholarships. The final recitals for the benefit of the scholarship fund were played by Anne Maynard Stammel and Betty Valenta.

The recipients of the five scholarships offered by the chapter played for members at the annual dinner meeting May 26 at the Niskayuna Reformed Church, Schenectady. The Rev. James Borden also entertained with some folk songs, accompanying himself on the auto-harp. Dean Rafter announced that Marilyn Mason will conduct a master class and play a recital Sept. 29. It was also announced that Helen R. Henshaw, FAGO, will conduct a choral class in the fall. Officers elected were: Jeannette Rafter, dean; Leonard Carlson, sub-dean; Mrs. James Seeley, Jr. secretary; Grace VanDemark, treasurer; Mrs. Alden Chester Merrick, registrar; Walter Marland, auditor; Mrs. Floyd R. Farnum, Jack Kienle, Miss Henshaw, Mrs. Osmon Tilton, Everett Glines, Keith Hege, Mrs. John Lehoczyk, David Partington and Magdalene York, executive committee.

MARION MERRICK

Reading GSG

The Reading, Pa. Student Group sponsored its advisor Robert A. Arnold in a recital April 7 at the First United Church of Christ.

LEROY F. REMP, JR.



Above are pictured some of the members of the recently-formed Mississippi College Student Group. Officers for the 1962-63 season are: Robert Manning, president; Johnny Browning, vice-president; Levitia McLemore, secretary; Janice Peacock, treasurer; Rookie Stowers, reporter.

The group sponsored the following program May 2 at the Clinton Baptist Church: Mr. Browning — Song of Peace, Langlais; Miss Peacock — Jesus Christ, Our Lord Redeemer; Mary Morgan — The Old Year Now Hath Passed Away, Bach; Jimmy Madden — Prelude in C major, Krebs; Delois Armstrong — Dearest Jesus, We Are Here canzona, Purvis; Miss Stowers — Greensleeves, Wright; Robbie Hudson — Chorale in B minor, Franck; Marilyn Davis — Allegro Moderata, Sonata 1, Mendelssohn; Patsy Dillard — Wake, Awake, for Night Is Flying, Bach; Miss McLemore — Dialogue on the Mixtures, Langlais. Carroll Thompson is the faculty sponsor of the group.

Niagara Falls

The Niagara Falls, N. Y. Chapter met March 18 at the Zion Lutheran Church. Stanley L. Gunn played: Four Pieces in Free Style, Vierne; Chorale in A minor, Franck. Philip J. Crawford played: A Mighty Fortress Is Our God, Luther, Praetorius, Scheidt, Buxtehude, Pachelbel and Walther. H. Proctor Martin, AAGO, was recital chairman.

The chapter held its annual dinner and meeting May 28 at St. Peter's Lutheran Church. After dinner a brief business meeting was conducted by Dean Earl D. Brownell and was followed by the election of officers: Earl D. Brownell, dean; Millie R. Oxenham, sub-dean; Elsa Vorwerk, secretary; Alice McCormick, treasurer; Lillian Morton, board member. The group then went to the church auditorium to hear a program on the 1915 Hinners tracker organ with the church's 70 voice children's choir directed by Mrs. Marie C. Allen. The organists who played were Mrs. Morten, Mr. Brownell, Thomas Weisflog and Fred Leiper, who afterwards told about other old tracker action organs.

MARY CAROLYN NEFF

Johnstown

The Johnstown, Pa. Chapter met May 15 at the Trinity Lutheran Church for a dinner meeting. Officers for the new season elected were: William Stahl, dean; Jean Barnhart, sub-dean; Roberta Moffit, secretary-treasurer; Zane Sanner, librarian; Mabel Coleman, registrar; Naomi Harbaugh, William Pasternak and Dwight Funk, board members. Dr. James Hunter, Duquesne University, Pittsburgh, spoke on Criteria for Selection of Church Music.

MILDRED E. PAXSON

Cumberland Valley

The May 7 meeting of the Cumberland Valley Chapter featured an organist-minister banquet at the Ranch Smörgasbord Restaurant, Chambersburg, Pa. A large group attended and it was decided to hold a similar event each year as the final meeting. Officers elected include: Ferree Le Fevre, dean; Jane Martin, sub-dean; Hilda Clopper, secretary; Ruth Seibert, treasurer. Group singing was led by Dean Le Fevre. A resumé of the year's meetings was given and a brief outline of plans for the coming year.

HILDA CLOPPER

Chester

The Chester, Pa. Chapter met May 19 for a dinner and business meeting at St. Paul's Episcopal Church. The following were elected officers: Walter T. Chambers, dean; Jane Smeeton, sub-dean; Joanne Muir, registrar; John Martin, secretary.

The chapter met with the Philadelphia Chapter May 26 to hear the National Symphony, Washington, D. C. conducted by Howard Mitchell with Robert Elmore as guest organist.

JOANNE MUIR

Reading

The Reading, Pa. Chapter sponsored Dr. Roberta Bitgood in an organ workshop May 14 at the First United Church of Christ. The following day Dr. Bitgood was guest conductor for the chapter's junior choir festival. More than 450 children participated in the concert at the Albright College Field House. Ruth Barr was accompanist.

LEROY F. REMP

Lehigh Valley

The Lehigh Valley Chapter attended concerts by the Bethlehem Bach choir under the direction of Dr. Ifor Jones the weekends of May 10-12 and May 18-19 at Bethlehem, Pa.

The chapter held its annual picnic June 2 at Willow Grove Park, Buttztown, Pa.

MARIE GALATI

Patapsco

The Patapsco Chapter met April 7 at the Douglass Memorial Community Church, Baltimore, Md. Emma Poulson and James Spencer Hammond were hosts. The new Douglas Church Hymnal was examined. The Rev. Bascum, host pastor, answered questions about the hymnal. Dean Celia McLeod presided over the business meeting.

The chapter met May 5 at the home of Registrar Frances Chamber Watkins. The business meeting included final arrangements for a recital at the Wayland Baptist Church, May 20 by Gladys Davis. Officers elected for the season were: Celia McLeod, dean; Norman Ross, sub-dean; Frances C. Watkins, registrar; Margaret R. Franklin, correspondence secretary; Iva Branch, treasurer; James S. Hammond, librarian; Mrs. Poulson and Charles A. Parker, committee chairmen; Herbert M. Frisby, chaplain. A program of recorded oratorio music concluded the meeting.

FRANCIS C. WATKINS

Montgomery County

The April ?? meeting of the Montgomery County chapter was held at the Self Revelation Church, Washington, D. C. Paul Gable was host for the evening. Marvin Fewell gave a talk about the Hammond. He played music suitable for this instrument for sacred or secular use. Refreshments were served at the social hour that followed.

LORRAINE HAACK

Chesapeake

The annual banquet of the Chesapeake Chapter was held May 21 in the Charles Room of the Sheraton-Belvidere hotel, Baltimore. Donald McDorman directed the Old St. Paul's Church boy choristers in a program. The Rev. John Sinnet was guest speaker.

MARGUERITE S. BLACKBURN

ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

Irene Robertson

Mus. D. F.A.G.O.

ORGANIST

University of Southern California
Los Angeles

James Philip Johnston

F.A.G.O.

SACRED HEART CATHEDRAL
Newark, New Jersey

RUSSELL SAUNDERS

Drake University
University Christian Church

Des Moines, Iowa

PAUL HANSON

CHOIRMASTER-ORGANIST

UNITED CHURCH (A.I.C.), OAK PARK
CHICAGO BOARD OF EDUCATION

Robert Shepher

Organist - Choirmaster

FIRST PRESBYTERIAN CHURCH
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Washington University

Saint Louis 5, Mo.

Charles Dodsley

WALKER

WALTER N. HEWITT

A.A.G.O., CH.M., F.T.C.L.
Prospect Presbyterian Church
Maplewood, New Jersey

JOSEPH L. SULLIVAN

GRAND RAPIDS CATHEDRAL

Organist and Master of the Choir
Apt. 16, "The Pennell,"
122 Oakes Street, S.E.
Grand Rapids 3, Michigan

Richard W. Litterst

M.S.M.

SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

bob whitley

Organist - Choirmaster

St. Luke's Church

San Francisco

FRANK CEDRIC SMITH

L.T.C.L. CH.M.

GRACE CHURCH IN NEW YORK

W. WILLIAM WAGNER

Organist and Choirmaster

THE OLD STONE CHURCH

Cleveland, Ohio

Recitals and Instruction.

ROBERT S. LORD

Davidson College

Davidson, North Carolina

ALEC WYTON

M.A. (Oxon.), F.R.C.O.

Ch.M., F.A.G.O.

Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

News of the American Guild of Organists—Continued

District of Columbia

The May 7 meeting of the District of Columbia Chapter was held in the social hall of the Western Presbyterian Church with Dean Everett Leonard presiding. The following officers were elected: Dean, Everett Leonard; sub-dean, Helen M. Bellmann, AAGO; secretary, Marianne E. Cummins; treasurer, Esther H. Barrett; registrar, William Lash Gwynn; librarian-historian, Cleveland Fisher; auditors, Ruth F. Dyke, Virginia L. Riley; new executive committee members, Ruth B. Bruce, G. Dale Corner, Ruth F. Dyke. Stanley L. De Fries, Harold Ash and Katherine S. Fowler offered new and interesting choral music for general review. Refreshments were served.

W. LASH GWYNN

Danville

The Danville, Va. Chapter sponsored its third annual junior choir festival April 29 at the Main Street Methodist Church with 250 children and youths from 10 churches participating. The festival was directed by Dean John Stanley Shelton and Sub-dean Everett Amos was organist. The theme was Master Composers in Church Music and included works of Bach, Handel, Haydn, Brahms, Gluck, Mendelssohn, Tchaikowsky and Vaughan Williams. The well-attended program was broadcast over a local radio station.

The chapter sponsored Sub-dean Amos, organist and Dr. William J. Jones, flutist in recital at the First Baptist Church April 9. Both are on the faculty of Ferrum College. Mr. Amos played: Chaconne, Couperin; Fugue in C, Buxtehude; Ich ruf' zu dir and O Haupt voll blut, Bach; Largo and Toccata, Peeters. Mr. Jones included works of Bach, Perillou, Handel, Cyril Scott and Louis Ganne.

VIRGINIA GREENE

Norfolk

The Norfolk Chapter met May 15 at the Royster Presbyterian Church with Dean Grace Ferebee presiding. Arthur Nalls, student of William Richard, played Fantasie and Fugue in G minor, Bach, and Chorale in A minor, Franck. Margaret Frank spoke on the therapeutic value of church music. Marcia Koller assisted as soprano and violinist in numbers by Buxtehude, Handel, Bach and Mendelssohn. Following the meeting a reception was held in the social hall.

VIVIAN DeFORD

Alexandria

The May 14 meeting of the Alexandria, Va. Chapter was held at the Trinity Presbyterian Church, Arlington. An interesting Survey of New Choral Music had Stanley L. DeFries, Washington, as guest speaker and conductor. Accompanist for the 20 anthems introduced was Lawrence P. Schreiber.

BARBARA M. HANSON

Richmond

The Richmond, Va. Chapter held its final meeting of the season May 22 at the Second Presbyterian Church. After dinner a program on funeral service playing was conducted by John B. Haney. The following were elected officers: Mr. Haney, dean; Mrs. W. P. Spencer, sub-dean; Mabel Davis, secretary; Martha Van de Poncestele, treasurer; Reginald E. Slaughter, registrar; Mrs. J. M. Reinburg, publicity; Beverly Jesse, recital publicity; Greenville Munson, Jr., recital series; Mrs. S. C. Swann, membership; Mrs. W. B. Anderson, hospitality.

REGINALD E. SLAUGHTER

Lynchburg

The Lynchburg, Va. Chapter met May 8 at the First Presbyterian Church for a recital by Helen Howell Williams and Roger Cole. Mrs. Williams played: Offertoire sur les Grands Jeux and Tierce en Taille, Couperin; Was Gott tut, das ist Wohlgebeten, Pachelbel; Prelude in C minor, Bach; Mr. Cole — Chorale in E major, Franck; Serene Alleluias and Dieu Parmi Nous, Messiaen. Nancy Mattox, John Pfeil, Mrs. W. H. Hickson and Mrs. Paul Munro served refreshments after the program. Newly elected officers are: Franz Engle, dean; Mrs. C. L. Quarles, sub-dean; Bernice Wissinger, corresponding secretary; Miss Mattox, registrar; Mrs. Williams, treasurer; The Rev. Alexander Robertson, Mr. Cole, Dr. Henry Hallstrom and Eunice Leebrick, executive committee.

WINIFRED CUSHING

Knoxville

The final meeting of the Knoxville Chapter was held May 7 at the First Methodist Church with Doris Cooper Caldwell as hostess. Following dinner, Dean Ed May called for the treasurer's report and the election of officers. The program consisted of 101 program ideas for next season illustrated by skits. A panel consisting of Claudia Carter, Dr. Harry Harter and Jack Rogers discussed the chapter's past, present and future.

WILLIAM DORN

Greenwood

The Greenwood, S. C. Chapter met for a dinner meeting May 28 at the Holiday Inn. Dean William Bobo presided over the meeting. Program chairman Roberta Major announced the following programs for next season: Marilyn Mason, Nov. 11, Robert Baker, March 10, the Furman University Singers in a performance of Handel's Messiah, directed by Edgar Davis, and Mrs. Haskell Boyter in a choir workshop Oct. 19-20.

MARGERY S. LIGHTSEY

Philadelphia Chapter Celebrates 60th with Symphony Concert

The Philadelphia Chapter observed its 60th anniversary by sponsoring the National Symphony Orchestra, Washington, D. C. in a concert at the Academy of Music. The annual meeting and anniversary banquet preceded the concert at the Sylvania Hotel.

For the first appearance in Philadelphia Music Director Howard Mitchell and the capital's orchestra played Overture to Beatrice and Benedict, Berlioz; Symphony 104 in D major, Haydn, and Symphony 1, Barber for the first half of the program. The last half of the concert featured Robert Elmore and the orchestra in Symphonie Concertante, Jongen. As encores Mr. Elmore played: Little Fugue in G minor, Bach; First Concert Study, Yon, and his own chorale prelude, Jesus Make My Heart Rejoice.

The following officers were elected at the meeting: Charles B. Allison, dean; Albert G. Kay, sub-dean; Dorothy M. Bergman, secretary; Anna M. Ferguson, registrar; Francis Murphy, Jr., treasurer; Elaine W. Robinson, librarian; The Rev. Albert Fischer, Jr., chaplain; Henry Cooke, Mary Fenwick, Earl Ness, Jr., Harry Wilkinson, executive committee; A. Eric Martin and William T. Washburn, auditors.

Dean Ethel M. Reed was awarded the past-dean's pin. A moment of silence was observed for members who had died within the year.

National President Harold Heeremans brought greetings from headquarters and Alec Wyton was toastmaster for the evening. Letters of congratulation were read from Mr. Mitchell and the First Lady, Mrs. John F. Kennedy.

JANET DUNDORE

Chattanooga

The Chattanooga, Tenn. Chapter held its final meeting of the season May 28 at the Frank Green home. Mrs. William Kelley was co-hostess with Mrs. Green. Following a patio barbecue supper Dean Joanne Hart presided over the business meeting at which the following officers were elected: Mrs. Robert V. Curtis, dean; Del Case, sub-dean; Evelyn Gibbs, secretary; Jon Robere, treasurer; William Gray, Earl Miller, Mrs. Emmett Hart, Mrs. Stanley Rowland, Mrs. John Swick and Mrs. Green, executive board.

JEAN FIELDS

Greenville

The Greenville, S. C. Chapter met May 15 in the First Baptist Church for the final meeting, a minister-organist banquet. A large number of members and a good representation of the clergy were present. Following the meal, the Casavant film, The Singing Pipes, was shown. After adjournment, the new program committee met to begin work on next year's schedule; its members: Freeman Orr, chairman, Mrs. H. K. Black, Edwin Clark, Marguerite Dickert and William Jarvis.

STEPHEN FARROW

Spartanburg

The Spartanburg, S. C. and the Asheville, N. C. Chapters met April 30 for a joint meeting. After dinner at the Oak Hall Inn members met at the Congregational Church of Christ to hear a two-manual tracker organ built by Herman Schlicker. The group then went to the Episcopal Church of the Holy Cross where Ruth Graham spoke on hymns. Following this Dean William Bradley led members in singing several a cappella anthems.

The chapter met May 28 at the Lamp-lighter room of the Howard Johnson restaurant for its annual dinner meeting honoring ministers. Dr. Marc Weersinger gave the message on the importance of cooperation between ministers and musicians and of the necessity for patience and tact in elevating musical tastes among congregations.

JOHN M. BULLARD

Charlotte

Catharine Crozier played the final recital in the subscription series of the Charlotte, N. C. Chapter May 11 in the Myers Park Methodist Church. The program included works by Couperin, Daquin, Bach, Berlinski, Roger-Ducasse and Langlais. A reception for the artist and patrons was held in the David Allen Lounge.

The final meeting of the season was held May 21 at the Covenant Presbyterian Church. Dinner was served in the fellowship hall. Dean Sebron Hood presided over the business meeting. The following officers were elected: Dean, Walter H. Ball; sub-dean, Dr. Robert Lord; recording secretary, Elizabeth Whisenant; treasurer, Henry Bridges; registrar, Frances Holland. A gift was awarded Dean Hood as a token of appreciation for his two years as dean. Plans were outlined for a sacred music convocation at Davidson College the weekend of Oct. 5. Flor Peeters will be guest recitalist and will conduct a workshop. Barbara Owen, Boston, played a recital of Chorale and Hymn Tune Music in Morrison Chapel of Covenant Church; it is listed in the recital section. After the recital Miss Owen showed slides and gave a brief history of organs in America.

MARY ELIZABETH DUNLAP

BOY CHOIRS

PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

HENRY FUSNER

S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

Anne Versteeg McKittrick

F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

george

ESTEVEZ, ch.m.
choir director
christ congregational church
chicago

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

DUDLEY E. FOSTER, JR.

M.A. F.T.C.L.
Minister of Music
Trinity Baptist Church
Santa Monica, California

PHYLLIS STRINGHAM

Recitals
Carroll College
Waukesha, Wisconsin

ROBERT ELMORE

CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

JAMES VAIL D.M.A.

UNIV. OF SOUTHERN CALIFORNIA
Church Music Department
ST. JOHN'S EPISCOPAL CHURCH
Organist-Choirmaster
LOS ANGELES

STUART GARDNER

Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

JOHANNES F. SOMARY

A.B., Mus.M., Ch.M.
Church of Our Saviour
59 Park Avenue
New York 16, N.Y.

John Doney

M.Mus. A.A.G.O.
St. James Episcopal Church
West Hartford 7, Conn.
University of Hartford

Paul E. Koch

FIRST METHODIST CHURCH
Springfield, Ill.

Thomas Spacht

St. Bernard College
St. Bernard, Alabama

JAMES A. THOMAS

First Presbyterian Church
La Grange, Ill.

ELLA LEONA GALE

Mus. D A.A.G.O.
OLIVET NAZARENE COLLEGE
Kankakee, Illinois

William McGowan

M. Mus.
Maple Street Congregational Church
Danvers, Mass.
Boston Chamber Players
positiv available

ELDON HASSE

FIRST METHODIST CHURCH
Temple Mishkan Israel
New Haven, Conn.

C. GORDON

WEDERTZ
9344 S. BISHOP ST. CHICAGO 20

News of the American Guild of Organists—Continued

Nashville

The Nashville, Tenn. Chapter went on a "safari" June 9 to the Tennessee Polytechnic Institute, Cookeville. Walter Wade, AAGO, was host. Dinner was served after a tour of the campus and a recital and demonstration of the new Schantz organ by Dr. Wade. Officers were elected at the business meeting which followed.

ELEANOR DUBUISSON FOSSICK

Muscle Shoals

The Muscle Shoals, Ala. Chapter met May 31 at the Southland. Mrs. J. Will Young, dean, presided over the business meeting which preceded the luncheon. A report on the records purchased for the Beth Rock Memorial was given by Mrs. C. D. Fairer. Mrs. O. Howard Dodson announced program plans for the coming year. Mrs. George E. Jackson, founder and past-dean, installed the following officers: Mrs. Fairer, dean; Mrs. Dodson, sub-dean; Catherine Norton, recording secretary; Myrtle Roberts, treasurer; Mrs. Broze Dixon, registrar; Mrs. Jarman Stanley, auditor; the Rev. F. C. Stough, chaplain. Mrs. Jackson presented Mrs. Young with a gift from all the members.

CATHERINE NORTON

Augusta

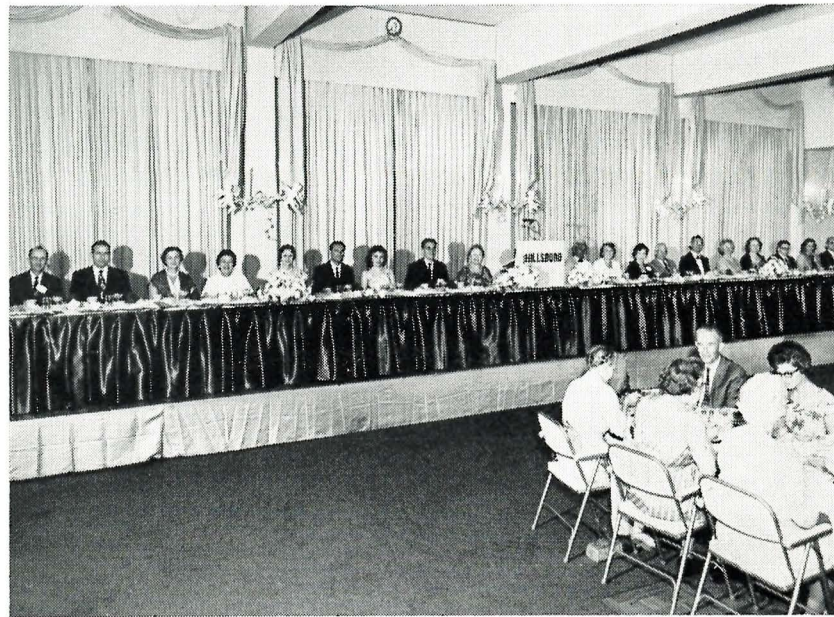
The final meeting of the season for the Augusta, Ga. Chapter was held May 28 in the form of a cook-out-barbecue at the Milton E. Norris home. Dean Norris and her husband were assisted by co-host A. B. Harley. A gift was given to Emily Remington, past-dean and state chairman, who is to study in Germany for a year. Mrs. Remington gave her thanks and told of her family's plans in Europe. Officers elected for the coming year were: Royston Merritt, dean; Mrs. Max Turner, sub-dean; Mr. Harley, treasurer; Beulah Springstun Burnette, secretary-registrar.

BEULAH SPRINGSTUN BURNETTE

U. of N.C. GSG

The University of North Carolina, Woman's College Student Group, Greensboro, met May 7 to elect the following officers: Dorothy Perry, president; Jean Westbrook, vice-president; Delores Hahn, secretary; Angela Blanton, treasurer.

The group sponsored the following program May 23 at the recital hall: Rachel Brett — Prelude, Fugue and Chaconne, Buxtehude; Nancy Finan — Prayer, Suite Gothique, Boëllmann; Jackie Simmons — Prelude and Fugue in F major, Bach; Susan Griffith — The King of Love My Shepherd Is, Milford; Marie Burnette — O Welt, ich muss dich lassen, Brahms; Judy Foreman — Greensleeves, Wright; Heath Ellis — Prelude and Fugue in G minor, Bach; Dorothy Perry — Rhosymedre, Vaughan Williams; Grey Riley — Brother James, Wright; Sandra Whitener — Cantilena Pastorale, Guilmant; Janet Palmer — Movement 2, Sonata, Bennett; Passacaglia in C minor, Bach; Judy Cameron — Miniature, Langlais.



FLORIDA STATE CONVENTION

Some 85 Florida organists and choir directors spent three days in Tampa May 7 - 9 at the biennial state convention. The program got off to a start with a bus trip to the Busch Gardens and the University of South Florida for conducted tours.

Jon Spong, Drake University, Des Moines, Iowa, conducted a master class in all facets of service playing in the Seminole Heights Methodist Church, a seminar on a non-pipe instrument in Riverside Baptist Church and played a recital on the new Möller organ in the First Presbyterian Church.

Marie Grow gave a demonstration of English handbells with a group from her church, and choral groups from the Florida Presbyterian College, University of South Florida and the University of Tampa were heard in choral programs. At St. Andrew's Episcopal Church Dr. Ramona Beard, FSU, and Willis Bodine, UF, were heard in a recital of various periods of organ music.

A choral workshop was conducted by Grant Pulen, St. Petersburg. A semi-

nar on electronic instruments was given by Charlotte and Richard Mitten, Ft. Lauderdale, using a two-manual Allen in the new Spencer Memorial Baptist Church.

Extra-curricular activities included carillon recitals by Norma Dobson, a question and answer session conducted by National Councilor Walter N. Hewitt, Maplewood, N. J., and the many luncheons, dinners and the final banquet.

Young members of the student groups played at St. Paul's Lutheran Church. There was an award for organ improvisation offered by Mr. Spong. Billy Head was convention chairman.

It was announced that Mr. Spong will sponsor an improvisation contest with final award of \$100 and an award of \$15 to each of three finalists at the 1964 state convention. He will also make possible the awarding of \$100 to the convention to commission a short work for organ and instruments by a Florida composer to be performed at this meeting.

WALTER N. HEWITT

Charleston

The Charleston, S. C. Chapter sponsored a junior choir festival May 26 at St. Philip's Episcopal Church. Approximately 225 children, representing 11 churches participated. The Rev. Thomas W. Horton conducted the program of three hymns and eight anthems, some in two-part harmony. Saramae Hannon was the accompanist. Janet Moede directed the St. Matthew's Lutheran Church handbell choir in two numbers. The prelude, offertory and postlude were played by Dorothy M. Bollwinkle, Mrs. Francis B. Taylor and Mrs. Jervey D. Royall, respectively.

The chapter held its annual meeting June 4 at the Sullivan's Island Presbyterian Church. Mrs. E. C. Wallerstedt, host director, and Mrs. J. W. Moore were co-hostesses. The accomplishments of the year were discussed and tentative plans proposed for the next season. The Rev. Robert Turner, host minister, demonstrated a set of chimes he made from water pipes. After supper games were played.

SUSANNE L. TAYLOR

Sarasota

The Sarasota, Fla. Chapter held its formal installation service May 8 at the Episcopal Church of the Redeemer. Officers were installed by Mrs. Arthur O. Grossman, past dean. These included: Dean, Virginia Garvin; sub-dean, Mrs. Russell Bagley; secretary, Mrs. Howard Burt; registrar, R. A. Doegaard; treasurer, Carl Warner; librarian, Helen Birtwell; chaplain, the Rev. Sigurd J. Arnesen. A business session followed at which Mrs. Bagley outlined the program for the coming year. Refreshments were served with Mrs. Raymond Berwald as hostess assisted by Mrs. Vernon Stevens. The chapter honored Christa Basler, awarding her a past-dean pin and also a Ming Money Tree, as a remembrance from members upon the occasion of her June wedding.

A. ODEGAARD

Tampa

The annual dinner meeting of the Tampa, Fla. Chapter was held June 4 at Bern's Steak House. Dean James Rawls welcomed members and asked Mrs. George Hayman, chaplain, to ask the blessing. Sub-dean William Head read the report of the state convention written by National Councilman Walter Hewitt. Letters of congratulation were read. Members of the convention committee and co-operative members were thanked. Mrs. Hayman installed the following officers: James A. Rawls, dean; William Head, sub-dean; Mrs. George Montrose, secretary; Ralph Cripe, treasurer; Mrs. Arthur Teska, registrar; Ruth Schrader, librarian; Mrs. Hunter Richards and James Hudson, auditors; Mrs. Hayman, chaplain; Margaret Knauf, Helen M. Wiltshire and Mrs. Louise Taylor, executive board.

MRS. ARTHUR TESKA

Esther Cupps

organist

Sligo Church
Columbia Union College
Washington, D. C.

GORDON FARNDALL

Mus.M., A.A.G.O., A.R.C.O.

North Central College
Naperville, Illinois
ORGAN CHURCH MUSIC

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

MARIANNE

WEBB

Europe 1961-62

BARRINGTON COLLEGE

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FRANK E. CONVERSE, B.Mus.,
AAGO
organ division
Barrington, Rhode Island

AUGUST MAEKELBERGHE

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FIRST BAPTIST CHURCH
Worcester Massachusetts

CHICAGO CLUB

OF WOMEN ORGANISTS

President, Loretta Russell Berry

WAYNE FISHER

College-Conservatory of Music
Seventh Presbyterian Church
Rockdale Temple
CINCINNATI, OHIO

NEWELL ROBINSON

F.A.G.O. (chm)
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL
EASTERN BAPTIST COLLEGE
ST. DAVIDS, PA.

ERNEST WHITE

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WILL O. HEADLEE

SCHOOL OF MUSIC

SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

Harry Wilkinson

F.A.G.O.

CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

GEORGE GANSZ

A.A.G.O.

Philadelphia 20
Pennsylvania

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

JULIAN

WILLIAMS

Mus. Doc.

Sewickley Pennsylvania

HALSTEAD McCORMAC

First Presbyterian Church
East Los Angeles College
Los Angeles, California
Music Department Chairman
San Gabriel High School

JOHN D. MORRISON

M.Mus., A.A.G.O.
Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

News of the American Guild of Organists—Continued

St. Petersburg

The St. Petersburg, Fla. Chapter held its annual meeting and election of officers May 7 at the Christ Methodist Church. The following were elected: Ruth Hultquist, dean; Lois Dickson, sub-dean; Max Miranda, registrar; Ella Le Baron Houk, secretary; Evelyn Mac Cherry, treasurer; Dorothy Berry Kird, press chairman and historian; Edmund S. Ender, librarian; Sidney Letcher and Paul Hultquist, auditors; Walton Jamerson, counsellor; Marguerite Beckwith, Gladys Gray and Shirley Smith, executive committee.

The June 4 meeting was held at the Detroit Hotel when suggestions for next year's general program were considered. It was voted to include musical directors as well as organists as candidates for the annual scholarship. A motion was made and carried to give a subscription to THE DIAPASON for the reading room in the Public Library. Ruth Hultquist was chosen to be the chapter's delegate at the national convention in Los Angeles.

MAX MIRANDA

Palm Beach

The Palm Beach County Chapter held its annual meeting May 28 in the Guild room of Bethesda-by-the-Sea, Palm Beach, Fla. The following officers were elected: Leigh W. Conover, dean; Charles Camp, sub-dean; Sylvia W. Bernet, registrar; Elsie Hart Robertson, secretary; Ruth Shockley, treasurer; Hazel Morey, Melba Elkins, Adam Decker, program committee. Mr. Decker, host organist, played the following program: Toccata and Fugue in D minor and Sheep May Safely Graze, Bach; I Am Black but Comely, Dupré; Thou Art the Rock, Mulet. Refreshments were served after the program.

ELSIE HART ROBERTSON

Miami

The Miami, Fla. Chapter met May 11 at the Miami Beach Community Church. Margaret Grubb and Betty Rice played the following numbers for a short recital before the meeting: Toccata, Come Sweet Death, In Thee Is Gladness and Prelude and Fugue in E minor, Bach; Forest Green, Purvis; There Is a Green Hill Far Away, Sowerby. The following were elected officers: Mary Ellison, dean; Charles Richard, sub-dean; Preston Dettman, secretary; Dr. Ralph Harris, treasurer; Paralee Brown, financial secretary; Clifford Beadle, auditor; Gertrude Prosser, registrar; Florence Ames Austin, historian-librarian; Mrs. Grubb, parliamentarian; Clayton Brennerman, Katherine Crowder and Patricia Hill, executive board members.

The chapter held its annual banquet June 2 at the Miami Woman's Club. Following dinner a program featuring group participation and individual musical numbers was given. Past-dean pins were awarded and the evening was climaxed with the installation of officers.

GERTRUDE PROSSER

Chippewa Valley

The Chippewa Valley Chapter met for a dinner meeting May 21 at Hotel Eau Claire, Wis. New officers are: Dean, Clark B. Angel; sub-dean, Peter A. Fadness; secretary, Mrs. Donald Brinkman; treasurer, Jack Pingel; registrar, Mrs. Julius Krause. The meeting adjourned to Grace Lutheran Church to hear a recital by Clark B. Angel listed in the regular section.

PETER A. FADNESS



Above are members of the new Alverno College, Milwaukee, Wis. Student Group, just completing its first year. Officers are Mary Jane Wagner, president; Loretta Floyance, vice-president; Rosemary Patterson, secretary-treasurer.

Sister M. Theophane, OSF, FAGO, group sponsor, played the Dupré Stations of the Cross April 11 as one of the series of recitals sponsored by the group.

Among other activities, the group met for a joint meeting recently with the University of Wisconsin—Milwaukee, GSG.

MARY JANE WAGNER

Central Florida

The Central Florida Chapter held its final meeting of the season June 5 at the Harold Sanford home, Winter Park. A box chicken supper was served to all. Dean Lester Geisler presided over the business session. Various reports were read after which Ernest Bedell displayed a shipment of organ music he had procured on consignment. The following officers were elected: Paul Jenkins, dean; Louise Touhy, sub-dean; Kathleen Gandee, treasurer; Queen Madsen, librarian; Ralph Tilden and Howard Fleming, executive committee. Dean Geisler announced that the chapter has been established as an examination center. A discussion followed regarding wedding fees and music, and a committee was appointed to make a study of the matter. A vote of thanks was given to the retiring dean and secretary for their work over the last two years.

MIRIAM PENROD

Northeastern Wisconsin

The Northeastern Wisconsin Chapter met May 27 at the Lawrence College Music-Drama Center, Appleton. A chamber music program was performed by Miriam Clapp Duncan, harpichordist, Frances Clarke Rehl, cellist, Patricia Mann, flutist, Daniel Smith, organist and Edwin Willson, baritone. Officers elected were: Mrs. David Harris, dean; Daniel Smith, sub-dean; Sally Thompson, secretary; Clinton DeWitt, treasurer; Mrs. Kim Mumme, corresponding secretary; Mrs. Clyde Duncan, Gladys Michaelson and Edith Rentner, executive committee. The group then adjourned to Mr. Smith's apartment for dinner.

ALICE MUMME

Evansville

The Evansville, Ind. Chapter met May 21 at the Bethel United Church of Christ to hear a program by three students of Carl B. Staplin, AAGO, Evansville College. Those playing were Jackson Chadwell, Stephen Cooksey and Steven Fisher.

CLIFFORD B. KINGAID

Fort Wayne

The Fort Wayne, Ind. Chapter met for dinner and a meeting May 22 at the First Presbyterian Church. Dean Darwin Leitz presided over a short business session at which the nominating committee submitted names to be voted on at the next meeting, June 26 at the Trinity Episcopal Church. The following winners of the 1962 chapter-sponsored organ competition played for the program: Richard Carlson, Elmer Blaclaner, Gail Lancaster, Dean Leitz, Harry Gudmundson, Kathleen Detrick, Jerry Mitchell, Virginia Creamer and Jack Ruhl. Composers represented were Pachelbel, Howells, Vierne, Leitz, Mendelssohn, Koetsier and Sowerby.

FLORENCE H. FIFE

Toledo

The Toledo, Ohio Chapter met May 5 at St. Lucas Lutheran Church for a buffet dinner. Officers elected were: Leslie Peart, dean; Charlotte Engelke, sub-dean; Paul Marion, secretary; Julian Bulley, treasurer; Mary Nelson, registrar; Mrs. Charles Stotz, William Blum and William Gravesmill, executive committee. After the business session the choir of the church were directed by Lois Loehrke and Warren Boudinot, with Rolden Jones at the organ, in the annual dedication and consecration service. The new Tellers organ was demonstrated in music by Bruce, Buxtehude, Mendelssohn, Boyce and Purcell.

MARY CHENEY NELSON

Cincinnati

The Cincinnati Chapter met May 1 at the Mount Washington Presbyterian Church for the annual banquet and election of these officers: Dean, Al Meyer; sub-dean, Robert Schaffer; treasurer, Mrs. John W. Haefele; secretary, Roger Heather; registrar, Mrs. Richard Matchette; auditors, Wayne Fisher and Robert Alter. The dinner was followed by this recital: Mrs. M. B. Ettinger—Four Devotional Moments, Van Hulse; Richard D. Gagner—Fugue in G minor, Bach; The Elfers, Dandricu; Resonance in Laudibus, Karg-Elert; Toccata, Sowerby; Mrs. Richard Matchette—Lord Jesus Christ, Be Present Now and Passacaglia and Fugue in C minor, Bach; Robert J. Schaffer—Sanctus, Benedictus and Deo Grátias, Parish Mass, Couperin; Trio in D minor, Bach; Plainsong Pastorale, Thomson; Carillon in B flat, Vierne.

The chapter attended a carillon recital June 5 played by the Rev. Ralph J. Spinner at the Bethany Episcopal Church, Glendale, Ohio on the three octave Petit and Glitzen instrument in the tower of the Chapel of the Transfiguration. A tour of the chapel and tower followed the program. Members then went to the Oscar Busener home to play the three-manual Kimmel organ. Thelma Helfin and Mr. Busener played several piano and organ numbers. Light refreshments were served by the hostess and her daughter.

MRS. CARL H. HELMERDINGER
M. LOUISE MATCHETTE

Central Ohio

The Central Ohio Chapter closed its season May 14 with a dinner at the new Greenwood Methodist Church. Mrs. Clyde Moore, host organist, guided members on a tour of the church and played a short recital. A business meeting followed after which Barbara Owen, Boston, Mass., gave a talk on the period of development of organ cases, showing pictures of various builders' cases.

ELEANOR CLINGEN

EMORY FANNING
The Church of the Advent
BOSTON

NORMAN HOLLETT
F.A.G.O., Ch.M.
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

L. ROBERT SLUSSER
MUS. M., A.A.G.O.
FIRST PRESBYTERIAN CHURCH
BIRMINGHAM, MICHIGAN

CARL STAPLIN
M. MUS., AAGO
EVANSVILLE COLLEGE
EVANSVILLE, INDIANA

ROBERTA BITGOOD
Redford Presbyterian Church
DETROIT 19, MICHIGAN

EDWARD LINZEL
Church of Saint Mary the Virgin
145 West 46 Street
NEW YORK 36, N. Y.

STEPHEN FARROW
WESTMINSTER PRESBYTERIAN CHURCH
Greenville, South Carolina

Franklin E. Perkins
The Ladue Chapel, St. Louis 24, Mo.
Lindenwood College
Recitals

WILFRED BRIGGS
M.S., CH.M.
All Saints' Church
Washington, D. C.
On leave of absence for study until
September 1962

John Glenn Metcalf
Little Rock University
A. G. O. State Chairman For
Arkansas

Charles H. Ph. D., F. A. G. O.
FINNEY
Chairman, Division of Music & Art
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

John Hamersma
S.M.D.
Calvin College
Grand Rapids 6, Michigan

ROBERT F. CRONE
MUS. BAC.
Organ and Theory Instruction
Holy Spirit R. C. Church
Louisville, Ky.

Edouard Nies-Berger
Organist-Conductor
ST. PAUL'S CHURCH
Richmond, Virginia

RICHARD T. GORE, Ph. D., F.A.G.O.
Kettering Professor of Music
The College of Wooster
Wooster, Ohio

VINCENT E. SLATER
Plymouth Congregational Church
and
Ahduth Vesholom Congregation
FORT WAYNE, INDIANA

News of the American Guild of Organists—Continued

Lorain County

The Lorain County Chapter met May 21 at Finney Chapel, Oberlin, for the final meeting of the year. The following students of Fenner Douglass played: Ruth Skinner — Komm, heiliger Geist, Herre Gott, Bach; Linad Braund — Prelude and Fugue in G minor, Dupré; Porter Remington — Dies sind die heil'gen zehn Gebot and Wir glauben all an einen Gott, Bach; Brenda Maurice — Prelude and Fugue in A minor, Bach; Terry Decima — Alleluia serena, Ascension Suite, Messiaen; Richard Shirey — Finale, Symphony 1, Vierne. The group then adjourned to the Douglass home where Dean Eunice Higgins conducted a short business meeting and installed the following officers: Mrs. Paul Neuen-schwander, dean; Mrs. Fred Harlan, sub-dean; Mrs. J. M. Rosso, secretary; Mrs. Richard Wentzel, treasurer; Mrs. Kenneth Burch, registrar; Randall Wagner and Clare Short, auditors; the Rev. Paul J. Folino, chaplain. Mr. Douglass then demonstrated the Flentrop organ in his home, using many different registrations to illustrate the versatility of the instrument.

MRS. KENNETH BURCH

Canton

The Canton, Ohio Chapter met May 6 at the Trinity Lutheran Church for a choir concert under the direction of W. Robert Morrison, FAGO, ChM, and accompanied by Dene Barnard. The program included O Clap Your Hands, Vaughan Williams; Hymn to St. Cecelia, B. Williams; Man Is Mortal, Mendelssohn, and To St. Cecelia, Dello Joio. The chapter met May 28 at St. Paul's Lutheran Church, Alliance. The choral anti-phon Blessed Is He that Cometh; Hosanna! was sung by the junior choirs of the church with Kathy Siegfried, soprano, under the direction of Arthur L. Lindstrom, host organist. Mr. Lindstrom also gave a lecture on modulation. Refreshments were served following the program.

MARVELLE B. HORN

Western Michigan

The Western Michigan Chapter met May 7 at the Second Congregational Church. William Burhenn was host and the program featured Robert Irwin in a lecture recital on French organ symphony. His program: Moderato and Cantilene, Symphony Romane, Widor; Symphony 3, Vierne. Following the recital a short business meeting was held with the following results in the election of officers: Matthew J. Walkotten, dean; James Broekhuizen, sub-dean; Virginia Prussner, recording secretary; Catherine Lobbes, corresponding secretary; William Burhenn, treasurer; Helen Bolt, board member.

CATHERINE LOBBES

North Shore

The North Shore Chapter met May 21 at the First Presbyterian Church, Evanston, Ill. for its annual dinner meeting and election of its executive board. George Howerton, dean of Northwestern's school of music, was the speaker. It was announced that John Erickson, winner of the May 7 organ contest, will be sponsored in a recital next fall. After the dinner William Schnell played a recital.

DIANN FORDHAM



Dr. Leo Sowerby was awarded honorary life membership in the Chicago Chapter of which he has been a member of prime distinction for many years. The occasion was his departure from Chicago for Washington and the event the chapter's annual banquet May 21 at the Cliff Dwellers. Left to right are: Dean Robert Lodine holding the "diploma" previously given Dr. Sowerby in a presentation speech by Sub-dean Harry FitzSimons (not shown); Rudi Kremer, Cornell University organist, who had played a chapter co-sponsored recital the previous day at St. Peters-in-the-Loop and who served at the banquet as pumper of the little portativ for the musical illustrations which illuminated the banquet speech of Howard Kelsey (center), Washington University organist and regional chairman for Missouri, Iowa, Minnesota and the Dakotas. On the other side of Dr. Sowerby is Robert Rayfield, Moody Bible Institute and state chairman for Illinois. All chapter officers were re-elected for a second year term. Murray Bradshaw, Linnea Hendrickson and William Murray were elected to the board.

Danville

The Danville, Ill. Chapter met May ?? at the Tilton Methodist Church. Mrs. Kenneth Shafer was elected to a third term as dean and the following were elected to serve on the executive committee: Mary Moore, Grace Garrett and Edna Brand. The Rev. Harvey Harsh conducted the installation service. Mrs. James Weese, host organist, was special guest. Mrs. Brand, Miss Garrett and Mrs. Weese played several numbers. The Jan. 20 annual hymn festival was announced. Wathena Benefield and Mrs. Everett Hardy were in charge of the social hour.

CLEO ICE

Detroit

The Detroit Chapter held its annual meeting May 21 at the Fort Street Presbyterian Church at which the following were elected: Kent MacDonald, dean; Roberta Bitgood, sub-dean; William Bushie and James McCarthy, secretaries; Nora Chenoweth, treasurer. Grady Wilson, MusD, FAGO, played a recital after the meeting. The program opened with the Fantasia and Fugue in G minor, Bach then included a group of numbers by Alain, DuMage and Vierne. He finished the program with Festival Toccata, Sowerby.

JEANNE HURST

Southern Illinois

The Southern Illinois Chapter met May 18 at the First Presbyterian Church, Anna. Dr. Herbert White, dean, presided over the business meeting. Dr. White brought a group of rare books to be examined and discussed by the group; they included early 18th-century hymnals, early Methodist service books from Wesley's Chapel, London, first editions of Arne Concertos and of the Vauxhall song book, manuscript choir book from Exeter Cathedral, and copies of Sacred Harmony of 1812. Dr. White played a portion of an Arne Concerto. Refreshments followed the program.

MARJORIE LINGLE

Rockford

The Rockford, Ill., Chapter closed its season May 21 at the First Mission Covenant Church. The following were elected officers: Mrs. Arthur William Johnson, dean; Mrs. Darrell Ropp, sub-dean; Ruie Shriver, secretary; Richard Bates, treasurer; Mrs. Willard P. Anderson, registrar; Mrs. Hilton Hotchkiss, Richard Litterst and Richard Meves, executive board; Mrs. William McDaniel, Mrs. Stanton Olson, Joan Peterson, Bertil Eklund, Mrs. Eugene Pearce and Mrs. Erik E. Carlson, committee chairmen. Events for next season include an artist's recital, youth choir festival, a hymn service, handbell festival, youth organist contest and several master classes.

Dayton

The Dayton, Ohio Chapter met May 14 at Christ Episcopal Church. The following were elected officers: A. Edward Kerr, dean; James G. Francis, sub-dean; Dorothy McDougall, registrar; Robert L. McMillan, treasurer; the Rev. Gordon S. Price, chaplain; Evelyn Battenberg and Edward V. Gallichio, auditors; Denise Greiner, E. LeRoy Lang and Merle Thrasher, executive board. Following the business meeting Burton Weaver, University of Dayton, played the following program: Trio Sonata in E flat, Bach; How Brightly Shines the Morning Star, Buxtehude; Concerto 2 in B flat, Handel; Chorale in B minor, Franck; Rhosymedre, Vaughan Williams; Improvisation — Meditation, Langlais; Litanies, Alain.

The chapter toured organs in Springfield April 29, starting at the First Lutheran Church. Robert Knauss demonstrated the new Holtkamp by playing: Come Sweet Death, Bach; On the Eve of the Ascension of Our Lord, Benoit; Aberystwyth, Young. The group then proceeded to the Masonic Temple where H. LeRoy Lynn and Oliver Nicklas demonstrated the old Wurlitzer theater organ. At Central Methodist Church Mrs. Warren Thrasher played the following on the new Möller: Trumpet Fanfare, Buxtehude; Awake Thou Wintry Earth, Bach; Pastorale, Whitlock; Modern Fanfare, Gans; Fantasie on a Hymn, Wright. The new Reuter at Weaver chapel, Wittenburg University, was the last to be heard and Frederick F. Jackisch played: Sonatina, Ritter; Whither Shall I Flee, Bach; Hymn Prelude, Read; Toccata, Benoit. The chapter then returned to First Lutheran for a box supper and social hour. The tour was arranged by Mrs. Thrasher and Charlotte Gray was chairman for the day. A business meeting was conducted by Dean A. Edward Kerr.

FLORA B. REED

Muskegon-Lake Shore

The Muskegon-Lake Shore Chapter sponsored a city-wide junior choir festival May 6 at the First Congregational Church. John Wheeler and George Shirley directed more than 300 singers in six hymns and four anthems. Service organist was Dorothy Sheets. Bertha Leenstra was chairman of the event. Student organists played in the following order: John Carlson, prelude; Thomas DeWitt, offertory; Barbara Cooper, postlude. The Rev. Robert Herman talked about the hymns used and gave a short address. Dean Arnold Bourziel explained the purpose of the Guild and of the festival.

The chapter held its annual meeting and dinner June 2 at the White Lake Villa. The following officers were elected: John Wheeler, dean; George Shirley, sub-dean; Charlotte Larsen, secretary; William Butler, registrar; Bertha Leenstra, treasurer; Bob Sheets, assistant treasurer; Barbara Hansen and Dorothy Sheets, executive board members; The Rev. Roger Felsen, chaplain. Mr. Shirley was program chairman and distributed a rank of pipes to the membership and Bach's little Fugue in B flat was played with each member blowing on a pipe. The pipes were furnished by Scott Wheeler. The Brahms Liebeslieber was sung by the group under the direction of Robert Sheets and duo-piano accompaniment by Lola Hahn and Dorothy Sheets.

CONNIE WENDT

STEVE EMPSON
Organist-Choirmaster
QUEEN OF ANGELS CHURCH
CHICAGO

Jack Ossewaarde
St. Bartholomew's Church
New York

WILLIAM SELF
Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York 19, N. Y.

EARL NESS
Philadelphia, Pa.
FIRST BAPTIST CHURCH
KENESETH ISRAEL
PHILA. MUSICAL ACADEMY

JOHN B. HANEY
Reveille Methodist Church
Richmond, Virginia

GEORGE L. GANSZ
Department of Music
UNIVERSITY OF PENNSYLVANIA
Philadelphia 4, Pa.

JAMES F. HUNT
Organist
First English Lutheran Church
Vernier Road at Wedgewood Drive
Grosse Pointe Woods, Michigan

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio

GEORGE N. MAYBEE
Organist and Master of Choristers
ST. GEORGE'S CATHEDRAL
Kingston, Ontario

MILDRED L. HENDRIX
University Organist
DUKE UNIVERSITY
Durham, North Carolina
Recitals

Farley K. Hutchins
Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

JOHN HOLTZ
St. Thomas's Church
Mamaroneck, New York
On leave until September 1962

RECITALS

CORLISS R. ARNOLD

SMD, FAGO
FACULTY, MICHIGAN STATE UNIVERSITY

PEOPLES CHURCH, EAST LANSING, MICHIGAN

News of the American Guild of Organists—Continued

Lansing

The Lansing, Mich. Chapter held its annual junior choir festival April 29 at the Peoples Church, East Lansing. Twenty-six choirs participated with 900 choristers. The program was based on the liturgical year. Festival director was Bernard Stone and Dr. Corliss Arnold was the organist. Mrs. Clarence Nelson was chairman.

The chapter closed its year with a banquet May 8 at the Central Methodist Church. Officers elected for 1962-63 are: William T. Gillis, dean; Mrs. Charles Wilson, sub-dean; Mrs. Fred Houser, Jr., secretary; Donald Ecroyd, treasurer; Eric Somers, registrar; Marvin Lyons, auditor; Mrs. C. W. Miller, Ursella Klein, Donald E. Allured, Carol Broughton, Mary Louise Meade, John Courter, Mrs. Mayard Benfield, Roma Wood and Thomas Tenny, executive board members. After the business meeting a program of wedding music was conducted. Dr. Arnold, the Rev. Charles Erickson and Mr. Gillis were panel members.

JEAN PETERSON

St. Joseph Valley

The May 1 meeting of the St. Joseph Valley Chapter was held at the Charles Hoke home in South Bend. A new six-rank organ of classic-period tonal composition just completed by Chester Collier and Mr. Hoke was formally opened; it will be described in the two-manual issue. The host demonstrated the characteristics of individual stops and ensemble potentials, using hymn-tune subjects and excerpts from larger works of Bach, Mozart, Brahms and contemporaries. Franklin Miller, Howe Military Academy, followed with a short recital of Sweelinck, Bach and Haydn. An informal, lively question-and-answer period followed concerning the design, construction and usefulness of the instrument. Several organists present experimented with its resources. After a brief business session conducted by Dean Barbara Hyde, Mrs. Hoke and Mrs. Collier served refreshments.

The chapter met May 31 for a dinner meeting at the Four Flags Motor Inn, Niles, Mich. Mrs. Fred Corporan was honored for her long service to the chapter. The following officers were elected: Mrs. Carol C. Hyde, Jr., dean; Mrs. Albert Wendt, Jr., sub-dean; Curt Wolfanger, secretary; Madeline McClave, treasurer; Mrs. M. H. Beal, registrar; Mrs. Robert Bock, executive board. Following the meeting the group attended a musical program at the First Presbyterian Church by the choir of this church and the one from the First Methodist Church. Mrs. Corporan was named honorary historian.

LUCILLE I. BEAL

Kansas City

The annual banquet of the Kansas City Chapter was held May 21 at the Wishbone Restaurant with Sub-dean Robert D. W. Adams serving as toastmaster. Announcement was made of the coming subscription series which will feature Dr. John de Laczovich, Flor Peeters, Russell Saunders and Jerald Hamilton. H. R. Frazell, finance chairman for the series, urged members to send in their subscriptions. Newly elected officers were installed by State Chairman Violette Hembling Williams in a candlelight service. Officers installed were: Jesse E. Ehlers, dean; Dr. Robert Adams, sub-dean; Alice Durdee, secretary; Rexford Grow, treasurer; Dr. Otis Mumaw, assistant treasurer; Violette Williams, registrar; Clayton Wilkins, assistant registrar; Putnam Porter, publicity; Ann Whitesell, librarian-historian; Gomer Williams and Clarke Thornton, auditors; the Rev. J. Marshall Robert, 3rd, chaplain; Mrs. Harrell Thomas, Mrs. James Niehart, Henry Faust and Hadley Crawford, executive committee. The group adjourned to Stover auditorium, Kansas City Conservatory for a "pop" recital by Leigh Havens on the former Plaza theatre organ.

CLAYTON P. WILKINS

Buena Vista

The Buena Vista, Iowa, Chapter sponsored Audrey Landquist, organist, and Phaeon Nelson, vocalist, in a recital April 15 in Our Saviour's Lutheran Church, Albert City. The program included organ music by Sammartini, Bach, Hokanson, Franck, Grieg and Boëllman, and songs by Handel, Mendelssohn and Dubois, and Swedish folksongs. The recitalists were entertained at dinner before the recital and a coffee hour followed in the social rooms.

Mr. and Mrs. Lee McGinnis were hosts to members April 29 in the Trinity Lutheran Church, Alta, Iowa. Frances Heusinkveld presided over the business meeting at which the Rev. Gerhard R. Bunge, state chairman, spoke on the relationship of minister to organist and choirmaster. Refreshments followed.

VIRGINIA BOGES

St. Joseph

The St. Joseph, Mo. Chapter sponsored its sixth annual junior choir festival June 2 at the Francis Street Methodist Church with Mrs. J. L. Vanderpool as hostess. Robert E. Bliss conducted the 17 choirs representing 15 area churches. Each choir sang an anthem and joined with the other choirs for three anthems for a combined effort. Mrs. Nate Block played the prelude and Mrs. E. J. Ehlers was organist for the Postlude.

COLIN A. CAMPBELL

RETIRING DEAN HONORED

The Dubuque, Iowa Chapter honored Doris McCaffrey, dean of the chapter for ten years, at the May 27 dinner meeting in the First United Presbyterian Church, Bellevue, on her retirement from the position. She was given an orchid corsage and past dean's pin. Miss McCaffrey was also named Honorary Dean for "her unselfish and dedicated leadership and guidance."

Officers for the new season are: Mrs. Arthur Acheson, dean; Helen Stuber, sub-dean; Lillian Staiger, secretary; William Collings, registrar; David Nelson, treasurer; Lulu Griffin, librarian. The following program was heard: Mark Nemmers — Trumpet in Dialogue, Clérambault; Adagio, Sonata 1, Mendelssohn; Prelude and Fugue in C major, Bach; Mrs. Dwight Stephen — in Paradisum, Dubois; Finale in F, Widor; Mr. Nelson — Prelude, Fugue and Variation, Franck; Mrs. Acheson — Dedications, Weinberger; Miss McCaffrey — Carillon de Westminster, Vierne. Mr. Nelson was in charge of the program.

MARK NEMMERS

Salina

The Salina, Kans. Chapter held its last meeting of the year May 1 at the First Baptist Church. The following officers were elected: Dean, Mrs. Charles Olson; sub-dean, Paul Ryberg; secretary-treasurer, Mrs. Roy Buehler; registrar, Mrs. Earl Ascher; chaplain, Dr. James Elliott; executive committee, Mrs. Norris Carlson, George Brown and Norman Elliott. Mr. Brown, Kansas Wesleyan University, was in charge of the program on the subject of church solos and soloists. He distributed lists of sacred songs appropriate for all the Sundays of the church year and Andrea Woods, Norman Elliott, Nancy Redden, Anita Gleason and Mrs. Charles Olson sang with accompaniments by Mayme Porter and Mrs. Earl Ascher. A social hour followed with Mrs. E. A. Hiller and Mrs. Dwight Putnam as hostesses.

ELINOR ASCHER

Omaha

The Omaha, Neb. Chapter met June 2 at the Kountze Memorial Lutheran Church with Enid Lindborg as hostess. After a brief business meeting Dean Mildred Rush introduced guest artists Dr. and Mrs. Warren Scharf, Hastings College. Dr. Scharf conducted a choral-organ workshop in which he suggested authors and titles of books valuable to the choral conductor and discussed rehearsal planning and techniques, the arts of conducting and accompanying and the subject of vocalizing. Mrs. Scharf assisted by demonstrating accompanying techniques on the organ. After dinner the Scharfs played the following program on the three-manual Aeolian-Skinner organ: Dr. Scharf — Concerto 1, Ernst-Bach; Fantasie in F, Mozart; Choral, Honegger; Sketch in F minor, Schumann; Mrs. Scharf — Chorale in B minor, Franck; Come, Lord, Creator, Holy Ghost and O How Shall I Receive Thee, Pepping; Requiescat in Pace and Toccata, Sowerby.

KATHERINE ANDERSEN

North Louisiana

The North Louisiana Chapter met May 7 at St. Mark's Episcopal Church, Shreveport. Dean James P. Lamberson announced preliminary plans for the regional convention next year. William C. Teague, recital committee chairman, announced that Flor Peeters will be sponsored Feb. 28. The following officers were elected: Mr. Lamberson, dean; Ronald Dean, sub-dean; Mrs. Charles Clark, secretary; C. L. Brooke, treasurer; Mrs. Harold Booth, registrar. Dr. Robert Anderson, FAGO, played a recital which included numbers by Bach, Franck, Mozart, Reger, Langlais and Anderson. A reception was held following the program.

EVA NELL H. CLARK

New Orleans

The New Orleans, La. Chapter sponsored a youth and children's choir festival May 6 at the St. Charles Avenue Baptist Church with Lorraine Alfaro as director and Rachelien Lien as the organist. The choirs, representing nine churches, sang numbers by MacPherson, Darst, Beethoven, Bach, Clements, Thiman, Shaw and Means. Mrs. Lien played I Call to Thee, Lord Jesus Christ, Bach; Deck Thyself, My Soul, Brahms; Prayer, Oldroyd; Christ, the King, Benoit.

FERN TRAUOGOTT

Fort Worth

The Fort Worth, Tex. Chapter met April 9 at the Southwestern Baptist Seminary. Following the dinner, the annual student recital in Reynolds chapel featured students of Donald Bellah, Texas Wesleyan College; Gladys Day, Southwestern Baptist Seminary; Dale Peters, North Texas State University, and Emmet Smith, Texas Christian University.

FRANCES SCHUESSLER



Above are members of the newly-organized Coffey College Student Group, Nevada, Mo. The 16 members were sworn in by Violette Hembling Williams, Missouri state chairman. Dr. John de Laczovich will serve as sponsor of the group. Officers are: Nancy Moorhead, president; Helen McGrew, vice president; Mary Ellen Craig, secretary; Karen

Evans, treasurer; Marjorie Kingsbury, historian.

Preceding the installation ceremony Miss McGrew and Sandra Sullivan played several numbers and Miss Evans and Miss Craig played a short recital after the ceremony.

NANCY MOORHEAD

Corpus Christi

The Corpus Christi, Tex. Chapter met May 8 at the Melvin Ocker home for the annual dinner and installation of officers as follows installed by Betty Allen: Dean, Mrs. W. M. Wiseman; sub-dean, Mrs. Henry Schlenk; treasurer, Mrs. A. T. Nicholas; secretary and reporter, Mrs. Marcus Russell; parliamentarian, Geneva Jones; chaplain, the Rev. George Lewis; historian, Dorothy Johnson; auditors, Mrs. Melvin Ocker and Ann Pittman.

GERALDINE RUSSELL

Central Arkansas

The Central Arkansas Chapter met May 8 at St. Paul's Methodist Church, Little Rock. H. Murlin Kelsay directed the handbell choir of the Pulaski Heights Methodist Church in a program. Mr. Kelsay lectured on the use of handbells and choir rehearsal techniques. After the lecture he answered questions from the audience. Hosts for the evening were Felix Thompson, Mrs. H. A. Emerson and Dr. and Mrs. Don Warmack.

HERMAN HESS

LOUISE BORAK

organist

Faith Lutheran Church
St. Paul, Minn.

FRANK K. OWEN

Lessons—Recitals

St. Paul's Cathedral
Los Angeles 17, California

Robert V. Cloutier

Emmanuel Church

Baltimore, Maryland

Instruction Recitals

PAUL

KOCH

Carnegie Hall

St. Paul's Cathedral Pittsburgh, Pa.

WILBUR F.

RUSSELL

Organist-Choirmaster, First Pres. Church
San Francisco Theological Seminary
San Anselmo, California

Paul Manz

Mount Olive Lutheran Church

Minneapolis, Minnesota

Concordia College, St. Paul

GEORGE FAXON

TRINITY CHURCH

BOSTON

Orrin Clayton Suthern, II

Professor of Music

Organist-Conductor

Lincoln University, Pa.

Justine E. Johnston

A.A.G.O.

Church of St. Ephrem
Brooklyn, N. Y.

FREDERICK SWANN

The Riverside Church

New York City

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL

NEW YORK CITY

A.A.G.O.

M.S.M.

LUIS HAROLD SANFORD

Organist-Choirmaster

St. John United Lutheran Church

Winter Park, Florida

News of the American Guild of Organists—Continued

Lubbock

The Lubbock, Tex. Chapter held its April 3 meeting in the home of Dean and Mrs. Edward A. Downs. Members performing were Franklin Ashdown, Dr. Judson Maynard, George Prigmore and Dr. and Mrs. Downs. A business meeting followed and a social hour.

The May 6 meeting of the chapter was a recital given by Cecil Bolton, AAGO, at the First Presbyterian Church. The program appears in the recital section. A business meeting followed with election of officers and discussion of plans for fall.

CECIL BOLTON

Fort Worth

The Fort Worth, Tex. Chapter met May 14 at Wetherly Hall, Brite College of the Bible, TCU campus for dinner and a business meeting. Reports of the year's work were read. Officers elected were: Dr. Otto Grunow, dean; Charles Segro, sub-dean; Marthe Frances Brown, secretary; Alice Marie Nelson, treasurer; Mrs. L. G. Schuessler, registrar; Mrs. H. L. Rudmose, librarian; John Whalen, Jr. and Glen Darst, auditors; Elza Cook, Emmet Smith, Curtis Pruitt and Mrs. Charles Coulter, executive board members. Following the meeting Mr. Smith, of the TCU faculty and two of his students conducted the lecture-recital, Service Music for the Small Instrument.

FRANCES SCHUESSLER

Fort Collins

The Fort Collins Chapter met May 21 for its annual minister-organist banquet at the United Presbyterian Church, Lowland, Colo. The program included music by Buxtehude, Petzold, Willan, Rohlig and Bunjes. The CSU choir, harpsichord, organ and brass participated. Officers elected were: Mrs. Ernest Hartwell, dean; Mrs. Donald Ryder, sub-dean; Mrs. Albert Scarffe, secretary; Mrs. Paul Thuelin, treasurer; Mrs. Carl H. Chinburg, secretary.

MRS. CARL H. CHINBURG

Colorado Springs

The Colorado Springs Chapter sponsored the Bell Ringers of St. Mark's Episcopal Church, Denver, May 11 in a concert at Grace Episcopal Church. James M. Bratton conducted a program of his own hymn arrangements and a variety of arrangements for bells by Wendell Westcott.

Riverside-San Bernardino

The Riverside-San Bernardino, Cal. Chapter sponsored Ralph R. Travis, La Verne College, in recital April 8 at the First Presbyterian Church, Upland. His program included Suite, Creston; excerpts, American Suite, Langlais; Introduction, Passacaglia and Fugue, Willan; Crucifixion and Resurrection, Dupré. A reception for Mr. Travis followed the recital.

The chapter met May 7 at the Trinity Lutheran Church, San Bernardino. It was announced that a booklet on wedding music, the result of several wedding music workshops, would be distributed. After dinner the choirs of the church, directed by Martin Keck, president of the CCG, and accompanied by Marjorie Goodwin, sang an Easter vesper service. Halstead McCormac gave an illustrated lecture on European organs. The following officers were elected: Lucille Keeler, dean; A. Thomas Talbert, sub-dean; Jack Schneider, secretary; Milton Sherwood, treasurer; Ronald Greeson, registrar; Herbert Iverson, librarian; Thomas Larimore and Raymond Boese, auditors; Marian Colburn, Dorothy Hester, Kathryn James, Ava Irick and Leslie Immel, board members; the Rev. Herbert Mike Fink, chaplain.

LUCILLE KEELER

Long Beach

The Long Beach, Cal. Chapter met May 1 at the First Congregational Church for dinner and a meeting. Dean Marcia Hannah presided over the short business session at which national and local officers were elected. Latest news and high lights of the national convention were announced. Richard Purvis then played the recital listed in that section of this issue.

The chapter sponsored a junior choir festival May 6 at the First Methodist Church. Brookes M. Davis conducted the 10 choirs participating. Festival organist was Shirley Moser who played Spring Song, Vierne and Chant de Mai, Jongen for the prelude and Fantasie in G major, Bach, for the postlude. The St. Luke Choristers, directed and accompanied by Marcia Hannah, sang the Mendelssohn cantata Hear My Prayer. Other composers represented were Martin Shaw, Davis, Lynn, Warner, Scull and Gregor. Elizabeth Vasa directed the Crusaders' handbell choir of the First United Presbyterian Church. Coordinator for the event was James R. Weeks.

MABEL PERSONS

Dora Barclay Record Sale Provides First \$1,000 for Scholarship Fund

The initial payment of \$1,000 has been made toward a scholarship fund set up by the Dallas and Fort Worth Chapters in memory of Dora Poteet Barclay, head of the Southern Methodist University organ department for 25 years and a member of both chapters. A cash award of \$50 a year will be made to an outstanding junior or senior organ student.

The fund is the result of sale of a 12-inch record of a recital Mrs. Barclay played in 1958 on the Reuter organ in the Park Cities Baptist Church, Dallas. The record may be obtained from Mrs. Edward C. House, chairman of the committee, at 2524 Stadium Drive, Fort Worth 9. The price is \$5, mailing 35 cents.

San Francisco

The San Francisco, Cal. Chapter held its annual dinner meeting and election of officers May 14 at the Portlathurst Presbyterian Church. Officers elected were: Lawrence Moe, dean; Eileen Coggin, sub-dean; Dorothy Dublin, secretary; Marlene Schulhauser, treasurer; Al Kaepffel and Arthur Brewer, auditors; Geraldine Houser, registrar; Anna Marie Fulton, librarian; Bob Douglas, Charles Greenwood, Alexander Post, Mark Smith and Robert Kates, executive committee. Miss Coggin played the following program on the new Möller organ: Prelude and Fugue in G minor, Brahms; Nun freut euch, Lieben Christen g'mein and Erbarm Dich mein, O Herre Gott, Bach; Miniature, Langlais; Allegro Vivace, Symphony 6, Vierne.

GERALDINE HOUSER

Sacramento

The Sacramento, Cal. Chapter sponsored Margaret Ballmer, AAGO, in a recital April 10 at the First Baptist Church. Her program: Trumpet Tune and Air, Purcell; Soeur Monique, Couperin; Sonatina, God's Time Is the Best, Come Sweet Death, O Sacred Head, Once Wounded and Toccata and Fugue in D minor, Bach; Symphony 1, Widor.

LOIS GRANSETH

Los Angeles

The Los Angeles Chapter met for a joint dinner May 7 with the Pasadena and Long Beach chapters at the Pasadena Presbyterian Church. The following were elected officers: Rayner Brown, dean; Dr. William Connell, sub-dean; Robert Bruce, treasurer; Barbara Hesse, secretary; Irene Pierson, registrar. Following the meeting Ladd Thomas played a program on the new Aeolian-Skinner organ.

The last meeting of the season was held June 4 at the Immanuel Presbyterian Church. Clarence Mader played the following program on the Schlicker organ in the chapel: Concerto in G minor, Camidge; Chorale Prelude, Krebs; Trio in D, Rembt; Jesu, meine Freude, Bach; La Reine des Fêtes, Webbe; Prelude and Fugue in F sharp minor, Koetsier; Caprice, Vaughan; Sonata for Two Players, Brown. The composer of the last number, Dean Brown, joined Mr. Mader at the organ. Following the recital punch and cookies were served in the patio.

IRENE B. PIERSON

San Jose

The San Jose, Cal. Chapter met May 27 at the First Congregational Church, Palo Alto. The following officers were elected at the short business meeting: Charles Sayers, dean; Evelyn Rios, sub-dean; Helen Frazee, secretary; Mary Gillespie, financial secretary; Kathleen Bergerson, treasurer; Patricia Gardener, registrar; Ralph Fiedler, Raynold Allvin and Dorothea Miller, executive board. The combined choirs of the host church and the San Francisco Congregational Church were directed by Phyllis Campbell, hostess, in Gloria, Poulenc; Lord, Thou Hast Been Our Refuge, Vaughan Williams, and Te Deum, Bruckner. A 32-piece orchestra assisted.

DOROTHEA MILLER

Contra Costa

The concluding event of the Contra Costa, Cal. Chapter's season was the annual awards dinner and recital May 28 at Kellogg's Steak House, Walnut Creek, under the chairmanship of Lavonne Rodean. After dinner a review of the season was given by Dean Lois Lynn Hardy. New officers elected were: Dawn Davis, dean; William T. Stone, sub-dean; Thomas C. Walters, registrar; Marvin G. Workinger, treasurer; Meta S. Leach, secretary; Kenneth Mansfield, Don Hartsell, Lillian E. Burford and Mrs. Hardy, board members. The musician of the year award was given to outgoing Dean Hardy. Garnell Copeland, student of Richard Purvis, played the following recital at the Church of the Resurrection, Pleasant Hill; Aria con Variazion, Handel; Vivace, Trio Sonata 6, Have Mercy on Us, O Lord God and Fantasie and Fugue in G minor, Bach; Priere, Jongen; Introduction and Fugue on How Brightly Shines the Morning, Reger. Mr. Stone played a Bach program on the Allen electronic harpsichord.

META S. LEACH

San Diego

The San Diego, Cal. Chapter met June 4 at the First Lutheran Church for a dinner meeting. Dr. William D. Livingston installed officers for the year. The program, open to the public, included: Marjorie Iverson—Suite, Langlais; James Staats—three chorale preludes, Ward-Steinman; John Forshaw—a group of Bach numbers.

HELEN F. HARTLEY

Seattle

The Seattle Chapter met May 14 in the new West Seattle Congregational Church. Dean Edith Bender announced that National President Harold Heeremans was to visit the chapter June 18. The following officers were elected and installed: Gwen Fisher, dean; Richard Smith, sub-dean; William Pulliam, secretary; Edward Ehlers, treasurer; Julia Chapel and Hawley Fitch, board members; Joan Cummins and Charles Wassberg, auditors. Eugene Nye spoke about the development of contemporary organ design and played a recital on the new organ installed in the church. The meeting was adjourned for a coffee hour.

GWEN FISHER

Hawaii

The Hawaii Chapter met June 18 at the Evergreen Restaurant, Honolulu for dinner and a business meeting. Plans were discussed for the coming Catharine Crozier recital. The Rev. Seido Ogawa gave a short speech on the relationship between the church organist and the minister. New officers were installed.

JEANNETTE J. TILLMAN

Merced

The Merced, Cal. Chapter sponsored Glenn Shields Daun in its fifth annual spring organ recital May 20 at the Central Presbyterian Church. The program; Ballade, Richard Coeur de Lion; Rondeau and Voluntary on Old 100th, Purcell; Solemn Mass for Parish Use, Couperin; Toccata and Fugue in D minor, Eberlin; Prelude in G, Deck Thyself, O My Soul, Have Mercy on Me, O Lord, Sheep May Safely Graze, Sarabande and Toccata and Fugue in D minor, Bach; Fanfare, Wyton; Interlude, Langlais; Three Quiet Preludes, Jacobi; Holiday for Pedals, Young; Jesus Makes My Heart Rejoice and What Offering Shall I Bring Thee, Elmore; Toccata, Monnikendam.

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NUNC DIMITTIS



Thomas M. Sargant, an honorary vice-president of the Royal Canadian College of Organists died May 8 in Toronto. A devoted churchman, he was organist and choir-master at the Church of the Epiphany, Toronto for 35 years retiring in 1944, continuing in active membership there until the end.

A man of charm and of executive ability, he was agency auditor of the North American Life Assurance Co. in Toronto from which he retired in 1951.

His recent activities in the RCCO were mainly confined to the work of the Council, of which he had a profound knowledge and whose interests he consistently furthered. He was for many years secretary-treasurer of the Toronto Centre. It has been said, and with good reason, that Mr. Sargant "was the College".

He leaves a widow and daughter and two grandsons. A son was killed in world war 2.

JESSE CRAWFORD, FAMED MOVIE RADIO ORGANIST, DEAD AT 66

Jesse Crawford, probably the most colorful, successful and popular of all the representatives of the golden age of the theatre organ, died May 29 at Sherman Oaks, Cal., about five weeks before he was to come out of retirement to star at the national convention of the ATOE, following the "international national" in Los Angeles. A heart condition of long standing felled him at the age of 66.

In his heyday as the "poet of the organ" and later with his second wife as "Mr. and Mrs. Jesse Crawford at the twin consoles" he had an unmatched following among audiences of the great "movie palaces" and over network radio.

Mr. Crawford grew up in a West Coast orphanage and was self-taught. His widow, a son and daughter survive him.

Mr. Crawford recently completed two Decca albums on the Wurlitzer in the Richard Simonton home. A third album was in preparation at the time of his death. He kept to a regular practice schedule even to the end of his life and, according to Mr. Simonton, his flow of ideas seemed greater than ever. He had fine electronic equipment and after each recording session, analyzed the results and if not completely satisfied, the recording was done again.

A simple memorial service was held May 31 with George Wright playing mainly Jesse Crawford arrangements.

As ATOE members will know by the time of delivery of this issue, the July 7 program for that convention will be a memorial program for Mr. Crawford with George Wright and Eddie Dunstetter playing the organ at the Simonton home on which the legendary Mr. Crawford made his last records.

GEORGE COUTTS, VETERAN CANADIAN MUSICIAN, DIES

Friends from all walks of Toronto's musical world paid tribute May 1, to the late George Coutts, who died at his home, April 28.

Born in Aberdeenshire, Scotland, Mr. Coutts came to Canada in 1911 to join the Canadian Academy of Music. Later, he taught and conducted in Regina and Vancouver. Since 1922 George Coutts has been associated with the Royal Conservatory of Music as a member of the piano, theory and organ faculty, and had travelled from coast to coast as an adjudicator and examiner.

Services were held in St. Stephen's Anglican Church, College and Bellevue, where Mr. Coutts, at one time, was organist and choirmaster. They were conducted by the rector, Canon Guy Marshall, and Dr. Healey Willan, long-time friend and associate of Mr. Coutts, was at the organ.

Interment took place in Mount Pleasant Cemetery.

Mr. Coutts is survived by his wife and a sister.



Dr. Albert H. Beck, member of the music staff of Concordia Teachers College, River Forest, Ill. for 48 years, died in his apartment May 30 at the age of 68. His body was discovered when he failed to appear to play for an Ascension Day service. He had been organist and choirmaster for 31 years at the First St. Paul Lutheran Church, Chicago.

Dr. Beck was born in Baltimore and was graduated from the college in River Forest in 1941. He received his master degree from the American Conservatory where he studied with Middelschulte, and did further graduate work at Northwestern University. He received an honorary LLD from Concordia Teachers College, Seward, Neb. in 1958. A longtime AGO member, he composed more than 100 works for choir and organ.

Dr. Beck leaves a son, Theodore, who teaches at Seward, Neb., and two daughters.



Katharine Eleanor Lucke, FAGO, for many years a leading organist, teacher and composer of Baltimore, died May 21 at the age of 87.

A native of Baltimore, graduate of Peabody Conservatory and a member of its faculty for many years, Miss Lucke achieved eminence in many facets of music. She served as national president of the old National Association of Organists and was equally active in the AGO, serving as dean of the Chesapeake Chapter and being instrumental in the founding of the Patapsco Chapter.

Miss Lucke was the winner of many awards for compositions for voice, piano, cello and organ. Some 25 of her works have been published. She was the author of two widely-used keyboard harmony textbooks.

Miss Lucke exerted a powerful influence as a teacher and as a church musician served several leading Baltimore Churches.

Three of Miss Lucke's sisters survive her.

VETERAN JERSEY ORGANIST DIES SUDDENLY, AGE OF 79

Arthur Richard Ramsden, FAGO, East Englewood, N. J., died May 6. He was a member of the New York City AGO Chapter. He served at Grace Episcopal Church, Brooklyn for 20 years and thereafter was organist at Grace Lutheran Church, Palisades Park, N. J., St. Paul's Lutheran, Teaneck, N. J. and Trinity Lutheran, Bogota, N. J. In recent years he served as substitute organist and choirmaster.

Mr. Ramsden was 79 years old at the time of his sudden death.

FALL FATAL TO GALVESTON MUSICIAN, NEWSPAPERMAN

Thomas Geale Rice, Galveston, Tex., historian, musician, newspaperman and civic leader died May 10 in a hospital as the result of a fractured skull, crushed chest, broken vertebra and a lacerated hip sustained in a fall from the roof top restaurant of a Galveston hotel. He never regained consciousness.

Mr. Rice was music and choir director for the Trinity Episcopal Church and served as editorial writer for the *Houston Post*. He had previously been a member of the staff of the *Galveston News*. He was writing a history of Galveston and was assisting Cartier-Bresson, French photographer, in compiling a photographic tour of Galveston.

Born in 1906 in Port Arthur, Tex. He attended Rice Institute and studied music in Munich, Germany, and at the Trinity College in London of which he was a licentiate. He was an active AGO member, serving on the board of the Galveston Chapter. His wife, a daughter and a son survive him.

JAMES H. P. WALKER, chairman since 1951 of J. W. Walker and Sons, Ltd. and grandson of the founder of the prominent British organ-building firm, died Jan. 23 at the age of 79. From 1937 to 1948 he was president of the Federation of Master Organ-Builders.

DOROTHY L. GRONSTAL, organist for forty years at the Estherville, Iowa, Methodist Church, died April 26.

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Seven Cardinal Virtues of a Church Musician

By William Weaver

(from a panel discussion at the Southern Divisional Convention, MTNA)

1. **TECHNIQUE** — There is probably more good organ playing, teaching, and building going on today than ever before. Our young colleagues are leaving school these days positively oozing with technical equipment and excellent knowledge about how to play. I would try to have as good a piano background and organ technique as I could. The competition will be keener every year.

2. **INFORMATION** — Not only will you need the ability to mash down the keys correctly; you will have to know a great deal, and to spend the remainder of your days seeking after knowledge. Keeping up with church music will require constant effort on your part. It would be revealing to check just what has been added to the choral literature in the past ten years, in excellent new editions of older music, and in useful new things. Don't forget that PhD can come to mean "Pretty Horribly Dull" to your congregation if you do not make this effort. Then, of course, FAGO would mean "Formerly a Good Organist."

3. **ARTICULATION** — It is all very well to be able to play, to conduct, and to seek out new musical goodies for your church, but if you are not prepared to speak decently to the non-musical members of the parish with articulation and intelligence, you lose a good chance of helping them to know better what you're up to. Do not confuse stupidity with lack of information when someone asks a naive question about music. I am sure that we appear just as stupid to a man who knows his field, be it insurance, one of the sciences, or automobile mechanics. Lady organists, take note: You *can* learn about organ

design and elementary mechanics if you will read and listen. The major reason that electronic instruments have been able to make the insidious infiltration that they have is the organists' inarticulateness. These grand imitators are musically inferior, mechanically cheap, and aesthetically dishonest. They pretend to be something that they are not. It might be better if we had considered them as separate musical entities, which they are, rather than tagging them with organ nomenclature.

4. **COMPASSION** — Along with articulation is the *necessity* to develop and exhibit a real feeling for people. This includes a large dose of the milk-of-human-kindness. If you don't like people, stay out of Church Music, for you will always be unhappy. It isn't easy to fake sincerity. An important, non-musical contribution that you must make to the life of a Church is infectious enthusiasm for what you are doing.

5. **COOPERATION** — A failing that you may note amongst your fellow church musicians is the readiness to say all manner of evil against the clergy and staff with whom they must work. If you cannot honestly support the program that your minister proposes to foster, leave. It is a losing battle to attempt to unseat the clergy. I know no one who has respect for a musician who constantly carps.

6. **TOLERANCE** — This is an application of compassion toward and cooperation with your fellow musicians. You do not have to compromise yourself to "live and let live." A person with a distinguished background and no professional friends is pitiable. You must support your colleagues if you expect their support and respect. Choose your close friends from folk with whom you agree, or at least agree to disagree, but refrain from picking at your peers.

7. **HUMILITY** — Maybe this sounds preacherish, but it will include the statement that, if you cannot accept the fact that church music is not an art for art's sake, then re-examine your motives for considering the field. If

you go too far afield, grand, grand performances of fine but inappropriate music can be pure vainglory. You must consider your highest art in the light of what it contributes to the Glory of God alone. This would never allow you to do music that is unworthy, but it would preclude showing off. If you are the type who wishes to have a "list of music that I can sightread in church" as one lady asked me for, please run, do not walk, to the nearest exit.

The realization of these seven principles would make for a happier professional life, and the lack thereof will make you right miserable. I cannot imagine a more rewarding life than that of a church musician. I would not swap places with anyone I know, and I am still *trying* to make progress at the foregoing, so-called virtues.

Organ Music

All the organ music reaching us this month is suitable for service use and much of it has its thematic basis in chants, chorales and hymn tunes. Midsummer is perhaps the ideal time for the issuance of such materials, when planning gets under way and repertory additions and replacements are in order.

Harold Flammer has a group of new organ pieces by Everett Titcomb, the dean of Boston church musicians. There are a big Improvisation-Toccata on the Tonus Peregrinus (dedicated to TAO editor, Ray Berry), an Improvisation on Laetabundus with postlude possibilities, and a set of Three Short Pieces issued within one cover: A dignified Maestoso on Ave Maris Stella, a Moderato on a Bourgeois psalm tune, and an Allegro Marziale on Old 100th. Alec Wyton has composed (*not* arranged, as the cover says!) a little volume of Preludes, Fanfares and a March for the Liturgical Year. These six short seasonal pieces in a fresh but not extreme style will find wide use.

Also from Flammer comes a volume of Eleven Organ Pieces by Gordon Young, short usable pieces of only moderate difficulty and in many moods.

Willard Nevin's Organ Music for Festivals of the Fall Season is a set of transcriptions of 17th, 18th and 19th century composers for Reformation Sunday, Armistice Sunday, Thanksgiving and early Advent.

Ten Chorale Improvisations by Paul Manz (Concordia) use familiar chorales and hymn tunes in accepted formats. Most of them are fairly easy and the contrapuntal devices used are generally attractive and effective. Robert Wetzer's Processional on Westminster Abbey (hymn tune!) is an introduction and some interludes with five stanzas of a hymn tune adapted from Purcell. The Neale-translated text seems to us one of those a congregation usually sings without comprehending its meaning. In Concordia's Parish Organist series is a highly useful Wedding Music volume edited by Thomas Gieschen; good substitutes for the much-maligned material are provided in easy, effective arrangements.

A Carillon on Ecce Panis Angelorum by Normand A. Pepin, S. J. (McLaughlin and Reilly) uses devices made familiar by French composers for the organ. C. Alexander Peloquin's Idyll is, as its title suggests, a small lyric piece using solo stop and chimes.

Henry Coleman has made his 24 Interludes on Communion Hymn Tunes (Oxford) for manuals. Usually 8 to 16 bars in length, these bits are arranged alphabetically by hymn-tune name. They are, on the whole, routine in conception. Much more interesting as music are the eight pieces in An Album of Preludes and Interludes. By seven contemporary British composers and Paul de Maleingreau, these small pieces have character and originality.

Oxford also has an effective Lionel Lethridge arrangement of the Prelude and Fugue in F minor from Handel's eighth harpsichord suite. — FC

THE HAMILTON COLLEGE choir, Clinton, N.Y., sang a total of 27 concerts in its season just past in Ohio, Michigan, Massachusetts, New York, Pennsylvania, Virginia and over the ABC radio network.

ROBERT H. REEVES III played the Poulenc Concerto May 15 at the Greensboro, N.C., College with Harold G. Andrews, Jr. conducting the chamber orchestra.



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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.

Conventional or Provincial?

As this issue reaches its two score thousands of North American readers (42 other lands supply the remaining subscribers!) two members of the staff who prepared it for you have joined a probable record number of AGO members and friends in a much-heralded and genuinely anticipated "international national" convention. We have reason to hope, almost to promise, that our August issue will set a high in our long line of convention reports.

The last week in August will see us at another notable convention, the RCCO meet in London, Ont. We want to urge those who found the Los Angeles County events too distant or too costly to give the Canadian convention a try this year. The genuinely stimulating, witty, informed group of people always to be found at this annual event becomes much easier to know and to exchange ideas with, in this more intimate, informal convention.

We have expressed our appreciation of convention values many times and continue to urge them upon every possible church musician. That does not prevent us from getting controversial, sticking our noses in and our necks out by asking openly whether the few state AGO conventions which are held are really worth the trouble. We wonder whether perhaps they offer a poor alternative for which at least some members who could and should attend the great national conventions can say "I couldn't go to both and I thought the state convention needed me more." Needed you, indeed.

We believe state conventions of student groups are admirable. We are also greatly heartened by the increasing number of two- and three-chapter or centre joint meetings. But regular state conventions only weeks removed from the national or the regionals?

We will not go into the frequent complaints that individual chapters in a state have been levied, illegally, for state convention expenses. We will not list any details of some state convention programs which seem to us far below the national professional standards espoused by the Guild. We just want to suggest the possibility that as of now state conventions may be proving themselves a redundancy and an anachronism.

But we want our readers to understand that this dissident reaction to these strictly unofficial state meetings is the private property of the editorial staff of this journal.

How lightly some chapters take their national affiliation and its responsibilities and opportunities was shockingly illustrated by an answer we received two year ago when we assumed that a date of an upstate New York chapter choral workshop must have been announced incorrectly since it exactly coincided with the Detroit convention: "The dates are right," the dean wrote us. "Nobody around here ever goes to conventions."

Inauguration Day

Inauguration Day after any two- or multiple-party election is a day of regret and humiliation for the supporters of defeated candidates even when the elected officials are incumbents who have performed their functions well.

Perhaps one of the good features of a one-party or unopposed slate is that no one feels left out after the election. And there can be a peculiarly unanimous feeling of security when the unopposed roster is made up largely of incumbents who have done their jobs well.

So even if the celebrations in Southern California include no Fourth of July torchlight parades for victorious AGO officers elected by slim margins after exciting campaigns, they do include high praise for jobs well done and optimistic prognoses as well.

Frankly, we would like to see a little fervent competition begin 'way down at the grass roots level. It would take a long time to bubble its way to the top but this is as it should be; lots of leavening would take place at all levels on the way up.

At the lowest level — the chapter — it should not be necessary, as it too often is now, to beg, cajole, shame or threaten people into holding chapter offices. Every local situation where this is true should examine itself seriously. Is a group not worth serving worth belonging to or even existing? What can be done to make a group something anyone would be proud to serve? Last season's chapter reports indicate that many chapters have found some of the answers; the variety of pertinent chapter activities has increased many fold.

We want to welcome the eight new members of the AGO national council, the new national treasurer, J. Clifford Welsh, and the hundreds of new chapter officers already reported to us from all over our vast country. May they accept their responsibilities with enthusiasm and lead us forward to another season of growth!

Pitcher Show

We agree with the old adage "a picture is worth a thousand words" and we have increased the space devoted to pictures in our issues by about five-fold over the last five years. We feel that whenever someone is appointed to a new job, when he completes a long tenure of service or retires, or when he wins an award, a prize or an honor, our readers deserve the chance at the kind of acquaintance a good, straightforward picture will give. Obviously we can't include pictures on the basis of playing a recital (we listed 169 of them in the June issue) or for achievements completely outside our field. Experience has shown that pictures involving many people are ineffective when reduced to our necessary space limitations.

We believe the best kind of picture for our uses is one that is almost all face, where one can see the light in the eyes and the curve of the mouth clearly enough that at the next national convention anyone can exclaim (silently, we hope!) "Why, there's Dr. Quint

Furniture! I'd know him anywhere." (We say silently, because at Houston, before identification badges were distributed, we walked up to a young fellow whose picture we had recently printed and said "I know you from somewhere" and got the reply "I never saw you before in my life.")

We feel that in an organ magazine, readers will assume that a picture is of an organist until it is proved otherwise. We doubt that a console of an organ, stealing nine-tenths of the space from the player's face (which is usually so side-view that it gives no idea what he looks like anyway) — we doubt that that is really essential to prove to readers of THE DIAPASON that anyone is an organist. What's to prevent a non-organist from posing at a mighty console or squatting among a bristle of pipes?

Other Side of the Coin

Like most magazines and newspapers, we find that what our readers send in provides a large serving of our food for thought every month. Many of our editorials stem directly from points raised and thoughtfully supported in letters to the editor. This month follows the pattern.

All of us have read articles in these pages and in other publications on the improvement of music in the wedding service. There have been many readers, we have reason to know, who have felt that too much of a target has been made of the conventional wedding marches in these discussions and we are happy that this position has been clearly set forth in a letter to the editor from a person extremely well qualified to speak professionally.

The writer, note, has these special qualifications: a liturgical background, an extensive musical education culminating in a PhD, teaching experience in a college music department, an awareness of all the arguments pro and con and, finally, the fairly recent experience of being the bride herself in a large church wedding.

Whatever your opinions or reactions or even prejudices, read this letter and grant that its writer has made her points well.

Every coin has two sides.

Books

Millar Patrick's *The Story of the Church's Song* is a warm, readable little book on hymnody originally issued for the Church of Scotland. James Sydnor has revised it for American use and for publication by the John Knox Press (Box 1176, Richmond 9, Va.). It is especially adapted, we think, for use by a study group in a church where it, with the hymnal, might furnish a basic guide for study. But it is easy and pleasant reading for anyone interested in expanding his knowledge of hymns.

We don't see how a teacher, a student or an average organist can fail to get several times the value of its \$1.25 cost from Austin Lovelace's *The Organist and Hymn Playing* (Abingdon Press). Clearly and simply organized, always specific and down-to-earth, he leaves nothing to chance. Chapter headings: Pedaling, Articulation and Touch, Introducing the Hymn, Tempos, Hymn Forms, Registration, Variety in Hymn Playing and Singing. The introduction and bibliography are brief but useful. A new printing of Alan Douglas' standard *The Electronic Musical Instrument Manual* (Pitman Publishing, New York) has apparently minor changes from the previous edition.

Another unexpected little book comes from Abingdon: *The Pianist and Church Music* by William S. Mathis. This is a subject we have not seen treated lately. We are happy to report that Chapter 1, Why the Piano? supports our conviction that the piano is greatly to be preferred for church use to the many inadequate electronic spinets which have so often replaced it. This inexpensive paperback should provide valuable information and effective ammunition for a variety of church music situations. There is a useful bibliography. — FC

Looking Back into the Past

Fifty years ago the July 1912 issue contained these matters of interest —

Ernest M. Skinner was awarded the contract for the mammoth organ for the Auditorium in Denver; the four-manual instrument was to be equipped with a self-player

THE DIAPASON quoted the Boston Daily Globe as follows:

Asaph Beals of Bridgewater, who has just celebrated his 75th birthday anniversary, has pumped the organ at nearly every service in the First Parish (Unitarian) Church there for 41 years. No service is held in the church Sunday evenings, so Mr. Beals takes the opportunity of visiting other churches and helping out the other organ blowers. Mr. Beals has become an expert in his line and always has the music before he pumps, thereby being able to lessen or increase the volume of tone at exactly the proper time

Charles Heinroth ended his season at Carnegie Hall, Pittsburgh, having played before 150,000 people there in two weekly recitals for nine months

Members of the alumni association of the Guilford Organ School followed their annual dinner by attending a performance of Robin Hood at the New Amsterdam Theater

Bert E. Williams played two recitals for the national convention of the Funeral Directors and Embalmers Association at Columbus, Ohio; Ernest Wood played for the Susquehanna Dental Association of Pennsylvania at Wilkes-Barre

Twenty-five years ago these events made news in the July 1937 issue —

Louis Vierne, famous French composer and organist, collapsed and fell from his organ bench at Notre Dame Cathedral June 2 just as he finished playing his Triptyque before a packed church; he died on his way to the hospital

The Hammond defense in the Federal Trade Commission hearing was again reported in detail

The AGO national convention the week of June 13 in Cincinnati listed Schreiner, Calloway, Crozier, Noehren and McCurdy among the recitalists

William Middelschulte sailed June 19 for a two-month European recital tour in Germany and Switzerland, his 24th Atlantic round trip

A DIAPASON "house ad" said "more than 40 organists were represented with recital programs in the June issue" (The June 1962 issue listed 169 recitals)

Ten years ago the following occurrences were brought to readers' attention in the issue of July 1952 —

The 235-rank, 13,389 pipe Aeolian-Skinner in the Mother Church, the First Church of Christ Scientist in Boston, was described

E. Power Biggs won the *Musical America* radio poll of serious music for the seventh year

Wallace Goodrich, eminent organ teacher, died June 6 at his home in Boston at the age of 81

The State Department selected Virgil Fox to represent the US at the International Congress for Church Music in Bern, Switzerland

The program for the CCO convention at St. Catharines, Ont. Aug. 26-28 was announced in detail

CHURCH MUSICIANS SCHOOL LISTS FIRST SIX FELLOWS

Six Fellowship awards have been granted by Washington Cathedral's College of Church Musicians for the 1962-63 academic year. Selected by the admissions committee for "obvious and exceptional talent for church music as a vocation" are: Charles C. Bradley, Jr., Batavia, N. Y., graduate of Peabody Conservatory, Baltimore; John E. Cooper, Chula Vista, Cal., also Peabody; William S. Partridge, Washington, D. C., Cincinnati College-Conservatory of Music; Roger T. Petrich, Grand Forks, N. D., St. Olaf College and American Conservatory, Chicago; Ronald C. Rice, Cincinnati, Ohio, Cincinnati College-Conservatory; Beverly A. Ward, Charleston, S. C., Furman University and Eastman School of Music.

In the group are two Baptists, two Episcopalians, one Lutheran and one Presbyterian. The college will begin its program in September with Dr. Leo Sowerby as director. It will offer a curriculum tailored to the individual's need.

CCWO Closes 34th Year with Banquet; Hadley Is Speaker

The Chicago Club of Women Organists completed its 34th year June 4 with its annual banquet at the Beaubien room of the Prudential Building. New officers elected were: Loretta Berry, president; Bernice Skooglund, vice-president, and Gertrude Johnson, treasurer. Hazel Quinney and Alfhild Hvass continue as recording and corresponding secretaries; new directors are Liberty Bergengren, Bernice Schwiager and Linnea Hendrickson. After dinner and introductions, a musical program featured Shirlee Schuessler, soprano, and Lillian Larsen, contralto with Mrs. Hendrickson accompanying.

Benjamin Hadley, executive secretary of APOBA, spoke on the kind of information and attitudes an organ committee should have as it approaches the selection of a new instrument, stressing the breadth of choice presently available in tonal design, construction and price and the importance of *use* in determining the choice. He distributed copies of the attractive new APOBA booklet.

Letters to the Editor

Here Comes the Bride

Dearborn, Mich., May 13, 1962 —

To the Editor:

The Wedding — A Sacred Service (May, 1962) prompts this note. I am an off-and-on church organist, and I am an off-and-on (between maternity leaves) assistant professor of music history (PhD 1951) and I was, also — once upon a time — a bride. When I was married in a beautiful Lutheran ceremony, complete with sung nuptial Communion, I finally decided to use the Wagner processional and the Mendelssohn recessional. Why?

Because, after a childhood of hearing these works splendidly performed at memorable church weddings (and, at that time, I had no idea of the details of their origin), they were, to me, RIGHT for the occasion and a perfectly thrilling part of the event. Later, the knowledge of their theatrical origin in no way disturbed me (or most brides, I suspect), any more than the knowledge of the actual origin of many favorite hymn tunes and chorales. Even Gregorian chant ultimately owes much to centuries-old sources which were probably secular, even "popular." Music is music. The sacred or non-sacred angle results from any attached text or from the auditor's own association of that music with either sacred or secular events.

Before my own wedding in December of 1950, I attended several weddings of other graduate music students, each seemingly eager to outdo the other in having the "purest", most authentic, most ancient, and most obscure processional and recessional. The result — for me and many others — was that there was a distinct let-down to the whole service — no expectation, nor spiritual empathy — just exposure to unfamiliar music, often performed rather uncertainly.

In short, I think the pastor and the organist should certainly exert a tactful guiding, educational influence where wedding music is concerned, but in an age where personal whim or choice is becoming increasingly curtailed, almost arbitrarily, I am for letting the bride have the final say about the music which will be most sacred to HER — on HER wedding day. Does anyone still feel the way I do?

Best wishes

MARGERY STOMNE SELDEN

Noehren Backs White

Ann Arbor, Mich., June 7, 1962 —

To the Editor:

I was pleased to read Robert W. White's article entitled, *Franck and the 8'-less Organ*, the first critical essay related to the subject of organ design that I have seen in a long time. Anyone who knows and appreciates the organs of the great 19th-century builder, Cavallé-Coll, their sounds and colors and the almost inseparable relation they bear to the inspired masterpieces of César Franck, will, I am sure, join me in a word of thanks to Mr. White for introducing such an important subject!

We need to have a closer look not only at the organ of Cavallé-Coll and how it functioned, but also at other great schools of organ building from the past. Mr. White is certainly right in stating that the *Fonds 8'* (plus Hautbois) of the Cavallé-Coll organ is a standard registration which is specified again and again in the published French organ works. A more detailed study of this organ will reveal also how every major division had its own chorus reeds, all of similar color, and that these reeds were used for a "build-up" of power progressing from the Recit to the Positif and finally to the Grand Orgue. Few modern American organs have chorus reeds on the Great Organ at 16', 8' and 4', or can boast

of even an 8' Trumpet! Such reeds are never found on the Choir or Positiv divisions, as they always are in France. Again, Cavallé-Coll used his rich Harmonic Flutes on the Grand Orgue at 8', on the Positif at 8' and 4', and on the Recit at 8', 4' and 2' (Octavin). On the American organ the open solo flute 8' has all but disappeared. Even the old French organs had at least two such flutes!

We ought to look again also at the great schools of Schnitger and Silbermann. Neither of these good gentlemen ever built a moderately sized organ without an 8' Trumpet on the Hauptwerk. It often appears that the so-called American "classic" organ is missing many of the "classic" requirements! In other words, no great school of organ building ever had a Great Organ (Hauptwerk, Grand Orgue) without the important color of a Trumpet. It may be of interest for us to be reminded again that Schnitger built five great organs in the city of Hamburg alone, each of which had two 32' stops (no half-lengths either)! The famous Jacobikirche organ, which still stands today, has 8' Principals on all four manuals, and a 16' Principal on the Hauptwerk as well.

There are indeed strong arguments to favor the development of an "American Organ". Nevertheless, it is far more important that an organ, wherever it may be, should function adequately in musical performance. The organization of a symphony orchestra in America is much the same as one in Europe, or it would be quite impossible to perform most of the great symphonic literature in our own concert halls!

I hope we have more from Mr. White. He has given us something to think about.

Very sincerely yours,

ROBERT NOEHREN

Large Choral Performances

A number of programs for performances of large choral works have reached us within the month since we prepared our Lenten-Easter survey. Many of them were with orchestra. Among them were:

C. P. E. Bach's *The Resurrection and the Ascension of Jesus*, May 27, Wilshire Methodist, Los Angeles, Richard H. Brewer, Ruth Buell and Norris Freed. Randall Thompson's *The Peaceable Kingdom*, May 29, St. Paul's Episcopal, Meridian, Miss., Robert J. Powell, Mrs. William Hitch.

Mozart Requiem, May 13, Calvary United Church of Christ, Reading, Pa., Donald Reber and Ann Moyer.

Christ Lay in Death's Dark Prison, Bach, Mass in G, Schubert, and Rejoice in the Lamb, Britten, Lebanon County Choral Society, April 29, Palmyra, May 14, Lebanon, and May 27, Myerstown, Pa., Donald Reber and Corinne Echert.

Magnificat, Bach, May 13, Westminster Presbyterian, Dayton, Ohio, Robert Stofer; May 27, St. Thomas Church, New York City, William Self.

Elijah Mendelssohn, May 13, First Baptist, Muncie, Ind., Richard E. Phipps.

St. Paul, Mendelssohn, May 13, First Baptist, Kinston, N. C., J. Herbert Joyner and Jocelle Emerson.

Brahms Requiem, June 3, Tenth Avenue Baptist Church, Los Angeles, Dr. Robert H. Young and Richard H. Unfried.

Psalm of Redemption, Robert Elmore, May 20, Trinity Methodist, El Paso, Roy and Nyle Hallman.

Verdi Requiem, May 30, Grace Chapel Parish, Jacksonville, Fla., Amelia Smith.

Bach's Ascension Oratorio, May 31 St. Bartholomew's, New York City, Jack Ossewaarde.

Mass in D minor, Haydn (Lord Nelson or Imperial) and Choral Fantasie, Beethoven, Chattanooga, Tenn. Concert Choir, Brainerd High School, Stephen Ortlip.

KATHRYN RAWLS IS HONORED FOR DISTINGUISHED SERVICE

Kathryn Hill Rawls, AGO regional chairman for the District of Columbia, Maryland and Virginia area, former dean of the D. C. Chapter, and long an active musician and music leader in the Washington area was awarded a citation for distinguished service to music at the luncheon May 7 in recognition of National Music Week.

Others who received similar citations were Leontyne Price, Jan Peerce, Commander Charles Brendler, retiring leader of the U. S. Navy band, the Howard University choir and the Opera Society of Washington, whose conductor is Paul Calloway.

ARTHUR CARKEEK, De Pauw University, Greencastle, Ind., was awarded a \$500 university grant toward six weeks of summer study in Hamburg, Germany, with Charles Letestu.



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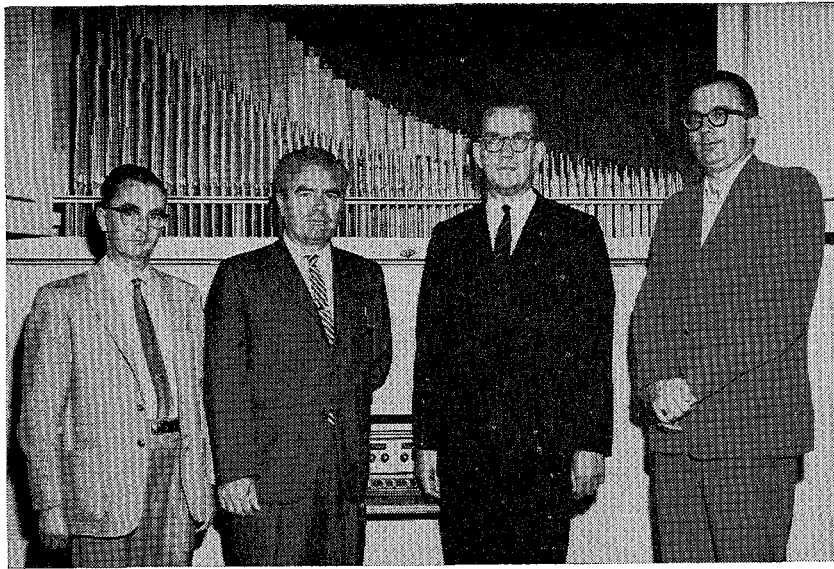
MORE POWER TO TORONTO!

Two events claimed the attention of Toronto Centre members in May. A large group attended the meeting at the Metropolitan United Church May 1 where Paul Murray, new music director, was to discuss and demonstrate the church's five-manual Casavant organ. A power failure just after the meeting began washed out the demonstration. However, Mr. Murray carried on valiantly in the gloaming with the discussion and showed himself well informed on a wide variety of topics as the meeting developed into a question and answer session. The demonstration has been rescheduled for next month.

The annual meeting took place May 22 at the Eglington United Church. Following the banquet which opened the proceedings, Chairman Kenneth Davis presided over the business portion at which the following executive was appointed: past-chairman, Ronald Woollard; chairman Kenneth Davis; vice-chairman, Dr. Victor Graham, secretary, Mary Stapleton; treasurer, Cyril Devey. Marjorie Hopperton and John Devick were elected to the committee for three years, replacing Freda Ferguson and John Clarke whose terms have expired. Regret was expressed that Mrs. W. J. Evans has found it necessary to relinquish her duties as secretary. The principal business dealt with concerned the increase in fees, with Mr. Woollard and Russell Crimp speaking about a brief, outlining the factors which made the increase necessary. Other discussion concerned the feasibility of continuing to sponsor outstanding recitalists and ways of increasing membership; junior memberships at reduced rates were suggested as one way of luring more people into the fold.

JOHN DEDRICK

DR. HEALEY WILLAN has been selected as one of the 10 outstanding Canadians to receive awards of \$2,000 each for outstanding work in the arts, humanities and sciences.



These planning committee members will also be conductors or organists at the RCCO convention in London: left to right: William Wickett, convention chairman; Martin Boudny, conductor, London Symphony orchestra; George Black, conductor, London Singers; Gordon Jeffery, opening recitalist.

Montreal

The annual meeting and dinner of the Montreal Centre was held May 26 in St. George's Anglican Church with some 50 members and friends present. Winners of the organ playing contests were awarded prizes after dinner with C. J. Laframboise, Casavant Frères, awarding the Casavant prize to Diane Bolduc, winner of the junior class. Second prize was awarded to Monique Legaul by Kenneth Meek. In the senior class the winner of the prize awarded by Les Amis de L'Arts was Jacqueline Gagnier. Mr. Meek awarded runner-up prize in this class to Monique Gendron. A special consolation prize was awarded Sylvian Noyon. Contest Committee Chairman Meek remarked on the success of the contest and on the excellent standard of playing and preparation. The guest speaker was the Rev. Mark Beaufof, Diocesan Theological College, Montreal; his humorous speech concerning organists he had known was greatly appreciated. At the business meeting the following slate of officers was elected: Chairman, the Rev. Sidney Wood; vice-chairman, Phillips Motley; secretary, David Huddleston; treasurer, John P. Williamson; committee members, Wayne Riddell, Charles Jennings, Gordon Phillips, Arne Kenworthy, Neill Beauchamp.

The centre sponsored a choir festival May 2 in Westmount Park Emmanuel and Calvary Church. Six choirs took part directed by: Phillips Motley, Charles Bottin, Monty Matthews, Norman Hurrie, Charles Jennings and Wayne Riddell. The prelude was played by Arnold Bellis, the offertory by Madame J. St. Cyr and the postlude by Georges Lindsay. The combined choirs sang the Hallelujah Chorus. Refreshments were served by ladies of the host church.

DAVID HUDDLESON

Oshawa

The annual meeting of the Oshawa Centre was held May 28 at the home of Mrs. G. K. Drynan. Annual reports were read and a new executive board elected, consisting of: past-chairman, Clifford Evans; chairman, F. A. Reesor; secretary, Mrs. Drynan; treasurer, Mrs. F. Fox; executive officers, John Smart, R. Kellington, J. Robertson and Dr. Smith. Speaker for the evening was Edwin Northrup, Casavant Frères. In a talk tracing the history of modern organ building, he pointed out Casavant's role. On a blackboard, he drew up the specifications of an imaginary 33-rank organ. Deciding on the stoplist provoked lively discussion.

MARGARET DRYNAN

London

The annual meeting of the London Centre was held May 27 at the First United Church, St. Thomas, Ont. with Chairman William H. Wickett presiding. The resignation of Secretary Margaret Needham was announced after 14 years of continuous service. Main items on the agenda were the forthcoming RCCO national convention Aug. 28-30 and the election of these officers for the coming year: J. L. MacDowell, chairman; H. B. Cabena, first vice-chairman; G. Atkinson, secretary; B. Van der Hoeck, treasurer; additional members, Mrs. A. Gordon, Miss D. Curry and E. Hysen. Wayne Belton, organist of the host church directed his choir and soloists in a program which included three Vivaldi movements and Tittcomb's Behold, Now, Praise the Lord. Mr. Wickett accompanied.

MARGARET NEEDHAM

Vancouver

The annual meeting of the Vancouver Centre took place May 7 at the West Point Grey United Church. After supper a short business meeting was conducted by Chairman Leslie G. R. Crouching who gave a brief review of the records of the last two years. The treasurer read a financial report. Officers elected were: Past chairman, Mr. Crouch; chairman, G. Herald Keefer; vice chairman, David Rogers; secretary-treasurer, Eleanor Bush; committee, Joan Anderson, Gordon Atkinson, Ivor Guthrie, C. Ross Wilson. A vote of thanks to the retiring executive was proposed and accepted. The program began with music on recorders played by Mr. and Mrs. Derek McLean and Eleanor Bush. The speaker of the evening was Leonard Wilson whose subject was Plainsong. The men of Mr. Wilson's choir at St. James Anglican Church sang to illustrate the talk.

ELEANOR BUSH

Winnipeg

The Winnipeg Centre held a dinner meeting May 14 in the St. Regis hotel. After reports of the season's activities were read the following officers were elected: Chairman, H. M. Lloyd; vice-chairman, Dorothy Metheson; executive: one-year, F. E. Hubble, B. F. Shinn, R. J. Lockhart; two-year, Mrs. Gerald Rogers, G. Barry Anderson, Mrs. W. Sim; three-years, Donald Menzies, Miss M. Stevens, Miss M. Olfrey. A vote of thanks was moved to W. B. Gardiner in appreciation of his services as chairman for two seasons.

F. A. ANDERSON

Owen Sound

The Owen Sound Centre combined with the local ORMTA for an April 7 meeting held at the First Baptist Church with Gordon Tucker as chairman. James Mayhew led a discussion on the effect of television and radio on music as a culture. Mrs. E. Dillon led the group in an impromptu performance of Trial by Jury and as a further contrast in an interesting program, Harry McCarthey gave an illustrated talk on his hobby of "barbershopping."

At the annual meeting May 7 the following executive was elected: chairman, Mrs. W. Trusty; past chairman, Gordon Tucker; vice-chairman, James Mayhew; secretary, Mrs. E. Dillon; treasurer, John Waines; directors, Mrs. Eldred Aiken and Kenneth Vansickler.

Victoria

The Victoria Centre held its final meeting of the year May 26 at the organ workshop of Hugo Spilker. Amid a setting of blueprints, tools and pipes, members amongst other business elected their officers for the next year. The new executive is Eric Edwards, chairman; Hugo Spilker, vice-chairman; J. Ingram Smith, secretary; Herman Bergink, treasurer; Richard Proudman, publicity; Mrs. J. Ashby, social convener; Miss A. van der Wort, membership; David Palmer, Diapason correspondent. Afterwards, refreshments were served while members inspected the small factory.

Charlottetown

The newly-formed Charlottetown Centre on Prince Edward Island climaxed a season consisting of a talk by Christopher Gledhill, a recital of organ music by George Thompson and music display by Suzanne Brenton with an Easter festival April 29 at the Kirk of St. James. Six choirs participated, each singing Easter or Lenten anthems and ending with a mass performance of the Hallelujah Chorus. Proceeds from this festival will go to the Willan Scholarship Fund.

St. Catharines

The St. Catharines Centre met May 6 in St. Columba's Anglican Church to view the Wicks film, Capturing the Winds. Taped recordings of Gregorian music made at the Diocesan School of Church Music held in St. John's Anglican Church, Thorold, Ont. by the choir of the Gregorian Association with Dr. Healey Willan conducting were featured. Mrs. L. C. Berry is the new chairman of the centre succeeding George E. Hannahson.

GORDON KAY

Ottawa

The Ottawa Centre held a student recital March 17 in St. Matthias Anglican Church. Taking part were Jean Pownall, Evelyn Brearley, Lane Showalter, Felicia Vandette, Alan Driedger, Jean Southworth and Jeff Laycock. The program consisted of pieces by Bach, Charles Wood, Clérambault, Franck and Vierne.

JEAN SOUTHWORTH

St. John

The St. John Center sponsored a series of Sunday afternoon Lenten recitals with Diane Oxner, soprano, Catherine Judah Daniel, contralto, Adolph Krack, violoncello, the choir of Centenary-Queen Square United Church and organists John Grew, Ruth Clarke and Rodrick Clifford taking part.

Saskatoon

The Saskatoon Centre sponsored Virgil Fox in recital May 3 at the Knox United Church. His program is the same as appears in the recital section.

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RCCO Convention Plans Take Definite Shape; Canadian Composers Busy

Canadian compositions will be a highlight of the national annual convention Aug. 28, 29 and 30 in London, Ont.

Barrie Cabena, First St. Andrew United Church, has composed a Missa Brevis to be performed at St. Peter's Basilica.

Organ concertos by Florence Clark, Hamilton, Raymond Daveluy, Montreal, Eric Dowling, St. Catharines, and Hugh Bancroft, Edmonton, will be performed by George Black, London, and Gordon Douglas, Burlington. Martin Boundy, conductor of the London Symphony orchestra, will be on the podium for this gala occasion at Aeolian Hall.

The tour of organs will include the Knox United Church, where Brian B. Stark, Brantford, will play; St. James Westminster, where Ross Howat, Toronto, will perform, and the Calvary United Church with Chairman William Wickett of the host centre at the console. Mr. Stark and Mr. Howat were recent winners of scholarships awarded on their ARCCO examinations.

Guest organist, as announced earlier, will be Anton Heiller, celebrated Viennese organist, whose recital will be performed at the Metropolitan United Church.

Gordon Jeffrey plays the first convention recital Aug. 28 on the famous Aeolian Hall organ pictured and described in THE DIAPASON for July 1961.

The choral department will receive practical assistance from Lloyd Bradshaw, Toronto, and inspiration from the London Singers' recital of French Renaissance music Aug. 30 at the convention banquet. Professor George Black, Huron College, will conduct the Singers and Dr. Wallace K. Ferguson, Renaissance scholar, University of Western Ontario, will be the speaker.

Two interesting sessions will be a discussion of Architecture and Acoustics by Philip Carter Johnston, architect for the new RCCO headquarters building and authority on church architecture,

and a panel in which Dr. Charles Peaker, Raymond Daveluy and Ernest White match wits, philosophy and ideas on organ construction.

Dr. J. G. Rowe, Dean of Arts, Huron College, will speak at the Wednesday luncheon in the Colbourne Community Centre and the Rev. O. P. Hossie, Kitchener, will give the address at the colorful traditional College service at First St. Andrew's United Church.

EARLE TERRY

AUDITORIUM OF TORONTO U NAMED TO HONOR SIR ERNEST

The large auditorium of the Edward Johnson Building, new home of the University of Toronto's faculty of music, will be known as MacMillan Theatre in honor of Sir Ernest MacMillan, honorary vice-president of the RCCO, dean of the faculty from 1937 to 1952, for many years principal of the Royal Conservatory of Toronto and for 25 years conductor of the Toronto Symphony.

Sir Ernest began his fabulous career as an organist at the age of 7, became an ARCO at 13 and an FRCO at 17.

COMMONWEALTH CONFERENCE VISITS CASAVANT FACTORY

Delegates to the Duke of Edinburgh's Second Commonwealth Study Conference included an afternoon at the organ works of Casavant Frères, St. Hyacinthe, Que.

The company's president, Charles Perrault, was host to delegates from Wales, Australia, Ceylon, New Guinea, Maritius and other Commonwealth countries for an informative and lively discussion.

DAVID A. WEHR, Boise, Idaho, played a four-day series of carillon recitals May 28 through 31 on the Schulmerich Americana at the Seattle World's Fair.

Tenth Annual

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Cornelius Bouman, University of Nijmegen, Holland — *Liturgy.*

Paul Manz — Concordia College, St. Paul, Minnesota — *Organ.*

Francis Brunner, Grand Rapids, Michigan — *History.*

Richard Schuler, College of St. Thomas, St. Paul, Minnesota — *Seminars.*

Francis Schmitt, Boys Town — *Gregorian Chant, Boychoir.*

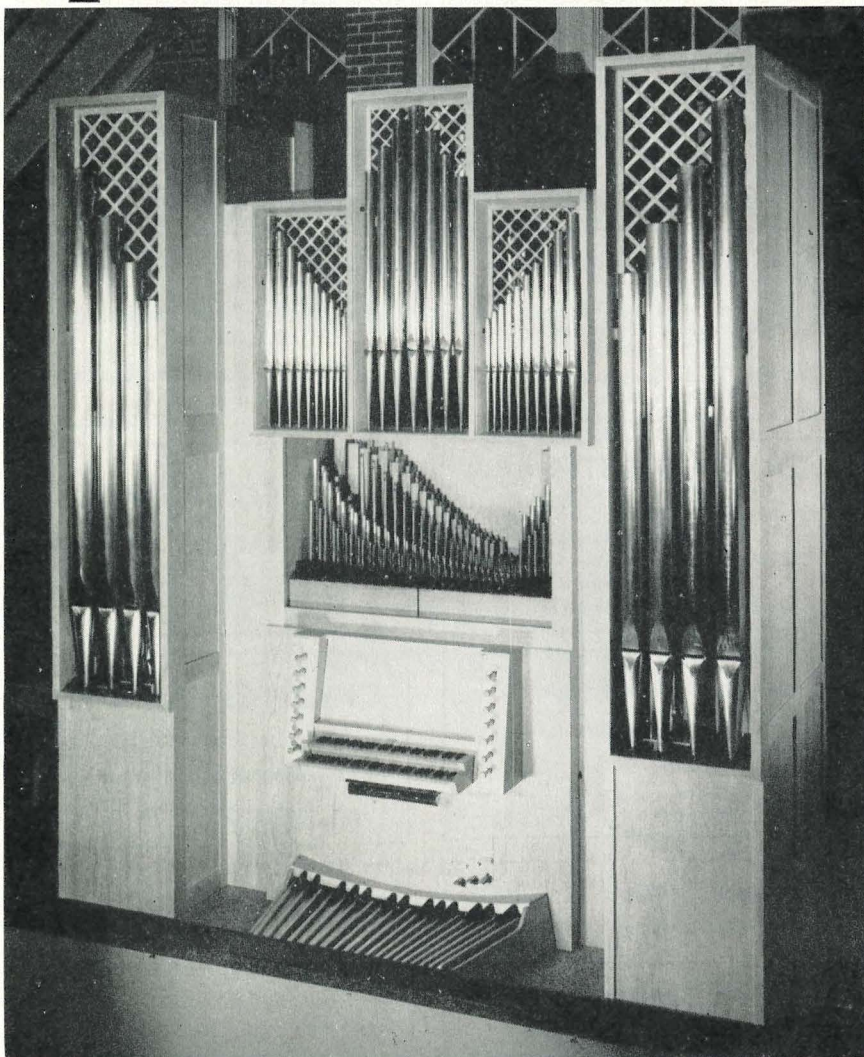
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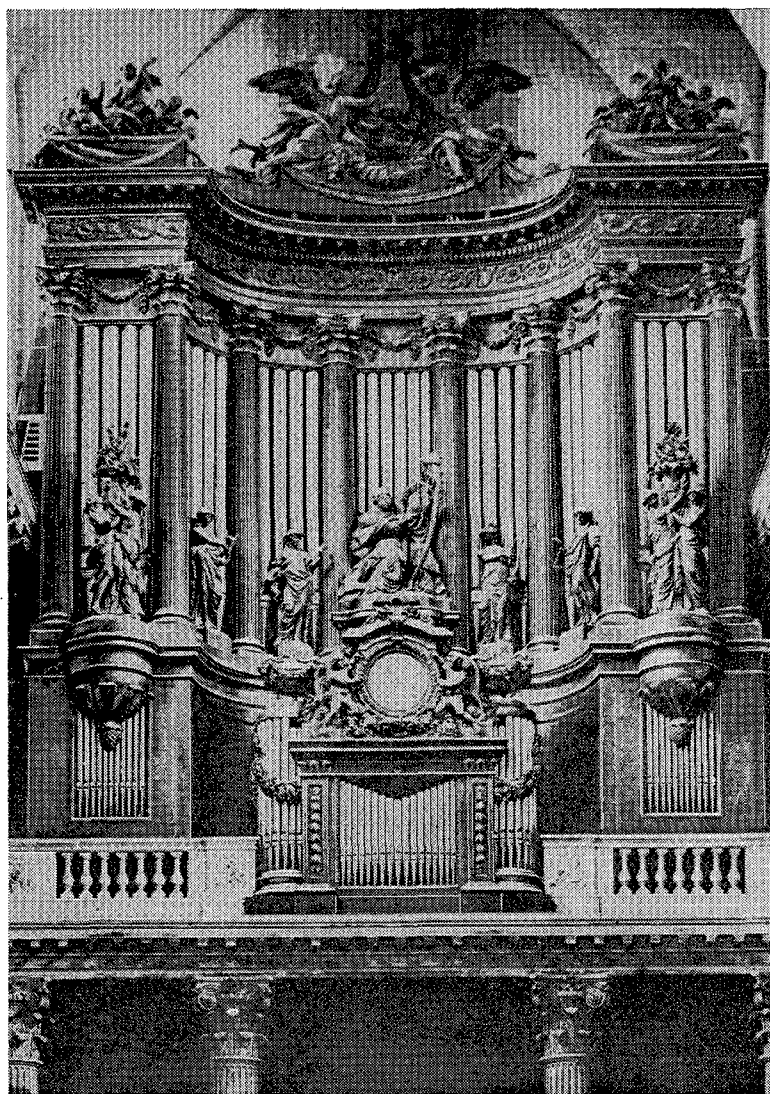
L. I. Phelps
Tonal Director

Anniversary at Saint Sulpice

By F. C. J. Swanton, FRCO

(Mr. Swanton is organist of the Mariner's Church, Dublin, Ireland. He is a long-time friend of Marcel Dupré and was the first to introduce Dupré music to Ireland)

May 3, 1962 was the 76th birthday of Marcel Dupré, and that day he gave a recital to celebrate 100 years of the "Grand Orgue" rebuilt by Aristide Cavallé-Coll in 1862. On April 29, 1862, Franck, Guilmant, Saint-Saëns and Bazille participated. In the nave were Rossini, Cherubini, Ambrose Thomas, Aubur, Cagnard de la Tour and all the elite of the arts and sciences. So also this time for one hour there assembled a throng who filled the 6,000 seats the great church provides; even the side chapels were occupied. It was a moving sight to enter and see the evening lighting enhance the proportions of Daniel Gittard's plans, which together with Notre Dame and Saint Eustache, make it one of the three peaks of religious art in Paris. The great height of the vaulted roof helps the acoustics and the magnificent organ case in the high West Gallery is impressive, and familiar to many organists who as pilgrims have mounted to the console. It is hardly necessary to recount the influence which this organ has had on world development of organ music. Following on Mendelssohn's organ Sonatas, Widor wrote his monumental Nine Symphonies introducing quasi-orchestral writing in all the forms, the organ in St. Sulpice providing a new system of prepared registration and M. Dupré further advanced organ writing. Albert Schweitzer wrote a letter for this centenary recital, printed in the program. In it he said how in October 1893 he mounted the tribune at St. Sulpice for the first time to hear C. M. Widor, of whom he was a pupil then. The hours which then he spent over a long series of years he considered the



Famed organ case at Saint Sulpice

happiest of his life. He continued, "Alas, it is not possible for me to be in Europe on May 3, but on that day I shall be in thought at Saint Sulpice, and shall hear again in imagination the sounds of the most beautiful organ in the world. Dr. Schweitzer wrote this in Lambaréne, his African home.

At 9 p.m. the opening Allocution was spoken, and then M. Marcel Dupré played the following pieces: Kyrie du Saint-Esprit, Bach; Fantaisie in C, Franck; Marche Funèbre et chant Séraphique, Guilmant; Bénédiction Nuptiale, Saint-Saëns; Variations, Symphonie Gothique, Widor; Symphonie-Passion, Dupré; Improvisation sur un thème liturgique.

Dupré played the Bach item in his customary way and the clarity of the polyphonic structure could be clearly followed. There is a tradition that

César Franck played his Fantaisie in C in 1862 at the opening of this organ, also that Guilmant composed the Funeral March and Hymn of Seraphs for St. Sulpice (he afterwards played it at the opening of the Grand Organ in Notre Dame, Paris) but no written program is extant, as it was not then the custom, at least usually, to print programs of organ recitals, as sometimes set pieces and other time improvisations, were played.

Item 4 by Saint-Saëns was a fairly light item, followed by the Variations (on Puer Natus est plainsong) by Widor, a work of his own which he often played himself.

Dupré excelled in his interpretation of his own Symphonie-Passion. In the turbulent first movement so typical of the world today, in unrest, we heard all

nature and the church calling for the Advent of the Redeemer, and in the great chromatic climax before the canonic final entry of the Christmas hymn there was the sound of the surging "let the sea make a noise . . . for He cometh to judge the earth". Then the scene changed to the Nativité — the Virgin singing a sad melody over the Child as if forecasting the passion, and the joyful approach of the shepherds. The awful sufferings of the "Crucifixion" and the mounting tension were wonderfully conveyed, and after the dereliction and Stabat Mater, the unfolding of the wonder of the Resurrection to its triumphant climax, in the rich depth of this organ's tones, left the hearers with an experience to remember always, especially those who have themselves worked at the interpretation, technique, and spiritual message of the work for our generation and times.

This fitting conclusion to a selection showing the influence of such an organ as this was yet again followed by improvisations. The themes given to M. Dupré were the plainsong "Salve Regina" (opening phrase) and the Alleluia of Easter Day. On the former he made a meditative andante with flowing independent counterpoints, the theme appearing on a reed stop. A joyful fugue in six-eight time was the treatment of the "Alleluia", passing to a toccata and a triumphant climax with a coda of Paschal ebullience.

At the conclusion of the recital a great concourse collected to meet M. Dupré descending from the tribune, and a scene of delighted congratulations took place.

The occasion was one which goes to show that the important French school of organ music, which claims a descent from Bach, through Hesse and the Lemmens school is appreciated and realized in France, as is also the life work of Marcel Dupré to whom the tradition has been handed on from his Masters, Guilmant and Widor, and before them, Saint-Saëns, César Franck, and of Liszt, of whom Dupré has said Widor loved to tell of his visits to the Cavallé-Coll organ in the Trocadero Hall in Paris, and how his huge hands "seemed to spread like fans over the manuals". It was after this that Liszt wrote his important works for the organ, and thanks to the Barker invention, something new arose for the Organ.

As a coda, it may be added that Olivier Messiaen, a pupil of M. Dupré, at the Church of the Trinity, Paris, now on Sundays can be heard in his own much discussed works and his unique improvisations during the masses, derived from bird songs and Hindoo and Greek rhythms, Stravinsky and even Debussy. He has been described as having the "most audacious imagination in modern music". Thus is carried on the development of the French organ school.

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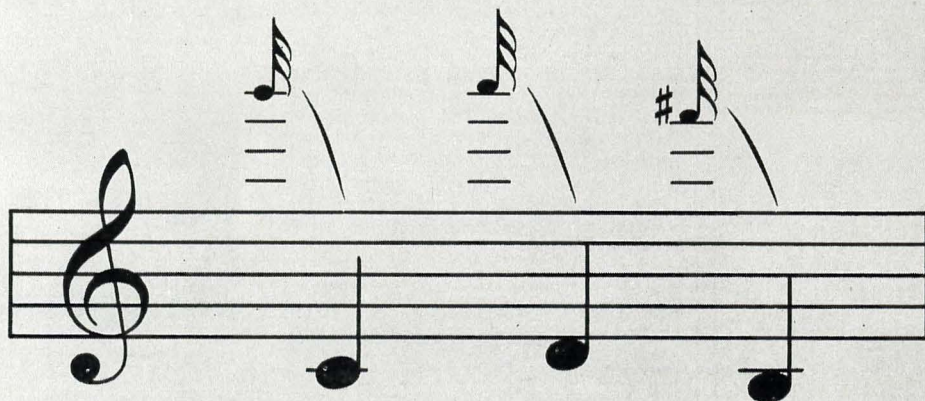
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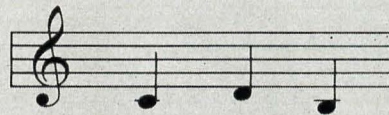
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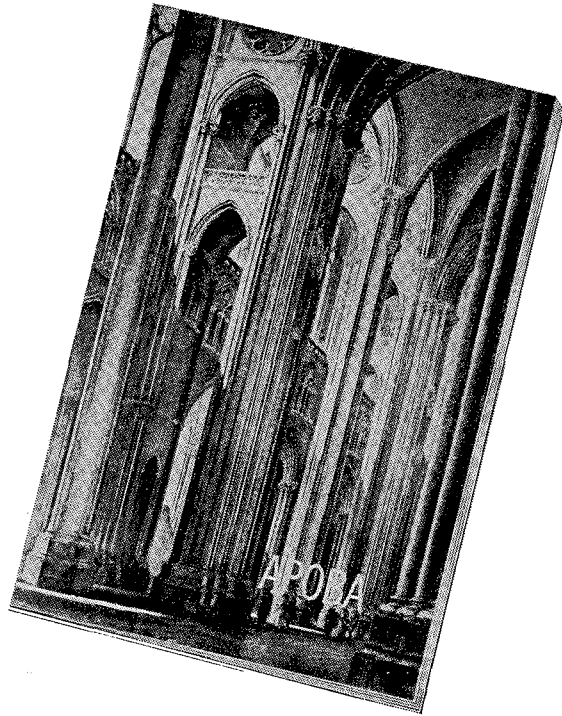
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New Choral Music

Entirely in line with what we expected from experience of other years, our receipts of choral music in the period before this July listing begin to have a very strong representation of works for the Advent and Christmas season. This is usually the period, too, when faster works for these seasons start appearing, well-timed as usual by the careful and systematic members of the publishing fraternity.

Concordia leads off with five sizeable works — three directly from the 17th century, another based on 17th century music and a fifth contemporary. All but one of them point to the winter holy days. Though not every church situation will be suitable for a Latin mass, the Charpentier Midnight Mass for Christmas is still the most appealing music of the whole list. Almost the entire work is based on old noëls, and flutes, strings and the organ are used with the several solo voices and mixed chorus. This is not a work for haphazard performance, though its vocal demands are rather modest. The careful, informative edition is by H. Wiley Hitchcock.

Second in the Concordia parade is the Lübeck Christmas Cantata, Welcome Thou King of Glory. Originally for two soprano parts, two violins and continuo, this edition adds a male part which makes it usable for a mixed choir. The ornate vocal lines are not easy and the whole work needs familiarity and sympathy with the early German Baroque style. Full score and choral score editions are available.

Buxtehude's What Is the World to Me is for SAB (solo or chorus). Concordia has full score and parts for rental. This is not for the aforementioned holidays but would be a useful work for a music vesper. The vocal and musical demands are considerable.

Much less demanding is The Road to Bethlehem, a service of nine lessons and carols with Praetorius music prepared for Concordia by Paul Thomas.

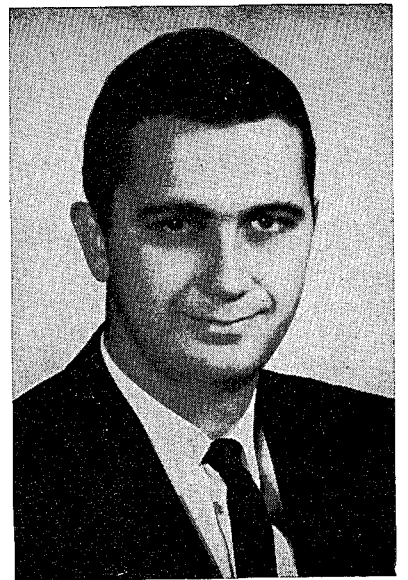
Concordia suggests Jan Bender's cantata, Now Let All Loudly Sing Praise, for Thanksgiving and the Harvest season. Scored for strings, flute, oboe, bassoon, continuo (harpsichord or organ) and mixed chorus, it is in a strong, uncompromising idiom. Neither singers nor players will encounter real problems but they will need time to warm up to the style.

By Ludwig Lenel, and still Concordia, are three motets on pre-Reformation chorales. For unaccompanied singing they demand discipline and musicianship. Now Blessed Be Thou, Christ Jesus is for Christmas, Christ Is Arisen for Easter, and We Now Implore God the Holy Ghost for Pentecost. Healey Willan is represented by a pair of carol arrangements issued together (Spanish To a Virgin Meek and Mild and Danish O, How Beautiful the Sky) and Lo! He Comes with Clouds Descending, a hymn anthem on Bryn Calvaria.

Concordia's interest in older music is shown in a number of other new issues: a Vulpinus motet, Then Came the Disciples to Jesus; two Schütz editions by Richard Gore, a difficult SSA Jesus, Our Saviour, For Us Was Born and a dramatic Two Men Betook Themselves to Pray in the Temple, with bass and tenor solos; a two-voice easier Steffani Come, Ye Children, and Hearken to Me edited by Richard Wienhorst; and a string quartet ritornello added to the Praetorius Lo, How a Rose by Ralph Schultz. A practical festival anthem by Joseph Roff, Praise the Lord, ends the extensive Concordia list.

McLaughlin and Reilly send two works of Flor Peeters with not too recent copyrights. They are, however, new to us and worth calling to the attention of our readers. Both come SATB, SSA or TTB and both have Latin and English text. The Jubilate (Psalm 99) is striking both rhythmically and harmonically; the Te Deum is a big concert setting. Both have organ accompaniments. An interesting Noël Goemanne with an ornate organ part has only Latin text. Richard Zgodava has set Four Canticles for the Easter Vigil Service for three equal unaccompanied voices, Latin equal. The third, Sicut Cervus, is also available for SATB. Two short SATB Josquin Des Pres works, Veni Creator and Tu Pauperum Refugium, are issued together.

Most of G. Schirmer's packet this month has a Yule flavor. A dainty SA



Gerre Hancock, FAGO, has been selected to succeed Parvin Titus who will retire Sept. 30 after 35 years as organist and choirmaster of Christ Church, Cincinnati.

Mr. Hancock has been serving as assistant to Jack Ossewaarde at St. Bartholomew's Church, New York City, while studying at the school of sacred music of Union Seminary. His organ studies have been with Dr. E. William Doty at the University of Texas, with the late Dr. Hugh Porter at Union and with Jean Langlais in Paris as a recipient of a Rotary Foundation Fellowship for International Study.

miniature, The Dove by Myrtha B. Licht, is the other Christmas arrangement; the others are arrangements: Michael White's SA Sleep, Little Lord, from the French with both parts divided and string orchestration available; Hazel Hedges' How Far Is It to Bethlehem? SAB with solos for each voice; Clara Edwards The Eastern Heavens Are All Aglow, ornately arranged for SATB, SSA or SAB by William Stickles. Not for Christmas are: a combined choir hymn anthem, The Church's One Foundation by John Duro; routine SABs of Herbert Grieb's conventional Great Creator of the World and L. Stanley Glarum's A Choral Prayer; and a new Glarum Lord Hosanna in the Highest for a cappella.

Lawson Gould offerings, available from G. Schirmer, also concentrate on Christmas and also are largely arrangements of traditional material. The exception is Albert Lee Carr's Latin Christus Paremum Canticum for divided unaccompanied chorus. The arrangements include: Now It Is Yule Again by Gregg Smith with traditional Swedish as well as English text; the fancy Noël Nouvelet arrangement, Sing We Now of Christmas, which Salli Terri prepared for the Roger Wagner Chorale; the Albert Schmutz arrangement of the Negro spiritual, Mary and Her Little Baby; Ivan Trusler's of the Bohemian Hail, All Hail the Glorious Morn; and an SA and an SAB with Walter Ehret from the Dutch of Lullaby of Mary and the Angels. Not for Christmas are a strong 19th century tune by Ludwig Lindeman arranged by Joyce Barthelsson as Built on a Rock, and unison Hosanna to Our King (optional SATB on final stanza) suggested by arranger John White for Children's Day or Palm Sunday.

Oxford joins the Christmas parade with a curious "Christmas pastorella", Jolly Wat, for SSA, descant recorders and piano. Intended for use with a tableau, its antique text and special flavor limit its general appeal; in the right circumstances it would be both effective and moving. Colin Hand's simple music is eminently suitable.

As expected, Oxford is lavish with the carol material. There are three with original tunes: J. Alban Hinton's unison Torches with parts for two chime bars, and his At Christmas Be Merry for four equal voices with parts for handbells or chime bars and descant recorders; and W. H. Perry's unaccompanied On Christmas Eve. Many lands are represented in the arrangements: English SA The Holly and the Ivy and Dutch SATB Let Joy Your Carols Fill (you know this tune from Easter!) both arranged by Leslie Russell; Malcolm Sargent arrangements of Moravian Praise Ye the Lord, SSA Polish Star in the South, Czech Zither Carol (also available unison with piano) and Hawaiian Lullaby; Four Carols

from *Abroad* arranged by Graham Treacher — Brazil, Mexico, Spain, Puerto Rico.

Oxford's bow to the past includes a scholarly edition of Byrd's five-voice *Thine Ear, O Lord*, prepared by Watkins Shaw and the same editor's transposition into C of the big *Magnificat* and *Nunc Dimittis* from Purcell's service in B flat. We are less impressed with the familiar Palestrina *Adoramus Te*, grossly over-edited by Malcolm Arnold in the Key of B flat minor. And we continue to be both a little amused and disturbed at what seems to us the unneeded and hollow Negro spiritual arrangements of Brian Trent, this time *SSAA Standin' in de Need of Prayer* and *SSA The Gospel Train's A-comin'*. A unison *Christ Whose Glory Fills the Skies* by John Graves completes the Oxford stack.

The three big choral pieces from Mills were apparently written for program rather than service use. A big a cappella *Father of Mercies* by Lazar Weiner is simply too tough going for most choirs — tuning, rhythm, range. Nicholas Flagello's *Tristis Anima Mea* is conceived for large chorus and orchestra; the piano reduction would hardly transfer effectively to the organ. Harry Robert Wilson's *Te Deum Laudamus* has just as special purposes and is as limited in usefulness for church situations; it is long and too eclectic in style.

The C. F. Peters Christmas contribution might become a much-used one: a hymn anthem on *Adeste Fideles* by Everett Titcomb with brass quartet on the interludes, a built-in descant and a flexible length. Peters also sends two Michael Haydn motets, *Tenebrae Factae Sunt* and *Asperges Me*, both of which most choirs could sing effectively in English or Latin.

Flammer sends two pieces by Jerome K. Ramsfield. *He That Ruleth* divides in all voices but has no unsurmountable problems; there is a piano accompaniment. *Bread of Heaven* is a meditative a cappella, well-suited to communion Sunday.

John Leo Lewis is represented with two publishers this month — an unaccompanied *Guide Me, O Thou Great Jehovah* (Carl Fischer) with shifting measure lengths, and a very easy *Hark! the Sound of Holy Voices* (Summy-Birchard).

Shawnee Press sends a single, a transcription by Livingston Gearhart from the *Libera Me* of the *Fauré Requiem* for TTBB and baritone solo as *What Is Man*.

The Boosey and Hawkes list is only lightly touched by Christmas: *Three Songs for Christmas* by Clare Grundman (SABs of *Angels We Have Heard on High*, *Bring a Torch and What Child Is This*, loosely tied together) and a Dale Barker setting of *Wind Through the Olive Trees*, available SSA and SATB. Easter is represented by a Tom Sommerville SSA of *Noël Nouvelet* as *Love Is Come Again*.

Much of the Boosey list this time is concerned with new editings of *Old Masters*. John Carlton is responsible for *O Lord Correct Me*, based on a time-worn Handel opera tune, *Forth from Jesse Sprang a Rose*, a Christmas chorus by Bruckner, *Two Bach Chorales* both available in most collections, an SSA of *Thou Must Leave Thy Lowly Dwelling* from the Berlioz *Childhood of Christ*, unfortunately transposed up to F, and *Hear Us, Lord*, made from *Quando Corpus of Rossini*. Walter Ehret has extracted two from Mendelssohn: *Lord I Flee to Thee* and *O Come Let Us Worship*. Robert Chambers arranged *Bow Down Thine Ear* from the *Graun Passion*. None of these do great violence to the originals. The same can perhaps be less readily said of a publication called *Two Graduation Hymns* by Beethoven, arranged by Benjamin Suchoff. The "two graduation hymns" are, almost incredibly, *The Heavens Are Telling*, transposed down to B flat, and *Ich liebe dich*, with two English texts, one a drippy *Alma Mater*, the other (the "concert" one) more reminiscent of weddings.

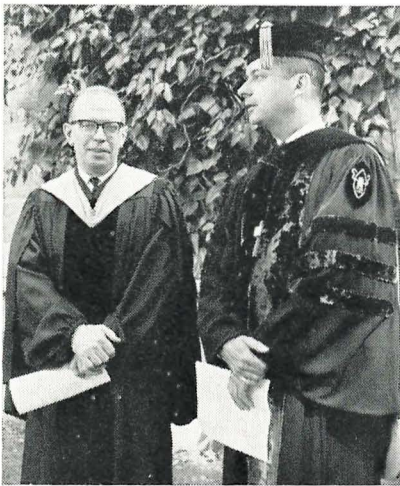
And speaking of weddings, Boosey has a *Wedding Anthem* by Lee Hastings Bristol; we hope the humming accompaniment to the solo is used only when the requested unaccompanied singing is obligatory. Mr. Bristol's *The King's Highway* is a straightforward and practical three-stanza hymn anthem. Perhaps it is stretching a point to entitle

LEE BRISTOL IS INAUGURATED AS PRESIDENT OF WESTMINSTER

Dr. Lee Hastings Bristol, Jr. was installed June 1 as the third president of the Westminster Choir college at inaugural ceremonies at the Princeton University chapel. Delegates from churches and leading institutions of learning attended.

The BM degree was awarded to 37 Westminster students, the BME to two and the MM to 150. Honorary MHL degrees were awarded Mary T. Krimmel and LeRean D. Hodapp.

John A. Davis, Jr., United States Military Academy organist and choir-master and chairman of Westminster's board of trustees, was in charge of inauguration ceremonies.



Dr. Robert Baker, Union Seminary school of sacred music, with Dr. Bristol after installation ceremonies.

CENTRAL MORAVIAN CHURCH HAS WEDDING MUSIC SEMINAR

Central Moravian Church, Bethlehem, Pa. sponsored a wedding music seminar May 6. The Rev. James V. Salzwedel, Central Church, co-operated with William Whitehead, First Presbyterian Church, in planning the seminar. Soloists, the trombone choir and youth ensembles of Central and the adult choir of Fritz Memorial Methodist Church, Bethlehem, participated. Wedding music suitable for the Protestant service was performed and discussion followed on means for promoting better music.

the little Stravinsky setting of a T. S. Eliot text *Anthem*. Many more directors are likely to want to see this than are at all likely to make frequent use of it. All conductors of male groups will wish to see Ron Nelson's *Behold Man*, a vigorous and original work on a strong text.

SATB and SSA arrangements of Cyril Warren's rather maudlin song, *So Little Time* (still Boosey) are now available as is an SATB of Michael Head's setting of *The Lord's Prayer*.

For general use Boosey sends a conventional and practical *The Lord Omnipotent Is King* by Harold T. Scull; *Though I Speak with Tongues of Men* by Felton Rapley with baritone solo; a two-part (men vs. women) *Christ, Whose Glory Fills the Skies* by Gerald Gover; and two of *Three Sacred Songs* by Joseph Wagner, both of which have ornate, not very organistic accompaniments: *The Universal Hymn* on an Alexander Pope text and *The Spacious Firmament* on the familiar *Joseph Addison* one. A small *Only Follow Him* by Joseph Roff offers no problems.

Hymnals are at home in this column only on the basis of representing group singing; perhaps this is not true in all churches. A new hymnal *Hymns and Songs for Church Schools* (Augsburg) seems to us a good one. Editor Ruth Olson has seen to it that the standard of the material is above the average, that the variety of sources as to period and origin is unusually broad and that the organization makes sense. There is an extraordinary number (45) of the hymns for the period from Advent through Epiphany and another considerable section labelled "for small children." The *Resources for Worship* section includes the usual supplementary material. Colored symbols distributed through the book are educational as well as decorative. It is colorfully bound in a stout binding. — FC

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Programs of Organ Recitals of the Month

Claire Coci, New York City — First Presbyterian Church, Bridgeton, New Jersey, for the Southern New Jersey AGO Chapter, May 7: Prelude and Fugue in A minor, Bach; My Heart Is Filled with Longing, Brahms; Five Toccatas on Do, Seixas; Phantasie on B-A-C-H, Reger; Sinfonia 3, Sounds and Motions, Berlioz; Musette, Tryptique, and Crucifixion and Resurrection, Passion Symphony, Dupré.

Lawrence Walker, Berkeley, Cal. — All Souls Parish, April 29: Prelude and Fugue in A minor and Concerto 1 in D minor for Violin, Flute and Continuo, Handel; Gentle Mary of Noble Mien, Schlick; Jesus Christ Is Risen Today, Bach; These Are the Ten Holy Commands, Walther; Fancy and Voluntary, Tomkins; Trio Sonata in G major for Flute, Violin and Continuo, C.P.E. Bach; Sonata 2, Hindemith; In the Still of the Night and Most Beautiful Saviour, Schroeder; Fanfare, Thomson. The Berkeley high school chamber orchestra assisted under the direction of Thomas Haynes.

Willis Bodine, Gainesville, Fla. — University of Florida auditorium, May 11, all Bach: Prelude and Fugue in C; Easter Choral Preludes from the Orgelbüchlein; Allabreve in D; Sonata in E flat; Ein feste Burg ist unser Gott and Schmücke dich, o liebe Seele; Prelude and Fugue in A minor. May 7 for the Florida state AGO convention, St. Andrews Episcopal Church: Composition on a Plainsong, Dunstable; Prelude and Fugue in D minor, Buxtehude; Chorale in E major, Franck.

Bene W. Hammel, Chattanooga, Tenn. — Riverside Presbyterian Church, Jacksonville, Fla., April 6: Grand Jeu, DuMège; Prelude, Fugue and Chaconne, Buxtehude; Allegro, Trio Sonata 2 in C minor and Fantasia and Fugue in G minor, Bach; Concerto 5 in F, Handel; Epilogue on a Frescobaldi Theme, Langlais; Brother James, Wright; Jesus Is Nailed to the Cross and Jesus Dies on the Cross, Dupré; Schönster Herr Jesu, Schroeder; Toccata, Symphony 5, Widor.

Henry von Hasseln, Anderson S. C. — First Presbyterian Church, June 3: Grand Jeu, DuMège; Cantabile, Franck; Pasticcio, Langlais; Greensleeves, Vaughan Williams; Trumpet Voluntary, Purcell; Requiescat in Pace, Sowerby; Fantasia in Echo Style, Sweelinck; Andante, Sonata 7, Rheinberger; Fugue in G minor, Bach; O Lord, to Me, Poor Sinner, Kuhna; From Heaven Above to Earth I Come, Pachelbel.

Mary Fenwick, AAGO, Philadelphia, Pa. — For American Organ Players Club, First Baptist Church May 15: Grand Jeu, DuMège; The Fifers, Dandrieu; Fantasia and Fugue in G minor, Bach; From God I Ne'er Will Turn, Buxtehude; Kyrie, God, Holy Spirit, Bach; Fantasia in F minor K 608, Mozart; Eternal Destiny and God Among Us, Nativity, Messiaen; Ad nos, Liszt.

Edmund Sereno Ender, St. Petersburg, Fla. — St. John's Lutheran Church, Bellevue, Ohio, May 20: Concert Overture, Matiland; Nocturne, King-Miller; Will o' the Wisp, Nevin; Paean, Matthews; Fugue in C minor, Bach; Fantasia Dialogue, Böllmann; Canon in B minor, Schumann; Finlandia, Sibelius; Roulade, Bingham; In Springtime, Kinder; Toccata, Symphony 5, Widor.

James McPherson, Gary, Ind. — Christ Church Cathedral, Indianapolis June 22: Prelude, Fugue and Chaconne, Buxtehude; Apparition de l'Eglise Eternelle, Messiaen; Da Jesus an dem Kreuze stund, Scheidt; Basse et Dessus de Trompette, Clérambault; O Haupt voll blut und wunden, Pepping; Flourish on Wortemburg, Ratcliffe.

Nigel Davidson, MusD, Wellington College, England — St. Martin's Church, Providence, R. I. for the Rhode Island AGO Chapter, May 7: Vom Himmel Hoch' variations, Bach; Running Fantasia, Gibbons; Voluntary in E minor, Stanley; Psalm Prelude 3, Howells; Epistle Sonata in C, K 336, Mozart; Ad nos, Liszt.

Jack E. Vogelgesang, Cleveland, Ohio — Church of Our Saviour, Akron, May 20: Prelude and Fugue in A minor, Buxtehude; Christ ist erstanden, Bach; Aus tiefer Not schrei' ich zu dir and Hyfrydol, Vogelgesang; Schönster Herr Jesu, Schroeder; Pièce Héroïque, Franck.

Robert Nelson Roth, Scarsdale, N. Y. — Church of St. James the Less, May 7: Old Hundredth Voluntary, Purcell; Praise to the Lord, Walther; Sleepers, Wake, Bach; From Heaven High, Pachelbel; Innsbruck, Brahms; Herzliebster Jesu, Walcha; Hyfrydol, Vaughan Williams.

Virgil Fox, New York City — First Presbyterian Church, Baltimore, Md., April 15 for dedication of new Austin organ and Garden Grove, Cal. Community Church, May 13 for dedication of new Wicks organ: Fantasia and Fugue in C minor, Rejoice Beloved Christians, Sinfonia, We Thank Thee God, Come Sweet Death and Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Toccata, Suite, opus 5, Durufle; Giga, Bossi; Londonderry Air, traditional; Finale in B flat, Franck.

Kathryn Uvilden Moen, St. Paul, Minn. — Decorah, Iowa, Lutheran Church, May 13: Prelude in B minor, Bach; Prelude and Fugue in G minor, Buxtehude; Basse de Trompette, Marchand; Le Coucou, Daquin; Caprice sur les Grands Jeux, Clérambault; Von Himmel hoch, Pachelbel; Erbarm' dich mein, O Herre Gott, Bach; Wie schön leuchtet der Morgenstern, Lenz; Schönster Herr Jesu, Schroeder; Forest Green, Purvis; Toccata, Symphony 5, Widor. Esther, Kathryn and Erik Holleque assisted in Moravian Songs by Dencke.

Fred Haley, Oklahoma City, Okla. — St. Luke's Methodist Church, for the Oklahoma AGO Chapter, May 7: Prelude 6, Schroeder; Saluto Angelico, Karg-Elert; Was Gott tut, das ist wohlgetan variations, Pachelbel; Schmücke dich, o liebe Seele and Kommst du nun, Jesu, vom Himmel herunter, Bach; Prelude, Fugue and Chaconne, Buxtehude; Sonata 1, Naumann; Schmücke dich, o liebe Seele, Brahms; Sonata 1 in F minor, Mendelssohn.

Denise Greiner, Greenville, Ohio — Zion Ev. Lutheran Church, Dayton, Ohio, May 27, dedication of new organ: Introduction and Toccata in G major, Walond; I Call to Thee and Lord Jesus Christ Be Present Now, Bach; Fugue in C major, Buxtehude; Chorale in A minor, Franck; Abide with Us and Lord Jesus Walking on the Sea, Weinberger; Trumpet Tune, Ouchterlony; In Springtime, Kinder; Variations on an American Hymn Tune, Young.

Walter A. Eichinger students, Seattle, Wash. — University Methodist Temple, May 13: Michael E. Young — Toccata and Fugue in F major, Buxtehude; Vitraile and In Paradisum, Mulet; Deus Tuorum Militum, Sowerby; J. William Clarke — Pastorale in F major, Bach; O Filii et Filiae partita, Dandrieu; Carol Ann Johnson — Prelude and Fugue in E minor (Wedge), Bach; Rhosymedre, Vaughan Williams; Thou Art the Rock, Mulet.

Frederick G. James, Sault Ste. Marie, Ont. — St. Luke's Cathedral, May 27: O Gott du frommer Gott partita and Prelude and Fugue in C minor, Bach; O God Thou Faithful God, From Heaven Above to Earth I Come, Farewell I Gladly Bid Thee and Come, O Come, Thou Quickening Spirit, Peeters; Toccata and Fugue in F major, Buxtehude; Wareham, Old 124th and Deo Gracias, Willan.

Larry King, St. Paul, Minn. — St. Mark's Cathedral, Minneapolis, Minn. May 8: Prelude and Fugue on a Theme of Vittoria, Britten; Introduction and Toccata in G, Walond; Trio Sonata 4 and Fugue on the Magnificat, Bach; Voluntary in D, James; Prelude and Fugue in A flat, Koetsier; Three Song Preludes, Alan Bush; Allegro assai, Sonata, Howells.

Amanda Husberg, Seward, Neb. — Weller auditorium, Concordia Teachers College honors recital May 20: Fugue in G minor and My Spirit Be Joyful, Bach; Nazard, Langlais; Let Us Ever Walk with Jesus, Beck; Come, Holy Ghost, God and Lord, Bender; Aria, Peeters; Toccata, Van Hulse. Trumpets and trombone assisted.

Kenneth Thompson, Little Rock, Ark. — St. Mark's Cathedral, Minneapolis, Minn. May 15: Schönster Herr Jesu, Schroeder; Prelude for Rosh Hashana, Berlinsky; Mors et Resurrectio, Langlais; Grand' Messe, Litaize; Te Deum, Dupré; Ave Maria, Peeters; In Paradisum, Daniel-Lesur; Westminster Carillon, Vierne.

John Wayne Van Sant, Ocean City, N. J. — Central Methodist Church, Linwood, May 27: Prelude and Fugue in E minor (Cathedral), O Sacred Head, Sore Wounded and Jesu, Joy of Man's Desiring, Bach; The Heavens Declare the Glory of God, Marcello; Brother James, Wright; Alleluia, Bossi.

Evelyn McCann Butler, Scranton, Pa. — St. Luke's Episcopal Church, April 4: O Sacred Head and Awake Thou Wintery Earth, Bach; Actus Tragicus, Weinberger; Where Wild Judea Stretches Far, Stoughton; Air and Bourée, Handel; Priere a Notre Dame and Toccata, Böllmann.

Mary Moore Grenier, Middle Haddam, Conn. — Edgar C. Yerbury chapel, Connecticut Valley hospital, Middletown, May 2: The Agincourt Hymn, Dunstable; Prelude and Fugue in D, Buxtehude; Come, Saviour of the Gentiles, Rejoice, Ye Christians and We All Believe in One True God, Bach; Concerto 2 in A minor, Vivaldi-Bach; Suite for a Musical Clock, Handel; Brother James and Greensleeves, Wright; Retrospect and Soliloquy, Bassett; The Rhythmic Trumpet, Bingham; The Squirrel, Weaver; Toccata, Maily.

Marjorie Jackson, Columbus, Ohio — St. Paul's Lutheran Church, May 6: Suite in C major, Purcell; Toccata for the Elevation, Frescobaldi; Prelude and Fugue in E minor, Bach; By the Waters of Babylon, Karg-Elert; Behold a Host Arrayed in White, Cassler; O Holy City Seen of John, Bingham; A Mighty Fortress Is Our God, Whitford; Andante Cantabile, Symphony 4, Widor; Humoresque Fantastique, Edmundson; Concert Variations, Bonnet.

Mary Ruth Hartman students, Charleston, Ill. — First Methodist Church, May 14: Genelle Trexler — Prelude and Fugue in C major, Bach; Brother James and Greensleeves, Wright; Rhythmic Trumpet, Bingham; Sonata 2, Hindemith; Epitaph and Divertissement, Vierne (senior recital); Shirley Stevens — Now Thank We All Our God, Karg-Elert; Robert Long — A Mighty Fortress Is Our God, All Glory be to God on High and Christ Is Risen, Dupré.

Lorene Banta, Andover, Mass. — Cochran chapel Phillips-Andover Academy, May 27, for the Merrimack Valley AGO Chapter: Herr Gott, dich loben alle wir, Pachelbel; Lobe den Herren, den mächtigen König de Ehren, Walther; Kommst du nun, Jesu, vom Himmel herunter Bach; Ein' feste Burg, Hanff and Peeters; Mon ame cherche une fin paisible, Langlais; Rejoice, Ye Pure in Heart, Sowerby.

Thomas Williams, Indianapolis, Ind. — Christ Church Cathedral June 29: Grand Jeu, DuMège; Salvation Now Has Come to Earth, 17th Century; If Thou but Suffer God to Guide Thee, Reger, Peeters; Fugue in E flat, Bach; Prelude and Fugue in C minor, Mendelssohn.

Amy Cleary Morrison, Indianapolis, Ind. — Christ Church Cathedral June 1: Introduction and Allegro, Suite, Stanley; Prelude, Corelli; Andante, Italian Concerto, Bach, Veni Creator Spiritus, Van Hulse; Bells in the Distance and Toccata in Babylone, Purvis.

Rudolph Kremer, Ithaca, N. Y. — St. Peter's in the Loop, Chicago, May 20: Toccata 11 in C minor, Muffat; Komm, heiliger Geist, Herr Gott, Herzlich tut mich verlangen, Aus tiefer Not schrei' ich zu dir and O Lamm Gottes unschuldig, Bach; Pastoral, Franck; In Festo Corporis Christi, Heiller; Sonata, opus 85, Persichetti.

Thomas Curtis, Elyria, Ohio — MIT chapel, Cambridge, Mass., May 13: Allegro pomposo, Rosengrave; Adagio, Fiocco; Sonatina, Ritter; Cantos Intimos, Torres; Prelude and Fugue in D, Bach. Second Congregational Church, West Boxford, Mass., May 17: Roseingrave and Fiocco, plus Suite for a Musical Clock, Handel; Andante, Sonata 6, Mendelssohn; Prelude and Fugue in C minor, Bach; Bethany, Bingham; He Leadeth Me, Young; Now Thank We All Our God, Whitford. Bradford Junior College, May 17: Roseingrave, Fiocco and Ritter, plus Agnus Dei, Bingham; Carillon, Murrill. Louise Curtis, soprano, assisted at all three recitals.

Heinz Arnold, FAGO, Columbia, Mo. — Presbyterian Church of Cloquet, Minn., dedication of Möller organ, June 4: Prelude and Fugue in G major, Sleepers, Wake!, When We Are in Utmost Need and Sheep May Safely Graze, Bach; Maestoso, Andante sostenuto and Poco vivace, Schroeder; The King of Love My Shepherd Is, Milford; Toccata on Tallis' Canon, Edmundson; Litanies, Alain; The Heavenly Banquet and God Among Us, Messiaen.

Margaret McElwain, Kenosha, Wis. — Institute National des Jeunes Aveugles, Paris May 27: Plein Jeu, Fugue, Tierce en Taille, Grand Jeu, DuMège; Prelude and Fugue in G minor, Buxtehude; Jesu meine Freude, Wenn wir in höchsten Nöthen sein and Prelude and Fugue in A minor, Bach; Subtilité des Corps Glorieux and Joie et Clarté de Corps Glorieux, Messiaen; Te Deum, Langlais.

Robert T. Atkins, Greensboro, N. C. — Odell Memorial auditorium, Greensboro College, student of Harold G. Andrews, Jr., May 22: Prelude and Fugue in G minor, Wir glauben all' en einen Gott, 2 settings, Bach; Toccata, Symphony 5, Widor. Carolyn Sue Dilda, mezzo-soprano, shared the program.

James Winfree, Cookeville, Tenn. — Tennessee Polytechnic Institute concert hall, May 13: Fantasia in F minor, K 608, Mozart; Weihnachtsen 1914, Reger; Toccata in E major, Bach; Cortege et Litanie and Variations on a Noël, Dupré. The Tech choir assisted.

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Programs of Organ Recitals of the Month

Phillip Steinhaus, MusD, Bloomfield Hills, Mich. — Kirk in the Hills, May 6: Trumpet Tune and Air, Purcell; Sonata 1 in E flat and Fantasia and Fugue in G minor, Bach; Ascription, Purvis; Cantilène, Langlais; Grand Choeur Dialogue, Gigout. Congregational Church, Barre, Vt., May 20 for the Vermont AGO Chapter: Mein junges Leben hat ein End', Sweelinck; Canzona, Frescobaldi; Concerto 5 in F major, Handel; Come, Saviour of the Heathen and Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Scherzetto, Vierne; Litanies, Alain.

Susan Knust, Winfield, Kans. — St. John's College chapel, student of Alma Nommensen, May 10: Prelude and Fugue in G major and Sleepers Awake, Bach; If Thou but Suffer God to Guide Thee, Leupold; Miles Lane, Whitley; In Bethlehem's Lowly Stable, Shepherds Came Their Praises Singing and A Mighty Fortress Is Our God, Walcha; Water Music Suite, Handel; Adagio, Sonata 1, Mendelssohn; Chorale in E major, Franck. Doris Erler, pianist, assisted.

Malcolm W. Cass, South Portland, Maine — Trinity Church, Torrington, Conn. for the Waterbury AGO Chapter, May 7: Grand Jeu, DuMège; Adagio, Fiocco; Kommst du nun, Jesu, Bach; Concerto in D minor, Vivaldi; Pastorale, Milhaud; Cibaviet eos, Titcomb; Harmonies du Soir, Karg-Elert; Scherzo and Folk Tune, Whitlock; Ronde Française, Böellmann; Trumpet Minuet, Hollins; Prelude and Fugue on B-A-C-H, Liszt.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Evangelical Lutheran Church, May 13: Organum en Triplex, Perotin; Lord God, Have Mercy, Isaac; Hymne, Cavazzoni, Canzona, Froberger; Duo and Dialogue, Clérambault; Chant du Mai, Jongen; Plymouth Suite, Whitlock; Now Thank We All Our God, Bonset. Ray Lineberger, tenor, assisted.

Raymond H. Ocock, New Wilmington, Pa. — Westminster College, dedication of new Möller organ described in the April, 1960 issue, May 6: Herr Jesu Christ, dich zu uns wend, Boehm; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Adeste Fideles, Karg-Elert; Toccata Brillante, Edmundson.

Keith Verhey, Brooklyn, N. Y. — St. John's Church, dedication of new Hillgreen, Lane organ, April 1: Concerto in A minor, Vivaldi-Bach; Toccata and Fugue in D minor, Bach; The Sun's Evensong, Karg-Elert; Rosace, Mulet; Finale, Symphony 1, Vierne.

F. C. J. Swanton, FRCO, Dublin, Ireland — St. Clement's Church, London, England, May 1: Prelude and Fugue in C minor, Bach; Ad Regias Agni dapes, Ave Maris Stella and Placane Christi Servulis, Dupré; Sanctorum meritis toccata, C. W. Pearce; Andante on Sacerdotes Domini and Lauda Zyon, Heiller; The Force and Agility of the Glorified Body, Messiaen; Meditation, Symphony 1, Widor; Toccata, Symphony 2, Dupré.

Arthur F. Edwards, Pico Rivera, Cal. — St. Hilary Church, dedication of new Holzinger organ, May 23: Dic Nobis Maria, Cabezon; Bassus de la Trompette, Dandrieu; Dessus de la Petite Trompette, Boyvin; Mein süßes Herr, Böhm; Nun bitten wir, Buxtehude; Pieces from the Flötenuhr, Haydn; Prelude and Fugue in C minor, Bach; Awake My Soul and Holy God. We Praise Thy Name, Peeters; Two Elevations on Modal Themes, Benoit; March-Itte Missa Est, John Lee. The choirs assisted.

Students of Kenneth Ansdehl, Donald Forbes and Daryl Downton, Saskatoon, Sask. — St. John's Cathedral, April 9: Patricia Edworthy — Prelude in A major and 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.

Barclay Wood, Worcester, Mass. — West Parish Church, West Barnstable, for the Cape Cod AGO Chapter, May 7: Prelude and Fugue in E minor, Bruhns; Andante in F major, Mozart; Concerto in G major, Vivaldi-Bach; Plainte and Dialogue sur les mixtures, Langlais; Canonic Theme with Variations, Wood; Passacaglia and Fugue in C minor, Bach; Fugue on B-A-C-H, Schumann; Litanies, Alain.

Robert Lind, Chicago — St. James Cathedral, renovation dedication series, June 5: Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Sonata 1, Hindemith; Finale, Sonata 7 in F minor, Rheinberger; Chromatic Study on B-A-C-H, Piston; Finale, Symphony 1, Langlais.

Miriam Trethewey, Scranton, Pa. — St. Luke's Episcopal Church, April 11: O God! Hear My Cry, Krebs; Glory to God on High, Bach; Prelude and Fugue in G minor, Dupré; Praise the Lord, the Mighty King, Karg-Elert; Hyfrydol, Vaughan Williams.

Robert Anderson, SMD, FAGO, Dallas, Tex. — Church of the Incarnation, for the Dallas AGO Chapter May 21: Allegro risoluto, Symphony 2, Vierne; Warum betrübst du dich, mein Herz, Scheidt; Trio in G major and Prelude and Fugue in C major, Bach; Fugue in C sharp minor, Honegger; Psalm 94, Sonata, Reubke. First Presbyterian Church, Orange, Tex. for the Sabine AGO Chapter, May 1: Prelude and Fugue in E major Lübeck; Chorale in B minor, Franck; Arioso and Etude, Anderson; Fantasia in F minor, K 608, Mozart; Benedictus, Reger; Kommst du nun, Jesu, vom Himmel herunter Liebster Jesu, wir sind hier, Nun freut euch, lieben Christen g'mein and Prelude and Fugue in G major, Bach.

Mrs. Kenneth L. Landis, Chambersburg, Pa. — Market Square Presbyterian Church, Harrisburg, May 20: Grand Jeu, DuMège; Lord Jesus Christ, Be Present Now, Jesus Christ, Our Lord Redeemer and Our Father in the Heaven Who Art, Bach; Es kommt ein Schiff, geladen, Fröhlich soll mein Herze springen, Jesus Christus herrscht als König, O Welt, sieh dein Leben and Sonne der Gerechtigkeit, Pepping; Two dances, Debussy (organ and harp); Prelude and Toccata, Suite, Duruflé. Marie Mellman Naugle, harpist, and Eleanor L. Turns soprano, assisted.

John A. Davis, Jr., West Point, N. Y. — Cadet chapel, U.S. Military Academy, May 6: Voluntary in C major, Purcell; Concerto 4 in F major, Handel; Sonata in A major, Mendelssohn; Wareham, Wright; Elevation, Dupré; Homage to Perotin, Carillon and Prelude and Trumpetings, Roberts; Sarabande, Baroque, Bingham; Hymn to the Stars, Karg-Elert; Carillon-Sortie, Mulet. The U.S. Military Academy Band, directed by William H. Schempf, assisted.

Bethel Knoche, Independence Mo. — RLDS Auditorium, May 13: Prelude and Fugue in E minor, Bach; Our Father Who Art in Heaven, Buxtehude; Echo Voluntary for the Double Organ, Purcell; Gavotta, Martini; O Traurigkeit, O Herzeleid, Brahms; Grand Choeur Dialogue, Gigout; This Day the World Was Called into Being, Berlinski; Resonet in Laudibus, Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

Thomas Hazleton, Los Gatos, Cal. — First Baptist Church, San Mateo, dedication of new Allen, May 13: Psalms 20 and 19, Marcello; Sheep May Safely Graze and Toccata and Fugue in D minor Bach; Adagio, Symphony 6, Widor; Christ est erstanden partita, Purvis; Carillon, Sowerby; Litanies, Alain; Pause for the Setting of the Sun on the Sea, Benoit.

Annie H. Lakos, AAGO, Norton, Mass. — For Rhode Island AGO Chapter, Grace Church, Providence April 9: Thema mit Variaties, Andriessen; Canzona 2, Gabrieli; Four Chorale Preludes, Bach; Fugue on B-A-C-H, Canon in B major, Schumann; Praembeln und Interludien 8, 5, 3, Schroeder; Mors et Resurrectio, Pasticcio, Musette, Acclamations, Langlais.

Annette Smith, Decatur, Ga. — Agnes Scott College senior recital, pupil of Raymond J. Martin, April 29: Auf meinen lieben Gott, Buxtehude; Vivace and Largo, Sonata in C minor, Bach; Sonata 6, Mendelssohn; Requiescat in Pace, Sowerby; Arabesque sur les Flûtes, Langlais; Le Banquet Celeste, Messiaen; Carillon Sortie, Mulet.

Earline Taylor, Cookeville, Tenn. — Tennessee Polytechnic Institute concert hall, pupil of Walter Wade, AAGO, May 20: Prelude and Fugue in C major, Bach; Largo and Vivace, Voluntary 7 in G major, Stanley; Sonata 2, Mendelssohn; O Blessed Jesu and O World I Must Now Leave Thee, Brahms; Little Prelude 6, Schroeder.

Reginald Lunt, Lancaster, Pa. — The Riverside Church chapel, New York City, May 2: Prelude and Fugue in G major, Bach; What God Ordains Is Right, Kellner; Psalm 8 partita, Van der Horst; Chorale in B minor, Franck; Scherzo, Symphony 6, Vierne; Ad Nos, Liszt.

Charles R. McNall, Canton, Ohio — Christ United Presbyterian Church, April 29: Toccata in F, Buxtehude; Livre d'Orgue, DuMège; Canzona in D minor, Bach; Concerto in A minor, Vivaldi-Bach; Entree, Messe de la Pentecôte, Messiaen; Allegro, Symphony 6, Widor.

Fred Burgomaster, Springfield, Mo. — Stone chapel, Drury College senior recital, May 17: Passacaglia in C minor Sleepers Wake, Vivace, Trio Sonata 6, and Prelude and Fugue in A minor, Bach; Fugue in G minor, Dupré; Pastorale, Milhaud; Toccata, Sowerby.

Frederick Swann, New York City — St. Mary's Cathedral, May 23 for the Miami, Fla. AGO Chapter: Pièce Mystique, Tournemire; Prelude on a Vittoria Theme, Britten; Toccata for Flutes, Stanley; Concerto 1 in G major, Ernst-Bach; Fantaisie in A major, Franck; Toccata in F major, Bach; Four Organ Chorales, Pepping; Introduction, Passacaglia and Fugue, Willan; The Rhythmic Trumpet, Bingham; Brother James, Wright; Incantation pour un jour Saint, Langlais.

David Johns, Chicago — Covenant Church, Galesburg, Ill., dedication of two-manual Wicks, May 18: Psalm 19, Marcello; Flute Solo, Arne, Trumpet in Dialogue, Clérambault; Concerto 4, Bach; Praise to the Lord, the Almighty, Ahrens; Beautiful Saviour, Edmundson; What Child Is This? and Brother James, Wright; Rejoice, all Ye Believers and Children of the Heavenly Father, Hokanson; Fugue in D minor and Benedictus, Reger; Trumpet Tune in C, Purcell; Sauganash Community Church, Chicago, May 6: The Ahrens, Bach Concerto and one of the Hokanson as above plus: Offertoire sur les Grand Jeu, Couperin; Cantabile, Franck; Chant Héroïque, Langlais; Christe, du Lamm Gottes, Lenel; Three Concerto Movements, Felton; Carillon, Sowerby; Passacaglia and Fugue in C minor, Bach.

E. Thompson Bagley, Sturgis, Mich. — All Saints' chapel, Howe, Ind. Military School, May 6: Canzona primi toni, Gabrieli; Diferencias sobre el canto del Caballero, Cabezon; Jesus, My Joy, Praised be Thee, Jesus Christ and Dorian Toccata, Bach; Sonata 2 in C minor, Mendelssohn; In the Stillness of the Night and Fairest Lord Jesus, Schroeder; Cor-tège et Litanie, Dupré; Prelude sur une Antienne, Langlais; Litanies, Alain. A brass quartet assisted.

William Gerald White, FAGO, ChM, East Greenwich, R. I. — St. Luke's Episcopal Church, wedding of Ruth Ann Dane, June 2: Brother James, Wright; Introduction and Trumpet Tune, Boyce; Aria and Gigue, Telemann; Andante, Swedish folk song; Canon in B minor, Schumann; Berceuse, Bonnet; Allegro, Suite in D, Stanley; Wedding Day, Titcomb; Trumpet Tune, Purcell (processional), Wedding March, Mendelssohn (recessional).

Frieda Ann Murphy, Minneapolis, Minn. — St. Mark's Cathedral May 1: Fantasia on Tone 8, Cornet; Le Jour s'endort, Dufay; Canzona, de Monte; Prelude and Fugue in G minor, Buxtehude; Chorale 2 in B minor, Franck; Nazard, Française, Voix Celeste, Suite Française, Langlais; Prelude and Fugue in F, Lied to the Flowers, Prelude and Fugue in A, Peeters.

Ruth P. Richardson, SMD, AAGO, Binghampton, N. Y. — SS. Cyril and Method Church, April 29 for the Binghampton AGO Chapter; Chant de Paix and Te Deum, Langlais; Kyrie, Gott heiliger Geist, Nun komm, der Heiden Heiland and Nun freut euch, lieben Christen g'mein, Bach; Ostern, Reger; Prelude on Pange Lingua Glorioso, Edmundson; Litanies, Alain.

Robert F. Swift, Ononta, N. Y. — Hartwick College chapel, senior recital, student of Pauline Law Mehrtens, May 13: Prelude and Fugue in G major, Bach; Andantino and Minuet, Concerto 3, Soler; Cantabile, Symphony 6, Widor; South Wind and East Wind, Rowley; Benedictus, Reger; On Four Years in College, Swift; Finale, Symphony 1, Vierne.

Nelle Marie Teele, Greensboro, N. C. — Greensboro College junior recital, Odell Memorial auditorium, May 16, student of Harold G. Andrews, Jr.: Prelude and Fugue in A minor, Buxtehude; My Soul Doth Magnify the Lord and Arise! Now Strikes the Hour, Bach; Pastorale, Franck. Wayne Lail, baritone and Robert H. Reeves, piano, assisted.

Al Travis, Shawnee, Okla. — John Wesley Raley chapel, Oklahoma Baptist University, senior recital, April 3, student of Virginia Denyer Reese: Lord God, Lamb of God, Couperin; Concerto 2, Handel; Fantasia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Fileuse, Dupré; Grave and Allegro, Psalm 94 Sonata, Reubke; Toccata, Duruflé.

Johnny Kemm, Joplin, Mo. — Dale Street Methodist Church, Springfield, May 13: Eventide, Parry; Trumpet Voluntary and Trumpet Tune and Air, Purcell; Offertoire and Toccata, Dubois; Bell Benedictus, Weaver; Rêve Angelique, Rubenstein; Grand Choeur Dialogue, Gigout.

Dowell P. McNeill, Boston, Mass. — Holy Trinity Church, May 15: Prelude and Fugue in G major, Bach; Chorale-Poems for the Seven Last Words, Tournemire; Symphonie Romane, Widor.

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Programs of Organ Recitals of the Month

Gordon Wilson, Winter Park, Fla. — Trinity Episcopal, Columbia, S. C., April 8, Bull Street Baptist for the Savannah, Ga. AGO Chapter April 10, Lutheran Church of the Resurrection, for the Augusta, Ga. AGO Chapter, April 12 included: Chaconne in G minor, Couperin; Concerto 5 in F, Handel; I Call to Thee, Lord Jesus Christ, Kyrie, Thou Spirit Divine and Comest Thou, Jesu, from Heaven to Earth, Bach; Now Come, Saviour of the Gentiles and Prelude and Fugue in F sharp minor, Buxtehude; Tumult in the Praetorium, Maleingreau; Meditation, Prelude and Acclamations, Langlais; The Rhythmic Trumpet, Bingham; Requiesscat in Pace, Sowerby; Fantasie and Fugue on B-A-C-H, Liszt.

Clark B. Angel, Eau Claire, Wis. — Grace Lutheran Church, for the Chippewa Valley AGO Chapter, May 21: Prelude, Fugue and Chaconne, The Glorious Day Has Appeared, Praised be Thou, Lord Jesus and Praise God, Ye Christians, All Together, Buxtehude; Prelude and Fugue in C minor, From God Will Nothing Part Me, Flute Solo in C minor and We All Believe in One God, Bach; O World, I e'en Must Leave Thee and O How Blessed Are Ye, Faithful Souls, Brahms; Little Preludes and Intermezzi, Schroeder; Te Deum, Langlais.

Rev. Jet E. Turner, Keene, N. H. — First Baptist Church, Monrovia, Cal. May 16 and First Baptist Church, Everett, Wash., May 20: Included: Fugue in E flat, I Call to Thee, Lord Jesus, Christ, Prelude and Fugue in B minor, Jesu, Joy of Man's Desiring, My Heart Is Filled with Longing and In Thee Is Gladness, Bach; Rondo in G, Bull; Marche Fantastique, Ellsasser; Lento, Blanchard; The Stations of the Cross, Dupré; Adagio and Finale, Symphony 6, Widor; Concerto in F, Handel.

Lauren B. Sykes, AAGO, ChM, Portland, Ore. — First Methodist Church, April 30: Introduction and Allegro, Sonata 1, Guilman; Andante Cantabile, Symphony 4 and Toccata, Symphony 5, Widor; Toccata on Ave Maris Stella, Misterioso e Adagiosissimo and March, Dupré; The Celestial Banquet, Messiaen; Fantasie Dialogue, Böellmann; Grand Choeur Dialogue, Gigout. The Portland State College Symphonette, under the direction of John H. Stehn, assisted.

Virginia Swick, Chattanooga, Tenn. — Pilgrim Congregational Church, May 13, for the Chattanooga AGO Chapter: Concerto 2 in B flat, Handel; How Lovely Shines the Morningstar, Karg-Elert, Lenel and Pachelbel; Bryn Calfaria, Vaughan Williams; Prelude and Fugue in G, Bach; Introduction, Passacaglia and Fugue, Willan; Andante Cantabile, Sonata 1, James; Finale-Allegro, Symphony 1, Vierne.

Jean Kuma Watson, Bayonne, N. J. — First Federated Church, May 27: Toccata and Fugue in D minor, Bach; Trumpet Tune in D major, Purcell; A Rose Tree Hath Arisen, Brahms; Cantabile and Fantasie in A, Franck; Toccata, Gothic Suite, Böellmann; Carillon, Vierne; Antiphon 2, Dupré; Meditation, Thais, Massenet; A Dream, Grieg; Toccata, Symphony 5, Widor.

Rudolph Inselmann, Columbus, Ohio — Capital University student recital, Christ Lutheran Church, May 16, pupil of Marjorie Jackson: Grand Jeu, DuMège; Toccata for the Elevation, Frescobaldi; Diferencias, Cabezon; Allegro Moderato, Sonata 1 in E flat and Fantasie and Fugue in G minor, Bach; Chorale, Symphony 2, Vierne; Song of Peace and Acclamations, Langlais.

Franklin G. Coleman, Decatur, Ill. — Albert Taylor hall, Millikin University junior recital, May 6: Toccata in C minor, Pachelbel; Lord Jesus Christ, Be Present Now, Böhm; Prelude and Fugue in E flat, Bach; Sonata 1, Mendelssohn; Andante con moto, Böely; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Pasticcio, Langlais; Aria, Pecters; Litanies, Alain.

George Scott students, Spokane, Wash. — Westminster Congregational Church for the Spokane AGO Chapter May 27: Judith Swanson — St. Anne Fugue, Bach; Te Deum, Langlais; Arthur Hawn — Toccata in F, Bach; Finale, Symphony 6, Widor; Kristin Westburg — Prelude and Fugue in B minor, Bach; Song of Joy, Langlais.

Judith Anne Hall, Wichita, Kans. — St. Paul Methodist Church, University of Wichita senior recital, May 20: Concerto 3 after Meckel, Walther; Trumpet in Dialogue, Clérambault; Toccata, Adagio and Fugue in C major, Bach; Sonata 1, Hindemith; Scherzetto, Vierne; Suite for Ascension Day, Messiaen.

Wilma Jensen, Oklahoma City, Okla. — First Congregational Church, Columbus, Ohio for the Central Ohio AGO Chapter, April 24 and Mt. Lebanon Methodist Church for the Pittsburgh, Pa. AGO Chapter April 27: Passacaglia and Fugue in C minor, Bach; Basse et Dessus de Trompette, Clérambault; Benedictus, Couperin; Noël Grand Jeu et Duo, Daquin; Ach bleib mit deiner Gnade, Karg-Elert; Divertissement, Vierne; Carillon, Sowerby; Tumult in the Praetorium, Maleingreau; Greensleeves and Brother James, Wright; Prelude and Fugue in G minor, Dupré.

Harry H. Huber students, Salina, Kans. — Kansas Wesleyan University, University Methodist Church, May 27: Jan Menhusen — Prelude in G major, Bach; Larry Pence — Berceuse, Kinder; Florence Corder — Prelude and Fugue in B flat, Bach; Susan Hughes — Cantilena, McKinley; Louis Niemann — Prelude in G minor, Bach; O Sacred Head, Pachelbel; James Moon — Fantasie in A minor, Bach; Antiphon 3, Dupré; Janice Albright — Toccata in D minor, Nevin; Eileen Stevenson — Andante Cantabile, Symphony 4, Widor; Larry Parsons — Prelude, Fugue and Chaconne, Buxtehude.

Richard Wegner, Baltimore, Md. — Cross Lutheran Church, Milwaukee, Wis., dedication of new Eberle organ May 13: Adagio and Andante, Concerto 1, Handel; Prelude and Fugue in A major, Sinfonia and Chorale, Christ Lay in Death's Dark Prison, Abide with Us, Lord Jesus Christ and Praise to the Lord, the Almighty, Bach; Come Holy Ghost, God and Lord, Krebs; Praise God from Whom All Blessings Flow, Kauffmann; Postlude on a Ground, Murrill; Scherzo, Symphony 4, Widor; Brother James, Wright; Finale, Symphony 1, Vierne.

Lois Ziegler, Mount Pleasant, Mich. — Central Michigan University senior recital, First Presbyterian Church, student of Yda Lou Schultz, May 8: Sonata 2, Corelli; Adagio and Rondo, K 617, Mozart; Prelude and Fugue in E minor and Fugue in E flat (St. Anne), Bach; Suite for a Musical Clock, Handel; Nun bitten wir, Buxtehude; Canon noni toni, Gabrieli; Toccata, Bonelli; Sinfonia, Il San Alessio, Landi-Rivard. A chamber music group assisted.

Donald Wayne Williams, Nashville, Tenn. — Hume chapel, George Peabody College for Teachers, degree recital, May 6 and 7: Pastorale, Aldrovandini; Ricercare, Gabrieli; Communion, Martini; Prelude and Fugue in B minor, Bach; Pastorale, Roger-Ducasse; Wie schön leuchtet der Morgenstern, Pepping; Canons in C major and B major and Fugues in F major and B flat major on B-A-C-H, Schumann.

Richard Bristow, Sacramento, Calif. — First Baptist Church, May 18, student of G. Leiland Ralph: Trumpet Tune, Purcell; Blessed Jesu, at Thy Word, I Call to Thee, Lord Jesus Christ and He Who Will Suffer God to Guide Him, Bach; Grave and Adagio, Sonata 2, Mendelssohn; Introduction and Menuet, Gothic Suite, Böellmann; Piece Héroïque, Franck; Harmonies du Soir, Karg-Elert; Ton-Y-Botel, Purvis.

Melinda Witty, Shreveport, La. — First Presbyterian Church, Sherman, Tex., Austin College senior recital, student of Mary Fisher Landrum, April 29: Grand Jeu, DuMège; Benedictus, Couperin; Prelude and Fugue in G, Bach; Schönster Herr Jesu and Poco Vivace, Kleine Praludien und Intermezzi, Schroeder; Les Bergers, Messiaen; Clair de Lune, Vierne; Chorale in A minor, Franck.

William Best students, Shreveport, La. — St. Rest Baptist Church, May 13: John R. Mitchell — Prelude and Fugue in F major, Bach; Michael Miles — Nun ruhen alle Walden, Bach; Henrietta Moody — Sonata in C minor, Guilman; Juliette Williams — Prelude and Fugue in B flat, Bach; Janette Smith — Toccata and Fugue in D minor, Bach.

John E. Fryer, Nashville, Tenn. — Neely auditorium, Vanderbilt University, April 15: Ach Herr, mich armen Sunder and Toccata and Fugue in F major, Buxtehude; Herr Jesu Christ, dich zu uns wend, Walther; Sonata in C minor, Telemann; Schmücke dich, o liebe Seele, Brahms; Litanies, Alain; Chant de Paix, Langlais; Quartet, Dupré. Strings and flute assisted.

Marilyn Spencer Gillman, Dallas, Tex. — University Park Methodist Church, April 22: Concerto in A minor, Vivaldi-Bach; O Guiltless Lamb of God, Bach; Sonata 1, Hindemith; We Would All Be Gay and With Faithful Heart, Pepping; Prelude, Fugue and Ciacona, Buxtehude.

Albert Russell, Hartford, Conn. — Opening of new Aeolian-Skinner, Congregational Church, Manhasset, N. Y. April 29: Valet will Ich Dir geben, Bach; My Heart Is Ever Yearning, Brahms; Preludio, Symphony 2, Dupré; Suite in G minor, Handel; Chorale in E, Franck; Miniature, Langlais; Fantasie in F minor, Mozart.

David N. Johnson, Northfield, Minn. — St. Olaf College chapel, May 6: Toccata and Fugue in D minor, Bach; Es ist ein Ros' entsprungen, Brahms; Litanies, Alain; Schönster Herr Jesu, Schroeder; Trumpet Tune in C major, Greene; Majesté du Christ demandant sa Gloire à son Père, Messiaen; Chorale in A minor, Franck.

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

Ronald Huettmann, Vermillion, S. D. — University of South Dakota senior recital, Slagle auditorium, May 20: Chaconne, Couperin; Ein feste Burg ist unser Gott and Herzlich tut mich verlangen, Buxtehude; Dorian Toccata in D minor, Bach; Chorale in E major, Franck; Quiet Piece, Kubik; Sonatine, Persichetti; Te Deum, Langlais.

Allene Herron, Evansville Ind. — Evansville College faculty recital, St. Lucas United Church of Christ, May 13: Grand Jeu, DuMège; Basse et Dessus de Trompette, Clérambault; Andante, Stamitz; Toccata, Adagio and Fugue in C, Bach; Divertissement, Vierne; Benedictus, Reger; Chorale in A minor, Franck.

Barbara Ann Garner, Forsyth, Ga. — Roberts Memorial auditorium, Tift College junior recital, pupil of Charles L. Durr, May 8: Fanfare in C major, Purcell; Fugue in G minor, Bach; Passion Chorale, Buxtehude; Toccata in F sharp minor, Mulet.

Gordon Atkinson, Vancouver, B. C. — Holy Trinity Cathedral, New Westminster, May 16: Trio Sonata 1, Bach; Provencalisch, Sonata 19, Rheinberger; Allegro and Adagio, Symphony 6, Widor; Kyrie Eleison and Gloria, Reger; Canterbury Improvisations, Sydney Campbell.

Thomas Curtis, Elyria, Ohio — MIT chapel, Cambridge, Mass., May 13: Allegro pomposo, Roseingrave; Adagio, Ficcio; Sonatina, Ritter; Prelude and Fugue in D major, Bach. Louise Curtis, soprano, assisted.

Edgar Hilliar, Mount Kisco, N.Y. — St. Mark's Church, May 20: All Bach — Liebest Jesu, wir sind hier; Fugue in G; Fugue in G minor; O Gott, du frommer Gott partita; Prelude and Fugue in G; Wachtet auf, ruft uns die Stimme; Prelude and Fugue in G minor; Wir glauben all' an einen Gott, Vater; Prelude and Fugue in F minor.

Mary Ruth Hartman, Charleston, Ill. — Immanuel Lutheran Church, Eastern Illinois University faculty recital, May 6: Concerto del Sig. Torelli, Walther; Wie schön leuchtet der Morgenstern, Buxtehude; Fantasie and Fugue in G minor, Bach; Flute Tune, Arne; Eine feste Burg and Morgenglanz der Ewigkeit, Walcha; Acclamations, Langlais.

Mildred Brown, Spokane, Wash. — Cathedral of St. John the Evangelist, May 27: Chaconne, Couperin; Our Father Who Art in Heaven and Prelude and Fugue in D minor, Bach; Adagio for the Glass Harmonica, Mozart; Air in the Style of Handel, Pasquet; Liebest Jesu canzona, Purvis; Gothic Suite, Böellmann.

Ramona Cruikshank Beard, Tallahassee, Fla. — St. Andrews Episcopal Church, for the Florida state AGO convention, May 7: Voluntary, Selby; Variations, Sonata 6, Martini; Trumpet Tune, Stanley; Swiss Noël, Daquin; Gavotte, Wesley; Pange Lingua, Böely; Canon in B major, Schumann; Fugue, Sonata 6, Mendelssohn.

Evan A. Wood, Manhasset, N. Y. — Congregational Church, May 6: Psalm 19, Marcello; Jig, Felton; Prelude and Fugue in D major, Air for G String, Bach; Chorale in A minor, Franck; Variations and Fugue on a Theme by Beethoven, Coke-Jephcott; Finale, Symphony 2, Vierne.

Mary Gilkeson McCleary, Naugatuck, Conn. — Congregational Church, May 15: Concerto in A minor, Vivaldi-Bach; Toccata, Adagio and Fugue in C major, Bach; Fantasie in C major, Franck; Scherzo in E major, Gigout; Westminster Carillon, Vierne.

Elizabeth Steeb and Mary Frances Cuningham — Syracuse University student recital convocation, April 19: Miss Steeb: Stations of the Cross 1, 6, 7, 8, 11, 13 and 14, Dupré; Miss Cuningham: Stations of the Cross 2, 3, 4, 5, 9, 10 and 12, Dupré.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral June 15: Prelude and Fugue in E major, Lübeck; What God Ordains partita, Pachelbel; Prelude and Fugue in E minor (Wedge), Bach.

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Programs of Organ Recitals of the Month

Preston Rockholt, MusD, FAGO, Augusta, Ga. — Cathedral of St. John, Quincy, Ill., May 1: Voluntary, Selby; Flute Solo, Arne; Deck Thyself, My Soul, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Chorale in B minor, Franck; Meditation and Acclamations, Langlais; Chorale, Symphony Romane, Widor; Litanies, Alain; St. Patrick, Picardy and Toccata, Sowerby.

Gary Tappen Nielsen, Oyster Bay, N. Y. — Christ Church, June 10: Prelude and Fugue in E minor (Cathedral), Christ Lay in Bonds of Death, All Men Are Mortal, He Who Will Suffer God to Guide Him and Toccata and Fugue in D minor, Bach; Pastorale, Zipoli; The Fifers, Dandrieu; Toccata in E minor, Pachelbel; Communion, Purvis.

Byron L. Blackmore, Decatur, Ill. — First Methodist Church, May 20 and repeated May 22 for the Springfield AGO Chapter: Prelude and Fugue in F sharp minor, Buxtehude; O Wither Shall I Flee, Bach and Hanff; Imitazione, Pescetti; O God, Thou Faithful God partita and Jesu, Joy of Man's Desiring, Bach. The Wesley choir assisted.

William Stump, Milwaukee, Wis. — First Presbyterian Church, Carroll College senior recital, May 13: Agincourt Hymn, Dunstable; Flute Solo, Arne; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Communion, Tournemire; Carillon-Sortie, Mulet.

Raymond Nott, Milwaukee, Wis. — North Shore Presbyterian Church, May 20: Prelude 3, Litaize; Andantino, Alain; Carillon, Johnson; Wir danken dir, Herr Jesu Christ, Was mein Gott will and Durch Adams Fall, W. F. Bach; Fugue on B-A-C-H, C. P. E. Bach.

John E. Fair, Fayetteville, N. C. — Brevard Methodist Church, April 27: Nun komm, der Heiden Heiland, Prelude and Fugue in B minor, Kommst du nun, Jesu, Bach; Berceuse, Pastorale, Vierne; Dialogue on the Mixtures, Langlais.

John de Laczovich, Nevada, Mo. — Coty College, May 1: Toccata, Ahrens; Praeludium, Kodaly; Ballad, Bartok; Rhapsody Catalan, Bonnet; Intermezzo, Reger; Fiat Lux, Dubois; Consolation, Liszt; Recitativ and Adagio, Mendelssohn; Toccata (Dorian), Bach.

Fred Tulan, Heidelberg, Germany — Marienkirche, Cologne, May 20: Fugue-Finale, Variations on a Recitative, Schönberg; Partita, Piston; Toccata and Fugue, Dave Brubeck; Passacaglia and Fugue in C minor, Bach.

Richard Purvis, San Francisco, Cal. — For Long Beach AGO Chapter, First Congregational Church May 1: Prelude and Fugue in E flat, Bach; Voluntary for Double Organ, Greene; Air for Flute Stops, Arne; Trumpet Voluntary, Stanley; Psalm 94 Sonata, Reubke; Maestoso in F minor, Scherzo in D flat, Schumann; Chorale in B minor, Franck; Capriccio on Notes of the Cuckoo, Earth Carol, The Little Bells and Toccata In Babilone, Purvis.

Dennis Lane, Minneapolis, Minn. — St. Mark's Cathedral May 22: Chaconne, Couperin; Sonata in D minor for 'cello and organ, Corelli; Toccata, Adagio and Fugue in C, Bach; Minuet, Sonata 3, Haydn; Herzliebster Jesu, Walcha; Prelude, Kodaly; Suite for 'cello and organ, Bazelaire; Adagio, Symphony 6, Widor; Toccata, Gigout. Dr. Robert House, 'cellist, assisted.

Gaynelle Scotton Glass, Greensboro, N. C. — Odell Memorial auditorium, Greensboro College senior recital, student of Harold G. Andrews, Jr., May 18: Toccata and Fugue in F major, Buxtehude; Concerto 1 in G major and These are the Holy Ten Commandments, two settings, Bach; Fugue and Finale, Sonata in D minor, Mendelssohn; Litanies, Alain.

Homer Jackson, La Grange, Ill. — First Congregational Church, May 20: Rigaudon, Campra; Andantino and Minuet, Concerto 3 in G major, Soler; Fantasia and Fugue in G minor, Bach; Cortège and Litanie, Dupré; In Paradisum, Daniel-Lesur; Finale, Symphony 1, Vierne; Pavane, Elmore; Introduction, Passacaglia and Fugue, Willan.

Herman Taylor, Chicago — Salem Lutheran Church, June 10: In Thee Is Joy, Come, Saviour of the Gentiles, Vivace, Trio Sonata 8 and Prelude and Fugue in A minor, Bach; Air for Flute, Arne; Fantaisie in A, Franck; Outburst of Joy, Messiaen; Allegro Vivace, Vierne; Brother James, Wright; Toccata, Suite, opus 5, Duruflé.

John Morris, Springfield, Mo. — Stone chapel, Drury College senior recital, May 16: Fantasia and Fugue in G minor, We All Believe in One God, Vivace, Trio Sonata 3 and Fugue in E flat (St. Anne), Bach; Litanies, Alain; Sonatina, Sowerby; Toccata, Symphony 5, Widor.

Alfred Wilson, Calgary, Alberta — Knox United Church, April 24: Chorale in A minor, Franck; Impression, Karg-Elert; Elegy, Wilton; Passacaglia and Fugue in C minor, Bach; Ad Nos, Liszt.

Richard M. Peek, SMD, Charlotte, N. C. — Morrison chapel, Covenant Presbyterian Church, May 13: Prelude in D minor, Fantasia, Suite in Ex gis (harpsichord), Toccata in C minor, Wie schön leuchtet der Morgenstern, O Lamm Gottes Unschuld'g, Durch Adams Fall, Johann Pachelbel; Toccata in G major, Wilhelm Pachelbel; Magnificat for Eight Voices and Continuo (chamber choir assisting), Charles Pachelbel.

Ronald Brugger, Sioux Falls, S. D. — Senior student of Merle Robert Pflueger, Augustana College, Our Saviour's Lutheran Church May 13: Basse et Dessus de Trompette, Clérambault; Variations on Song of a Knight, Cabezon; Laet ons met nerten Reihne, Bull; Een Vaste Burg, Cor Kee; Litanies, Alain; Meine Seele erhebt den Herren, Herr Gott, nun schliess den Himmel auf, Heut' triumphiret Gottes Sohn, Fugue in C (Fanfare) and Prelude and Fugue in A major, Bach. The motet choir shared the program.

Barbara Owen, Pigeon Cove, Mass. — Chapel, Covenant Presbyterian Church, for the Charlotte, N. C. AGO Chapter, May 21: Agincourt Hymn, Dunstable; Vater unser in Himmelreich, Telemann; Resonet in Laudibus, Sicher's Tablaturbuch; Nun komm, der Heiden Heiland and Wer nur der lieben Gott lässt walten, Bach; Herzlich thut mich erfreuen und Herzlich thut mich verlangen, Brahms; Variations on a Moravian Evening Hymn, Litzau; With the Lord Begin Thy Task, Boeringer; Sollt ich meinem Gott nicht singen, Pepping; Seelenbräutigam, Blackburn; Lobe den Herren, Drischner.

Raymond Herbek, AAGO, ChM, LTCL, Norfolk, Va. — Culpeper Baptist Church, May 13: Three Verses from the Te Deum, anon.; Dialogue between the Bass and Soprano of the Trumpet, Clérambault; My Jesus I Leave Not, Walther; My Soul Doth Magnify the Lord and Abide with Us, Our Blessed Lord, Bach; Blessed Are Ye, Faithful Souls, Brahms; Pastorale and Triumph Song, Rowley; Lyons and Maryton, Herbek; Toccata, Symphony 5, Widor.

Leonard Charles Sullivan, Chicago — Convent of the Holy Spirit, Techny, Ill., May 6: Improvisation, Prelude and Te Deum, Langlais; Abide O Dearest Jesus and Holy God, Reger; God Among Us, Celestial Banquet and That His Father Should Crucify Him, Messiaen; Legende and Carillon in B flat, Vierne; Obangiji, Sowande; Diptyque, Benoit; Greensleeves, Purvis; Sonata 1, Hindemith.

George Butler, Braintree, Mass. — First Congregational Church, Manchester, Vt. for the Vermont AGO Chapter, May 6: Suite, opus 5, Duruflé; Aria, Peeters; Chorale in A minor, Franck; Arioso, Bach; Adoro te Devote, Titcomb; Pavane, Elmore; Fantasia and Fugue on B-A-C-H, Liszt; Pedal Etude for Repeated Notes, Demessieux; Tu Es Petra, Mulet.

Ruth Witte, Winfield, Kans. — St. John's College chapel, student of Alma Nommensen, May 18: Toccata in F major and Fugue in C major, Buxtehude; Concerto in F major, Handel; Prelude and Fugue in B flat major, Hark! A Voice Saith, All Are Mortal and Jesu Joy of Man's Desiring, Bach; Prière à Notre Dame, Boëllmann; Festival Toccata, Fletcher.

Bob Grant, Shawnee, Okla. — John Wesley Raley chapel, Oklahoma Baptist University senior recital, student of Virginia Reese, May 1: Prelude and Fugue in F major, Lübeck; Meine Seele erhebt den herren, Kommst du nun, Jesu, vom Himmel herunter and Prelude and Fugue in A minor, Bach; Stations of the Cross 1, 4, 11 and 12, Dupré; Dieu parmi nous, Messiaen.

David Crawford Stills, Atlanta, Ga. — Interdenominational Theological Center auditorium, May 6: Noël sur les Grand Jeux, Daquin; Prelude and Fugue in E flat (St. Anne), Bach; Chorale in E major, Franck; Nocturne, Purvis; Aria, Peeters; Antiphon 3, Dupré; Litanies, Alain; Suite Gothique, Boëllmann.

Marjorie Jackson, Columbus, Ohio — Mees Hall, Capital University, May 27: Suite in C major, Purcell; Toccata for the Elevation, Frescobaldi; Concerto in A minor, Vivaldi-Bach; Cantabile, Franck; Prelude in E flat, Robert Tosh; Epilogue, Langlais; Largo, Peeters; Toccata Festiva, Purvis.

Josephine Bailey, Indianapolis, Ind. — Christ Church Cathedral June 8: Grand Jeu, DuMage; Basse et Dessus de Trompette, Clérambault; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré.

Grady Wilson, Ann Arbor, Mich. — Fort Street Presbyterian Church for the Detroit, Mich. AGO Chapter, May 21: Fantasia and Fugue in G minor, Bach; Suite du premier ton, Tierce en Taille and Basse de Trompette, DuMage; Trois Danses, Alain; Pastorale, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; Prelude and Toccata, Suite, opus 5, Duruflé.

Allanson G. Y. Brown, FRCO, Leamington, Ont. — Leamington United Church, May 27: Introduction and Fugue in C minor, Adagio, Trio Sonata 3 and Fantasia in G, Bach; Ciaccona, Pachelbel; Introduction and Fugue, Mozart; Ricercare, Palestrina; Toccata, Frescobaldi; Introduction and Fugue, Keeble; Con Spirito, Arne; Rondeau, Purcell; Tuba Tune in D, Lang; Passacaglia, Mansfield; Urbs Beata, Brown; Finale, Sonatine, Hill; Le Rappel des Oiseaux, Rameau; Les Petits Moulins a Vent, Couperin; Pastoral, Franck; Elegy, Vierne; Marche Pontificale, Widor. Ethelard E. Brown, soprano, assisted.

Dr. Tom Ritchie students, Springfield, Mo. — Stone chapel Drury College, May 8: Carroll Barnett — Toccata in A minor, Sweelinck; Christ lag in Todesbanden, Bach; Thomas Cobb — Prelude in C major (Little Eight), Bach; Prelude 1, Schroeder; Bruce Melton — Preludes in D minor and G minor (Little Eight), Bach; Margaret Mowry — Prelude in C major, Bach; Air with Variations, Sowerby; Nathalie Smith — Prelude and Fugue in A minor (Little Eight), Bach; Carillon, Sowerby; Betty Lou Fees — Chorale in A minor, Franck.

Nashville, Tenn. AGO Chapter student recital — Hume Chapel, Peabody College, April 10: Peggy Smith — Toccata and Fugue in F, Buxtehude; Erlene Taylor — Herzliebster Jeau and O Welt, Ich muss' dich lassen, Brahms; Sarah Jones — Flandria, Maekelberghe; David Witt — Prelude and Fugue in G, Mendelssohn; Claudine Prowell — Carillon, Vierne; Carver Green — Sing a New Song Unto the Lord, Carl-Heinz Höne; McCoy Ransom — Now Thanks We All Our God, Peeters.

Richard Waggoner, AAGO, New Orleans, La. — Rayne Memorial Methodist Church, April 15: As Jesus Stood Beside the Cross, Scheidt; Toccata in D minor, Froberger; O Sacred Head, Kuhnau; Movement 3, Trio Sonata in D minor and Dorian Toccata, Bach; Introduction and Toccata in G major, Walond; Prelude and Fugue in G minor, Brahms; Sonata 3, Hindemith; Variations on an American Hymn Tune, Young.

The Rev. Bruce M. Williams, AAGO, STB, New York City — Chapel of the Good Shepherd, General Theological Seminary, May 22: Concerto 5 in F major, Handel; Leave Us with Thy Grace, Karg-Elert; The Nativity, Langlais; l'Organo Primitivo, Yon; Prelude and Fugue in D minor, Mendelssohn; O Guiltless Lamb of God, Christ Lay in Death's Dark Prison, Rejoice, Beloved Christians and We All Believe in One God, Bach.

Karen Rohrbach, Milwaukee, Wis. — University of Wisconsin senior recital, Kenwood Methodist Church, April 1: Wachet auf, ruft uns die Stimme, Meine Seele erhebt den Herren and Prelude and Fugue in B minor, Bach; Concerto 5 in F major, Handel; Sonata in B flat major, Mendelssohn; Humoresque, Yon; Eclogue, Wagenaar; The Reed-Grown Waters, Karg-Elert; Hyfrydol, Vaughan Williams.

Larry Palmer, Rochester, N. Y. — Lutheran Church of the Reformation May 22, for Rochester AGO Chapter: With Joy I Await the Lovely Summertime partita, Bonitz; Fantasia in G minor, Pachelbel; Recit de Tierce en Taille, Grigny; Echo Fantasia in the Dorian Mode, Sweelinck; Andantino and Carillon de Westminster, Vierne; Symphonic Meditation 4, L'Ascension, Messiaen.

Christine Church, South Hadley, Mass. — Abbey Memorial chapel, Mount Holyoke College, May 13: Vive le Roy, Raison; Fantasia in Echo Style, Sweelinck; Diferencias sobre el canto del Caballero, Cabezon; Prelude in E minor, Bruhns; Elevation, Frescobaldi; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Two Modal Pieces, Langlais.

Cecil Bolton, AAGO, Lubbock, Tex. — First Presbyterian Church, for the Lubbock AGO Chapter, May 6: Concerto in D minor, Guilman; Homage to Perotin, Roberts; From the Depths of My Heart and Toccata in D minor, Bach; Serenade, Pierne; Air with Variations, Sowerby; Carillon-Sortie, Mulet.

Patricia Wolterstorff, Milwaukee, Wis. — North Shore Presbyterian Church, May 20: Adagio in A minor, Corelli; Prelude in C major, Martini; In a Great Cathedral, Crawford.

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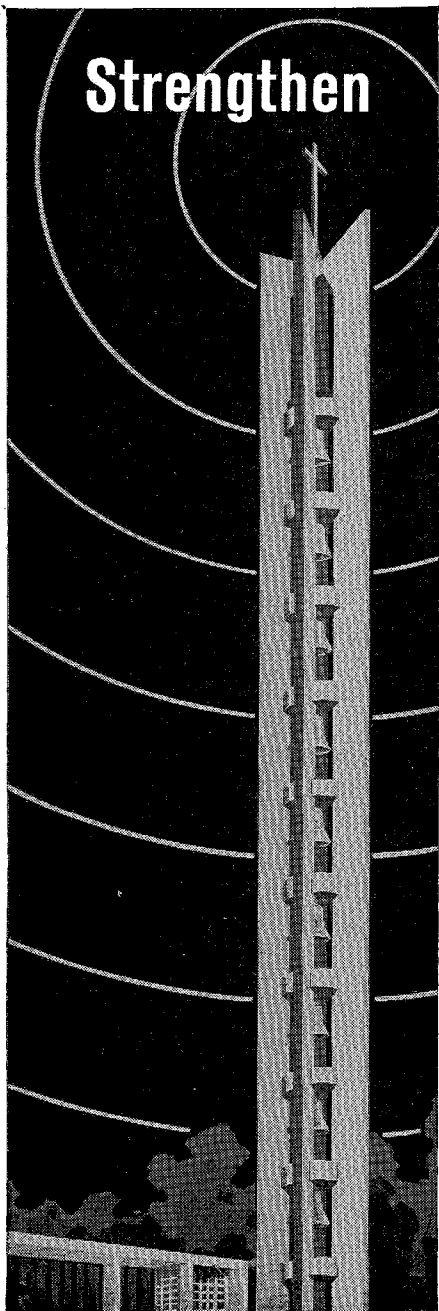
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Many people have inquired as to the meaning of these two words, which appear on my recital programs at Gesu Church, Cleveland, Ohio. These terms apply to the organ which I play — (a three manual by Schantz Organ, Co., Orrville, Ohio). I generally quote good old Webster, *contemporary* 'of the same age' — *functional* — 'serving a function' (need), or simply say: 'Up to date, practical'. Generally there is no time for detailed explanations. This fact has given me the incentive to list the following reasons for the use of these two adjectives, from now abbreviated: CF.

In order to explain these terms I venture to enumerate the vital points which make a church organ CF. Without casting slurs on organs different from the described here, I beg to list some of the preferred qualities of a CF instrument.

A CF organ has a detached console placed in a position which affords the player the convenience of hearing and judging the effect of his instrument to the fullest advantage. Conductors of symphony, opera, oratorio, etc., would not think of directing while standing in the midst of the brass and the percussion. It is obvious that they could not even begin to do justice to their task. The detached console is even more imperative when one must play and conduct a choir — as most organist-choirmasters do. Certainly, no one cares to do this with his back to the 'Rückpositiv', nailed to a position half inside the organ case, under the 'Trompette En Chamade' with singers scattered about. We may congratulate the recent 'Organ Movements' for bringing the organ out from the 'holes' and concrete chambers, etc., but we cannot compliment them for not even trying to improve the 'claustrophobic' location of the player! The nature and tradition of the tracker action puts the console in the most advantageous position for the trackers, which operate best in front and behind the player, preferably in the shortest possible direct line. Historical facts pertaining to direct action, wind supply, etc., dictated many necessities, — among them the gravest, the position of the console — which is far from being CF.

CF also means that the console is self-contained and free from cumbersome arrangements. For this reason, adjustable combination pistons are expected by recitalists of today. The pistons of CF organ are adjustable right at the console. One does not need to go to the back room of the church basement to change a piston. The complete reliability of piston movements

(generals and individuals), their quietness and precision are all taken for granted. This also applies to the usual array of couplers, which are expected to be on hand on the CF console. The correct usage of same depends on the musicianship of the player. He may just disregard them altogether with the other accessories — but they are there!

Now, as to the tonal aspects. A great deal of discussion befogs the issue. After several decades of loud cheers and hurrahs in favor of one or the other type wind-chest, open toe voicing, to 'chiff or not to chiff' — we might conclude that there are many exaggerations and unreasonable claims pertaining to these matters. We shall leave the detailed discussion to the experts! We might state, however, the following: There is not enough improvement in the directness of the organ speech, whether the action is tracker or otherwise. None of them are completely satisfactory. At the same time, those who were privileged to hear the late, great Lynwood Farnam (and similar artists of the same vintage) could not by any stretch of ill-willed imagination say that his playing was 'muddy', or 'rubbery' because of the Romantic organ on which he performed! He avoided 'muddiness' by careful selection of stops but, of course, the action, etc., remained unchanged. The difference in today's voicing has made great improvement in organ tone, to be sure, regardless of type of chest and action, and today all reputable buildings have adopted the best aspects of earlier methods in all phases of organ building. As to 'chiffing', there again, if an organ aims to be called CF, care must be exercised. It is a well-known fact that ancient stringed instruments with loose-hair bow, exerted a starting 'random noise' (chiff?) which perhaps strengthened the attack, but blurred the start of the pitch. The modern violin bow does not have this 'random noise', for which the player is thankful. The same analogy exists in the case of harpsichords and clavichords vs. modern pianos. Instead of taking notice, *we organists* (at least some of us) cannot have enough 'chiffing'.

The CF instrument has sufficient stops with moderate 'chiffing' to strengthen the accent of speech, but without the extraneous, uneven upper partials to blur the pitch. Then again, it is easy on 'upper' work. Remember the Baroque churches of Continental Europe had solid masonry, lofty heights, etc., and entirely different acoustical appointment from the American 'super market type' 25-

the contemporary functional

by Louis L. Balogh

35 ft. high auditoriums, probably topped off with acoustical 'treatments' An organ with tonal appointments mainly for contrapuntal music, designed for the lofty stone churches of Europe is out of place in our plaster-board interiors. When such an organ is placed (better to say, misplaced) in 'modern' auditoriums, the result is a screaming ensemble, totally unsuited for homophonic music (of which we find a necessity to use a great deal) and an unhappy congregation!

The placement of the pipe-work, which is one of the greatest strong points of the tracker, also gets careful consideration in the CF design. An organ case is a necessity where the only possible placement has short-comings in tonal reflections. The old European Organ Regulative (book of rules for organ installation) prescribed the organ case a *must*. It had to protect the pipes and the action and project the tone. Because of unheated churches, the case had to be at least one meter (3' 3") away from the outside walls. It had to limit the area in which the tone was produced so that the tone would be projected into the nave, instead of being 'bottled up' above the pipes. Today, with our edifices, the problem is quite different. Each installation has to be solved on its own merits or demerits, according to the desired location of the organ. The fact that our churches are heated, adds further complications. (As the saying goes: Beware using not only the 'untempered' scale, but also the 'untempered' lumber!) Since the CF organ believes in construction of enclosures as to be regarded

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is: maximum egress so that the tone need not 'fight' its way out of chambers or around corners. Such placement induces a transparent ensemble with a good blend of all ranks in the tonal scheme

The CF ensemble in its entirety or sectionally is also self-sufficient and not a complementary instrument as some of the Baroque or Classic organs mean to be. Music History tells us that one of the main assignments of the 17th-18th century organs was the supplying of Figured Basses, filling out ensembles of singers and instrumentalists. This type of assignment is not very likely today. The CF organ can act as a 'Werk' or a 'Plenum' in such performances as long as the organist knows what it is all about. It has the 'Still Gedacks' and 'Aliquots' generally called for in such ensemble.

One could go on and on listing requirements expected to be present in CF instruments, but there is no need to prolong the article. We may add that the CF organ advocates a console appointment which in no way resembles the old tracker type. Preferably: no colored keys, just plain white and black; tablets, with a good angle of rocking; 'Full Organ' to be used in place of the misnomer 'Sforzando';

mechanical crescendo-indicator, or, at least 3 or 5 lights; compass of manual and pedal according to today's standards and above all — the height of the console to be kept low, so that the player may have full view of his singers and not be smothered by an ugly box of stop-knobs. There is no objection against modern draw-knobs, but they are functional only in the tracker organ moving 'sliders'. What about tremulants? Yes, the CF organ has them. A judicious vibrato is required to be available in every musically appreciable tone, whether it be human voice, wind, or stringed instrument. There is nothing more annoying than to hear a performance of a recitativo in a Baroque cantata accompanied by a portable organ (minus vibrato) plus a cello with excess vibrato; (Historically correct: no vibrato).

In conclusion, may I mention some special features of my CF organ (which, incidentally, is yet to be completed tonally). I have a mechanical Reed Organ Attachment (I believe, the only one in American 'captivity') built in the console for emergency purposes. As one may see in the accompanying picture of the console, it is operated by bringing down the two metal pumping levers shown on each side of the

expression pedals. At a moment's notice, the Reed Organ is playable on the Choir manual. By disconnecting the device, the Choir-touch etc., return to normal. I cannot express with words how much I appreciated this device in the past five years, when power failures or accidental operations of distant switches and circuit-breakers occurred, rendering the organ useless! This device is not new! In fact, its history dates back to the beginning of the 19th century when free harmonium reeds began to replace the regals. As a student I wandered thru Austria-Hungary examining organs. Often, in old instruments, I came across two hand-knobs (one on each side) located in the key-board cheeks of the tracker console. Moving these two knobs brought into operation a Reed Organ. Treadles were located either on the side or near the pedals in the center sometimes enclosed behind movable panels or doors. When emergency arose (and believe me, it did — a great deal of 'seasonable cyphering' being the most common with old trackers) the organist resorted to this device to the joy of his assistant — the pumper. Of course, one may say, would it not be cheaper to have a Reed Organ on hand for emergencies? Yes, probably it would — but in my experience, jumping from the organ bench to the Reed Organ and rearranging the singers (boys' choir? — perish the thought!) always caused plenty of confusion, especially when the calamity happened (and it always does) during a high service, when the over-flow of the congregation crowds around you — hampering operations. The other two extra accessories are the 'Reeds Off' — silencing all reeds, and the 'Couplers Off from Cresc. Pedal' — making a separate crescendo possible on each unit if desired. These are two rocking tablets in the coupler-row — practical and inexpensive.

So, if you surmise that I am an 'old soldier', who does not exactly believe that we should return to the two manual tracker organ — you are correct! I started out on tracker organs and had all the experience with them. I also followed with great attention and interest the three important Organ Movements of the century and I am grateful for the benefits derived from same for the modern pipe organ. At the same time, I believe in progress and that is why I chose to have a CF organ. As far as I am concerned going back to the tracker organ is like giving up your automobile for the horse and carriage!

Paul Manz

August 19-31, 1962

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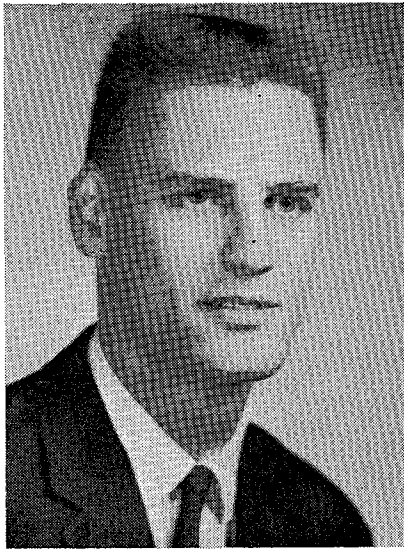
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Frederick Burgomaster, Buckner, Mo., has been awarded a Fulbright grant for the study of organ in Munich, Germany. He will sail late in July and will be abroad for a 12-month period. He has just graduated from Drury College, Springfield, Mo., where he has been a student of Dr. Tom Ritchie. His beginning instruction was with Elisabeth Hamp, Champaign, Ill.

**GROUP OF STUDENTS MAKES
KANSAS CITY FIELD TRIP**

Organ students from the University of Kansas City conservatory of music made a field trip May 22 to churches with outstanding instruments in the Kansas City area accompanied by their teacher, William Graham.

The first stop was the Second Presbyterian Church where the 1958 Möller was heard and played followed by a visit to St. Paul's Episcopal Church, Kansas City, Kans., which houses a 1955 McManis. The group then rushed to Independence, Mo., to attend the noon recital on the large four-manual Aeolian Skinner in the Auditorium of the RLDS. A study of the organ there preceded the trip back to the Central Presbyterian Church in Kansas City where lunch was served.

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New Highland Baptist Church Is of Contemporary Design — Mrs. Robert Trent Is Organist

The Schantz Organ Company, Orrville, Ohio, has been given the contract to build a three-manual organ for the Highland Baptist Church, Florence, Ala. The organ is to be placed in two chambers behind the choir facing the nave of the church. The building is of contemporary design.

The church was represented in the negotiations by Mrs. Robert Trent, organist, and Robert Miller, director of music. Alfred E. Lunsford was the Schantz representative.

GREAT
Open Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 183 pipes
Chimes 21 bells

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Harmonic Flute 4 ft. 73 pipes
Flautino 2 ft.
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 73 pipes
Clairon 4 ft.
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 73 pipes
Nazat 2 2/3 ft. 61 pipes
Flöte 2 ft.
Terz 1 1/2 ft. 61 pipes
Bombarde 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Rohrflöte 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Super Octave 4 ft. 12 pipes
Double Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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GREAT
Bourdon 16 ft. 61 pipes
Open Diapason 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL
Bourdon 16 ft. 73 pipes
Principal 8 ft. 73 pipes
Gedackt 8 ft. 73 pipes
Octave 4 ft. 73 pipes
Stopped Flute 4 ft. 73 pipes
Nasard 2 2/3 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Fourniture 2 ranks 122 pipes
Trompette 8 ft. 73 pipes
Trompette 4 ft. 73 pipes
Vox Humana 8 ft. 73 pipes
Tremolo

CHOIR
Dulciana 8 ft. 73 pipes
Open Flute 4 ft. 73 pipes
Fifteenth 2 ft. 61 pipes
Nineteenth 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Clarinett 8 ft. 73 pipes
Tremolo

PEDAL
Open Diapason 16 ft. 44 pipes
Bourdon 16 ft.
Swell Bourdon 16 ft.
Octave 8 ft.
Gedackt 8 ft.
Swell Bourdon 8 ft.
Several pedal stops to be added



Mary Ellen Roggero, student of Dr. Leslie P. Spelman, who graduated June 9 from Immaculate Heart College, Los Angeles, has received a German Government grant for a year of study in Munich, probably with Karl Richter.

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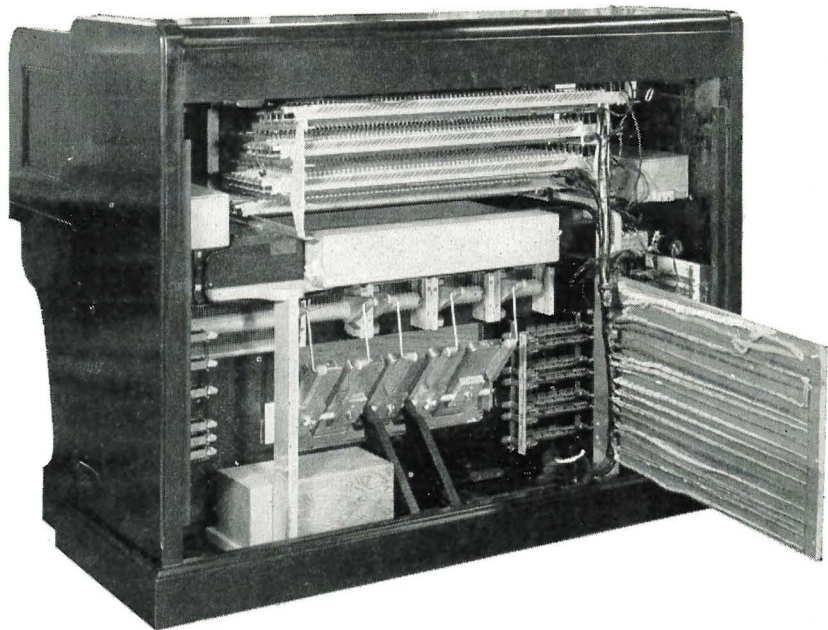
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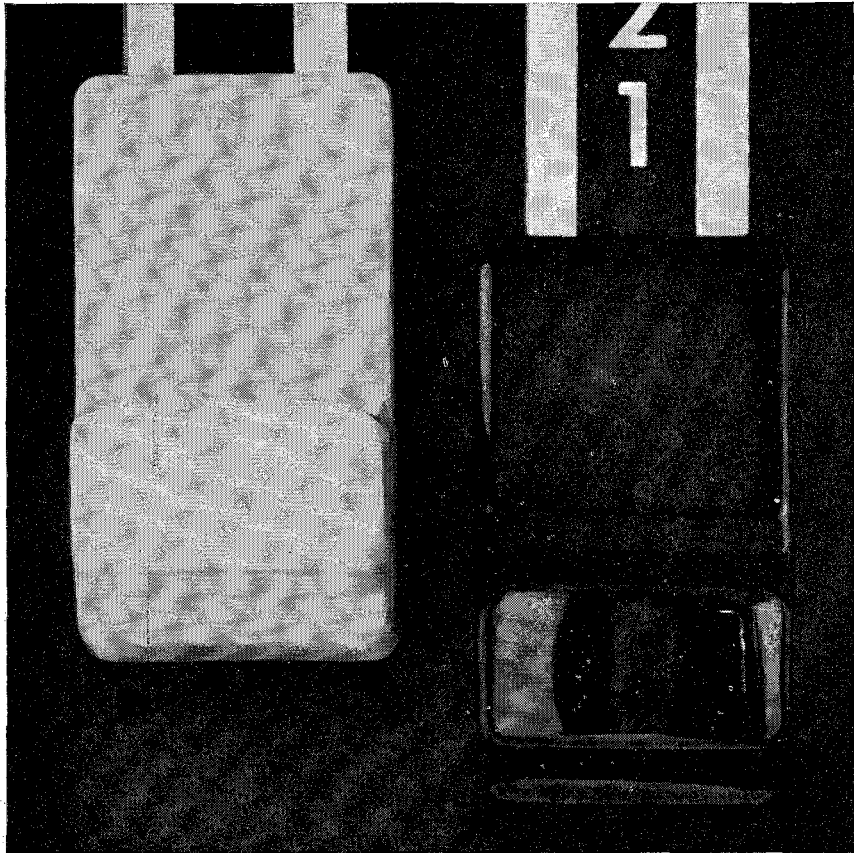
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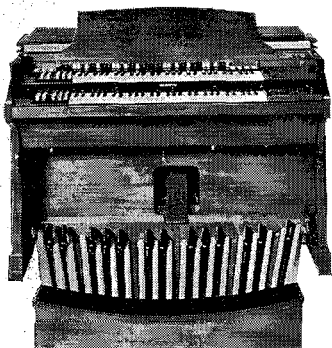
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Manual in Chancel Area — Robert
Burns Minister of Music

The Reuter Organ Company has been awarded a contract to build a new three-manual, 63-rank instrument for the First Methodist Church, Des Moines, Iowa. The pipework of the organ will be installed on both sides of the chancel area. That for the great, positiv and, with the exception of the soft stops, the pedal division is to be located in an unenclosed position. The swell division is to be expressive and several ranks of the positiv division are to be located within the swell enclosure.

Negotiations for the instrument were handled by members of the Reuter factory staff and R. W. Dirksen, district representative for the firm, in consultation with Robert Burns, minister of music for the church. The final stoplist was drawn up by Franklin Mitchell, tonal director of Reuter, in consultation with Mr. Burns. Installation of this instrument is scheduled for sometime late in the spring of 1963.

GREAT

Sub Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Dulzian 16 ft. 61 notes
Trumpet 8 ft. 61 pipes
Fanfare Trumpet 8 ft. (prepared)
Chimes (prepared)

SWELL

Liebliebbourdon 16 ft. 61 pipes
Geigenprincipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Vox Humana 8 ft. (prepared)
Clarion 4 ft. 61 pipes
Tremolo

POSITIV

Copula 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Fanfare Trumpet 16 ft. (prepared)
Fanfare Trumpet 8 ft. (prepared)
Fanfare Trumpet 4 ft. (prepared)
Tremolo

ENCLOSED WITH THE SWELL

Salicional 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 54 pipes
Cor di Nuit 4 ft. 61 pipes
Baryton 8 ft. 61 pipes

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Sub Principal 16 ft. 32 notes
Liebliebbourdon 16 ft. 32 notes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Sub Principal 8 ft. 32 notes
Flauto Dolce 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Coppel 4 ft. 32 pipes
Waldflöte 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Sesquialtera 2 ranks 64 pipes
Bombarde 16 ft. 32 pipes
Dulzian 16 ft. 32 notes
Bombarde 8 ft. 12 pipes
Dulzian 8 ft. 32 notes
Schalmei 4 ft. 32 pipes
Dulzian 4 ft. 32 notes

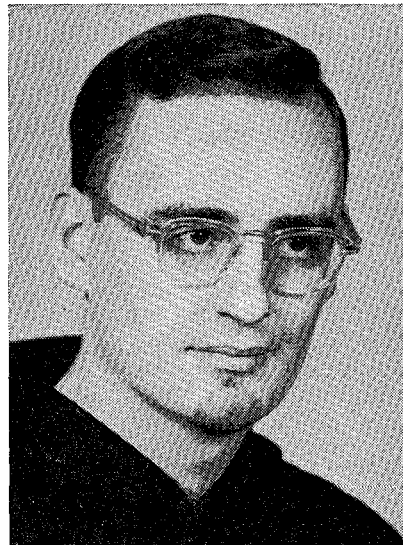
IN JUNE Richard Ellsasser played in Kent, Ohio, New York City and Charleston, Illinois. He will make seven appearances in the Los Angeles area July 4-6. In New York and California he played a Conn electronic. As announced previously he will again teach at the National Music Camp, Interlochen, Michigan.



Marianne Webb will assume duties Sept. 1 as assistant professor and university organist at the University of Georgia in Athens. She has just completed a year's study with André Marchal in Paris, France, as a Fulbright scholar. Before this she was for two years on the faculty of Iowa State University and organist at the First Congregational Church, Ames.

In Paris Miss Webb was invited to play the organ mass at the Church of St. Eustache and served as guest organist at the American Protestant Cathedral of the Holy Trinity in Paris.

Miss Webb's educational and personal background was summarized in the January 1960 issue of this journal.



The Rev. Aloysius Knoll, OFM Cap., St. Fidelis College and Seminary, Herman, Pa. will sail July 27 on the SS America for a year of organ study at the Hochschule für Musik, Cologne, Germany on a Fulbright grant. Father Knoll studied at the Pius X School of Music, New York, did master study at the Catholic University of America, Washington, D. C. and organ study with Conrad Berner, the Rev. Russell Woollen, Donald Wilkins and Louis Huybrechts.



John L. Baldwin, Jr., Hamilton College, Clinton, N. Y. has received the Huber Grant for research in French Renaissance vocal music for men's voices. He is serving as organist of the American Cathedral in Paris for the third summer.



Mrs. Fred J. Vaill marked her sixty-third anniversary May 1 as organist at the Congregational Church, Goshen, Conn.

Known to her many friends as "Grandma Vaill," she began her career by playing a reed organ for Sunday School at the age of nine. Mrs. Vaill later provided music for Christian Endeavour and evening services and played for Sunday School services for five years following the installation of the pipe organ in 1894. Mrs. Vaill commenced her duties as the regular organist in 1899, playing a two-manual tracker-action Steere instrument that still serves in unaltered form.

DOUGLASS, BLODGETT UNWRAP LANGLAIS ORGAN CONCERTO

Jean Langlais' Second Concerto for Organ and Strings was commissioned for the fourth May festival of the Cleveland Museum of Art and was given its world premiere at St. Paul's Church, Cleveland Heights, May 11 with Fenner Douglass as soloist and with Walter Blodgett conducting members of the Cleveland Orchestra.

The program also included the Honegger King David with the choir of St. Paul's Church and soloists joining the aggregation.

WEST HARTFORD CHURCH ORDERS 2ND AUSTIN

IS FOR REDEEMER UNIVERSALIST

Replaces 1924 Austin Moved From Former Building — Esther Nelson Ellison Is Organist

The Church of the Redeemer, Universalist, West Hartford, Conn. has signed with Austin Organs, Inc. for the installation of a new three-manual organ. The instrument will replace Austin's opus 1229 of 1924 which was built for the congregation's earlier church and was moved to the present building in 1931.

The newer building is of colonial architecture with the organ located in the rear gallery. A false arch surrounding the gallery is being widened to improve tonal egress for both the choir and the organ.

The great division will be functionally displayed high in the center front of the instrument, while the swell and choir-positiv divisions will be concealed behind grilles and speaking pipes below and on each side of the great.

The organist is Esther Nelson Ellison.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquint 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes (prepared)

SWELL

Hohlflöte 8 ft. 68 pipes
Viola de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremolo

FIVE EPISCOPAL JUNIOR CHOIRS JOIN AT WARWICK, R. I.

A junior choir clinic June 3 combined groups from the five Episcopal churches of the area at St. Mary's Church, Warwick, R.I. The festival coincided with the first public use of a two-manual tracker organ installed in the church. Byron C. Tillotson played the prelude and the first section of the service; W. Gerald White, FAGO, ChM, completed the service and played the postlude.

MEXICAN ORGAN GROUP FORMED HOPES TO STIMULATE INTEREST

Reports reach us of a new Mexican Association of Organists just formed with 75 members. Another 200 organists are expected to join shortly. The object of the association is to revive Mexican interest in the organ. A flourishing school of organ music is said to have existed there in the 17th century and some progress is being made in plans to locate and restore old instruments.

CHOIR-POSITIV

Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Prinzpal 2 ft. 61 pipes
Quint 1 1/4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Tremolo

PEDAL

Resultant 32 ft.
Contra Bass 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 24 pipes
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Flute 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft.
Basson 16 ft.
Krummhorn 4 ft.

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The installation in St. Stephen's Roman Catholic Church, Arlington, New Jersey, is a recent project of our Mr. deFrino. He may be reached at Box 213, Lyndhurst, New Jersey (telephone: GE 8-2630) to discuss an installation you may have in mind.



St. Stephen's Roman Catholic Church

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GALAXY Music Corporation has established an English subsidiary, Galliard Ltd., which has acquired the Augener and Joseph Williams catalogs as well as an instrument wholesaler, a music jobber and a printing concern. Galaxy also distributes Stainer and Bell and Elkin and Co. publications in the United States.

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Mus. D., F.A.G.O.
Raleigh, North Carolina

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"Hark! Ye People"

THOMAS H. WEBBER, JR.
Westminster Presbyterian Church
Nashville, Tennessee

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and Union Theological Seminary
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Music Faculty of Columbia University



Gene L. Jarvis has been appointed organist-choirmaster of the Memorial Presbyterian Church, Montgomery, Ala. He comes from the Capitol Heights Methodist Church of the same city where he served for seven years and succeeds Harald Röhlig in the post.

In addition to his new duties at Memorial Church Mr. Jarvis will continue his teaching at Huntingdon College as instructor in organ, harpsichord, recorder and music history. He has his bachelor of arts degree from this college and his master of music from the University of Alabama and he attended the Westminster Choir College for two years. Among his organ teachers have been Mr. Röhlig, Alexander McCurdy, Paul Calloway and Warren Hutton.

THE FIFTH annual choir festival at the First Methodist Church, Marysville, Ohio May 20 utilized the five choirs of the church under the direction of Marvin E. Peterson, minister of music, assisted by Nevin Lantry, guest conductor, and Bonnie Parrott, accompanist.

PATRICIA ALLAMAN REVTA conducted the choir of the Ebenezer EUB Church, Cleveland, in a concert June 3. Works of Haydn, Cox, Mozart, Brahms, Shelley and Gounod were sung.

PASADENA CHURCH MOVES, REBUILDS OLD ORGAN

WORK BY VISSER OF HOLZINGER

New Console and Tonal Resources Included in Removal of Instrument from Old Building

The Knox Presbyterian Church, Pasadena, Cal. has moved its Spencer organ from the old church to the new one with new tonal resources, new console etc. by one of its members, Pieter Visser, head voicer at Holzinger Organs. The new three-manual draw-knob console has 39 stops, 22 couplers and remote combination action.

GREAT
Principal 8 ft. 61 pipes
Gross Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Nachthorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Prestant 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompet 8 ft. 61 pipes

SWELL
Bourdon 16 ft. 61 pipes
Tolkaan 8 ft. 61 pipes
Holpijp 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Flute 4 ft. 12 pipes
Kwint 2 2/3 ft. 61 pipes
Piccolo 2 ft. 12 pipes
Contra Oboe 16 ft. 61 pipes
Clarion 4 ft. 12 pipes
Vox Humana 8 ft. 61 pipes

POSITIV
Prestant 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Zartflöte 4 ft. 61 pipes
Dulcet 4 ft. 12 pipes
Prestant 4 ft. 12 pipes
Zwegel 2 ft. 61 pipes
Sesquialter 2 ranks 122 pipes
Kromorne 8 ft. 61 pipes

PEDAL
Bassprestant 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Dulciana 16 ft. 12 pipes

CAMMAC SPONSORS CONTEST FOR MUSIC FOR AMATEUR USE

CAMMAC (Canadian Amateur Music Making) is sponsoring a competition for compositions for recorder ensemble or mixed choir, not to exceed five minutes. Candidates are requested to submit works for performance by musicians of moderate skill or even by beginners. Entries should be sent with \$1 for each work, before Dec. 31, to CAMMAC Contest, Fraser-Hickson Institute, 4855 Kensington Ave., Montreal 29, P. Q., Canada.

WASHINGTON HEARS AMERICAN PREMIERE OF "OLDEST ORATORIO"

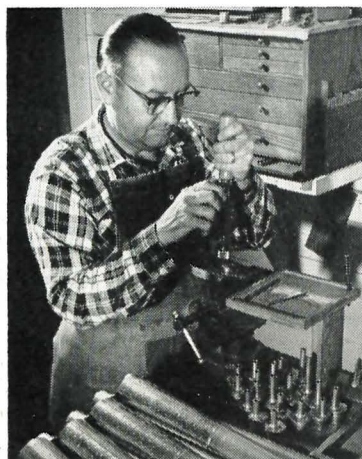
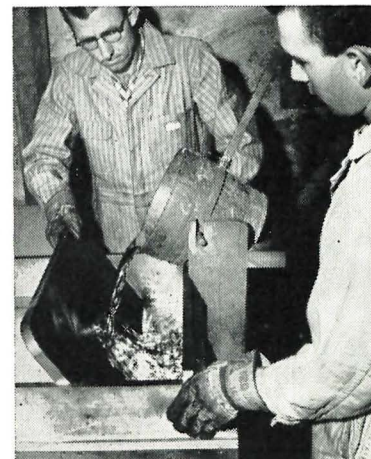
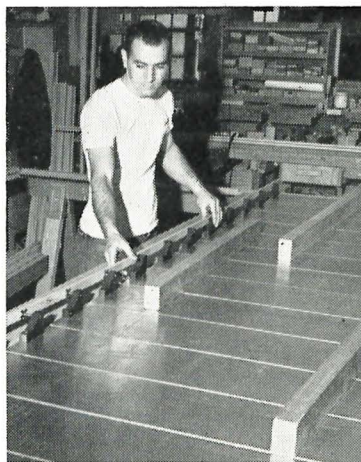
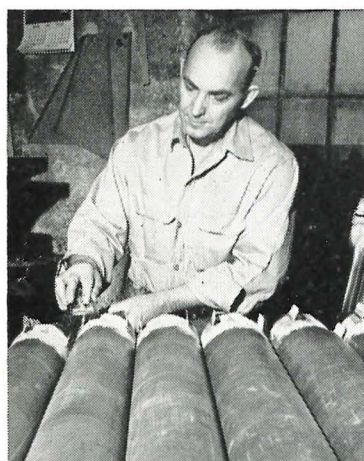
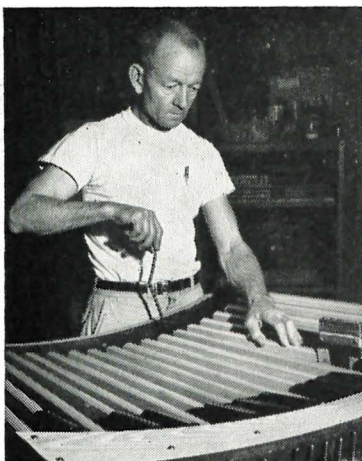
The American premiere of what is said to be the oldest known oratorio was heard May 22 at All Saints Unitarian Church, Washington, D.C. Karl Halvorsen conducted the church choir and chamber orchestra in a performance of Emilio de Cavalieri's Representation of the Body and Soul, in a realization by Emilia Guliotosi. An enthusiastic capacity audience gave the performance, in Italian, a standing ovation at the close.

PUBLISHER TO SPONSOR EARLY AUTUMN CLINIC IN COLUMBUS

The second annual Columbus church music clinic sponsored by the Augsburg Publishing House will be held Sept. 7 and 8 at Old Trinity Lutheran Church, Columbus, Ohio. The clinic will be conducted by Dr. Olaf C. Christiansen, St. Olaf College, Northfield, Minn.; Dr. Ellis E. Snyder, Capital University, Columbus; Marjorie Jackson, Capital University, and Ronald Nelson, Westwood Lutheran Church, Minneapolis, Minn.

The two-day program will include lectures and demonstrations on organ music for the church service and new music for junior and senior choirs.

Flute 8 ft. 32 notes
Viola 8 ft. 32 notes
Flute 4 ft. 32 notes
Oboe 16 ft.
Schalmei 4 ft. 32 notes

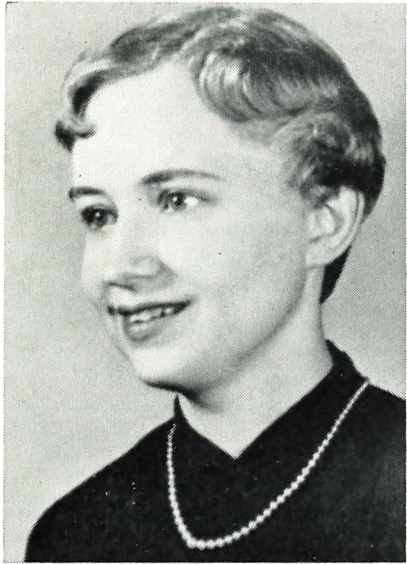


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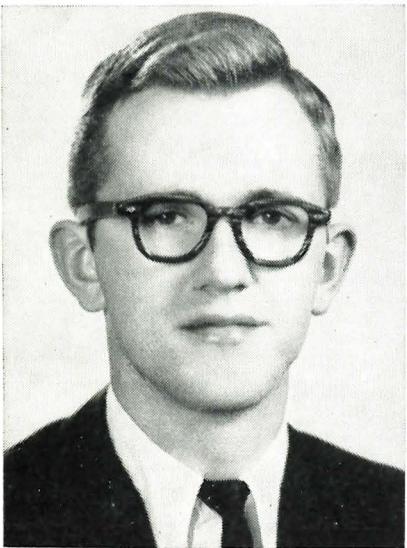
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Mary E. Orth, Wyoming, Iowa, has been awarded a Fulbright grant to Belgium to study with Flor Peeters. Graduated from St. Olaf College in 1961, where she was an organ student of Carl Anderson, Raymond C. Boese and David N. Johnson, she received a scholarship to study for a master of Music Degree at the University of Redlands, where her teachers have been Leslie P. Spelman and Mr. Boese. At the end of the summer session, she will receive a master of music degree. Mary Orth is a member of Phi Beta Kappa and Pi Kappa Lambda.

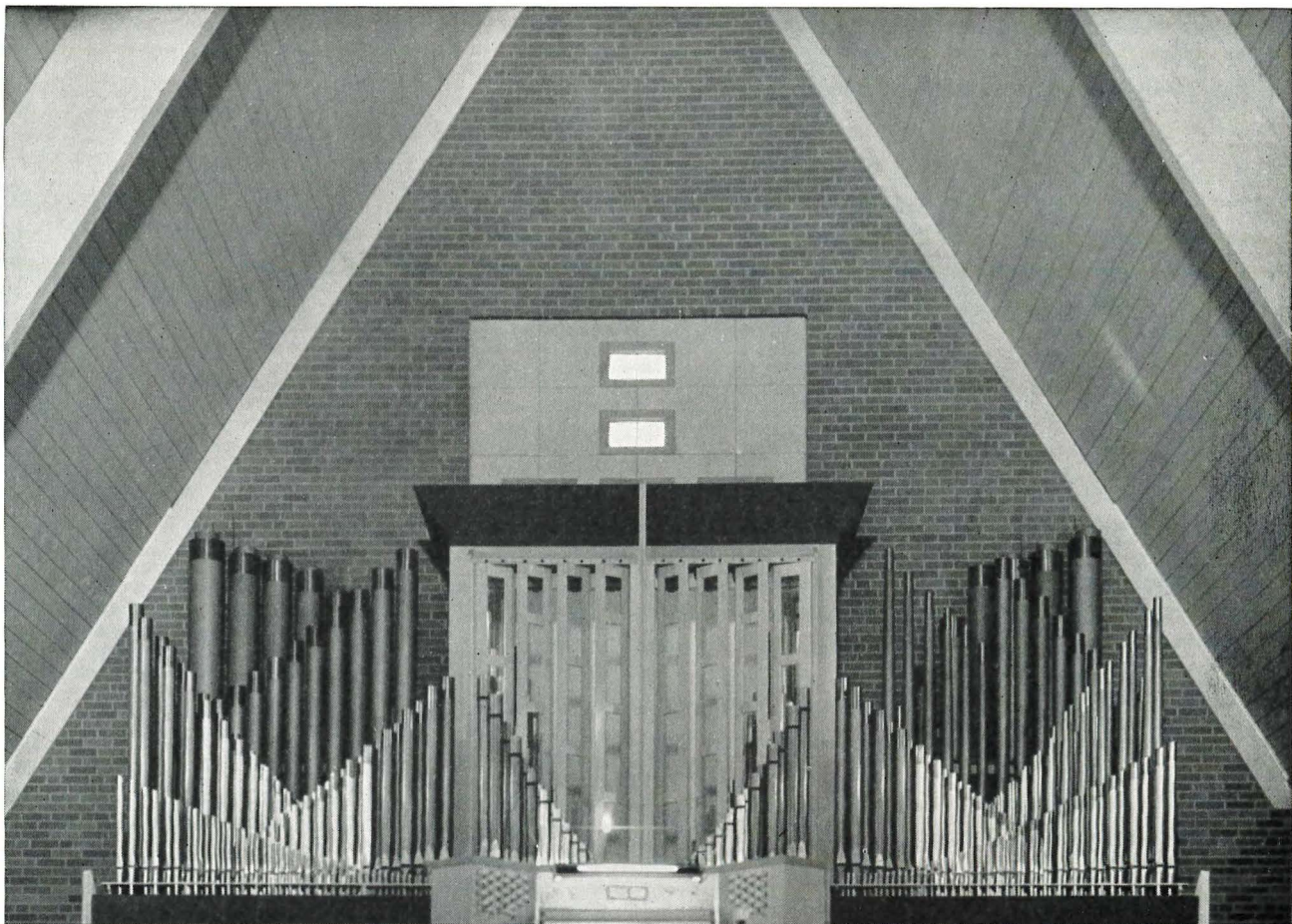


John Turnbull, Frederick, Okla. has received a Fulbright grant for 1962-63 to study organ with Gustav Leonhardt at Amsterdam, Holland. He is the seventh organ student of Mildred Andrews, professor of music at the University of Oklahoma, to receive a Fulbright grant.

Mr. Turnbull received his bachelor of music degree in organ from OU in 1961 and in the same year won the organ playing contest at the AGO regional convention at Wichita, Kans. He has been organist at St. John's Episcopal Church and at all Souls' Episcopal, both in Oklahoma City. He is a member of Phi Kappa Lambda, Phi Eta Sigma, Phi Mu Alpha and the Oklahoma City AGO Chapter.

ROBERT ELMORE'S Psalm of Redemption was performed May 20 by the sanctuary choir of the Trinity Methodist Church, El Paso, Tex. as part of a choir festival. Roy Hallman conducted and Nyle Hallman was organist. The combined choirs of the church joined in singing the finale. Brass and percussion from the El Paso symphony orchestra assisted.

A CHURCH music clinic at the Northern Center, University of Kentucky, Covington, attracted about 350 from 30 churches.



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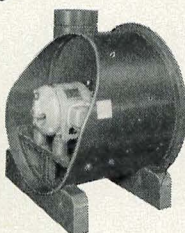
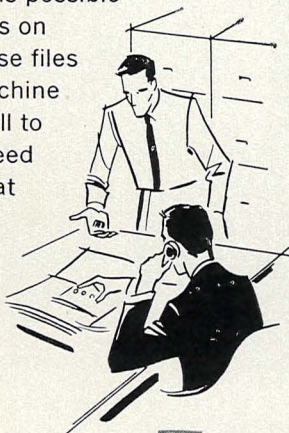
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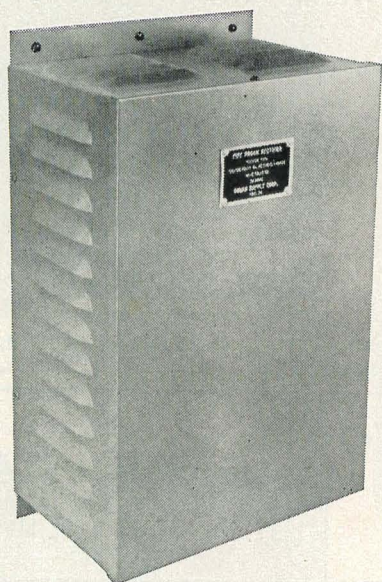
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POSITION WANTED — EAST COAST OR midwest. Organist-director (Female, MM) desires college teaching or large church position. European study and recitals; piano and organ accompanist for large choral group on European and South American concert tours. Excellent references. Available Sept. 1. Address G-11, THE DIAPASON.

POSITION WANTED—ORDAINED PRESBYTERIAN minister seeks position as organist-director with or without ministerial responsibilities in San Francisco-Bay area while pursuing master's degree in sacred music, September 1962. For resumé and qualifications write: The Rev. Frank J. Shepherd, 9601 Hubbard Road, Livonia, Mich.

POSITION WANTED — ORGANIST, young, single Protestant man desires full-time organ position with medium or large liturgical church. Must have good music program and up-to-date instrument. Excellent references and tapes furnished on request. Address G-6, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster, 38, professionally trained, full time challenging position with teaching privileges and adequate salary. Experienced with children's and adult choirs. Details requested. 47 Pierce St., East Greenwich, R.I.

POSITION WANTED — ORGANIST-music director 34, Mus.M. degree. Presently full-time in Lutheran Church with multiple choirs seeks position full or part-time with teaching opportunities. Address G-14, THE DIAPASON.

POSITION WANTED — ORGAN TECHNICIAN with 18 years experience in organ building, installation and maintenance, seeks permanent position with good company. Prefer the eastern states. Address G-13, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster, B.Mus., AAGO, multiple choir experience of 15 years. Presbyterian background, prefer Presbyterian or Lutheran church. Address F-7, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster desires position in Roman Catholic parish. Resumé on request. Give details. Address F-5, THE DIAPASON.

POSITION WANTED — ORGANIST-choir director, experienced, available for full or part time with teaching. Address E-14, THE DIAPASON.

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WANTED — KRUMMHORN 3 1/2 IN. pressure. Four ft. kopple flute, 2 ft. block flute, same pressure. Address G-4, THE DIAPASON.

WANTED — GOOD ORGAN MAN FOR new installations and rebuilding in middle west. State age, experience, etc. Address G-5, THE DIAPASON.

WANTED — BLOWER JUST CAPABLE of 25 in. wind to one 8 ft. rank. Ronald McDonald, 4480 W., 4100 So., Salt Lake City 7, Utah.

WANTED — RANK OF BRASS TRUMPETS, 15 in. pressure. J. H. Thomas, 422 E. State St., Olean, N.Y.

WANTED—ARTISAN KITS, WIRED, UN-wired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

WANTED—MISCELLANEOUS

WANTED — FIRST PRESBYTERIAN Church, Haddonfield, N.J., is seeking full-time organist. Duties include playing for services, some clerical assistance to minister of music, and providing accompaniment for choir rehearsals. Historic Haddonfield is located near Philadelphia and is considered one of the outstanding suburban locations in the East. Inquiry should be directed to Minister of Music, First Presbyterian Church, 20 King's Highway, East, Haddonfield, N.J.

WANTED — WE WOULD LIKE TO know how many people would be interested in the purchase of custom-built organ pipes manufactured in this country by experienced German craftsmen. Special orders for plain metal, fired copper, etc. would be possible. Please state approximate number of ranks needed per year. Prices competitive. Address G-10, THE DIAPASON.

WANTED — SALES REPRESENTATIVES for several choice areas to be available in near future. Prefer organists with degrees and/or organ technicians with sales ability. Firm builds only finest pipe organs of all-straight tonal design. Send photograph and brief resumé. Personal interviews will be arranged. Address G-9, THE DIAPASON.

WANTED — THEATRE PIPE ORGAN memorabilia; unit organ dispositions, history clippings, stoplists, photos, catalogs, books, mags, Hope-Jones, music, for cinema organ museum. Alden Miller, 3212-34th Ave. South, Minneapolis 6, Minn.

WANTED — CATHOLIC ORGANIST-choirmaster. Large active parish in suburbs of New York. Boy choir and men. Some teaching in Catholic school. Give complete details in first letter. Address G-2, THE DIAPASON.

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WANTED — PEDAL TROMBONE OR trumpet 16 ft. (12n) (CCC-BBB) 3 1/2 in. wind approx., 6 in. scale, unmitred. Write: Johnson Organ Co., Box 135, Fergus Falls, Minn.

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FOR SALE — ORGOBLO, 3 HP., 110-220 v., 8 in. wind, single-phase, 60-cycle, serial #23194, 40-20 amps. L. Gruhn, 850 Cambridge, Orange, Cal.

FOR SALE — BRAND NEW GENUINE pipe organs \$3,200. Frazee Organ Co., 10 Lincoln St., South Natick, Mass.

FOR SALE — 190 AEOLIAN PIPE ORGAN rolls, 60 Estey residence pipe organ rolls, \$1.00 each. Address G-12, THE DIAPASON.

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FOR SALE — ONE-MANUAL POSITIVE organ (completely new) Dutch pipes (90% burnished tin) electric action (30 ft. cable) mahogany case (2 ft. x 5 ft. and 9 ft. high). Eight ft. spitzprinzipal, 8 ft. and 4 ft. rohrflöte, 2 ft. blockflöte. Excellent for home, small church, vocal accompaniment, chamber recitals, baroque continuo, etc. Price \$4,200. FOB New York. J. Palsgrove, 226 E. 60th St., New York 22.

FOR SALE — HOOK AND HASTINGS: swell, 13 ranks; great, 6 ranks; pedal, 3 ranks. Three-manual drawknob console. Recent tonal changes — good service instrument. Must be removed summer, 1963. Inspections and offers invited. Address inquiries to Robert S. MacDonald, Grace Church in Salem, 385 Essex St., Salem, Mass.

FOR SALE — REED ORGAN POWER units for electrifying reed organs of two to ten sets of reeds. Quiet operating, fully guaranteed. Complete with instructions and parts for installation. Price \$57.50 shipped prepaid. For more information write, Geoffrey Hunt, 3750 Edmund Blvd., Minneapolis 6, Minn.

FOR SALE — TWO-MANUAL MÖLLER pipe organ, electric action, six sets pipes in good condition, still in its original position in church, reasonable offer accepted. Write Edward Luberoff, The Wurlitzer Company, 120 W. 42nd St., New York, N.Y.

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FOR SALE — KILGEN ORGAN, 12 ranks, new leathers. Make offer, including removal. Write Chairman, Organ Committee, First Presbyterian Church, 373-4th Ave. So., St. Cloud, Minn.

FOR SALE — ALLEN MODEL C-1, TWO speaker cabinets, full percussion, 32-note pedal board, walnut finish. J. L. Leynwood, 216 Waterview St., Playa del Ray, Cal.

FOR SALE — BALDWIN MODEL 10 organ in excellent condition. Write Box 177 Oak Ridge, Tenn.

FOR SALE — FOUR-RANK WURLITZER, two-manual and pedal, unified with chimes, Address F-8, THE DIAPASON.

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FOR SALE — SEVERAL MODERN PITTMAN chests, 5-9 ranks; two tracker chests, 3-4 ranks; two consoles (two-manual); one Orgoblo 3 hp, one-phase, 115/230 volts, 7 in. wind; one Orgoblo 2 hp, one-phase, 115/230 volts, 5 in. wind; one Orgoblo, 1/2 hp, one-phase, 115 volts, 5 in. wind. Reservoirs, swell engines, tremolos, and many other organ parts. Reasonable. H. A. Howell Pipe Organs, Box 294, Dixon, Illinois.

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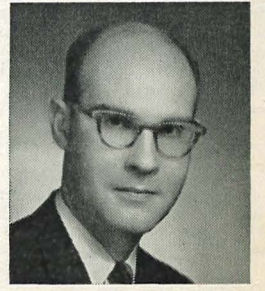
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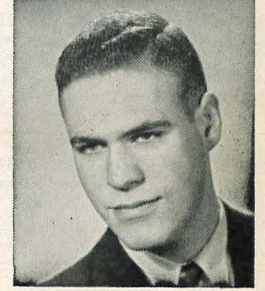
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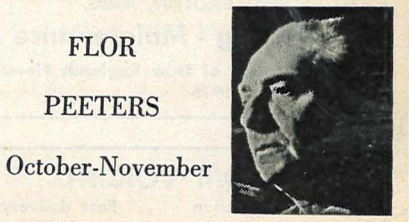
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