

THE DIAPASON

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

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AUGUST, 1962

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A
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National
Convention

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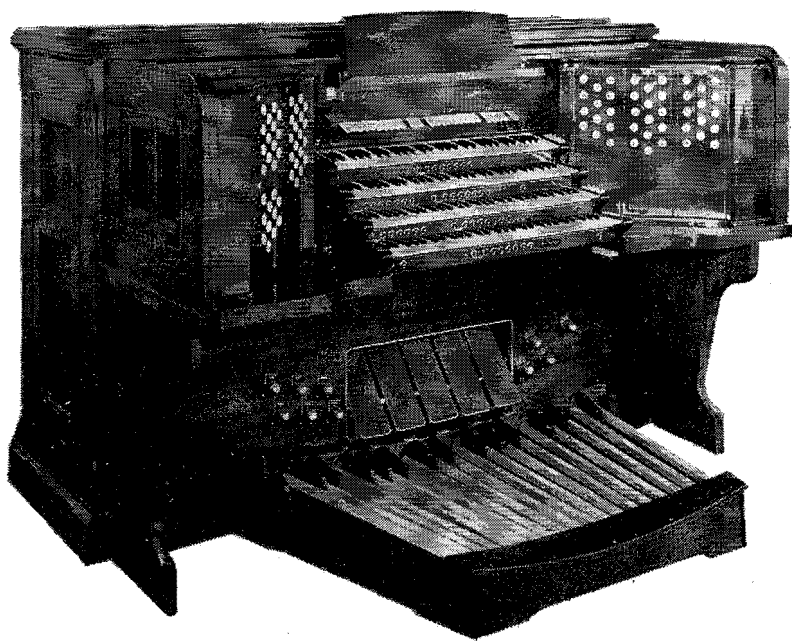
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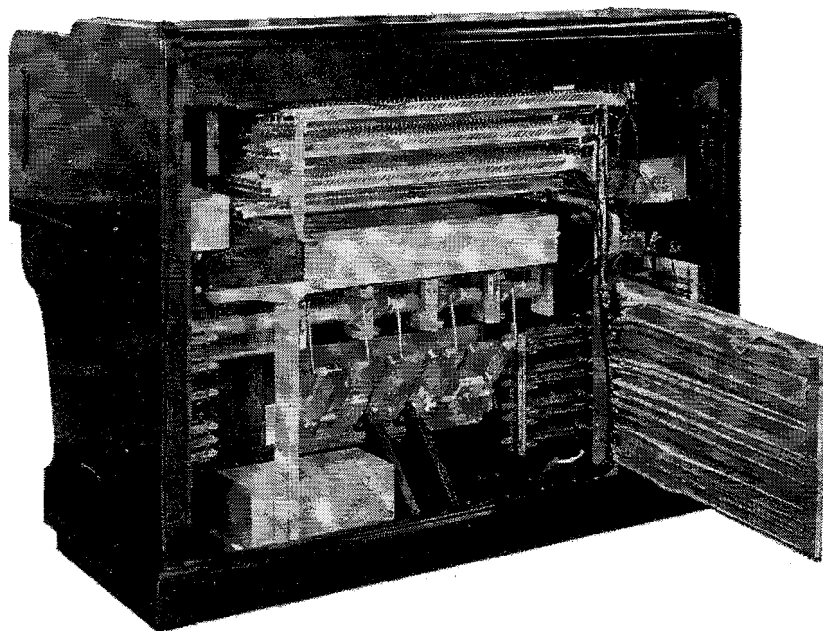
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**ST. ROSE OF LIMA CHURCH
IN BROOKLYN OPENS ORGAN**

ONE OF WALTER HOLTkamp's LAST

**Installation Begun Before Famed
Builder's Death — Carroll
Joseph Lambert Organist**

The Holtkamp organ at St. Rose of Lima Church, Brooklyn, N. Y. was dedicated March 19. Carroll Joseph Lambert, parish organist and choirmaster played a recital of works of Bach and Walther. The Rt. Rev. Msgr. James H. Casey, P.A., pastor, blessed the instrument prior to Solemn Mass sung by the parish choir of 45 men and boys.

The organ was designed and built by the late Walter Holtkamp who died while the instrument was in the installation stage. Mr. Lambert recommended four additions to the original specifications which were incorporated into the instrument.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Octave Quint 1½ ft. 61 pipes
Mixture 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 73 pipes

SWELL

Chimney Flute 8 ft. 61 pipes
Lieblich Gedackt 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Octave Geigen 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Plein Jeu 4 ranks 244 pipes
Fagott 8 ft. 61 pipes
Clarion 4 ft. 85 pipes

POSITIV

Copula 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2¾ ft. 61 pipes
Octava 2 ft. 61 pipes

**LAST CALL FOR RCCO MEET
IN LONDON; HANDY DATE, SITE**

This is a late warning to those who have been procrastinating about the RCCO annual convention in London, Ont. The meeting is just days away: Aug. 28, 29 and 30.

The program was outlined in detail in the July issue; we commend Earle Terry's news story to your attention, for every detail is there.

Every American Guild member is given the most cordial invitation to share a small, relaxed, friendly convention in the surrounding of a modern city in the center of Canada's most populous province. Air, rail and highway routes are excellent from all four points of the compass. Check your map and your calendar and see what a genuinely convenient meeting this RCCO convention is.

**ANTHEM CONTEST SPONSORED
BY CHURCH IN FORT WAYNE**

The Plymouth Congregational Church, Fort Wayne, Ind. is sponsoring a \$250 competition for an accompanied SATB anthem not exceeding seven minutes in length on a choice of two themes: Brotherhood and Social Justice, or World Peace. Entries must be submitted before Dec. 31 to Vincent Slater, c/o the church, 515 West Berry St., Fort Wayne, Ind.

Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Fourniture 3 ranks 183 pipes
Cromorne 8 ft. 61 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
Nachthorn 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes
Glockenzimbel 12 bells

THE DIAPASON

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Church Music*

AUGUST 1962

FEATURES

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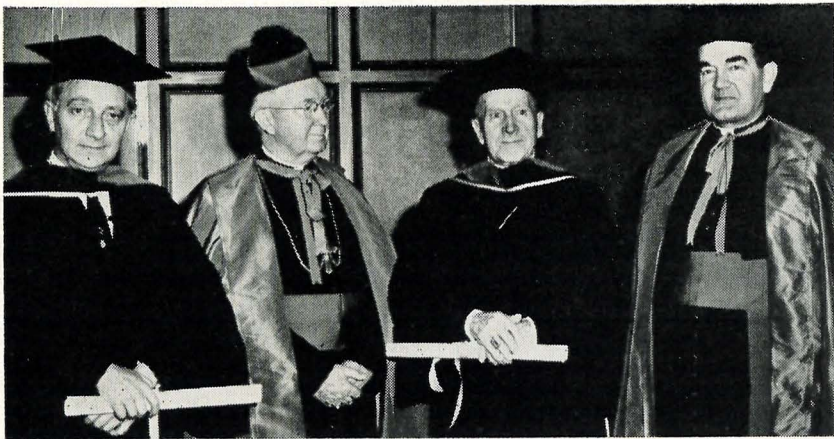
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Flor Peeters is shown with the Most Rev. P. A. O'Boyle, Archbishop of Washington, the Most Rev. J. Mark Gannon, Archbishop of Erie, and the Rt. Rev. William J. MacDonald, rector of the Catholic University of America, Washington, D. C. The Belgian virtuoso, composer and music scholar was awarded the degree of doctor of music, honoris causa, at commencement ceremonies June 10. Dr. Peeters will tour our continent again in October and November under the Lilian Murtagh banner.

BALTIMORE ORGANIST OPENS MILWAUKEE ORGAN

IN CROSS LUTHERAN CHURCH

Otto Eberle Builds for Wisconsin
Metropolis — Richard Wegner
Plays Dedicatory

A dedicatory recital May 13 by Richard Wegner, Baltimore, Md. officially opened the three-manual organ in the Cross Lutheran Church, Milwaukee, Wis. The program appears in the recital pages.

The organ was designed by Hugo Gehrke, Concordia College, Oakland, Cal. in conjunction with Otto Eberle, Milwaukee builder. All divisions are enclosed but the great and pedal are not under expression.

The instrument came about through the church's 90th anniversary fund. Rodney Schrank is director of music.

GREAT

Gedeckt 16 ft. 12 pipes
Diapason 8 ft. 73 pipes
Holzgedeckt 8 ft. 61 pipes
Rohrflöte 8 ft.
Principal 4 ft. 61 pipes
Spitzflöte 4 ft.
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 73 pipes

SWELL

Gedeckt 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Celeste 8 ft. 73 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagot 16 ft., 8 ft., 4 ft. 97 pipes
Tremolo
Chimes 25 tubes

CHOIR

Rohrflöte 8 ft. 73 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 49 pipes
Spitzflöte 2 ft. 12 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Zimbel 2 ranks 122 pipes
Clarinet 8 ft. 73 pipes

PEDAL

Diapason 16 ft. 12 pipes
Sub Bass 16 ft. 12 pipes
Octave 8 ft.
Gedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Blockflöte 2 ft.
Mixture 4 ranks 128 pipes
Fagot 16 ft., 8 ft., 4 ft.
Trompete 2 ft.

CHURCH IN BAY CITY ORDERS NEW MÖLLER

TRINITY EPISCOPAL GETS 3 BANK

Installation in Michigan Town Set for
September, 1963 — Organist is
Mrs. B. R. Hahn

The Trinity Episcopal Church, Bay City, Mich. will have a new three-manual Möller organ installed by September 1963. The organist is Mrs. B. R. Hahn, Jr.; Dr. F. T. Meisel served as advisor to the church. David Walsh, Detroit, handled the negotiations for Möller.

GREAT

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Bombarde 8 ft. 17 pipes
Tremulant

SWELL

Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Hautbois 4 ft. 24 pipes
Tremulant

POSITIV

Erzähler 16 ft. 61 pipes
Erzähler 8 ft. 12 pipes
Erzähler Celeste 8 ft. 49 pipes
Nason Flute 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Bombarde 8 ft. 61 notes
Tremulant

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 12 pipes
Sous Basse 16 ft. 32 pipes
Erzähler 16 ft.
Geigen Prinzipal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Erzähler 8 ft.
Geigen Oktav 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Erzähler 4 ft.
Oktav 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes
Bombarde 4 ft. 12 pipes



THANKSGIVING and CHRISTMAS

Mixed Voices and Organ (unless stated otherwise)

BACH-Alleluja (from Motet VI) (P6106a)	.....	\$.15
Magnificat. Vocal Score (P40)	.....	.75
Full Orchestra Score \$8.00; Set of Parts \$9.25; extras, each \$.75		
Motet I: Sing ye to the Lord a new song (English-German) (P6101)	.....	1.50
Motet III: Jesus, my great pleasure (English-German) (P6103)	.....	.90
Motet V: Come, Jesus, come (English-German) (P6105)	.....	.90
Motet VI: Praise the Lord, all ye nations (English-German) (P6106)	.....	.75
BINKERD-The Lord is King (Psalm 93) (P6260)	.....	.40
BRUCKNER-2 Motets (3 Trombones ad lib) (P6037)	.....	.40
Offertorium (Psalm 45); Ecce sacerdos (Ecclesiasticus)		
Te Deum (Set of Orchestra Parts \$15.00). Vocal Score (P3843)	.....	.90
Virga jesse floruit (a cappella) (P6317)	.....	.30
BUXTEHUDE-Aperite mihi (ATB or TTB) (English-Latin) (P6050)	.....	.60
(2 Violins ad lib, each \$.15)		
Jesu, Joy and Treasure (Jesu, meine Freude). Cantata (P6158)	.....	.60
(2 Violins, Bassoon [Cello] ad lib, each \$.15)		
HANDEL-Messiah (English-German) (URTEXT). Vocal Score (P4501)	.....	1.50
Organ Score (P4501a) \$7.50 (cloth-bound \$12.50)		
Full Score \$20.00; Orch. Parts \$20.00; extra Strings, each \$2.50		
HOVHANESS-Alleluia (P6170)	.....	.30
Gloria (from Magnificat) (P6433)	.....	.30
Let Them Praise the Name of the Lord (New Year) (P6450)	.....	.30
Magnificat (Latin-English) (Orch. on rental). Vocal Score (P6108)	.....	1.50
Watchman, tell us of the night (P6460)	.....	.30
KAY-Sing unto the Lord (Psalm 149) (unacc) (P6136a)	.....	.30
MECHEM-Give thanks unto the Lord (Psalm 136) (unacc) (P6213)	.....	.25
OSBORNE-On Christmas Eve at midnight (Noel II) (unacc) (P6242)	.....	.25
PACHELBEL, CH.T.-Magnificat (P6087)	.....	.80
PEETERS, FLOR-All my heart today rejoices (Hymn-Anthem) (P6347)	.....	.25
Entrata Festiva (Organ, 2 Trumpets, 2 Trombones [Timpani, Unison chorus ad lib]) (extra Choral Scores \$.15). Set (P6159)		
.....	.....	3.50
RIMMER-In Bethlehem (English carol) (unacc) (H647c)	.....	.30
ROREM-Sing, my Soul, His wondrous Love (Hymn-Anthem) (unacc) (P6386)	.....	.25
ROSS, ORVIS-At the Gate of the Year (New Year) (P6217)	.....	.20
STOLTZER (1480-1526)—O admirabile commercium (unacc) (P4824)	.....	.30
TITCOMB-Hymn-Anthem on "Adeste fideles" (English-Latin) (P6399)	.....	.30
(2 Trumpets, 2 Trombones ad lib, each \$.30)		
VERDI-Te Deum (Score \$6.00; Orch \$10.00). Vocal Score (P4256d)	.....	.75
WILLAERT (1480-1562)-Mirabile mysterium (Latin-Engl) (unacc) (V116)	.....	.40
WILLIAN-Hymn-Anthem on "Fairest Lord Jesus" (SA or TB) (P6223)	.....	.25
O be joyful in God (P6073)		
O what their joy and their glory must be ("O Quanta qualia") (P6066)	.....	.20
Praise to the Lord (Hymn-Anthem on "Lobe den Herren") (P6266)	.....	.30
Rejoice, ye pure in heart! ("Marion") (P6065)	.....	.20
Strengthen for Service, now, the Hands (P6510)30
Ye shall know that the Lord will come (P6052)25

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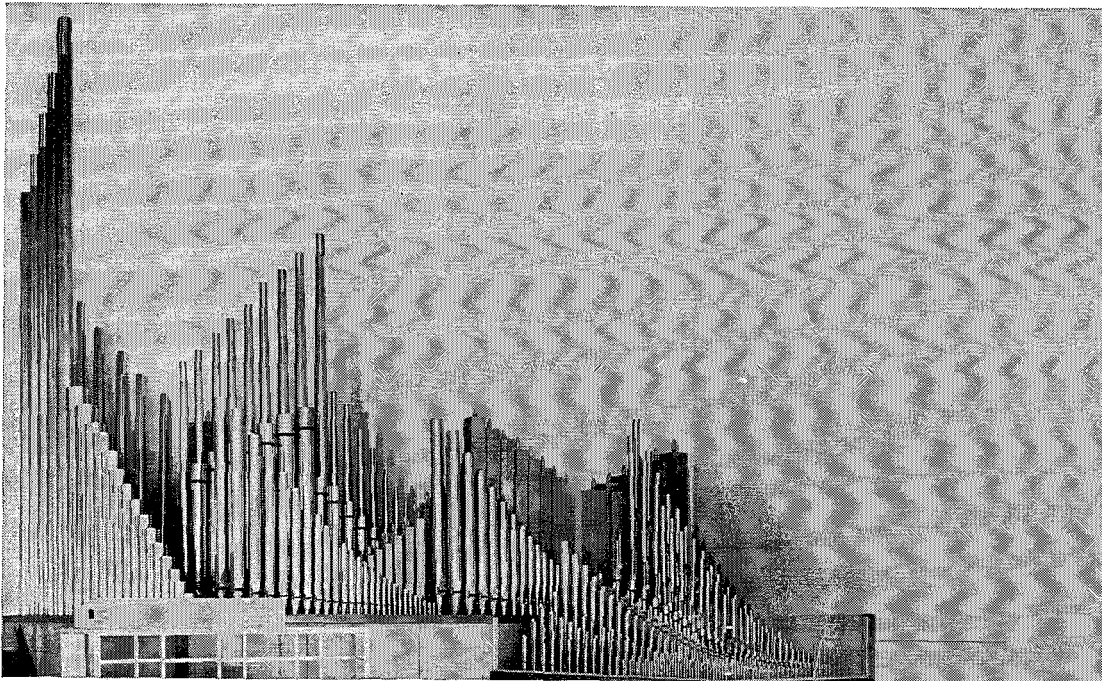
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GREAT ORGAN

Gedeckt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Hohlflute 2 ft. 61 pipes
 Mixture 3 ranks 183 pipes

SWELL ORGAN

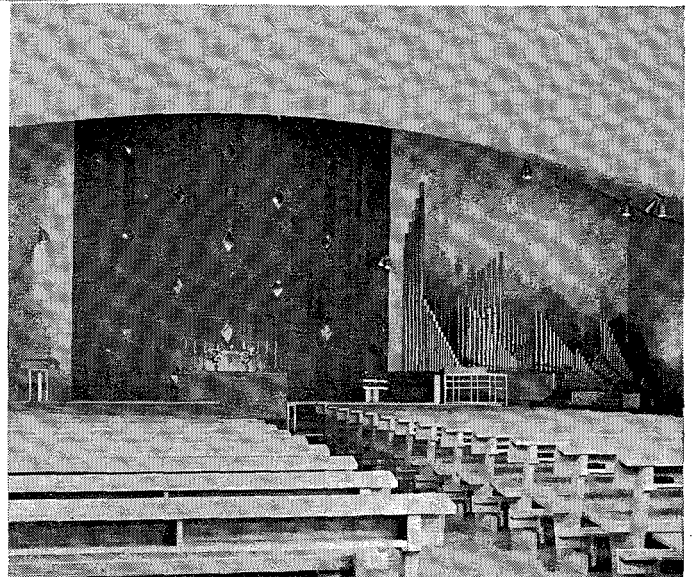
Gedeckt Pommer 8 ft. 61 pipes
 Rohrflute 4 ft. 61 pipes
 Spitz Principal 2 ft. 61 pipes
 Sesquialtera 2 ranks, 122 pipes
 Schalmey 8 ft. 61 pipes

PEDAL ORGAN

Sub Bass 16 ft. 32 pipes
 Gemshorn 16 ft. 12 pipes
 Principal 8 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes

Wicks

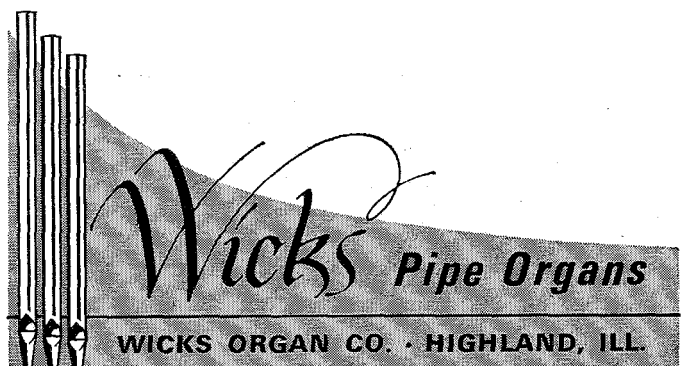
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Teach Me, O Lord (S.S.A.)	Ronald Arnatt	.35
Whence Cometh Wisdom	W. A. Goldsworthy	.25
Psalm 67	Ivan Langstroth	.35
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The Lord is King	Henry Purcell	.35
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Russell L. Gee was honored June 24 by the congregation of the Fairmount Presbyterian Church, Cleveland Heights, Ohio. The occasion was his retirement after 25 years of service as organist and choirmaster. At the morning service he was given a Session resolution of appreciation and a bronze commemorative plaque to be affixed to the Holtkamp organ which he helped design. At a reception he received testimonial letters and a gift of money.

Mr. Gee likewise retired from the staff of Western Reserve University of which he had been a member since 1942. A native of Ann Arbor, Mich. he was a graduate of Michigan State Normal College and has his MA from Columbia University. He headed the music department of Lake Erie College, Painesville, Ohio before coming to Cleveland. He and his wife will make their new home at South Chatham, Mass.



Raymond H. Herbek, AAGO, ChM, ITCL, has been appointed the first full-time minister of music of the First Baptist Church, Richmond, Va., the largest Protestant church in the state with a membership of more than 4200 and a budget of \$385,000.

Mr. Herbek moves from the First Baptist Church, Norfolk, Va. where he redesigned and enlarged the four-manual Hall organ and where his music program included eight choral organizations. He holds a BA in music from William and Mary College and has studied with Vernon deTar, Dr. Norman Coke-Jephcott and Dr. Charles Vogan. A native of New York, he was a boy soprano for eight years at the Little Church Around the Corner. He has served the Sunnyside Community Church, Queens, New York City, St. Mark's Episcopal Church, West Orange, N. J., the West End Baptist Church, Petersburg, Va. and the First Baptist Church, Selma, Ala.

CHURCH IN CINCINNATI WILL HAVE NEW SCHANTZ

INSTALLATION IN SEPTEMBER

Westwood Methodist in Ohio City Orders Three Manuals — Ruth Shaffer Is the Organist

The Westwood Methodist Church, Cincinnati, Ohio will install a new Schantz organ in September of this year. The new instrument will replace a Votteler-Holtkamp-Sparling organ installed in 1927.

It is rare that one individual has the experience of being chairman of two separate organ committees in the same church. Edward F. Myers, former choir-master of the church, was chairman of the 1927 committee and is serving in a similar capacity in the present negotiations.

New chambers are being prepared to accommodate the instrument. Each manual division is under separate expression. The organist of the church is Ruth Shaffer; Fenton Pugh is the choir-master. Negotiations for the Orrville, Ohio company were handled by Roger Heather.

GREAT

Quintade 16 ft. 85 pipes
Prinzipal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Quintflöte 4 ft.
Gemshorn 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. (prepared)
Chimes
Tremolo

SWELL

Flute à Cheminée 8 ft. 73 pipes
Viole de Gambe 8 ft. 73 pipes
Viole Celeste 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Prestant 4 ft. 73 pipes
Flute Traversiere 4 ft. 73 pipes
Flute 2 ft.
Plein Jeu 3 ranks 183 pipes
Hautbois 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Chalumeau 4 ft. 73 pipes
Tremblant

CHOIR

Lieblich Gedackt 16 ft. 12 pipes
Holzgedackt 8 ft. 73 pipes
Erzähler 8 ft. 73 pipes
Erzähler Celeste 8 ft. 61 pipes
Koppelflöte 4 ft. 73 pipes
Nasat 2 3/4 ft. 61 pipes
Okat 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 73 pipes
Tremolo

ANTIPHONAL

Geigen Principal 8 ft. 73 pipes
Spitzflöte 8 ft. 73 pipes
Spitzflöte Celeste 8 ft. 61 pipes
Octave 4 ft. 73 pipes
Quinte 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Vox Humana 8 ft. 73 pipes
Tremolo

PEDAL

Kontraprincipal 32 ft. 32 notes (Electronic)
Untersatz 32 ft. 32 notes (Electronic)
Prinzipal 16 ft. 12 pipes
Bourdon 16 ft. 68 pipes
Contre-Salicional 16 ft. 12 pipes
Quintade 16 ft.
Lieblich Gedackt 16 ft.
Octave 8 ft. 44 pipes
Bourdon 8 ft.
Quintade 8 ft.
Holzgedackt 8 ft.
Choralbass 4 ft.
Bourdon 4 ft.
Doublette 2 ft.
Rauchquinte 2 ranks 64 pipes
Posaune 16 ft. (prepared)
Hautbois 16 ft.
Trompette 8 ft. (prepared)
Hautbois 8 ft.
Klarine 4 ft. (prepared)
Hautbois 4 ft.

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NUNC DIMITTIS



Paul C. Akin, organist at the First Baptist Church, Boston, died suddenly May 25. He had been reported missing by his wife and was found May 26 in his car, victim of a fatal heart attack.

Mr. Akin was born in Pittsfield, Mass. and received his musical training at the Faelton Pianoforte School where he was for many years on the teaching staff. His organ studies began with George Phelps and were continued with Dr. Frederick Johnson. He served as organist and choirmaster at St. John's Church, Arlington, Mass., at St. Mark's Church, Jim Thorpe, Pa. and at Christ Church, Fitchburg, Mass. He also taught at Groton School and at the Lenox School for Boys and served at Trinity Church, Lenox. In recent years Mr. Akin returned to Boston as organist and choirmaster of St. John's Church, Roxbury, and finally at First Baptist.

He was active in the Boston AGO Chapter of which he was at one time secretary. He played many recitals in the Boston area and in the other communities in which he lived.

His widow, his mother and sister survive.

MELVILLE SMITH DEAD AT 64;

WON GRAND PRIX DU DISQUE

Melville Smith, noted organist and teacher who retired last month as head of the Longy School of Music, Cambridge, Mass. and was organist at the First Church, Boston, died July 16 at Mount Auburn hospital. He was 64.

One of the first American students of Nadia Boulanger, Mr. Smith was a recognized authority on French music, especially that of the 16th and 17th centuries. He was also known for his teaching of music theory and his books on the fundamentals of musicianship.

Mr. Smith was graduated from Harvard in 1920 and continued his study at the Ecole Normale de Musique in Paris. He had taught at Harvard University, Wellesley College, the New England Conservatory, Western Reserve University in Cleveland, the Mannes School and the Eastman School of Music. He became director of the Longy School in 1941.

Mr. Smith's recordings of early French music on an early French organ have been widely admired. His recordings of the works of Nicholas de Grigny was the 1961 Grand Prix du Disque. His most recent pair of recordings for Cambridge, *A Treasury of Early French Organ Music*, this journal called "valuable almost to the point of indispensibility."

For a number of summers Mr. Smith has led a series of organ tours of American musicians on pilgrimages to famous instruments of generations still existing in European churches.

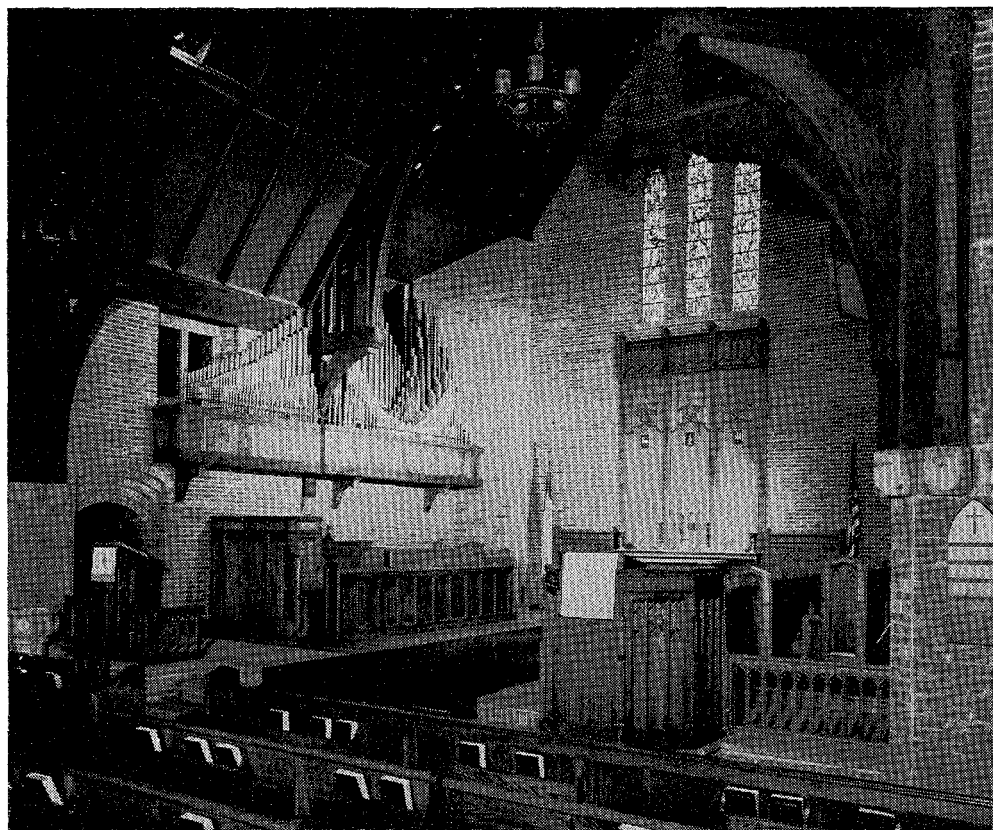
Surviving Mr. Smith are his widow, a son, Nathaniel, three brothers and two sisters.



Edwin Arthur Kraft, famed recitalist and church musician and a leading figure in the musical life of Cleveland, Ohio, for almost two generations, died of a heart attack July 15 at the age of 79. One of the most distinguished of Guilman's American students, Dr. Kraft held honorary doctorates from Kenyon and Lake Erie Colleges. He headed the organ department of the Cleveland Institute of Music and served for nearly 52 years as organist and choirmaster of Trinity Cathedral.

Born in New Haven, Conn. Dr. Kraft filled his first church post at 14. He was very active as an editor and arranger of church music. Many pieces were dedicated to him.

Mrs. Kraft survives her husband.



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With Prexy and Frau at Luau chow, left to right: Anton Heiller, Luigi Tagliavini, Dr. William F. (Wild Bill) Connell, Ruth and Harold Heeremans, Hector Zeoli, Marcia Hannah and Una Connor.

that

INTERNATIONAL

No reader of this journal can possibly be unaware that the biennial convention of the American Guild of Organists, this time appropriately tagged the "international national", took place Fourth of July week in Los Angeles County. Only the most inattentive reader could be ignorant of the hosting responsibilities of three chapters — Long Beach, Los Angeles and Pasadena — for providing intellectual and musical stimulus, luxurious and efficient housing and transportation and enough special glamour and just plain fun to justify for many delegates a strenuous and costly trip from distant states and the most expensive fees and costs of any national convention up to now.

As the weeks and months roll by and more and more of their friends and colleagues drop by to report, more and more of the stay-at-homes, the world's fairers and the national park campers-out are going to be wishing they had heeded the warning of THE DIAPASON that "this is a convention you can't afford to miss."

We can always say this convention was unlike any of its predecessors. But this one was, in many specific ways, better than any of its predecessors and is not likely to be equalled often or excelled perhaps ever. Its major excellence, as we predicted, was its intellectual level. It assumed that every delegate wanted something beyond a spoon feeding of organ pap, whether or not disguised with glittering frosting. It took for granted that a great professional gathering had a professional purpose: to learn more about the lesser known in order to stretch the mind and uplift the spirit.

What if "international national" was a kind of gimmick? It was an honest gimmick with some deep implications and it helped to heighten that spirit of inquiry and search which was the basic theme of the convention — as we felt increasingly as the week piled up its stretto.

PRIZE NUGGETS

The concert of the Roger Wagner Chorale, especially in its stunning premiere of the Peeters Magnificat
 The evening at Hollywood Bowl Disneyland
 The luxurious and glamorous setting which the Ambassador provided for the convention
 The weather with only a touch of smog
 Harold Lloyd and Gaylord Carter in The Kid Brother
 Post-"Happy Hour" Hours.
 The seaside drive to San Pedro
 The whole roster of recitalists
 Heck! Why don't we just list the whole convention!

This convention broke no attendance records. Its 985 delegates were no match for the milling throngs of New York or Detroit or Boston. Yet delegates this time were numerous enough to enable one of the most ambitious and expensive convention programs in our history to end up with its books about balanced — a rare feat of management which all of us should study and emulate. The smaller total made the excellent bus transportation even more efficient, a variety of hotel choices possible and comfortable capacity rather than sardine packaging the rule at the recitals.

Illinois' 43 was the winning out-of-state delegation, followed closely by Tennessee and Pennsylvania. Five states, we were told, were without representation, including some within easy travelling distance; even a bicycle or a one-horse shay would have provided their transportation. The most distant native visitor was Paul Reed of the Bangor Chapter who (consult your atlas!) came even farther than Dean Cecily Brown of the Hawaii Chapter. No, Alaska didn't make it; they are just too busy with tourists up there this time of year.

California turned out nobly, from San Diego and Bakersfield and Oakland and Eureka, providing nearly half of the delegates and boosting the total travel mileage remarkably.

President Harold Heeremans and his engaging spouse were on hand for everything, from the student competition to the final wee hours at the movie palace. Our new national treasurer, J. Clifford Welsh was the other national officer in attendance. Of the new council we saw four of the 16: Donald Coats, who formerly made Los Angeles his home, Walter Hewitt, Alice Gordon-Smith and Searle Wright, who played, judged, spoke and otherwise made himself useful, agreeable and genuinely welcome. Of the retiring councillors we saw only William Self.

It will be a real challenge for any future convention even to try to match the Ambassador Hotel as a luxurious, glamorous, comfortable, convenient convention site. Many delegates were foresighted enough to come early or to stay late to take advantage of its special facilities for fun and relaxation. Would that . . . But from pre-convention Saturday noon until post-convention Sunday, there was little time for pool and Sun Club, for the Coconut Grove or for the tennis courts.

The student competition has not yet made its adjustment to the AAGO requirement. The plan is for each of four areas of our country to provide a zone winner and a runner-up (total of eight) for the finals. This year

again there were only two — two zones each represented with only a single finalist. A large, interested audience followed the competition this year with enthusiasm and understanding. That audience deserved a much better contest than it got. Both the young women are well-trained, promising organists who gave excellent accounts of themselves. The winner was Theo Rayburn Wee, a South Dakotan with an MSM from Union Seminary; her organ teachers have been Jack Noble and Alec Wyton. The runner-up was Mary Helen Schmidt, a student of Marion Hutchinson of Minneapolis. They were remarkably evenly matched but they should have had six competitors. And it could not be honestly said that either player was as excitingly superior to the average contestant of such competitions as that of the CCWO or of a church in Fort Wayne as the winners of the Guild's own national contest ought to be. If the AAGO requirement is to blame for so few of our most stimulating young talents ever reaching these finals, then perhaps AAGO is not the answer after all. The Guild is, as our president assures us, flexible and resilient; we predict some serious rethinking before the next national competition.

Both these young players began their groups with the "great" A minor Prelude and Fugue of Bach. Mrs. Wee also played the Sowerby Air and Variations and the Saint-Saëns Prelude and Fugue in E flat. Miss Schmidt played the Franck Pastorale and Toccata, Symphony 2, Dupré. For her award Mrs. Wee received a cash prize of \$200 provided by Austin Organs, Inc., Harold Flammer, Inc., Allen Organs, the Rudolph Wurlitzer Company, C. F. Peters, the Schlicker Organ Company, the Aeolian-Skinner Organ Company and Carl Fischer, Inc. The H. W. Gray Company provided her a prize of music valued at \$75 and the Guild will sponsor her New York debut recital in St. Thomas Church. Miss Schmidt's \$70 check and music valued at \$25 came

from the same sponsors. Judges for the contest were Dr. Irene Robertson, University of Southern California, Dr. Laurence Petran, University of California at Los Angeles, and Searle Wright, Columbia University.

Saturday night was the last free night. We found the lobby a delight with delegate after delegate arriving from distant states — one of the most interesting moments of any convention, we think.

Sunday was one of those difficult days when one had to make choices. Many churches arranged special musical services for the morning and one had to choose from among at least a half dozen exceptional programs. Equally difficult was the afternoon schedule, as one can observe from a mere glance at the program booklet. Since we could not be present at all of these we will merely mention our attendance at a dignified evensong which Frank Owen conducted at the St. Paul's Cathedral where the boy choir, the beautiful resonance of the building and exciting new antiphonal division contributed to our enjoyment.

We were not averse to having the evensong sermon replaced by an opportunity to hear Searle Wright in a satisfying organ recital, making good use of the new antiphonal division as well as the older divisions of the instrument. The big new reeds were especially impressive in the Sowerby.

Chorale and Alleluia, Mystic Organ 44, Tournemire; Elevation 3, Dupré; Dialogue, Grigny; Prelude and Fugue in E minor (Cathedral), Bach; Minuet, Bridge; Eclogue, Wagenaar; Jubilee, Sowerby.

Without competition was a remarkable choral concert with orchestra Sun-

young ringers and also pinch hit for the church's pastor in the opening ceremonies and the invocation. President Heeremans words of greeting were widely quoted throughout the convention. Two guests of especial distinction were: Mrs. Norman Chandler, president of the Southern California Symphony Association who took the occasion to announce for the first time the receipt of funds to finance the installation of a fine pipe organ in the Los Angeles Civic Center now under construction; and the Hon. Horacio Lopez-Colombres, consul of the Republic of Argentina, the first of many international guests on the week's programs. His introduction led logically to the first official recital, that of Argentine Hector Zeoli.

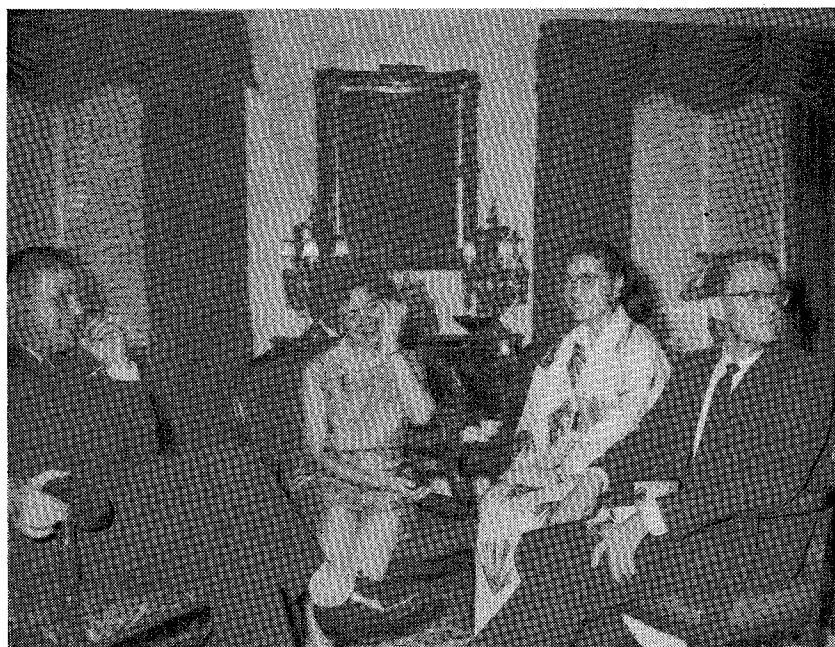
ZEOLI RECITAL

We wish it had been possible to place Mr. Zeoli's address of the next day before rather than after his recital. His detailed explanation then of the exact state of church music in Argentina, the poverty of its whole organ background, the major pioneering hardly yet begun, would have furnished a vivid setting in which it might have been natural to accept as a remarkable achievement a recital which could not properly be judged on equal terms with those by players from richer traditions. Mr. Zeoli gave us, in the course of his visit, an invaluable open door to a country heretofore hidden from us and we are extremely grateful to him for this. We are greatly impressed with the zeal and intelligence with which he is facing and challenging one of the great church music frontiers of our generation.

Mr. Zeoli's well-knit program was at its most vital perhaps in the Ginastera;



Posing after the organ playing competition, left to right: Mary Helen Schmidt, runner-up, Theo Rayburn Wee, winner, President Heeremans, judges Irene Robertson and Searle Wright.



Artists get acquainted at reception in their honor.

Above: Hector Zeoli, Catharine Crozier, Kazuko Sacan and Robert Glasgow.

Left: Hugh McLean with AGO First Lady.

Below: Mildred Andrews and Irene Robertson compare notes.



NATIONAL

day evening at Immanuel Presbyterian Church with G. Malcolm Groher conducting and Program Chairman Clarence Mader at the organ. The performance of the Haydn "Harmonie" Mass was an inspiring one but the real excitement of the evening for most listeners was Roberts Starer's highly dramatic Ariel which got the choral emphasis of the convention off to an altitude it somehow never lost throughout the convention.

A Sunday evening event which most delegates could not share was the gracious idea of assembling the performers of the convention informally for a chance at acquaintance before any one of them performed, assuring that at this convention at least no single performer would have to pop in, play and leave without getting to know his colleagues.

OFFICIAL AGO DAY IN LOS ANGELES

Mayor Samuel Yorty of Los Angeles officially proclaimed Monday July 2 American Guild of Organists Day. And a very Guild day it was.

The first part of the day was devoted to registration activities and a choice of several bus tours. Our selection was one which included a brief stop at the very impressive Church of the Blessed Sacrament and a highly stimulating visit to the music building of UCLA, where exhibits of instruments of various Polynesian, Melanesian and Indonesian cultures in the Institute of Ethnomusicology furnished an entirely new point of approach for most visitors. The whole exhibit in the museum seemed to us to emphasize how large an influence the Orient is likely to play in our artistic and intellectual future. A full demonstration of the remarkable musical ensembles sometimes available was not possible on this brief visit.

A handbell concert on the steps of Immanuel Presbyterian Church welcomed delegates to the official opening of the convention. The Rev. John Edwin Ransom conducted the group of

it was interesting also to become acquainted with his own writing.

Prelude and Fugue in D major, Bach; Tocata, Villancico and Fugue, Ginastera; Sonata, Zeoli; Eleven Chorale Preludes, opus 122, Brahms; Introduction and Passacaglia in F minor, Reger.

Dr. Harland E. Hogue's valuable opening lecture, American Worship in the Free Churches, was almost an ideal opening lecture. Dr. Hogue has promised us a summary for our readers for inclusion in an early issue.

GUILD SERVICE

The Guild service usually represents more vividly than any other single event exactly what we are all about and this year was no exception. The planners met their first emergency when a sudden hepatitis attack removed Lloyd Holzgraf from the organ bench of his home church, First Congregational, for both the Prelude-Recital and the service itself. Robert Prichard's assumption of duties was a fine display of professionalism. The participating choirs and their directors are listed in your program booklet; we commend it to your attention. We are told that the inclusion of a group of selections from the AGO Prelude Book boosted sales of that project; it deserved to.

A Guild service is so much a matter of experiencing and participating that we feel description is superfluous. The sermon by Dr. Gansc Little was retitled something like Professionals Giving the Glory of God. The major musical work was a beautiful reading of the Poulenc Gloria. David Thorsen was conductor for the entire service which included some extraordinary antiphonal and massed choir singing.

The second major substitution of the day occurred when Raymond Shelley was pressed into service to replace accident-prone George Wright. Raymond's many fans from Milkman's

(Continued on page 22)

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Incorporated
Dec. 17, 1896



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Information on 1963 AGO Examinations Now Available

The information sheets with full, detailed information on registration, application, fees and preparatory material for the FAGO, AAGO and both ChM examinations for 1963 are now available from deans of chapters. Ask your dean for them or write directly to national headquarters.

The list of music for the organ playing sections of the tests:

FELLOWSHIP

Passacaglia in D minor, Buxtehude; Recit de Tierce en taille, De Grigny; Toccata in D minor, Froberger (choose 1). Prelude and Fugue in D minor (Violin), Bach; Kyrie, Gott heiliger Geist (Clavierübung), Bach; Movement 3, Trio Sonata 3, Bach (choose 1). Weinen, Klagen, Sorgen, Zagen variations, Liszt; Prelude and Fugue in G minor, Brahms; Fantaisie in A, Franck (choose 1). Allegro Giocoso, Sonata in E flat, Bairstow; Variations on a Theme of Jannequin, Alain; The Burning Bush, Berliński (choose 1).

ASSOCIATESHIP

Benedictus, Mass for the Parishes, Couperin; Fugue on Tone VIII, Gabrieli; Nun komm der Heiden Heiland, Buxtehude (choose 1). Prelude in G minor (in Widor-Schweitzer, volume 1), Bach; Nun freut euch, Bach; Trio in D minor, Bach (choose 1). Scherzo, Sonata 8, Rheinberger; Prelude in F, Six Short Preludes and Postludes, Stanford; Carillon in B flat, Four Pieces in Free Style, Vierne (choose 1). Carillon, Murrill; Pastorale on a Christmas Plainsong, Virgil Thomson; Pastorale, Milhaud (choose 1).

Candidates will note that these lists are exactly the same as the 1962 lists except for the Bach on the Associateship list.

Seattle

The Seattle Chapter met June 18 at the Gethsemane Lutheran Church after a dinner. National President Harold Heeremans spoke of his musical life since leaving Seattle some 20 years ago, of the world of music in general and of the development of the AGO in particular. Following the meeting refreshments were served in the social hall.

GWEN FISHER

Ogden

The Ogden, Utah Chapter concluded its season with a lecture meeting May 12 at the home of Dean Lowell B. Hillier. David B. Hillier, speech therapist of Box Elder County school district, gave an illustrated and demonstrated lecture on sound perception showing how physical differences in hearing relate to the possibility of enjoyment of music. Charts and a prepared tape recording displayed the differences in intensity and frequency and their relationship to the hearing of sound.

LOWELL B. HILLIER

Wyoming

The Wyoming Chapter met April 9 at the home of Mrs. Milton Carshon in Casper. Plans were discussed for an Aug. 22 Alec Wyton recital and another by Claire Coci. The chapter met May 14 at the Valley Country club for a dinner meeting. The following officers were elected: John Erickson, dean; Walter Swartz, sub-dean; Mrs. Alfred Mass, secretary-treasurer.

La Jolla

The La Jolla, Cal., Chapter met June 11 at the Spreckels outdoor organ pavilion, Balboa Park, San Diego. At the potluck supper Clarence Mader gave a talk on the "international" national convention. Albert L. Campbell was installed as the new dean. Douglas Ian Duncan, civic organist, played a program on the four-manual, 52 rank Austin organ. His program appears in the recital section of this issue.

Sacramento

The Sacramento, Cal., Chapter held a dinner meeting June 12 at the First Methodist Church. Dr. John W. Pressley was moderator for the panel discussion of what each one expects of the other two in their relationship in the church. The panel consisted of: the Rev. Norman Lowe, minister; Frederick Errett, organist; Dr. James McKelvey, choirmaster. Following the discussion there was an audience participation period.

The chapter met May 8 at the Pioneer Congregational Church. The following were elected at the meeting conducted by Dean Joy Waugh: Miss Waugh, dean; Dr. Ralph Tippin, sub-dean; Lois Granseth, secretary; Frances Sanders, treasurer. After the meeting Harold Mueller played a recital and an explanation of the test requirements for the service playing certificate was given. Esther DeYoung demonstrated the tests.

LOIS GRANSETH

Hawaii

The Hawaii Chapter sponsored Catharine Crozier in recital July 9 at St. Andrews Cathedral, Honolulu. Her program appears in the recital pages. She also conducted a master class July 10.

JEANETTE J. TILLMAN

Central Nebraska

The Central Nebraska Chapter met May 7 at the Hotel Carter, Hastings for its annual banquet. A program of Renaissance music for harpsichord, voice and recorder was conducted by Mr. and Mrs. James Tallis and Stanley Biart. It was announced that committees would be formed to work in the summer on plans for the 1963 regional convention to be hosted by the chapter. New officers are: Warren A. Scharf, dean; James Tallis, sub-dean; LaVon Stuart, secretary; John Bohrer, treasurer.

MARGARET SCHARF

Western Iowa

The Western Iowa Chapter held its final meeting of the season June 10 at the home of the Chleo Weins. The event was the annual picnic.

CATHERINE NYLEN

East Central Illinois

The East Central Illinois Chapter held its final meeting of the season June 12 at the Redwood Inn, Urbana. Members made suggestions for programs to be held next year and introduced guests. The following were elected: Elisabeth Hamp, dean; Betty Matzdorff, sub-dean; Nadine Kistner, secretary; Margaret Meharry, registrar; Kenneth L. Cutler, treasurer.

ELISABETH HAMP

Ozark

An anthem workshop was the program feature for the June 10 meeting of the Ozark Chapter in the studio of Mrs. Lloyd Clinton, Carthage, Mo. Panel discussion leaders were Mrs. Johnny Kemm, Raymond Payne, both of Joplin, Frances Pierce, Carthage, and Mrs. Fred Corn, Carl Junction. Each had brought representative anthems from his choir library; these were sung by the group. Dean Jerry Byrd was in charge of the business meeting. A picnic supper was served after the program. The chapter adjourned for July and August. The September meeting in Grace Episcopal Church, Carthage, will be a program on acoustics.

RUTH THOMAS

Texarkana

The Texarkana Chapter met May 7 at the First Presbyterian Church. Officers elected were: Mrs. William Hibbitts, dean; Mrs. W. J. Perkinson, sub-dean; Mrs. Burton Kinsworth, treasurer; Dorothy Elder, registrar. A rising vote of thanks was given Maynard McConn, retiring dean, for his leadership the last year. Mrs. Hibbitts spoke briefly of plans for the coming year. Preceding the business session a program of piano and organ music was played by students of Irene S. Pelley, with Mrs. Pelley at the console for two of the numbers.

DOROTHY ELDER

Midwinter Conclave Program Plans Already Finalized

The complete program for the midwinter conclave has now been finalized. As most of our readers know by now the Oklahoma City Chapter will play host for the three-day winter meeting Dec. 26, 27 and 28.

A major attraction will be a set of two master classes by Arthur Poister, one on the Orgelbüchlein, the other on contemporary organ music.

Guest recitalists will be John Weaver, on furlough from his hitch with the army, and Jerald Hamilton, University of Texas. Wilma Jensen, who now makes Oklahoma City her home, will be heard in a concerto program with the Oklahoma City Symphony.

Local recitalists participating will be Robert Moore playing a program of the music of Alain at the Unitarian Church, Fred Haley on the large instrument at St. Luke's Methodist and Conclave Chairman Gail Enger at the First Presbyterian.

Four students of Mildred Andrews at the University of Oklahoma will collaborate on the complete La Nativité suite of Messiaen in observance of the season. They are: James Christensen, Kay Christiansen, Donald Morelock and Zolene Bennett.

More detail will be furnished in succeeding issues.

Fort Wayne

The Fort Wayne, Ind., Chapter met for dinner June 26 at the Trinity Episcopal Church with Darwin Leitz as host. The following were elected officers for next season: Mr. Leitz, dean; Harry E. Gudmundson, sub-dean; Virginia Creamer, secretary; Mrs. E. Doyle White, treasurer; Mrs. W. S. Fife, trustee. A program of contemporary vocal music was heard and was open to the public. Soloists were Mary Wright, Jean Altevogt, Mary Edington and Henry Simminger. Dean Leitz and Lou Gerig played the accompaniments.

FLORENCE H. FIFE

Clinton

The Clinton, Iowa Chapter met for its annual family picnic June 10 at the Harold Eninger home. A farewell gift of a Bach recording was given to the Rev. Edwin Rowyer, first dean of the chapter, as a token of appreciation for his work.

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News of the American Guild of Organists—Continued

Wabash Valley

The Wabash Valley Chapter met April 8 at St. Stephens Episcopal Church, Terre Haute, Ind. for a Lenten Evensong. The choir, under the direction of Wendell Mummien and accompanied by Dr. Lawrence E. Eberly, sang *Jesu, Joy and Treasure*, *Buxtehude*.

The final meeting of the season was held May 20 at the Methodist Temple, Terre Haute. The choirs of the church sang a program of Music for the Liturgical Year under the direction of Vera Wright. Amelia Meyer was the accompanist and played several organ numbers.

ADELINE SCHULMEYER

Peoria

The Peoria, Ill., Chapter held its annual banquet June 12 at the Creve Coeur Club with Dean Glenn Belcke presiding. New officers were installed. Bertha Brunner, recently retired, was awarded a plaque for 100 years of organ playing: 50 years at the Anshai Emeth Jewish Temple concurrently with services at St. Andrews Episcopal Church, First Methodist and First Church of Christ Scientist. Announcement was made of the Alec Wyton recital Nov. 5 and lecture preceded by a dinner Nov. 6. Henry Beard, Möller Organ Co., gave a talk on modern trends in tonal design.

VIOLA COOK

Muncie

The Muncie, Ind. Chapter met May 27 at the First Baptist Church. The theme for the meeting was *Young People's Choirs*. Richard Phipps, host organist, gave a demonstration with his choir of 4th through 6th grade children, who sang several numbers and with Mr. Phipps explaining how he used them in the service. Mrs. William Church talked on building a choir program. Problems encountered and their solutions connected with children's choirs were discussed. Dean Gerald Crawford conducted the business meeting.

The chapter met June 25 at the Gaston Methodist Church with Bessie Conner, organist, as hostess. Dean Gerald Crawford conducted the business meeting. New officers elected for the year are: Richard Phipps, dean; Elizabeth Meloy, sub-dean; Mrs. James Corey, secretary; Elizabeth Starbuck, treasurer. The program was in charge of Tom Wood, tonal director for the Holloway Organ Company. He discussed acoustics, basic specifications for a three-manual organ and then demonstrated the tracker organ at the church, explaining the use and combinations of stops.

MRS. JAMES CORY

Niagara Falls

The Niagara Falls Chapter sponsored a junior choir festival June 3 at St. James Methodist Church under the chairmanship of the Rev. Earl C. Houck. Each of the 10 participating choirs sang an anthem of its own choice. Mrs. Philip J. Crawford directed the combined choir of more than 150 voices in *Brother James' Air*, accompanied by Mr. Crawford. Organ numbers for the service were played by Mrs. James A. Morton, Ann V. Oxley and Earl D. Brownell. The service was very well attended.

MARY CAROLYN NEFF

Louisville

The Louisville, Ky., Chapter met May 19 for its annual business meeting at the Kentucky Hotel. Robert Noehren gave an illustrated address on organs of early construction. The following officers were elected: Dr. Maurice Hinson, dean; Philip Malpas, sub-dean; Mrs. Walter Kennedy, secretary; Ann Strickland, registrar; Douglas Hays, treasurer; J. Maurice Davis, historian-librarian; Maurice Laney, Mrs. Harold Wich and Mrs. Henry Carpenter, executive committee. A past-dean's pin was given to Robert Crone.

MRS. WALTER KENNEDY



Pictured above are some of the group attending one of the sessions of Robert Ellis' organ workshop held June 19 at the First Methodist Church, Camden Ark., sponsored by the South Arkansas Chapter. Left to right are: Dean Dorothy Turnipseed, Lucelle Newton, Lucy Cabe, Elizabeth Copeland, Frank Dees, Gertrude White, Irene McDonald, Ruth Jordan and Robert Ellis at the organ.

Pittsburgh

The Pittsburgh Chapter met June 25 at the First United Presbyterian Church with George McClintock, Jr., as host organist. Following dinner the new officers were installed: Joseph E. O'Brien, dean; Mary Louise Wright, AAGO, sub-dean; Stanley Tagg, secretary; Arpad Heutchy, treasurer; Bertha M. Frank, registrar; Reuel Lahmer, AAGO, Evelyn Reidenbaugh, AAGO, ChM, and Josiah Smith, executive committee. The program for the evening consisted of organ and vocal wedding music fitted to meet the demands of the Christian wedding service. June Dubas, Mary Alice Smith, Paul Harrold, George McClintock and Joseph O'Brien took part in the program. Copies of *Excerpts from Music for the Christian Wedding Service*, Wilberta Naden Pickett, were passed out.

BERTA MARSH FRANK

Alexandria

The Alexandria, Va. Chapter held its annual banquet June 11 at the Calvary Methodist Church, Arlington. The following officers were installed: Dean Thomas, dean; Dana Brown, sub-dean; Margaret Garthoff, secretary; Barbara Hanson, registrar; Dr. Edward Van Sant, treasurer; Nancy Phillips, librarian-historian; Mary McCall, Eileen Paine and Isaac Keith, auditors.

BARBARA HANSON

Palm Beach

The Palm Beach, Fla. chapter held its annual dinner and installation of officers June 11 at Parham's restaurant, West Palm Beach. The Rev. M. A. Gamble, chaplain, was the installing officer and Gladys Atkisson was in charge of all arrangements for the well attended dinner. The Edward Palmers were special guests.

ELSIE HART ROBERTSON

New Orleans

The New Orleans Chapter held its annual minister's night supper May 21 at the Gentilly Presbyterian Church. James Yesandt, resident conductor of the New Orleans Symphony orchestra, was the speaker and his topic was *How Healthy Is Music in America Today*. Also included on the program was a panel discussion on recruiting the young for church musicians.

NORMAN CRESSMAN

Elmira

The May 6 meeting of the Elmira, N. Y. Chapter was supplanted by a performance of the 13th annual junior choir festival initiated and sponsored by the chapter. More than 400 youngsters from 18 area choirs sang a vesper service at the Park Congregational Church. DeWitt Botts was the director and the Rev. Oliver Francisco the organist. The program followed the theme, *The Whole World Sings*.

A massed choir of 100 voices representing 14 area churches, sang Palm Sunday afternoon at the Park Congregational Church. The cantata by David H. Williams, *The Passion of Christ*, was sung plus anthems by Darst and Vaughan Williams. A brass ensemble played before and within the program. Roland Bentley directed the choir and the organists were the Rev. Francisco and R. Leon Constanzer.

MRS. R. W. ANDREWS

Wheeling

The Wheeling, W. Va. Chapter met May 21 for a visit to the Möller Organ Company, Hagerstown, Md. Vice President H. M. Ridgley met the group and following a lunch a tour of the factory was conducted. Members saw the blueprints of the new organ scheduled for St. John's Lutheran Church, Martins Ferry, Ohio, where one of the group is organist.

The chapter met June 12 at Oglebay Park where Dean Jack Randolph and Sub-dean Millard Neal entertained with a picnic dinner. Officers were elected and a number of plans made for the coming year.

MRS. RAYMOND WAIDE

Lehigh

The Lehigh Valley executive committee met June 27 at the home of Martha Fisher for the purpose of planning meetings for next season. Officers selected for the new season are: Emerson Harding, dean; Marvin Beinema, sub-dean; Norman Cressman, secretary; Susan Enright, treasurer; Wilbur Kemmerling, Maria Galati, Robert Wolverton, Mrs. Luther Mood, Robert Cutler and Mrs. Fisher, executive committee.

DC Chapter Makes Dean's Convention Attendance Part of By-Laws

The June 4 meeting of the District of Columbia Chapter took place in the home of Mrs. William S. Corby with Everett Leonard, dean, presiding.

The following amendments to the chapter by-laws were approved:

ARTICLE III, Sec. 3: Amend to increase the dues of subscribers from \$2 to \$4 annually.

ARTICLE IV: Add section 2: (a) the dean-elect shall serve as delegate to the biennial national convention.

(b) The executive committee shall recommend to the chapter a suitable appropriation toward the expenses necessary for such attendance, to be paid from the Dean's National Convention Fund and/or from the General Fund provided the balance in the Dean's Fund is deemed insufficient for the purpose.

Dean Leonard announced that a Festival of Easter Music by the choir of Epiphany Church is available on LP records for \$4.50. He recognized all new members for the current year.

Following the meeting a musical program arranged by Nancy and Bill Tufts featured the Potomac English Handbell Ringers. Refreshments were served following the program.

W. LASH GWYNN

Huntington

The Huntington, W. Va., Chapter met May 21 at the Seventh Avenue Methodist Church for its annual dinner meeting with ministers as guests. After dinner Luther Woods moderated the panel discussion on appropriate music for church weddings. Panel members were Mrs. Thomas Boyd; Mrs. J. L. Skeans, dean; the Rev. James A. Cox, and the Rev. Wayne S. Ransom. Glen Hull sang solos that are popular for weddings but unsuitable for a church service. Jack Clinard was program chairman. The following were elected: Mr. Clinard, dean; Mrs. Harold Rose, sub-dean; Mrs. G. S. Nease, recording secretary; Alice Gilchrist, secretary; Virginia Durrett, treasurer; Alma Noble, historian; the Rev. Charles W. Abrand, chaplain.

ALMA N. NOBLE

Hopewell-Petersburg

The Hopewell-Petersburg Chapter met June 7 at the First Christian Church, Hopewell, Va. Johanna Spiers gave the talk, *Outline of History of Hymnody in the Christian Church*. She illustrated plainsong, German hymnology, English hymnology and other developments of church music. The following officers were elected: Ronald Davis, dean; Mrs. Clyde Laushey, sub-dean; Mrs. C. P. Minor, Jr., secretary; Julius Lewis, treasurer; Mrs. J. E. Rummisell, historian; the Rev. Eugene Ensley, chaplain. Mrs. Earl Valentine announced the youth choir training school would be held the week of Aug. 13. Mrs. William A. Fessler, dean, closed the meeting with words of appreciation directed to Mrs. Spiers for her talk and to those attending.

DOROTHY F. HEFFLINGTON

Montgomery County

The Montgomery County Chapter met May 7 at St. Luke's Episcopal Church, Bladensburg, Md. Gratia Woods was hostess for the evening and gave a demonstration recital on the new Schantz organ. Plans were discussed for a joint choir festival next year.

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News of the American Guild of Organists—Continued

Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter met May 7 at the Ralph Wittal home, Handsboro. At the business meeting, conducted by Dean Christy Taylor, the following were elected officers: David Ory, dean; Raymond Barnes, sub-dean; Emily McAllister, secretary; Marjorie Yund, treasurer; Sidney Buckley, Charles Cox, Margaret Shaw, executive committee. The Rev. Frank Brooks gave a study on hymnology.

The chapter met June 9 at the Trinity Methodist Church, Gulfport for a children's choir workshop led by Mr. and Mrs. Leland Byler. Mr. Byler lectured the first half of the program and Mrs. Byler used the latter part demonstrating techniques using the children's choir of the church.

EMILY J. McALLISTER

Western North Carolina

The Western North Carolina Chapter met June 15 at the First Presbyterian Church, Asheville, for a banquet and the installation of these officers: Mrs. Raymond Ford, dean; Paul Bates, sub-dean; Mrs. Frank Ratzell, secretary; Russell B. Wooden, treasurer; the Rev. J. Finley Cooper, chaplain. Following the installation, Mary Byrd Daniels played violin numbers accompanied by Sharyn Russell. Dr. Robert Hopkins played Noël in G, Daquin, and Carillon, Murrill and Henry Lofquist, host organist, played Come, Saviour of the Gentiles, Bach, and Chorale Prelude in C, Willan.

SUSAN BAUMANN

Aiken

The Aiken, S. C. Chapter met May 28 at the Robert Milham home for the annual members recital. A covered dish supper preceded a short business meeting. The following officers were elected: Dean, Kris Gimmy; sub-dean, James Coombs; secretary-treasurer, R. C. Milham. The recital consisted of works of Bach, Mozart, Marier, Purvis and Monnikendam.

R. C. MILHAM

Suffolk

The Suffolk Chapter met June 3 at the Presbyterian Church, Port Jefferson, N. Y. The program consisted of a tape recording of the Holy City which had been performed March 4 at the Greenlawn Presbyterian Church. Mrs. P. H. Blakelock, husband of Dean Hazel Blakelock, made the recording.

ERNEST A. ANDREWS

Monmouth

The Monmouth Chapter sponsored a choral service May 6 at the First Methodist Church, Red Bank, N. J. Herbert Burtis, host organist, was organist and choir director for the event. Anthems sung were by Bach, von Gluck, Brahms, Bruckner and Sowerby. Chapter members augmented the church senior choir for the service. A reception was held following the program.

The chapter held its final meeting of the season June 4 at the Robert Mount home, Freehold, N. J. After a patio barbecue entertainment was provided in the house. Mr. and Mrs. William Starsnic played organ and piano duets from The Sound of Music. Mrs. Peter Krupa sang several selections. A planning meeting for the new season was announced to be held at the home of Dean Charles Hill, Asbury Park, N. J.

MARGUERITE JACKSON

Stamford

The Stamford, Conn. Chapter sponsored Virgil Fox in a recital May 7 at the Congregational Church, Greenwich. A reception followed the program that was attended by more than 500 people.

The chapter held its annual junior choir festival May 13 at Christ Church, Greenwich. Twelve choirs participated with Claude Means and Adelaide Arhling as co-chairmen.

The annual pastor-organist dinner was held June 4 at St. John's Lutheran Church, Stamford. Elected for the coming term were: David Hughson, dean; Nelson Close, sub-dean; Mrs. William J. Lee, secretary; Gilbert Gledhill, treasurer. The meeting closed with entertainment featuring a delightful duologue.

ANN LOMBARD KELK

Upper Pinellas

The Upper Pinellas Chapter sponsored its annual junior choir festival May 6 at the Episcopal Church of the Ascension under the direction of Zona Gale Thaden.

The chapter met June 7 for a meeting at the First Methodist Church, Clearwater for a program on wedding music. Lila Blanchard was in charge of the event which included a wedding party, minister, soloists and choir. New officers were installed as follows: Mrs. Edward Young, dean; David Wilcox, sub-dean; Mrs. John Lee, secretary; Alton Weston, treasurer; Mrs. Frank Hruby, registrar; Margaret Dunn, historian.

DAVID WILCOX

Lockport Honors Past Dean

Gladys Stahler, advisor, past-dean and charter member of the Lockport, N.Y. Chapter was honored June 26 at a party held before her forthcoming departure from the area. Games and tape recordings featured the evening, after which Mrs. Stahler received a gift from the chapter with Evelyn Bayliss giving a historical sketch ending in a musical rhyme. Refreshments were served from an attractive buffet table by Mrs. George Benziger, Jr. and Bessie A. Clifford.

A brief business meeting was held and reports were received. At the final meeting of her second term Dean Eleanor Strickland reviewed highlights of the year. A challenge was given new officers by the retiring dean to "hold the banner high" and to work for a closer relationship with the ministerial association.

New officers: Mrs. Benziger, dean; Mrs. Charles Robertson, sub-dean; Grace Ten Broeck, secretary; Mrs. Norbert Fritton, treasurer; Alita Hall, registrar; Mrs. Clifford, librarian; Barbara Wagner and Edwin Searle, auditors; Cecil A. Walker, Roy Clare and Miss Strickland, advisors.

A picnic was planned for July 16 at the home of Mrs. Clifford.

Vermont

The Vermont Chapter sponsored George Butler in recital May 6 at the Congregational Church, Manchester. His program appeared in the July issue.

The chapter attended a recital by Philip Steinhaus May 20 in Barre. The program was given on a good-sized Hook and Hastings tracker organ about 100 years old. The gathering also included the annual meeting at which the new slate of officers, headed by Dean Stearns, was elected. Three of the original founding members of the chapter were honored.

HARRIETTE RICHARDSON

Waterbury

The Waterbury, Conn. Chapter held its annual picnic June 9 at the Charles Billings home, Bantam Lake. Members, some with their families and guests enjoyed boating and swimming. Mr. Billings and Robert Birt supervised the cook-out for a dinner served outdoors late in the afternoon. An informal meeting followed with new Dean George Sunderland presiding; he expressed praise and gratitude for the fine job done by retiring dean, Mrs. Lucien Derouin. He also announced tentative plans for the coming year.

MRS. ERNEST R. CAROSELLA

Brockton

The Brockton, Mass. Chapter had National President Harold Heeremans as its guest May 28. After a talk at the meeting, he spoke again and then played a six-part Bach fugue and improvised on themes sent in by members. Members were "thrilled" at his expert musicianship.

FRANK W. REYNOLDS

Rockland County

The Rockland County Chapter sponsored Harlow Hawthorne in recital May 27 at the Suffern, N. Y. Methodist Church. His program appears in the recital section. Mr. Hawthorne spoke briefly before the recital giving pertinent notes on the program.

ESTELLE R. SMITH

Northern Valley

The following officers were elected at the May 7 meeting of the Northern Valley Chapter at All Saints Church, Leonia, N. J.: Frank Poole, dean; Lyle A. Wood, sub-dean; Frank Hardy, treasurer; Catherine Rosin, corresponding secretary; Ella Martin, recording secretary; the Rev. Norman Spicer, chaplain.

Delaware

The Delaware Chapter met May 28 at the Dr. Harold L. Springer home, Centerville. After a tour of the Iris gardens Dean Sarah Hudson White called the meeting to order. The following were elected officers: Miss White, dean; Firmin Swinnen, sub-dean; Frederick White, secretary; Caroline Heinel, treasurer; Carolyn Conly Cann, registrar; the Rev. Robert McKim, chaplain; Dr. Springer, Charles Edwards, Angela Ryan and Lee Sistare, executive committee. Frank Evans showed pictures of Norway and Stoddard Smith and Mr. Sistare played a recital.

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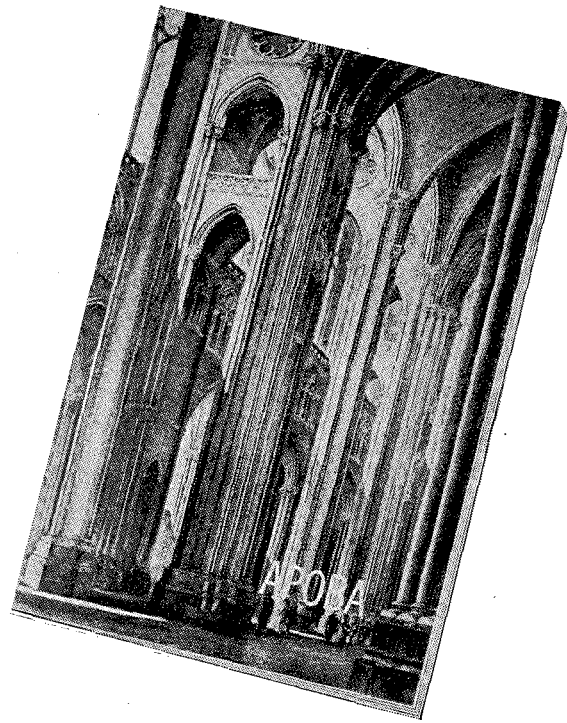
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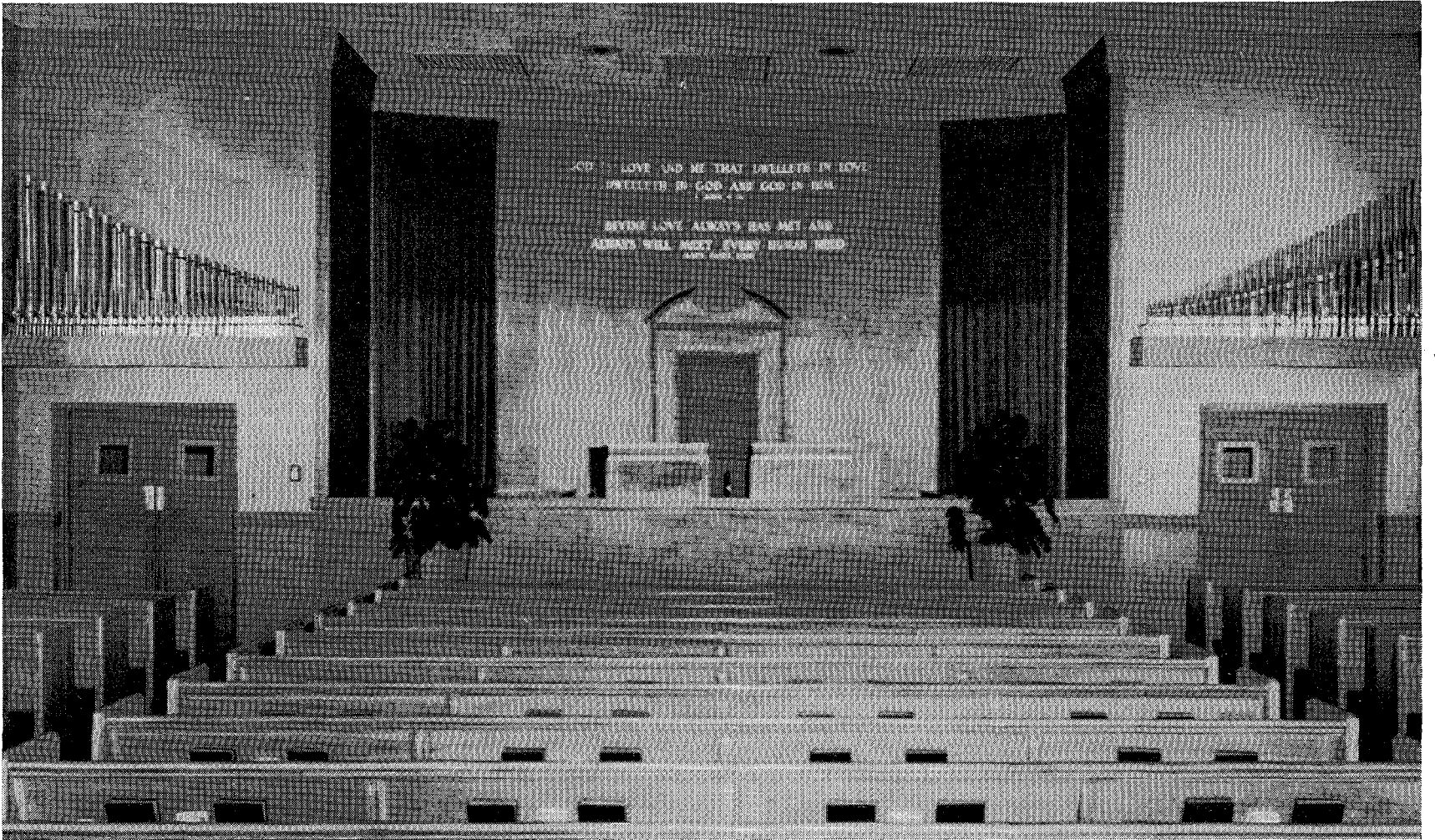
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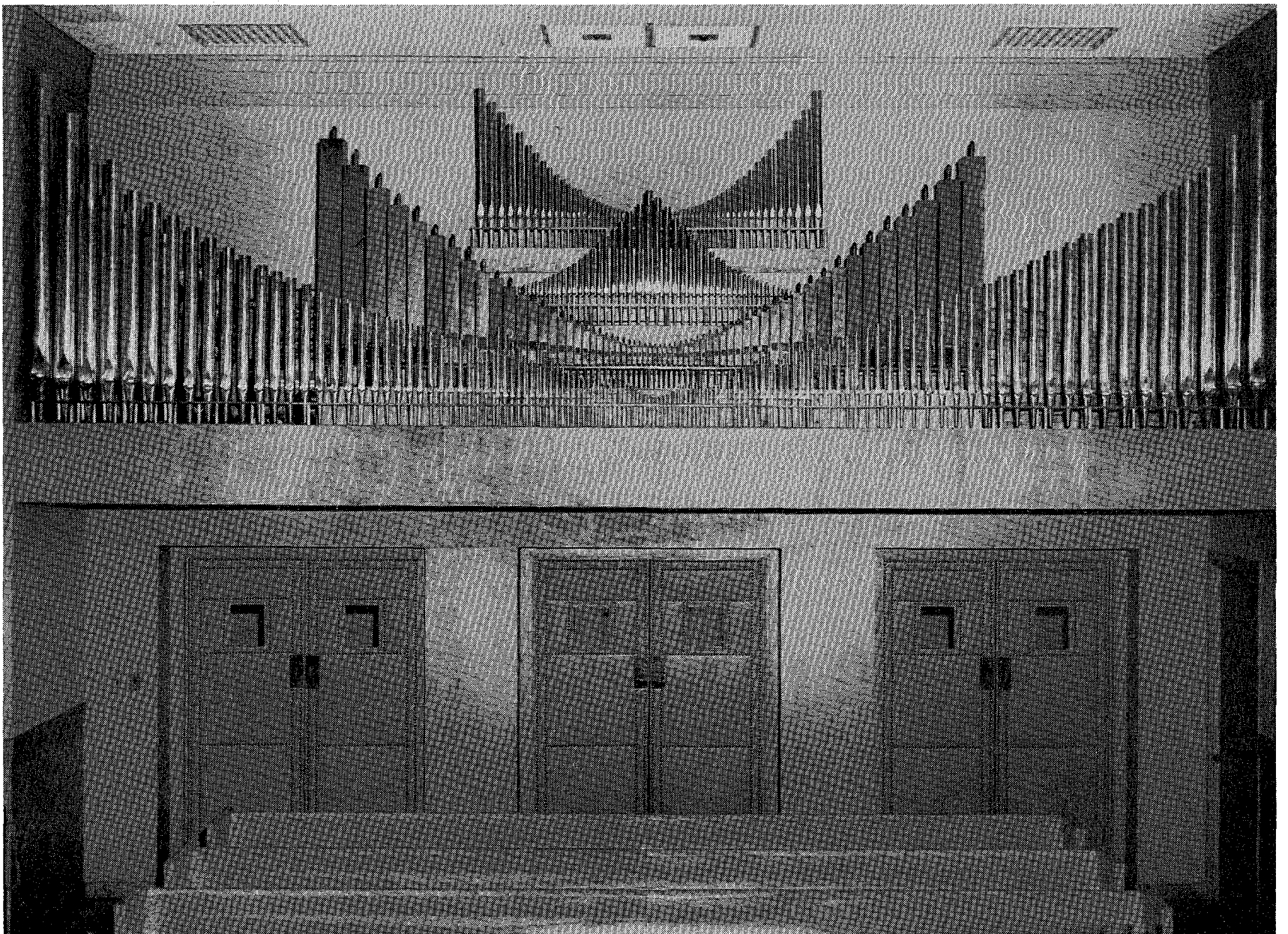
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To the Ladies

The wives of many of the organists of the Toronto Centre are just as interested in the activities of the College as their husbands are, so with the permission of the executive, they have formed a Ladies' Auxiliary. They felt that they could assist the executive in many ways, thereby relieving the organists of many duties for which they do not have the time. They provide and serve refreshments at meetings and have an efficient phoning committee with Mrs. R. T. Woollard as convener. Where possible, each member is contacted by phone prior to each meeting.

The auxiliary planned a dessert musicale under the convenership of Mrs. Allan T. Jackson June 11 at St. Leonard's Anglican Church. This first project enabled the auxiliary to increase the College building fund by \$200. Following the serving of dessert and coffee a capacity audience enjoyed a program provided by wives and children of the Toronto Centre's members. Mrs. Henry Rosevear, chairman, welcomed the guests and presided over the program.

Pembroke

The June 7 meeting of the Pembroke Centre was held in Trinity-St. Andrew's United Church, Renfrew, hosted by Albert Stephen, centre chairman. A musical quiz was held to test and improve general musical knowledge aside from usual organ knowledge. An impromptu lesson and practice on brass instruments unfamiliar to the players followed. The evening was designed to make organists aware of other instruments and their terms, in keeping with the tests for ARCCO and FRCCO diplomas. Lunch was served by Mrs. Stephen.

FRED C. CHADWICK

Ottawa

Russell Green, FRCCO, was elected chairman of the Ottawa Centre at the annual meeting June 2 at the MacKay United Church. Jean Southworth was named vice-chairman and Dr. R. T. Elworthy was re-elected secretary-treasurer. Other members of the executive are William E. France, Raymond Barnes, Peter Hall and Carman H. Milligan, past-chairman.

Members visited Ste. Bernadette Roman Catholic Church in nearby Hull May 12 to hear a new two-manual 15-stop Casavant instrument. A short program was played by Ewen McCuaig and Mr. Barnes who installed the instrument. Mr. Barnes also spoke on tracker organs.

JEAN SOUTHWORTH

Kitchener

The annual meeting and election of officers for the Kitchener Centre was held May 19 at St. Andrew's Presbyterian Church. A business session followed a turkey dinner. Annual reports were given with Vice-Chairman E. C. Johnstone presiding in the absence of Chairman Frank Daley. No action was taken on a suggestion by Gwilym Bevan that the office of chairman be extended to a two-year term. Dr. Glenn Kruspe presided over the election of the following: chairman, Edward C. Johnstone; vice-chairman, Charles McClain; secretary, Gwilym Bevan; treasurer, Edgar Merkel; DIAPASON secretary, Helen Critchison; executive committee, Victor S. Hill, Leonard Grigg, Pauline Hymmen and Lois McCabe.

The annual picnic was held June 16 at the Grigg home near Bridgeport. Members basked in the warm sun and rowed up and down the Grand River.

ROBERT ST. MARIE

Brantford

The 23rd annual meeting of the Brantford Centre was held at the Glenhurst Gardens. A successful year under the direction of retiring chairman Harry Priestly was reported. Donations were made to the Healey Willan Scholarship and the building fund in the last season. The following were elected officers: Norman Baldwin, chairman; Roger Swinton, vice chairman and secretary; Mrs. A. W. Crumback, treasurer; Eleanor Muir, press and publicity; Patricia Keen, social convener; W. M. Woolhouse, George Fox and Mrs. W. H. Crozier, executive members. J. B. Blow gave a talk on the Holy Land illustrated with colored slides. Miss Keen served coffee.

Pembroke

The Pembroke Centre met May 14 at the Horst Thueman home following a recital by Mr. Thueman at St. Columbkille's Cathedral. His program appears in the recital section. The annual report showed a decrease in membership due to removals of members but optimism was shown for the future. New officers elected were: Albert Stephen, chairman; Ross Thomson, vice chairman; Joyce Coffey, secretary; Reg Berry, treasurer; Fred Chadwick, publicity.

FRED C. CHADWICK

Calgary

The Calgary Centre sponsored a successful recital May 5 by Virgil Fox. The annual dinner and meeting was held May 12 at the Highlander Hotel. After elections, members listened with intense interest to Dr. E. P. Scarlett, former chancellor of the University of Alberta, a member of the centre, as he sketched the history of the "immortal piano" as described by Avner Carmi. A recording of Mozart played on the actual piano climaxed the address.

PHYLLIS CHAPMAN FORD

Edmonton

The annual meeting of the Edmonton Centre was held May 29 at the Central United Church. After a pot luck supper, convened by Peter Delicate and Marvelyn Schwerman, Dr. J. G. Parr, University of Alberta, gave an amusing after-dinner talk on Metals, Medicine and Music. He recommended that doctors prescribe various types of music to cure specific ailments or to improve one's knee jerk. Jim Whittle, treasurer, reported a \$1.32 increase in the coffers since the last annual report. Chairman Ralph Gibson announced the program for the Western Canada regional convention in Edmonton that was to take place June 9. The following were elected: Mrs. F. Barber Smith and Vernon Barford, honorary chairmen; Ralph Gibson, past chairman; the Rev. John Flagler, chairman; George Lange, vice chairman; Carlene Helmkamp, secretary; Luke Van Kirk, treasurer; Naomi Skinner, DIAPASON reporter; Mr. Whittle, Linda Wrigglesworth and Alan Smith, executive committee.

MARVELYN SCHWERMEN

Hamilton

The annual meeting of the Hamilton Centre was held May 12 at the Port Nelson United Church, Burlington. Prior to the business meeting, Gordon Douglas, FCCO, played a varied program to demonstrate the new Casavant organ in the church. Gordon Morrales conducted the business session at which the following were elected: Keith Hopkins, FCCO, chairman; John Taylor, vice-chairman; Norma Plummer, secretary; Jack Pettit, assistant secretary; Hilda Verwey, treasurer; Dorothy Pettigrew, Alice Woolvett and William Jaynes, executive committee; Dr. Harry Martin, archivist. After an excellent dinner provided by ladies of the choir, an enlightening address was delivered by Dr. B. W. Jackson, member of the Attorney General's Panel on Obscene Literature. His title was "Lady Chatterley and All That!"

HOWARD W. JEROME

Bay of Quinte

The annual meeting of the Bay of Quinte Centre was held May 19 at the residence of Mrs. G. H. Rennie. After a buffet lunch the business meeting was chaired by J. Withers. Officers for the next two years are: J. C. Withers, past chairman; D. W. Davenport, chairman; F. E. Moore, vice chairman; Mrs. F. E. Moore, secretary; R. Barber, treasurer; Mrs. G. H. Rennie, Mrs. R. Skinner, S. Alec Gordon and A. A. Benvie, executive members. In his report of the year's activities Mr. Withers paid particular attention to the recitals broadcast by the local station CJBQ between October and May. Organists who played included Mr. Gordon, Mr. Withers, Mr. Davenport and Egerton Boyce. It was moved to make a donation to St. Andrew's organ fund in the form of a memorial to Mr. Boyce. Following the meeting members adjourned to Christ Church where Allen Reesor played a recital. His program is listed in the recital pages.

F. E. MOORE

Sarnia

The annual general meeting of the Sarnia Centre was held May 28 at the Devine Street United Church. The following executive was elected: Mrs. F. Lindsay, chairman; R. L. Klinck, vice-chairman; J. T. B. Abbott, secretary; Mrs. H. Payne, treasurer; D. M. Young, publicity; M. S. Keffer, D. McLinchey and H. C. Weston, ordinary members. The program for the coming season was discussed and the meeting concluded with refreshments.

DAVID YOUNG

Second Western Regional Held in Edmonton

Representatives from the Calgary and Saskatoon Centres travelled hundreds of miles to attend a western regional RCCO convention June 9 in Edmonton. There were 62 registered delegates.

Five churches were visited in the course of a conducted "organ crawl." At Robertson United, Doug Millson explained his three-manual, 39-rank Casavant and gave its history; James Whittle and George Lange demonstrated the tonal resources, Jim on Prelude in G, Bach, and Lobe den Herren, Karg-Elert, George with Folk Tune, Whitlock and Fantasy, Darke. At Grace Lutheran Carlene Helmkamp's demonstration on the two-manual seven-rank Casavant unit organ included Seelenbrautivag and Neander, Manz, and a Daquin Noël.

A brief tour followed through St. Joseph's Roman Catholic Cathedral, the highest cathedral in Western Canada, where a 43-rank, three-manual Casavant will be installed next year. At St. Boniface's German Catholic Church, Father Joseph Lassenga skillfully manipulated stops, keys and pedals on the prairie provinces' largest and oldest tracker, a two-manual 1870 Mason and Colborne.

Suzanne Gibson gave a history and demonstration of the recently enlarged 37-rank Casavant at the First Baptist Church playing Flute Tune, Arne; The Fifers, Dandrieu; Two Bach Chorale Preludes; Lento and Toccata, Christ Is Arisen, Purvis.

A choral workshop ended the afternoon activities. G. Kay Greene, Alberta University, emphasized the articulate use of vowels and consonants and asked the group to sing through several an themes with pronunciation in mind.

Ladies of the First Baptist Church served a delicious turkey dinner to a capacity crowd. Chairman Ralph Gibson of the host centre introduced Dr. H. D. Hart as the "only doctor who carries two black bags — one representing his medical profession, the other his hobby of organ building." Dr. Hart illustrated his lecture on organ history and principles of construction with a vacuum-cleaner blown, one-pipe-from-each-family instrument. He also told of his visit to Coventry Cathedral and of the tremendous organ made possible by the RCCO Restoration Fund.

After dinner Richard Proudman, Christ Church Cathedral, Victoria, played a program which appears on the recital pages. A reception followed in the church hall.

Those who attended were enthusiastic and expressed hope for a third annual convention for 1963.

MARVELYN SCHWERMEN

Vancouver

Members of the Vancouver Centre were invited to the Hugh McLean home June 8 for an evening of chamber music for flute, oboe, bassoon, harpsichord and piano by Szcchow, Vivaldi and Leigh. Chairman G. Herold Keefe thanked the hosts. Refreshments ended the evening.

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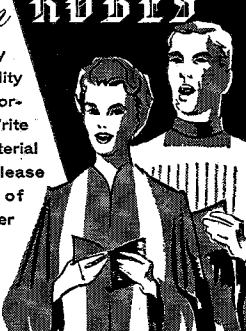
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New For Organ

There were, we think, more organ publications of interest this month than usual and they cover a rather wide range.

H. W. Gray sent us several things from S. Bornemann of Paris. An expensive but highly-to-be-coveted volume is a set of 100 Versets on the Magnificat from 16th, 17th and 18th centuries. This magnificent collection representing many countries is not new and is doubtless familiar to many of our readers; the editing by Noëlie Pierront and Norbert Dufourcq is evidence of the most exemplary scholarship. The excellent preface material is in French. A newer volume, the third supplement to the great "100" volume and prepared by the same editors, contains 30 Versets from the French School. These include some of the most widely played and regarded of old French organ music: Titelouze, Lebegue, Guilain and Dandrieu.

The same French firm has a set of two meditations, Annonciation, by Marcel Dupré, short pieces very representative of the composer's later style. And there is an equally typical Essai by Jean Langlais which may possibly become another recital standby; we prefer this Langlais to that of the American Suite.

H. W. Gray's own list is headed by Searle Wright's Introduction, Passacaglia and Fugue which Marilyn Mason played at the Detroit convention in 1960; it too should start turning up on many programs. John La Montaine's Even Song is a lyric piece with a big climax in a sane contemporary idiom. H. Alexander Matthews suite, Five Wayside Impressions in New England, is Romantic writing for a romantic organ; within that framework there is variety of mood and sound, for Mr. Matthews knows both his craft and his instrument. Quincy Porter's Wedding Prelude and March is called to the attention of those seeking new

wedding music. Homer Whitford has made transcriptions of Three Pieces by Handel, all of them very familiar to most musicians; the final one is Thanks Be to Thee. All of this Gray list except the Searle Wright is provided with Hammond registration.

Some of a stack from Abingdon Press is based on hymn tunes. There are: a rather ingenious ABA Prelude on In Dulci Jubilo by Harald Röhlig; an easy but very conventional Prelude on Amazing Grace by Ellen Jane Lorenz; a set of 15 Harmonizations of Hymn Tunes by Jane Marshall, useful where an organ reharmonization of a unison stanza is a favored device; Four Psalm Preludes by Robert J. Powell, original in flavor, short and varied; and three Liturgical Preludes by Gordon Young, easy enough for the substitute organist on a vacation shift, with the left foot parked comfortably for bars at a time.

Robert King continues his invaluable organ and brass series with a set of Three Sonatas for two trumpets and organ by Johann Pezel. The three short single-movement works require good trumpeters; they might be welcome additions to festival programs.

Gordon Phillips' Little School of Pedal Playing (Hinrichsen, available through C. F. Peters) is a useful compilation of studies attacking various pedal difficulties. Many organists will wish to see Reginald Smith Brindle's Three Improvisations, which do some serial technique exploration; we are not yet ready to express an evaluation of the success of his experiments musically. Handel's Cuckoo and Nightingale Concerto is the latest addition to Hinrichsen's Tallis to Wesley series; Gordon Phillips is the editor. Seth Bingham has an extended and interesting Ut Queant Laxis, Hymn to St. John the Baptist, a kind of continuous variation on the 11th-century Guido hymn from which our syllable scale names are supposed to have been derived. The variety of devices and the big ending suggest recital possibilities. —FC

MEET AT CALVIN COLLEGE BASED ON FRENCH PSALTER

Calvin College and Seminary, Grand Rapids, Mich., will celebrate the 400th anniversary of the French Psalter with a conference on church music Aug. 22-24 designed for practical help to church musicians, ministers and laymen. Dr. John Hamersma, director of the conference, has prepared a modern edition of the music of the French or Genevan Psalter as part of the college's six-month anniversary celebration. Melodies from the Psalter are found in the hymnals of all Protestant churches including the famed Old 100th.

A library exhibit of rare and unusual psalters will be a feature of the conference. Noah Greenberg, director of the New York Pro Musica, will lecture on the performance of the music and discuss with the conferees the music Dr. Hamersma has edited and which the choir of the Mayfair Christian Reformed Church will sing at the conference.

Brochures are available from Dr. Hamersma, Summer Conference on Church Music, Calvin College, Grand Rapids 6, Mich.

JOHN HARMS IS APPOINTED TO RIDGEWOOD CHURCH POST

John Harms becomes choirmaster and organist at Christ Episcopal Church, Ridgewood, N. J. Sept. 1. He plans a season of musical events at the church including recitalists and oratorio performances by the John Harms chorus.

The Austin organ planned for Christ Church for 1963 was described in the June issue.

DUNN LEAVES WICHITA U FOR DOCTORAL WORK AT USC

Wallace M. Dunn, AAGO, has resigned the post as organ instructor at the University of Wichita, held since 1952, and will begin work in September at the University of Southern California toward the doctor of musical arts degree. He has been organist for the East Heights Methodist Church of Wichita.

TENNESSEE CHURCH GETS SECOND 3-MANUAL SCHANTZ

FIRST DESTROYED BY FIRE IN 1961

New Contemporary First Baptist in Covington Being Built — Hays Owen, Jr. is the Organist

The First Baptist Church, Covington, Tenn., purchased a three-manual organ from the Schantz Organ Company, Orville, Ohio in 1952. Last year both church and organ were completely destroyed by fire. The congregation has again signed a contract with the Schantz firm for another three-manual organ for the new contemporary style building designed by Marin and Adams, Memphis architects.

Peyton Smith was consultant for the church and William W. McGowan chairman of the organ committee. Hays Owen, Jr. is the organist. Negotiations for Schantz were by Alfred E. Lunsford.

GREAT

Open Diapason 8 ft. 61 pipes
Bourdon 8 ft.
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 122 pipes
Chimes 21 bells

SWELL

Rohrflöte 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Octavin 2 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes

CHOIR

Bourdon 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Flute 2 ft. 12 pipes
Quinte 1 1/3 ft. 61 pipes
English Horn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Rohrflöte 16 ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Super Octave 4 ft. 12 pipes



ST. BERNARD'S CHURCH MOUNT LEBANON, PA.

This 65-stop organ of French inspiration was recently dedicated. The main organ, behind the Sanctuary, consists of the Grand Orgue, Récit, Positif and Pédale; the Antiphonal is located over the west door.

Voiced with typical clarity and richness of ensemble, it is another masterpiece bearing the Casavant name.

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DAVID A.**WEHR**

CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

GORDON YOUNG

First Presbyterian Church
DETROIT



Robert J. Lind has been appointed successor to Dr. Leo Sowerby as organist and choir-master of the Cathedral of St. James, Chicago. He began assisting Dr. Sowerby two years ago on a full-time basis and was officially appointed cathedral organist last February. Assuming the full duties at 22, he is probably the youngest American organist filling a major Episcopal cathedral post.

Mr. Lind was born in Kansas. Son of a minister, his boyhood was spent in several different places; he attended high school in Springfield, Mass. where he studied organ with Robert Swan and kept busy accompanying choral groups. At North Park College, Chicago, he studied with Edward Mondello and served as substitute organist in a number of area churches. More recently he has studied at the American Conservatory.

WINNER OF RCCO HONORS TO POST IN BROCKVILLE, ONT.

James Burchill has been appointed choir-master and organist of St. Peter's Church, Brockville, Ont., succeeding Elwyn Davies who goes to St. Paul's Cathedral, London, Ont.

A native of Halifax, N.S., he was a cathedral chorister under Maitland Farmer, studied with Murray Vanderburgh and served for four years at St. Mark's Church. After gaining his BA at King's College, Halifax, Mr. Burchill spent two years in Toronto at St. Stephen's, College Street and at the University of Toronto where he completed the MusBac degree. His Toronto organ study was with John Sidgwick. He was awarded second prize when he completed his ARCCO diploma and first prize for the FRCCO.

Mr. Burchill has just spent two years at the Royal School of Church Music, Croydon, England where his teachers included Michael Brimer, Sir William Harris, Dr. Sidney Campbell and Derek Holman. He gained the ARCO (Sawyer Prize) and FRCO (ChM) diplomas. On June 23 he was given the honor of playing a service in Westminster Abbey as the RSCM headquarters choir sang there.

Mr. Burchill's duties in Brockville begin in September.

TITCOMB MUSIC FEATURED AT BOSTON CHOIR FESTIVAL

Choirs from eight Episcopal churches of the Greater Boston area participated in a service of evensong and benediction June 10 comprising choral and organ works by Everett Titcomb. Held in the Mission Church of St. John the Evangelist it included his Prelude and Cantilene, Suite in E, Pentecost and Toccata on Salve Regina for organ and a number of anthems, motets and the service music by the choirs. Participating as organists or as masters of the co-operating choirs were Herbert Peterson, Richard Grant, Jack Fisher, Darnley Corbin, Elwyn G. Barrow, Sally Slade Warner, Thomas J. Hill, Jr., who directed, and Arthur Hange.

SELECT REUTER ORGAN FOR CHURCH IN TOLEDO

INSTALLATION IN BALCONY

St. Paul's Lutheran Will Have Three Manuals — Schedule Completion for Spring 1963

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 40-rank organ for St. Paul's Lutheran Church, Toledo, Ohio. The instrument will be pipework in the balcony, positiv and a portion of the pedal exposed. The swell will be expressive along the gemshorns of the positiv.

Installation is scheduled for Spring 1963.

GREAT
Quintaten 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
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Trompe 1 1/2 ft. 61 pipes
Tierce 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes

POSITIV
Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 32 pipes
Rohrquintaten 16 ft. 12 pipes
Rohrquinte 10 1/2 ft. 32 notes
Octave 8 ft. 32 pipes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Koppelflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Krummhorn 8 ft. 32 pipes
Brombarde 4 ft. 32 pipes

PORTLAND CITY HALL ORGAN AUGUST DATES ANNOUNCED

The 50th anniversary season of summer recitals on the Kotschmar memorial organ in the Portland, Maine City Hall will include the following players in August: John Fay (1, 8, 14), The Rev. Willy M. Tardif, Montreal (2), Bernard Piché, Lewiston, Maine (3), Homer Wickline, Pittsburgh (7), Richard Grant, Brookline, Mass. (9), Harriette Richardson, Springfield, (10), Malcolm Cass, South Portland (15), Thomas Richner, Rutgers University (16), John Weaver (17), Frederick Swann (21), Alfred Brinkler (50th anniversary recital) (22), George Faxon (23) and Henry Hokans, Worcester, Mass. (24).

CONTEMPORARY STRESSED IN WORKSHOP — HEILLER GUEST

St. Andrew's Episcopal Church, Arlington, Va. has planned an inter-denominational workshop for September 13-15 with Anton Heiller as honored guest for a recital and lecture-demonstration on the Orgelbüchlein. Other staff members will include Wesley A. Day, FAGO, ChM, FTCL, St. Mark's, Philadelphia, Stefan Grovč, Peabody Conservatory, Baltimore, and Verle Larson, Christ Church, Baltimore. Emphasis will be on contemporary choral and organ works and upon newly available editions of older works. Marshall Stone is the workshop co-ordinator.

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**LARGE FLENTROP TO GO
TO SEATTLE CATHEDRAL**

ST. MARK'S GETS 4-BANK TRACKER

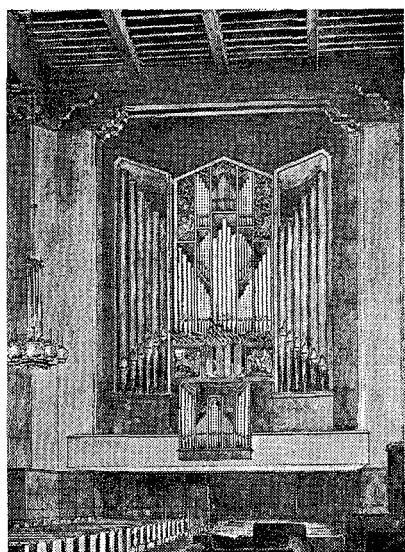
Easter 1965 Is Target Date for Instrument — Peter Hallock Is Organist-Choirmaster

The Episcopal Cathedral of St. Mark, Seattle, Wash. is to have a four-manual 54-stop, 72-rank organ built by Dirk A. Flentrop. Arrangements have been completed for installation by Easter 1965.

The instrument's action will be tracker with electric stop action providing six combination pistons for each manual.

The organ will be built at the Flentrop plant in Zaandam, Holland and will be completely assembled in a large church near the factory before it is shipped to Seattle.

Peter Hallock is organist and choirmaster of the cathedral with a tenure of 24 years.



Gemshorn Celeste 8 ft. 44 pipes
Octaaf 4 ft. 56 pipes
Koppelfluit 4 ft. 56 pipes
Nasard 2 3/4 ft. 56 pipes
Flageolet 2 ft. 56 pipes
Octaaf 1 ft. 56 pipes
Plein Jeu 4 ranks 224 pipes
Trompet 8 ft. 56 pipes
Kromhoorn 8 ft. 56 pipes

BORSTWERK

Gedakt 8 ft. 56 pipes
Prestant 4 ft. 56 pipes
Fluit 4 ft. 56 pipes
Gemshoorn 2 ft. 56 pipes
Larigot 1 1/3 ft. 56 pipes
Cymbel 2 ranks 112 pipes
Regaal 8 ft. 56 pipes

PEDAL

Prestant 32 ft. 32 pipes
Subbas 16 ft. 32 pipes
Prestant 16 ft. 20 pipes
Gedekt 8 ft. 32 pipes
Octaaf 8 ft. 20 pipes
Octaaf 4 ft. 32 pipes
Spitsgedekt 4 ft. 32 pipes
Nachthoorn 2 ranks 64 pipes
Mixtuur 5 ranks 160 pipes
Bazuin 16 ft. 32 pipes
Trompet 8 ft. 32 pipes
Trompet 4 ft. 32 pipes
Cornet 2 ft. 32 pipes

HOOFWERK

Prestant 16 ft. 56 pipes
Prestant 8 ft. 56 pipes
Roerfluit 8 ft. 56 pipes
Octaaf 4 ft. 56 pipes
Speelfluit 4 ft. 56 pipes
Quint 2 3/4 ft. 56 pipes
Vlakfluit 2 ft. 56 pipes
Ruispijp 2 ranks 112 pipes
Mixtuur 4 ranks 224 pipes
Trompet 16 ft. 56 pipes
Trompet 8 ft. 56 pipes

RUGWERK

Prestant 8 ft. 56 pipes
Gedeckt 8 ft. 56 pipes
Quintadeen 8 ft. 56 pipes
Octaaf 4 ft. 56 pipes
Roerfluit 4 ft. 56 pipes
Octaaf 2 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Mixtuur 3 ranks 168 pipes
Scherp 3 ranks 168 pipes
Schalmel 8 ft. 56 pipes
Dulciaan 16 ft. 56 pipes

BOVENWERK

Prestant 8 ft. 56 pipes
Fluit 8 ft. 56 pipes
Gemshorn 8 ft. 56 pipes

NEW CHORAL OCTAVOS

Mixed voices unless otherwise noted

General

Lenel — We Now Implore God the Holy Ghost	98-1573	\$.40
Schuetz-Gore — Two Men Betook Themselves to Pray	98-1569	.40
Roff — Praise the Lord	98-1583	.35
Aufdemberge — Christ Is Our Cornerstone	98-1591	.25
Steffani-Wienhorst — Come, Ye Children, Harken to Me (SA)	98-1593	.25
Casner — Only Begotten Word of God (Unison with trumpets)	98-1598	.25
Hillert — If You Continue in My Word	98-1599	.25
Hillert — Lord, I Am Not Worthy	98-1631	.25
Franck — O Lord, I Am Not Worthy	98-1636	.25
Bunjes — Built on the Rock — Chorale Concertato		
Score	97-4571	1.50
Choir copy	98-1635	.25
Wyton — Benedictus es and Jubilate (SSA or TTB)	98-1595	.30
Wetzler — Blessed City, Heavenly Salem	98-1639	.20
Willan — Sing to the Lord of Harvest (Jr. Choir Descant)	98-1643	.25
Bender — Built on the Rock (SA)	98-1646	.20

Advent and Christmas

Lenel — Now Blessed Be Thou Christ Jesus	98-1571	.40
Willan — Two Carols	98-1581	.20
Schuetz-Gore — Jesus, Our Savior, for Us Was Born (SSA)	98-1570	.40
Wolff — Now Sing We, Now Rejoice (SAB)	98-1584	.25
Willan — Lo! He Comes with Clouds Descending	98-1592	.25
Schultz — Lo, How a Rose E'er Blooming (with strings)	98-1594	.25
Pelz — Who Are These Who Earnest Knock	98-1588	.25
Schalk — When Came in Flesh the Incarnate Word	98-1589	.20
Halter — O Holy Child, We Welcome Thee (SSA)	98-1596	.20
Hillert — And You, O Bethlehem (SA and Flute)	98-1632	.25
Willan — Prepare the Way, O Zion (SA)	98-1644	.20
Willan — From Heaven High (SA with Descant)	98-1645	.20

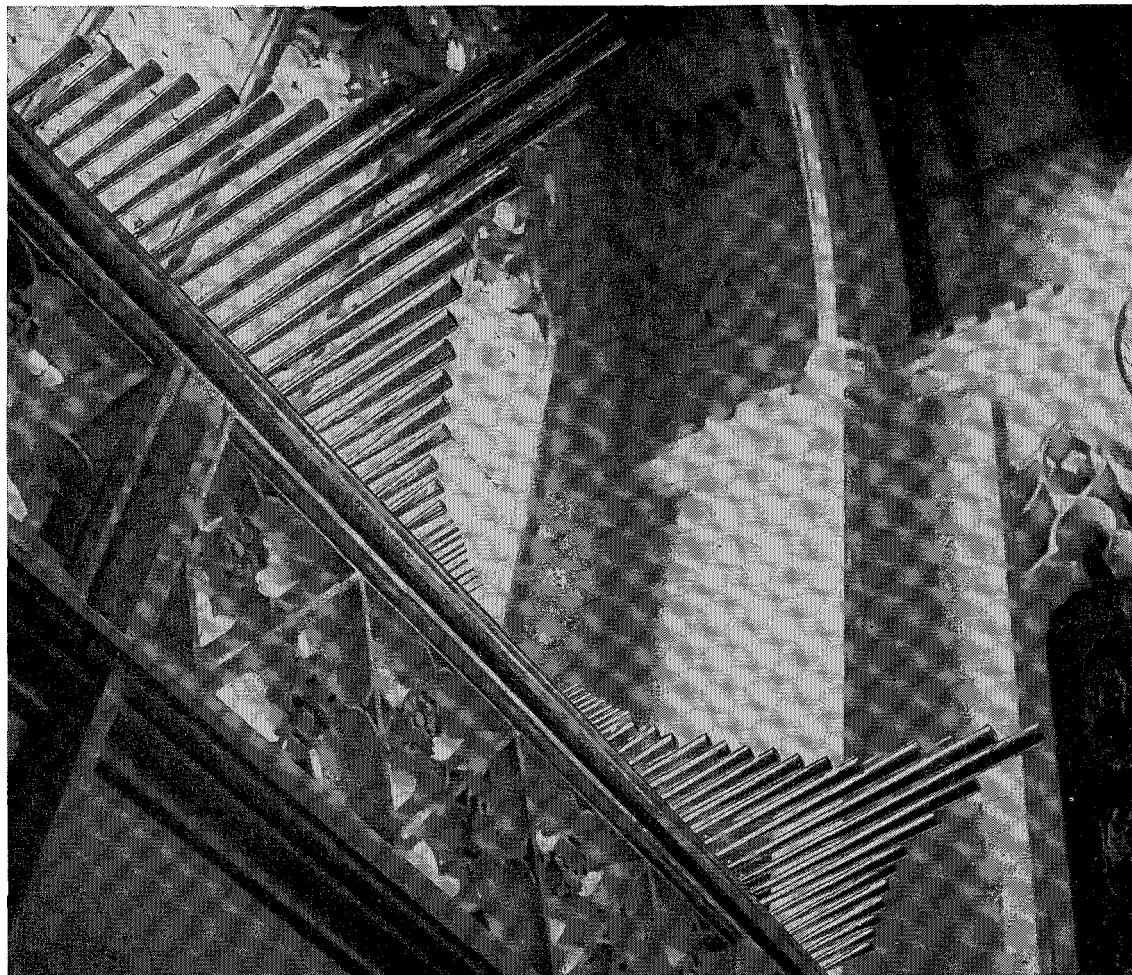
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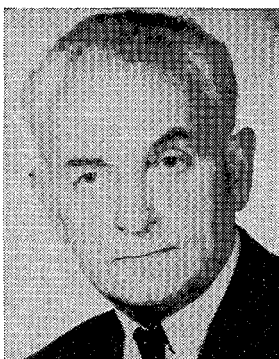


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ON

Banalities

by PRESTON ROCKHOLT, MusD, FAGO, head, department of fine arts, Augusta, Ga. College, and organist and choirmaster, St. Paul's Episcopal Church.

Organists, though often more broadly schooled than other musicians, are subject to unreasonable notions and defenseless prejudices. Though strong convictions, born of critical artistic judgment, are necessary to a valid musical production, ingrown and petty opinions will unbalance and destroy good performance. The church musician who is growing will often find that what seemed worthy last year embarrasses him now; he shakes up his thinking by reading and evaluating the ideas and ideals of others; he frequently re-examines his own practices and prunes away the shoddy, the outworn, the pointless. To this end are offered here some suggestions concerning a few ruts in which organists and choirmasters are wont to travel.

The inevitably soft prelude and loud postlude are an abomination; they may contradict the meaning of a service. Historically, they had a ceremonial function; to "cover" the entrance and exit of the clergy, acolytes, and choir. Of course this music reflected the character of the day of the church year. A Palm Sunday service, for example, might begin with a festive prelude (Langlais' Les Rameaux) but end with a quiet postlude (Langlais' setting of the Passion Chorale), because this day excites us with Jesus' entry into Jerusalem but launches us into the agonies of Holy Week. A congregation taken through Lent with penitential music (including organ voluntaries) will sense doubly the joy of the Resurrection with a festive prelude, such as Bach's great Prelude and Fugue in A minor, on Easter morning. I will risk incurring the wrath of some of my colleagues by saying that a postlude which does not serve a ceremonial purpose is a waste of time. If the ministers and choirs have already left the church and if the player is simply competing with the exit of the congregation and the altar guild with the flowers, for the sake of decency and good order he should shut off the organ. On the other hand, a congregation is deeply moved by the exit of the clergy and choir during a postlude which truly sums up the spirit of the day. Short chorale preludes are more useful here than as preludes, since most organists provide five to fifteen minutes of pre-service music. I believe this same principle of appropriateness applies to organ music used at the offering. Mousy music as a constant diet might encourage meager giving! Wherever vigorous hymns and anthems are fitting, strong organ music is likewise proper.

The most important musical element in congregational singing — the hymn — often gets strange treatment indeed. It is well known that steady tempo, natural phrasing and clear registration will encourage good singing; most of us agree that the use of good free accompaniments to unison singing can heighten the interest in a hymn and occasionally bring it to a thrilling climax. But the good Lord deliver us from the do-what-comes-naturally, the fill-up-with-changing-notes, the do-anything-to-change-it kind of musical non-entity passed off as accompaniment. There are few among us duly qualified to improvise anything so important as a hymn setting; even most of the "name" organists I have heard should have worked it out in advance. Secondly, why must a modulation between hymn stanzas always be up a half step? Unmusical and meaningless modulations in hymns dust off the augmented sixth chords but excite no one beside the organist. When the character of a hymn suggests change of key and when melodic range permits, modulations up or down a major second, minor third, or major third — especially those which return to the original key toward the last of the hymn — seem most balanced to me. At least they are a delightful change from the overworked climb of a half step. When tempted to modulate, many players should instead omit the organ part for one

verse (when there is a good choir singing parts), while their blood pressure drops.

Nowadays the orchestral organ is fading fast (that wondrous collection of pretty stuff) in favor of instruments which, at best, perfectly exemplify the classic principle in the arts of unity within variety. Now this very admirable principle of meaningful wholeness brings out the inherent dullness in some organists; they seize unity and know nothing of variety in tonal color. Their accompaniments are played on nothing more than various dynamic levels with no basic changes of intensity or weight. If they must play that way, then let them give the choral accompaniments back to the orchestra, where Monteverdi, Bach and Mozart had them.

It is a commonplace today to bewail the numerous anthems of low calibre coming from the American publishers. I try to keep up with the current output, hopefully; but for several years I have depended on English choral music almost entirely. If all the choirmasters who bemoan the state of American anthems would stop buying what is unworthy, our publishers would soon make some changes. Of course there are gems of American church music: the Sowerby works, or more traditional anthems, such as Horatio Parker's "In heavenly love abiding"; but stunningly beautiful things like Herbert Howells' "Like as the hart" or George Dyson's Three Choral Hymns represent the kind of music more general in British use. One doesn't have to hunt through the English haystack to find the needle.

Hundreds of organists and choirmasters in this country are overpaid. We read much about underpaid church musicians, and no doubt some are. But a bouquet of cyphers of those organists who breeze into church on Saturday to grab something off the shelf to play on Sunday, who set a piston or two (with a combination used a thousand times) and think they are artistically and spiritually prepared. A plague of choir absenteeism on those directors who endlessly repeat the same old lousy anthems because they are the line of least resistance. Church music which isn't laid out and prepared weeks in advance is destined to be spotty, lopsided, unprepared—if even appropriate. In the liturgical churches preparation begins with a re-reading of the appointed scriptural texts and prayers proper to the day. In other churches it may begin in comparable ways if the pastor and musician work together. Then as music is selected, one must give consideration not only to appropriateness and technical practicality but also to balancing of the musical diet and the introduction of new music. This can only be done when detailed planning is done months ahead. I believe that service to the church on this level almost inevitably will be properly rewarded, although big changes in church budgets are not made overnight.

Current fads always push some musicians into performing things they don't basically believe in or haven't grown into. If one doesn't genuinely "feel" a work, why not delay its production until he comprehends it or perhaps it is bad music anyway? The constant trying out of music behind the scenes sharpens judgment and broadens the horizons. And, most important, continual study and restudy of the scores of the best cantatas, string quartets, symphonies and lieder will provide the broad perspective which enables one confidently to maintain a minority opinion concerning the worth of music, new and old.

Having fired a few shots at fallacies apparent among church musicians, I shall welcome any verbal firecrackers thrown in rebuttal; they might even blast me out of some of my ruts.

PEDAL

16' PRINCIPAL
16' SUBBASS
16' Quintadena
8' OCTAVE
8' FLAUTO DOLCE
4' CHORALBASS
4' HOHLFLÖTE
2' NACHTHORN
4R MIXTURE
32' CORNET
16' POSAUNE
16' Dulzian
8' TRUMPET
4' SCHALMEI

GREAT

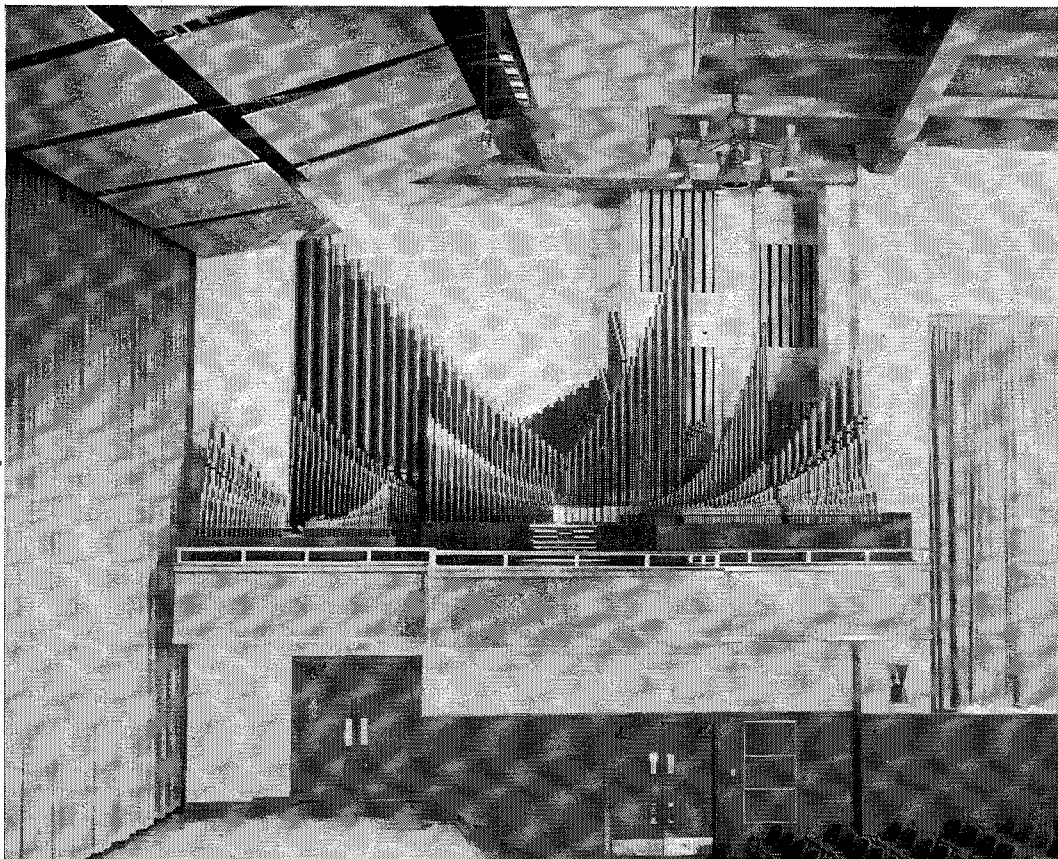
16' QUINTADENA
8' PRINCIPAL
8' HOLZFLÖTE
8' GEDACKT
4' OCTAVE
4' SPITZFLÖTE
2' DOUBLETTE
1-1/3' QUINTE
4R MIXTURE
3R SCHARF
16' DULZIAN
8' TRUMPET

SWELL

8' CHIMNEY FLUTE
8' DULCIANE
8' GAMBE
8' VOIX CELESTE
4' OCTAVE GEIGEN
4' BOURDON
2' FLAUTINO
1' PICCOLO
3R CYMBAL
16' BASSON
8' FAGOTT
4' CLARION

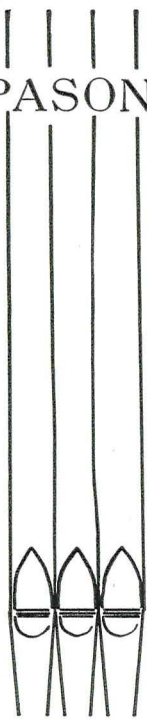
POSITIV

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



Houghton College
Houghton, New York
Dr. Charles H. Finney

HOLTKAMP ORGAN COMPANY • CLEVELAND 9, OHIO



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Credit Where Credit Is Due

After a convention such as the "international national", one should distribute a whole planeload of orchids from our new 50th state (Hawaii Chapter please copy!). Our closest contacts, of course, were certain officers. The organizational skill of Chairman Gene Driskill was of unbelievably high order and his full report to headquarters will serve as a model for many conventions to come. Trouble-shooter par excellence he was always on hand at every event, with tickets in hand for the forgetful, answers for the quizzical and news tidbits for us with pencils in hand.

Clarence Mader as program chairman made all the contacts with participants in programs and was musical co-ordinator for the whole convention. Some of the juxtaposition of events struck us as sheer genius. Mr. Mader, too, was always on hand — one of the first to turn up in the morning and one of the last we saw each night.

What a pair, these two!

Our pre-convention contacts had been largely with lovely Ruth Buell and from the beginning there was perfect co-operation. Everyone long since has had a copy of the exciting program booklet for which Eugene Clay had assumed responsibility.

We got to know but rarely had to pester the deans of the three host chapters: Marcia Hannah, Long Beach, Rayner Brown, Los Angeles, and Martha Farr, Pasadena and Valley Districts. The vice-chairmen, on the other hand, saw lots of us: charming Una Connor, hilarious William F. (Wild Bill) Connell and dynamic Orpha Ochse.

Among the other committee chairmen, we saw Walter Cates every time we boarded one of those busses he arranged, Helen Macy every time we wanted information about registration and Rae Davis in hospitality row. Ladd Thomas, young Mr. Moneybags, was helpful to us again and again as was Thelma Paynter in the exhibits. We had less reason for bothering Jim Weeks, Donald Barnes or David Schefey but they deserve their orchids too!

Nuts to You

One of our subscribers recently sent us a large advertisement of a West Coast bank entitled "Beautiful Weddings Cost a Pretty Penny." It suggests, of course, that the father of the bride may be in need of a loan, since "the tab can easily be \$2,000 or more." It goes on to list the various expenses, appropriately in red ink, as follows: Wedding dress and veil \$195; invitations, thank yous and postage \$85; reception (itemized) total \$1210; photographer \$180, and on down to: organist \$10.

In one instance we learned that the nuts on the tables for the reception cost the bride's family just twice what the organist was paid.

This long-standing practice of minimizing the importance and even the usefulness of the organist, not just in the wedding service but in all the services of the church, seems to us to be gradually giving way as the Miss Susies and the pin-money organists are replaced by a new generation of college-trained and increasingly full-time professional church musicians.

But an ad like this one shows how far we have to go, how nearly indelible the old picture is, in the cast of thought of people in general.

The most blatant abuses, as so many useful articles have pointed out, result from a lack of the kind of clear understanding a carefully prepared leaflet can provide. The organist can hardly be accounted blameless if he has not provided such a solution.

It is unprofessional as well as a little shocking for an organist on this continent in this generation to allow himself to become the object of the grudging largess of a wedding party, to grovel, so to speak, for the crumbs from the wedding table. Now is the time to do some thinking and some acting about it.

New Books

The third edition of W. L. Sumner's *The Organ, Its Evolution, Principles of Construction and Use* has been issued by the Philosophical Library, New York City. We compared it in detail with the first edition of 1951 (the second was 1955) and can report that it is even better than before. The changes in no sense make the earlier editions obsolete but in every case they are improvements which make this standard text continue as the indispensable volume in every library.

In the first place there are more pictures—twice as many plates and several additional line drawings. There are additional footnotes and several of the chapters themselves are expanded. The Gothic to Renaissance chapter has about four new pages including some material from Dr. Vente's fine *Die Brabanter Orgel*. There is slight expansion in the Baroque chapter too and a considerable lengthening of the English listings. An already progressive point of view shows continual change too as it approaches contemporary building ideas.

The appendix of stoplists has been stepped up from 44 in the early edition to an even 100 and now includes many new German, American and Scandinavian designs. We are not sure whether the chart of the compasses of the organs Bach played was in the second edition; it was not in the first. The same applies to the appendix of organ composers, observations on rebuilding and a sizeable addition to the already valuable bibliography. Looking for a Christmas present for a serious organist? Here's an ideal one for \$10, if your organist doesn't already have it right there on his desk.—FC

CONCERT MANAGER BAILEY MOTHER OF 2ND DAUGHTER

A second daughter, Disa Ann, joined the Westboro, Mass. family of Roberta Bailey and Richard Johnson June 14. All of Disa Ann's family were pictured on page 24 of the February issue.

Letters to the Editor

Polish Information, Please!

Pittsfield, Mass., June 12, 1962

To the Editor:

The August 1939 issue of THE DIAPASON described in detail a magnificent Kemper organ that had recently been installed in Danzig. I read through the article in the last two issues, Organ Building in Poland, with baited breath but never a mention of the Danzig instrument or its fate. I hope that the author of the article (or reader familiar with Polish organs) can tell me whether this organ was destroyed by the recent war, or whether it was spared but omitted from the article only because of the necessary process of selection.

Also, whatever happened to the large Walcker organ in the cathedral at Riga (Latvia) about which G. A. Audsley used to write enthusiastically?

Cordially

JAMES H. CARLL

Hough Backs Noehren

New York, N. Y., July 10, 1962 —

To the Editor:

I should like to join with Robert Noehren in approving and commending the article, Franck and the 8 ft.-less Organ, by Robert W. White, in the June issue. It seems to me that Mr. White has made an irrefutable case for his point of view — that present-day American organ builders are making a mistake in omitting from their specifications certain 8 ft. and other stops which are called for in the scores of Franck and other composers. The organ has a difficult enough time maintaining its status as a "musical" instrument, and should not be denied any legitimate tone qualities which properly belong to it, and which will add to the variety and effectiveness of its tone palette.

After playing and hearing the organ for some 60 years, I have reluctantly come to the conclusion that, by its very nature as a purely mechanical instrument, it cannot compete with other instruments — violins, woodwind, brass, or even the piano — in the capacity to realize the nuances of musical expression. It might be argued that the piano is also a purely mechanical instrument, but it is nevertheless true that a pianist has at his immediate control through his touch the entire range of dynamics of his instrument, and all the degrees of legato, staccato, and accent, in a way impossible on the organ. Therefore the organ (and organist) must in some way attempt to compensate for these limitations in the instrument.

The composer who conceived music containing the subtle and imperishable beauties found in the D minor Symphony, the Variations Symphoniques for piano and orchestra, the Violin and Piano Sonata in A, must have been aware of these limitations of the organ. To my mind this shows in the musical qualities of his organ compositions. With the exception of the three chorales and a few other pieces, they do not seem to be as inspired as his works for other instruments.

On the other hand, the organ does have certain assets and advantages, such as a characteristic dignity and impressiveness of tone, a wide range from almost inaudible pianissimo to powerful fortissimo, a great variety of tone qualities (organ builders permitting), and often the impressive and awe-inspiring atmosphere and acoustics of a great church or cathedral. Let us therefore add, rather than subtract, anything which will properly increase the eloquence of our noble instrument. I join Mr. Noehren in thanking Mr. White for pointing out a way in that direction.

BASSETT HOUGH

How Authentic Can You Get?

Twinsburg, Ohio, July 10, 1962 —

Dear Editor:

The announcement by one of the builders of electronic organs that an artificial chuff is now available as optional equipment on his instrument has far-reaching possibilities. Soon we should be able to buy:

YE OLDE DUST

sprinkled judiciously about the console and choir loft, this lends an air of incomparable antiquity to the area.

GRAFFITI di MUSICI

an expert craftsman will be sent to your church, where he will carve the initials of famous musicians (with appropriate dates) on pews, organ-bench, or music-rack.

WHEEZE

an interesting collection of sounds including (1) air leakage, (2) blower whine, (3) action "clack", (4) selected ciphers . . . with adjustable volume.

ACADEMIC HOODS

a complete selection of authentic-looking gowns and hoods (actual parchment degree printed in Latin, extra charge). No need to envy friends who went to college.

The possibilities are limitless.

Very truly yours,

Clifford Sanderson

Looking Back into the Past

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

Dr. Gerrit Smith, "father of the Guild" and for many years in charge of music at the Union Theological Seminary, died July 21 of pneumonia at Darien, Conn. at the age of 53 (see sketch in "golden anniversary" issue)

The four-manual Ernest Skinner organ at Harvard University was described

Pauline Voorhees, then organist at Center Church, New Haven, was one of three women awarded bachelor of music degrees at Yale commencement

The Austin Company doubled its work force as its production the first six months of 1912 exceeded that of all 1911

An audience of 8,000 heard William Middelschulte's recital June 27 at Shiloh Tabernacle, Zion City, Ill.

Ernest Jores gave a recital July 18 at the Grand Avenue M.E. Church, Kansas City, for the delegates to the hay convention

Labor troubles with theater orchestra members was given as one of the reasons for booming sales of theater organs 25 passed the examination for the AAGO, one for the FAGO

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

Claire Coci and Bernard R. LaBerge were married July 26 at the Cathedral of the Immaculate Conception, New Orleans

Ralph Kinder resigned from Holy Trinity Church, Philadelphia, after 38 years to accept the post at St. Thomas Episcopal Church, Whitmarsh

Arthur Poister, Redlands University, was appointed to succeed George Fairclough as organist of the University of Minnesota

Letter to the editor: "I am sorry the Hammond case is ended. It was almost like adding comics to THE DIAPASON"

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

Archer Gibson, famed organist in the homes of the rich (Rockefeller, Frick, Schwab, Manville, Vanderbilt) died July 14 at the age of 77

The AGO national convention at San Francisco was held June 30 - July 4. Among the names in evidence were: Harold Mueller, Richard Purvis, Ludwig Altman, Searle Wright, Ernest White, George William Volkel, George Markey, E. Power Biggs, David Craighead, Virgil Fox, Bruce Prince-Joseph and Robert Noehren

Healey Willan was awarded an honorary doctor of laws degree at the convocation at Queens University, Toronto

ST. PAUL CHAPEL CONCERTS

SUMMER SESSION FEATURE

The Summer Evenings of Music series at St. Paul's Chapel, Columbia University in New York City, opened July 11 with an all-Bach organ recital by Edward Linzel and continued July 18 with a recital by Ralph Kneeream featuring works by past and present members of the Columbia faculty. Mr. Kneeream conducted the July 25 concert of the summer school choir and a brass and percussion ensemble in works of Palestrina, Sowerby, Stravinsky and Bingham; David Mulbury was organist.

Works for organ and percussion were to be heard Aug. 1 with Leonard Raver as organist.

A Century of Organ Playing

(reprinted from *Musical Opinion*)

Miss Edith Jeffreys has recently retired as organist of All Saints' Parish Church, Maiden Bradley after 67 years of service. On her 86th birthday she was presented with various gifts to mark the occasion. She followed her mother who also served the church in the same capacity for 33 years, so that mother and daughter between them have completed a full century as organists.

New Records

The records we have received since our last listing provide about as wide a variety as would be possible to assemble in any group of seven records within our special field. They provide about five hours of remarkably interesting listening. Not all of our readers will be likely to find each of the seven of equal value, yet each has a special appeal of its own. Our order of consideration, again, is based only on order of arrival.

E. Power Biggs' new Sweelinck tercentenary record reached us just as we had passed the deadline for the July issue. This first recording of six Variations on Popular Songs (Columbia) offers the five sets we meet most often in our recital pages (Es-ce Mars?, My Young Life, Under the Linden Green, Fortune, My Foe and the Ballet of the Grand Duke) and adds the less familiar, to us, More Palatino (An Imperial Toast). The organ used is Mr. Biggs' own design, the Flentrop at Harvard's Busch-Reisinger museum — an instrument along lines very close to those for which Sweelinck composed this charming music. Mr. Biggs is very much in his element in this naive, witty music and makes the most of it. As usual his program notes make delightful reading and are very much to the point. The stoplist is included. Non-organists and hi-fi addicts (mono or stereo) will enjoy this one just as much as organists.

A record which has value as a collector's item and as music as well is the recording being issued from the diamond jubilee music series held at St. Luke's Church in Evanston, Ill. For the occasion, Leo Sowerby brought his choir from the Cathedral of St. James in Chicago and directed it in a solemn evensong. As far as we know, this is the only record extant of Dr. Sowerby conducting his own choral music—and there is not likely to be another. The spoken sections of the service have been faded out and cut so that the record is almost all music. It seems to us to bear permanent witness to exactly what Sowerby stands for and what he really has meant to church music in America. The singing style represents his choral ideas too. The recording is not top-drawer and

the organ is a somewhat updated 1923 Ernest Skinner. The importance of the recording seems to us to transcend such matters as these. It is obtainable through Stanley G. Smith, 1260 Ash, Winnetka, Ill.

The Dallas and Fort Worth AGO Chapters have issued a striking Dora Poteet Barclay record as a memorial to their outstanding dual member. Proceeds from its sale are providing money for organ scholarships. As Dora Poteet, this extraordinary woman played a couple of breathtaking recitals at national conventions nearly a generation ago. She won unique honors as a Dupré student and was the teacher of such players as Donald McDonald and William Teague. This record from a public recital taped in 1958 explains a good deal of the special regard in which Mrs. Barclay was held in the Southwest. This is high-grade virtuoso playing, clean, infectiously rhythmic, with a gripping excitement running through it. The program, on a good-sized Reuter, is largely virtuoso in character, opening with the Fugue section of Liszt's Ad nos and closing with the Toccata from the Durufle Suite, and there isn't a boring groove on it. The E. Clyde Whitlock notes about Mrs. Barclay are appropriate and William Barclay's brief music notes are all that are needed. The stoplist is included on this one too. Order this (\$5 plus 35¢ postage) from Mrs. E. C. House, 2524 Stadium Drive, Fort Worth 9, Tex.

A pleasant record which might make a welcome Christmas gift is on the Orion label. William Sprigg has recorded some largely familiar Organ Music for Christmas on the new Möller at Hood College, Frederick, Md. In addition to the more frequently heard Daquin, Brahms, Pachelbel and Messiaen (two sections of La Nativité), Mr. Sprigg has included the last two movements of Alec Templeton's little Suite Noël and an even lighter but pleasing little Low Mass of Christmas Eve by L. St. Requier, based entirely on carols. This record can be ordered from the Hood College Bookstore.

The other three records were recorded in Germany. Two Bach ones for the Cantate label (PO Box 516, Wakefield, Mass.) are played by Heinz Wunderlich



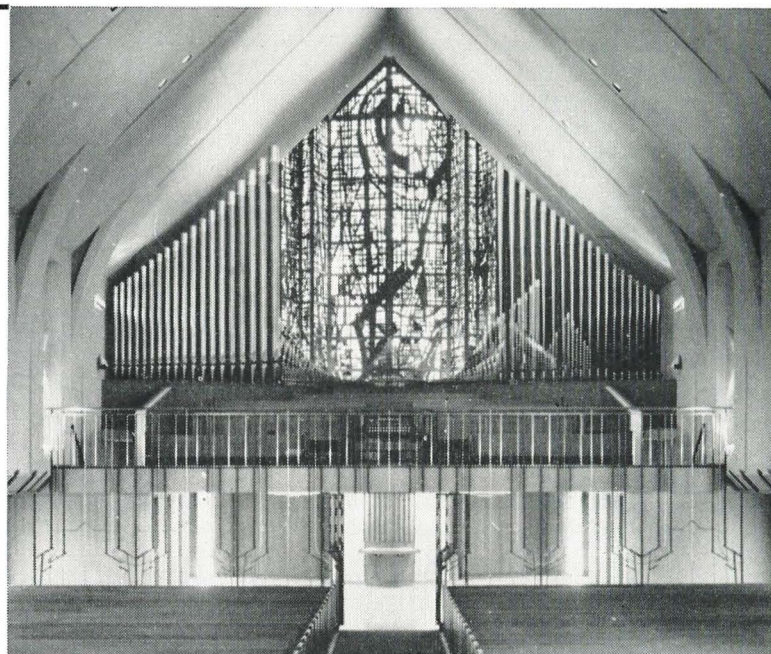
Ann Labounsky has been awarded a Fulbright grant to study this next season with André Marchal in Paris. She earned her bachelor of music degree in 1961 from the Eastman School of Music where her organ study was with David Craighead, and she is finishing requirements for her master of music degree at the University of Michigan under Marilyn Mason. Her Aug. 11 graduation recital will consist of contemporary American and French music. She is now organist and choir director at the Dearborn Woods United Presbyterian Church, Dearborn.

on the famed Schnitger at the St. Jacobi Church in Hamburg. One record has the Sie gegrüßet variations, the E minor Prelude and Fugue (Wedge) and the Toccata and Fugue in D minor. The other disk has the Passacaglia on one side and the F major Toccata and Fugue on the other. One should start, we think, with the variations and hear first the variety of separate tone colors there. This will also give the opportunity to become accustomed to the mean tuning and the pitch which is about an even

tone sharp. By the time of the final statement of the chorale, the listener is ready for a full ensemble that fairly makes his hair stand on end. From this point on, at least on a first hearing, it is hard to decide the proper division of the credit; how much goes to the organ, how much to Wunderlich? The organ's sound may get to be something of an addiction before the end of the second record, yet Herr Wunderlich's precise understanding of this great Bach music in relation to this particular instrument is an enormously potent factor. The booklet of notes about the organ — in French, German and English — goes into the details of Bach's attempts to obtain the appointment to play this very instrument. The two jackets include a brace of pictures and the stoplist. We predict that the owners of this pair of records will replay them more often than almost any in their collections.

The final record, Mozart auf der Orgel was sent us directly from Düsseldorf by L. Schwann Verlag. The German jacket notes about Mozart as organist and organ composer are so informative that we have requested permission to print a translation in a future issue. Here is a whole list of Mozart organ pieces new to us (published, by the way, by Merseburger and said to be available through C. F. Peters). One side contains an Adagio in C minor, a paired Allegro and Fugue, both in G minor, and a Prelude and Fugue. The other side has seven small pieces. The Stumm organ in Kirchheimbolanden is one Mozart often played and organists are Johannes Pröger and Wolfgang Bauer, each participating on both sides. The music is delightfully transparent and unmistakably Mozart and a real addition to the repertory. The instrument does not have the excitement, we think, of the Schnitger, but the engineering and the playing are good. Schwann tells us that the record can be ordered by your local dealer through Discophile Inc., 26 W. 8 St., New York 11; Jubilee, 168 E. 91st St., New York 36; William Lerner, 25 W. 43rd St., New York 36 and Discount Record Shops in Chicago, Cleveland, Detroit, Los Angeles, San Francisco, Cincinnati and Ann Arbor.

Colorado Woman's College Denver, Colorado



This recently installed 3 manual 48 rank organ is another example of Reuter ability to produce the finest in a teaching and recital instrument.

THE *Reuter* ORGAN COMPANY
Lawrence, Kansas
Member of the Associated Pipe Organ Builders of America

Convention Story

(Continued from page 9)

Matinees at New York and Detroit conventions were happy to welcome him back. It was a chore dragging oneself off to bed Monday night.

OFFICIAL AGO DAY AT LONG BEACH

Mayor Edwin W. Wade of Long Beach officially proclaimed Tuesday, July 3 American Guild of Organists Day.

The bus trip to Long Beach along the coast was one of the joys of the week with vistas to rest the eyes and lift the soul (no, not the MGM studios part of it!) And it could hardly have led to a more refreshing musical event than it did.

TAGLIAVINI

To most delegates Luigi Tagliavini was not even a name before the convention publicity started. A few knew his Frescobaldi records, his magazine L'Organo and his standing in musicological circles. Few were prepared for the revelation this modest 32-year-old professor from Bologna came to provide us. No other Italian organist has remotely approached this insight or even this technical grasp of his homeland's greatest organ music. Here was delicacy, verve, subtlety, sheen unmatched in our experience. Revelation is still the best word, for most of us came away from the Church of Mary, Star of the Sea in San Pedro with an entirely new understanding and appreciation of a great period. If one had to make one choice it would have to be the breathtaking Scarlatti Toccata, though the recitalist's own Passacaglia on a Theme of Hindemith, the only work less than 250 years old, indicates an important talent in the creative field. The new Reuter served Mr. Tagliavini well, providing the sparkle needed.

Intonazione and Ricercare on Tone VII, Gabrieli; Toccata 1, Book of Toccatas, Canzona La Querina and Toccata for the Elevation and Bergamasca, Messa della Madonna, Frescobaldi, Toccata in A major, Scarlatti; Concerto in A minor, Vivaldi-Bach; Passacaglia on a Theme of Hindemith, Tagliavini.

LUAU

Many of us pooh-poohed the warnings and got a bit of sunburn on our noses, bald spots, ears and what-have-you at the Luau luncheon at The Reef at Long Beach harbor. But it was worth it for the fine, informal time we had in exotic surroundings. Your friends will all have many color slides of the delightful event and you won't have to beg them to show them.

At the First Congregational Church, Long Beach, Hector Zeoli gave the talk we found so revealing and which we wished had preceded his playing. He really talked on two separate subjects, both of interest and value. He has promised us the privilege of bringing to our readers both his informative history of the organ in Argentina (there will be pictures!) and his stimulating thoughts on compositional resources which a faulty speaker system and some difficulties with the English language made it something of a problem to follow. We believe it will make helpful reading.

LEDBETTER

The Clarence Ledbetter recital was another surprise package. Mr. Ledbetter's long stay in Europe really qualified him for "international national" status, especially his service in Rome. His playing seems to us to represent the very best qualities of a style becoming more and more common in young American players of our day which well may crystallize into an American organ style. It has rhythmic integrity, perhaps even a kind of spareness and above all it has a determination to discover and carry out as far as is humanly possible each composer's exact intentions. Mr. Ledbetter's program gave us two important contemporary Germans, both unfolded with sympathy and understanding (how Distler grows on one!), a gracious performance of what seemed to us a rather derivative but pleasing set of variations by Alma Oncley and an exciting, traditionally registered performance of

a vast Reger piece which reached a peak of virtuosity on the Möller organ.

Partita, Doppelbauer; Trio Sonata, opus 18, no. 2, Distler; Variations on Orientis Partibus, Oncley; Fantasie and Fugue on B-A-C-H, Reger.

PACIFIC ECHOES

Competition to Disneyland was a tough assignment to give two worthy young women visiting us from two of our friendliest Pacific allies. The recital they shared was an opportunity which presented itself very late and there simply was no other time slot possible. Many members of nearby chapters and some others had already visited Disneyland and there were enough of these people available to make a fairly respectable audience in St. Luke's Episcopal Church, Long Beach.

Kazuko Sacon, we hear, had her first contact with a pipe organ less than three short years ago. She has been studying at the University of Oregon. If her playing has made such strides in this short period, she may well develop into a Japanese organist of international prominence; her talent is marked.

Concerto in A minor, Vivaldi-Bach; Sonata 5, Mendelssohn; Prelude and Fugue on B-A-C-H, Liszt.

Lenora Owsley's playing bears the solid stamp of British organ style. It was a real distinction to have the organist of St. Patrick's Cathedral, Auckland, New Zealand in our midst and participating in our national convention. We are honored and are grateful to her.

Chorale, Symphony 2, Vierne; My Heart Is Filled with Longing, The Glorious Day Appareth and Prelude and Fugue in E flat, Bach.

DISNEYLAND

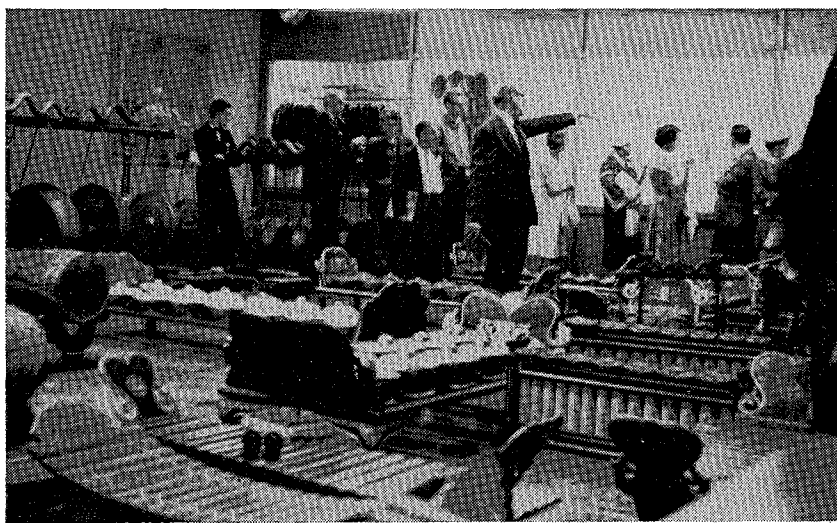
What can we say about Disneyland? Send any six people there and compare their reports. It is a separate experience for each of us with no relation to age, color or previous condition of servitude, as the amendment reads. The Heeremans were unable to break away from the Submarine Trip; George and Searle Wright were on their way to the moon; Barbara Vail and Alice Gordon-Smith were hitting high Cs on the Matterhorn ride. The Rudolph Wurlitzer Company played host but each of us was on his own. Four hours just scratches the surface.

"Happy Hour" didn't get scheduled for Tuesday night; the bed was too inviting.

WEDNESDAY MORNING

The traditional president's breakfast for deans, regents, state and regional chairmen and the "conference" which has been following it these last few meetings was held in the Huntington-Sheraton in Pasadena. The Pasadena Chapter did not succeed in talking the

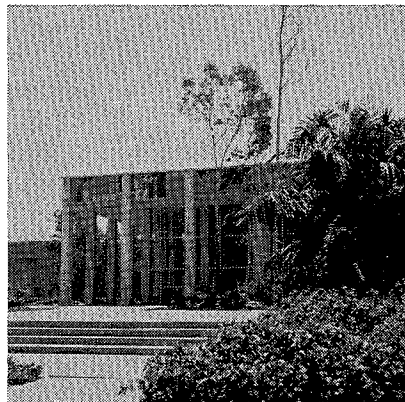
President Heeremans chaired the "conference" session following the traditional breakfast held in the luxurious Huntington-Sheraton Hotel in Pasadena. Deans, regents and a few chairmen enjoyed a walk in the beautiful gardens before getting down to business.



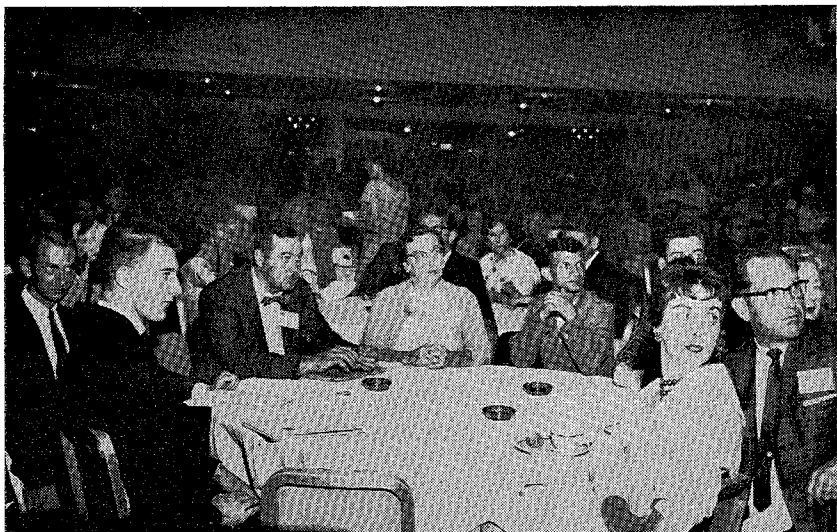
Robert Tusler explains some of the ancient instruments at UCLA's Institute of Ethnomusicology.



Catharine Crozier and Husband Harold Gleason pause after her recital at the Pasadena Presbyterian Church.

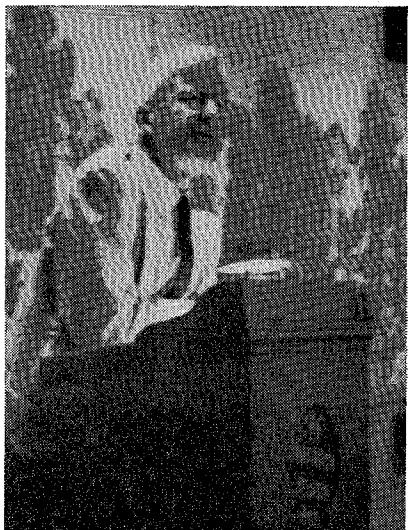
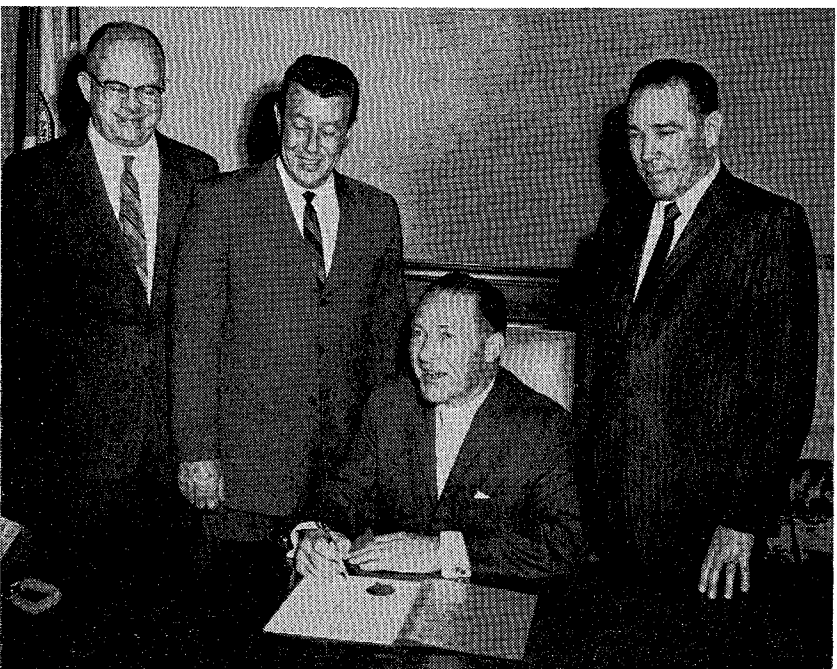


The music building on the campus of UCLA.



Conventioneers enjoying the first Happy Hour.

Rayner Brown, William Connell and Clarence Mader watch as the Honorable Samuel Yorty, Mayor, signs the proclamation designating July 2, 1962 as American Guild of Organists' Day in Los Angeles.



local administration into changing Independence Day (the Fourth of July!) into AGO Day but we'll wager they tried. We did not feel the official meetings were quite so fruitful in themselves as they have sometimes been, perhaps because the spirit of change and ferment was more in the air of the whole convention than it has ever been before. Wednesday morning, for instance, began a series of three Nothing Sacred Hours in which delegates spoke right out in meeting some matters which have in the past been confined to more intimate group discussion. These sessions were recorded on tape and THE DIAPASON will receive a duplicate. We expect to offer our readers the more significant and pertinent expressions from these meetings, quoted exactly from the transcript. We trust this action will result in the ever increasing participation of the entire membership in the decisions and the growth of our great national organization. Among questions examined were: need for rethinking our national administration; certification in all its ramifications; "fragmentation" of the church musicians; the need for more stress on teaching, especially at conventions; more comprehensive meetings at the chapter level; the change of our national name; a restudy of regional boundaries.

Competing with both Nothing Sacred and Everything Official was a session with Don Gorman which Dr. William Barnes attended for us:

After being a member of the Guild for 50 years I never cease to marvel at the quiet zeal and devotion some members have for its work. Don Gorman who gave the lecture demonstration Sound and the Behavior of Organ Pipes is a good example of this devotion. He is a busy electronics engineer for the Bell system in Spokane, Wash. and keeps the long distance lines and the police car two-way radios functioning.

He gives all this up, rents a trailer, loads on his voicing jack with blower and some 50 sample C² pipes of all types and drives to the convention. He has an oscillograph, wave analyzer and a special electronic frequency-of-vibration-of-any-pitch counter.

Mr. Gorman started his talk with a description of the details of the time-tried processes of making and voicing pipes — as much as can be done in a few minutes. Then he played various sample pipes exploring the qualities obtained by varying scale, width and height of mouth, knicking and other voicing details. Charts of harmonic content of various pipes helped him explain the graphs various qualities make in the oscilloscope.

It required well organized and thoughtful planning to cover the ground he did in this interesting phase of organ building. W. H. BARNES

The rest of Wednesday looks different in the diaries of different conventioners, for two major recitals were repeated and luncheon was served in various shifts at the First Methodist and Pasadena Presbyterian Churches. But all shared equally in both alimentary and musical nourishment, so our afternoon was substantially everybody's.

CROZIER

Catharine Crozier confirmed our surmise of the Spring months that something intangible and inexplicable has happened to lift her from the ranks of good organists to a seat among the truly elect. What other organist could have roused unanimous enthusiasm with a program consisting wholly of the Messiaen Messe de la Pentecôte and the Sowerby Symphony? Miss Crozier did it not once but twice in a single afternoon. Messiaen made many fresh converts on Independence Day and Crozier was his prophet. The Aeolian-Skinner at Pasadena Presbyterian made an admirable pulpit from which to expound her faith.

FLYING TRIP

When Frank Owen was driving us to the Hunter Mead house he said of the organ "you won't believe it until you see it and you may not even then", we didn't take him literally. A rather small cottage housing a 114-rank pipe organ is an oddity to say the least. The crowds awaiting entrance to cramped

quarters necessitated a rapid turnover. We heard only a brief demonstration by Marilyn Holmes but we liked what we heard.

We also had a brief sample of Orpha's Ochse's organ described on page 42 of the April issue and found that too of considerable interest in the moments before returning to the First Methodist Church for Howard Swan's lecture, A New Program for Church Music. Many considered this lecture a high point in the convention and we are happy for the promise of reprinting it in its entirety in an early issue of THE DIAPASON.

HELLER

On our special menu for the day the next course was a second serving of Anton Heiller's recital on the impressive new Schlicker at All Saints Episcopal Church. The hot afternoon — by far the warmest of the convention — had caused Mr. Heiller to wilt perceptibly before he completed almost three hours of playing within hardly more than four hours. Some of what we hear was the electrifying effect of recital 1 was drowned in the perspiration of recital 2. (We can report that it had returned completely for his post-convention recital Saturday night at First Methodist, Glendale.) Mr. Heiller was one of the plums of the convention; a very successful first American tour seems assured.

In Festo Corporis Christi, Heiller; Partita on Es ist ein Schnitter heisst de Tod and Dies irae, David; Three Orgelbüchlein Preludes, Trio Sonata 5 in C and Prelude and Fugue in A minor, Bach.

FUN AND FOOD

What seemed a vast crowd dined together in the exhibition hall of the Pasadena Civic Auditorium and enjoyed some delightful nonsense by Dee Fisher of the Wurlitzer company, highlights of which were a hat changing act and a song with peculiarly bovine connotations.

TOOTING HORNS

The prizes offered by the Horn Club of Los Angeles were announced in the early releases of convention publicity but most of us, we fear, didn't stay awake nights thinking about them. Luckily, some composers and some judges did burn some midnight oil and some extraordinary horn players put in some rehearsal time. So a genuinely fresh and interesting program came into being to close a remarkable musical Fourth of July. With Orpha Ochse at the organ and eight horns we heard the second prize winner, Ricerare by Gerhard Wuensch, and a Schumann Concertstuck. It took ten horns for Russell Garcia's Variations on a Five Note Theme with the composer conducting a striking performance, but only six horns joined Charles Shaffer at the organ for the first prize winner, Morris A. Haigh's Fantasia on a Lutheran Chorale. (First prize carries publication by Shawnee Press.) Good question asked us: just where else in the world could you assemble that many topflight horn players?

"Happy Hour" (an ironic Navy term, by the way) back at the Ambassador found more than a few of us *slap* happy that Fourth of July night.

We can just hear Chairman Gene Driskill say: "What d'ya mean you forgot your tickets?"



Ring in the International National.



Above: American debut luncheon for Heiller and Tagliavini. Below: Walter Cates' fine bus service let Los Angeles County know we were there.



After Tagliavini recital at Mary Star of the Sea, San Pedro.

"Nothing Sacred" provokes its share of discussion.





OFFICIAL
CONVENTION PH



FFI CIAL ON PHOTOGRAPH

PHELPS

The Thursday morning schedule again faced some of us with the difficulty of a choice. We heard Lawrence Phelps interesting and valuable lecture *Toward a Rational Tonal Design* in which the tonal director of Casavant Frères attempted to pack in much too much material for the time at his disposal. He provided a valuable mimeographed list of 75 stop lists to explain his history-based thesis on the rise and fall of the classic "work principle" in France, Germany and the Low Countries.

Mr. Phelps assures us that the lecture complete with supplementary material will be made available in booklet form in the near future. This seems to us the wise and inevitable solution.

The second *Nothing Sacred Hour*, also taped, will suffer future quotation at the hands of the staff of *THE DIAPASON*.

McLEAN

It is no secret that our Canadian guest star, Hugh McLean, is one of the most experienced and expert of all practitioners of the art of using the organ as an ensemble instrument. It

SURPRISE TREAT

Those conventioners who preferred to bask in the glamour of Beverly Hills at lunch time (an alternative deliberately provided) missed a delightful musical treat provided those who ate at USC Town and Gown banquet hall. Dr. Charles C. Hirt led the USC Chamber Singers in some of the most delicate, refined and precise "madrigal group" singing we have heard in a long time.

ROBERTSON, BROWN & COMPANY

Just to show us they didn't run out of completely unusual programs, the planners began an extraordinary afternoon with a "faculty recital" in USC's Bovard auditorium. Quite a faculty recital, we would say, that can back a player of Dr. Irene Robertson's calibre with the Los Angeles concert band and some soloists as well and at the same time provide first hearings for most of us of two big concertos by Rayner Brown, one for organ and brass ensemble, the other for organ and full band. Mr. Brown writes fluently in a bold, uncluttered, unmistakably American idiom and both of these pieces are likely to find lots of uses. Extra dividends were Karl Höller's *Fantasie* for violin and

the workings of an untrammelled imagination. The idea had the blessing of ministers of many denominations and the co-operation of seminaries and college departments. (The program failed to list these.)

Strangely the facets of the service which most of us expected to find the most jarring — the odd musical interludes and comment of the jazz quartet, for example — fitted into a worship mood naturally and even prayerfully and it was not until the injection of some thoroughly familiar borrowings from other mediums that we felt the experiment bogged down. A dreadfully maudlin and vaguely familiar quoted prayer served very badly for the pastoral prayer; few revival services *understood* this. And the transformation of the Hollywood sound stages into soap-opera mills was constantly echoed in some pretty confused, rather awful "dramatic" writing which replaced the sermon.

We don't feel that many people were shocked or offended by this sincere exploration. Most delegates felt it was a highly worthwhile experiment which required courage and intelligence and imagination. That some of it failed to come off is simply the price every pioneer undertaking must chance.

Mozart Haffner perhaps used the acoustical setting to the best advantage and the Bartok violin concerto to the least; the fine violin playing of Henryk Szeryng was not usually in the same tonal focus as the orchestra in this.

PINCH HIT

Friday morning saw the first replacement of an entire event in the whole extraordinary week. Family illness prevented Joseph Blanton from giving his lecture on *Organ Placement*. Dr. Harold Gleason was pressed into service with a lecture on the *First American Composers of Church Music*. Dr. Gleason tells us that the lecture was excerpted from a new book of his just about to be released by the W. W. Norton Company. We will refer our readers to this upon publication.

ORGAN AND HARPSICHOARD

We were one of the last group to hear the organ and harpsichord program which Robert Glasgow and Harold Chaney played several mornings in the chapel of Immanuel Presbyterian Church (Schlicker organ, Maendler-Schramm harpsichord). Word had sifted back to us that here was something very special and, sure enough,



"Unofficial" photograph of the resplendent convention banquet in the Embassy Room of the Ambassador Hotel.

was good that we had a chance to hear him match and balance his meticulously selective registration in a varied program ranging from the heyday of Queen Elizabeth I to that of her successor 400 years later. Especially notable in a program at the Beverly Hills First Church of Christ, Scientist which conformed to the brochure listing were a Krebs *Fantasie* in F minor with some beautiful interplay with oboist John F. Ellis, and the work for organ, brass and timpani commissioned by the Canadian Council expressly for this program. Mr. McLean seemed to us a little edgy and unpoised at times, perhaps reflecting less than ideal rehearsal conditions; but his playing matched his usual high standards we have come to expect from our Canadian opportunities to hear him.

organ with William Kurasch making his second appearance of the day and fighting Dr. Robertson's tempi just as he had previously challenged Mr. McLean's; and Henk Badings' *Three Sacred Songs* on Old English Verse with Enid Jacobsen sharing the spotlight with some more of John Ellis' fine oboeing. Music of our own generation, all of it, and good music!

FRONTIERS OF WORSHIP

No single program of the week was so controversial, so much discussed and so misunderstood as the church service, *Frontiers of Worship*. First off, it was not the regular type of service held in the host Church of Religious Science: that edifice was merely loaned for the staging of a bold experiment in subjecting the Christian service to

HOLLYWOOD BOWL

The time slot for a quick bite, a shower and a rush to busses for the Hollywood Bowl was one of the most constricting of the week. It is hard to understand how anyone could have allowed anything to interfere with the official visit to the world famous concert setting. A beautiful evening, satisfactory seat locations, a chill almost of Fall in the air and a fine program culminating in the Hollywood Bowl premiere of the Saint-Saëns *Organ Symphony* combined for an unforgettable experience for the delegates. Again the planners scored and added another unmatched trophy to their collection. The Allen with Anita Priest at the helm supplied a better projection of the organ part than we thought any electronic could in such a vastness. The

it was. Mr. Glasgow's solo organ playing was good: Mr. Chaney's harpsichord playing was, we thought, highly superior. The pair seemed extremely well matched when they played together, both in the not unfamiliar Soler and in a tonic, astringent concerto by K. Paul Cooper written especially for the program.

Mass of Convents, F. Couperin; Sonata in A, Paradisi; Toccata 1 in D, Bach; Concerto 1 for Two Keyboard Instruments, Soler; Concerto for Organ and Harpsichord, Cooper.

STUDENT WINNER

A very full St. Paul's Cathedral indicated again the breadth of genuine interest extant in the whole subject of the national organ playing competition. Theo Rayburn Wee made two additions to her competition pieces:



Raymond Shelley makes the Happy Hour happier.



Jim and Barbara Vail and Donald McDonald catch their breath after a hard evening at Disneyland.

Below—Delegates stand in line for food at Luau luncheon.



Allegro Vivace, Symphony 1, Vierné, and Prelude and Fugue in G minor, Brahms. She made intelligent use of the old part of the organ in St. Paul's and continued the good impression she made at the judging session. There was general satisfaction in her abilities and promise. Her style has Romantic overtones.

HEILLER AND TAGLIAVINI SPEAK

Friday afternoon's events centered at the breathtaking new contemporary First Methodist Church in Glendale. Our two distinguished European guests gave lecture demonstrations on matters in which they are almost uniquely expert: Anton Heiller on the Chorales of the Clavierübung, part 3, and Luigi Tagliavini on The Characteristic Sound of the Early Italian Organ. Both were so valuable that we regret that the vastness of the edifice conspired with not unlimited fluency in the English language to prevent their being widely understood. Since both men have promised to prepare their material for inclusion in an early issue, we shall not attempt any summarization. We believe they both will provide reading material well worth waiting for.

ROGER WAGNER

A more super-colossal finale could hardly have been conceived for a convention than the appearance of the Roger Wagner Chorale in the First Methodist Church in Glendale, with a brass septet and timpani and Owen Brady at the new Schantz organ. Just any old program by this magnificent group in this remarkable setting would have provided a priceless memory but Mr. Wagner didn't give us just any old program. Each number had something special to offer whether in old or new a cappella (Palestrina and Padella and Victoria, or Vaughan Williams' Mass in G minor) or the notorious Tallis 40-voice motet (a problem in logistics?) or in the long Praetorius Canticum Trium Puerorum for triple chorus, organ and brass.

But the final climax was a sneaked-in world premiere of a big, just-completed Magnificat by Flor Peeters with brass, timpani and organ which fairly lifted the delegates from the pews. What a musical end to what a musical convention!

BANQUET

If the concert took our breath away it had little effect upon appetites and a great throng in the Embassy Room downed a delicious banquet with a minimum of introductions, speeches and delays. "Wild Bill" Connell as master of ceremonies kept things moving so merrily that we wish that session too had been taped. Only an entirely different style prevented Meredith Willson's short, droll talk from being a let-down after Wild Bill. President Heeremans risked his emergency dinner jacket for only a brief acknowledgment of his introduction.

GOOD OLD DAYS

For the convention's final fling, a session at the Wiltern Theater co-sponsored by the ATOE laid on the nostalgia a foot thick. Pièce de résistance was Harold Lloyd in *The Kid Brother* accompanied authentically but hilariously by Gaylord Carter, and what a lovely way to spend an evening!

Our stay in the theater included only two of a night-long series of stars — Ann Leaf providing only a shadow of her former self and Raymond Shelley in a tasteful memorial to Jesse Crawford.

EXHIBITORS

Except perhaps at Houston, we feel that exhibitors never got half so good a break as at this "international national" convention. The spacious and convenient plan of the hotel, of course, was partly responsible, but the schedule itself permitted leisurely browsing during the "happy hour" which capped most days' activities. Entrance to busses was through the exhibit room too, again assuring daily browsing opportunities on one's way to every event. So the 25 exhibitors, we felt, got the break they always deserve but do not always receive.

The Allen Organ Company had its installations in the main ball room and provided music there at the "happy hours" as well as endless opportunities for visitors at the registration desks and at the hospitality center. With their hilarious Dr. William (Wild Bill) Connell one of the most ubiquitous and popular people at the whole meeting, they had super-representation. Their

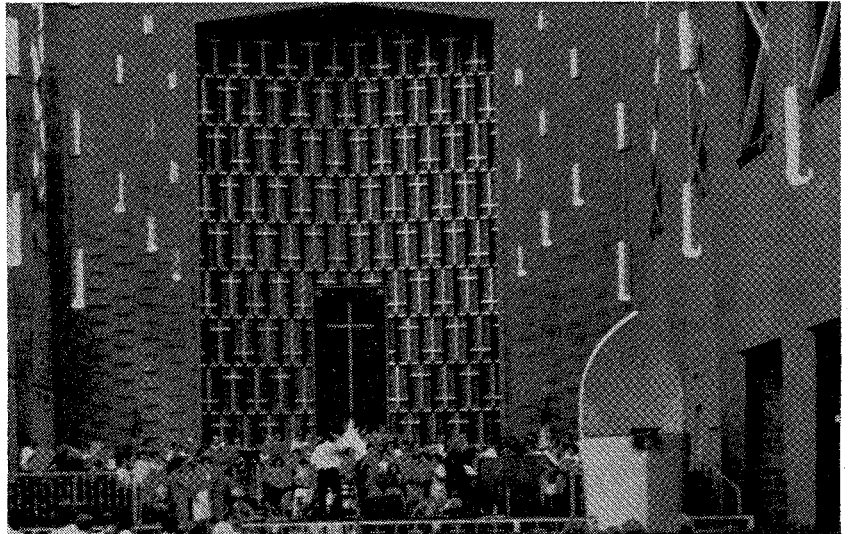
Hindsight

The planning of this extraordinary convention seems to us to have been almost a miracle of clear thinking, co-operation and the ability to carry through what was started. In the course of the week's perambulations each delegate traveled some 250 miles about Los Angeles County for an estimated 245,000 man miles. The bus transportation for this was so cleverly arranged that we heard of no single case of anyone being left behind in some far place. Nor was any program delayed by late arrival of busses.

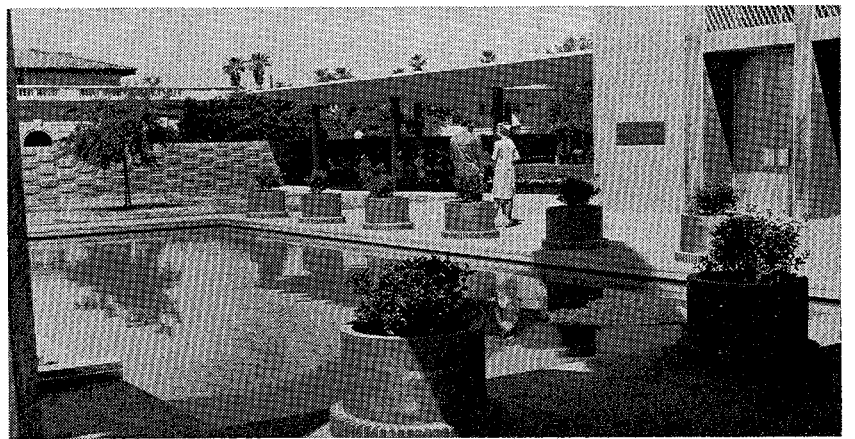
Recitalists were present at more events not their own than at any convention in our memory. The foreign players obviously were fascinated with our kind of convention and were out to observe everything of interest; the Americans were just plain nice people who enjoyed visiting with their colleagues.

All our national events for years have been notoriously lucky with the weather. This was no exception, with every glorious day followed by a cool night.

"Discontent is the seed of growth; contentment is the germ of decay." With this as the golden text the series of Nothing Sacred Hours brought some of the most thought-provoking ideas this old organization of ours has encountered in many years.

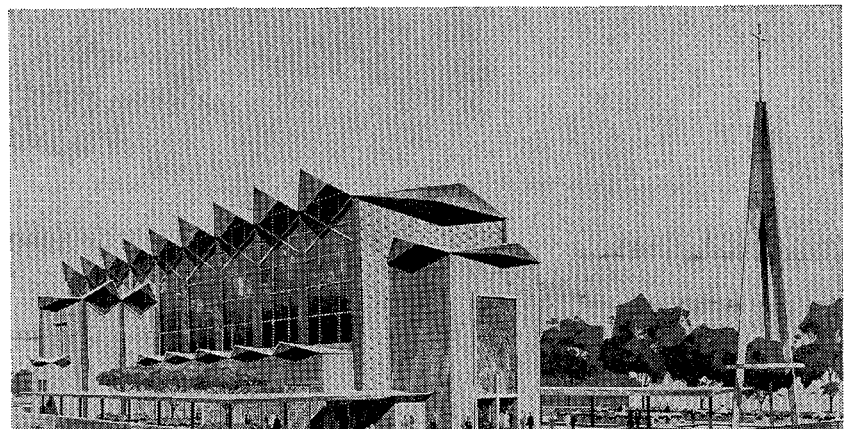


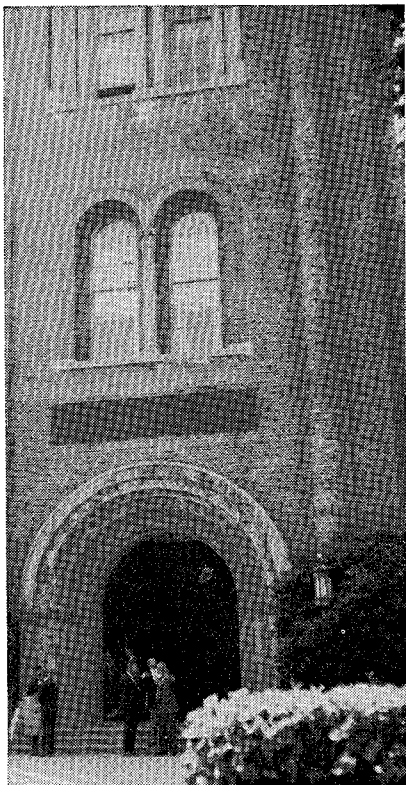
Roger Wagner Chorale rehearses in First Methodist, Glendale.



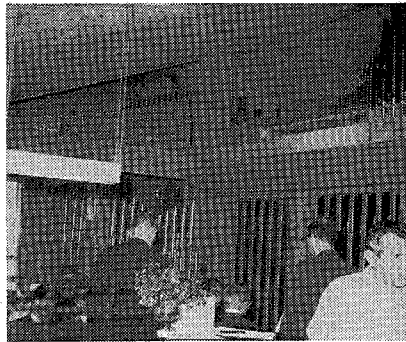
Above: patio of church where "delicious refreshments" were served.

Below: bird's-eye view of striking site of Friday afternoon programs.

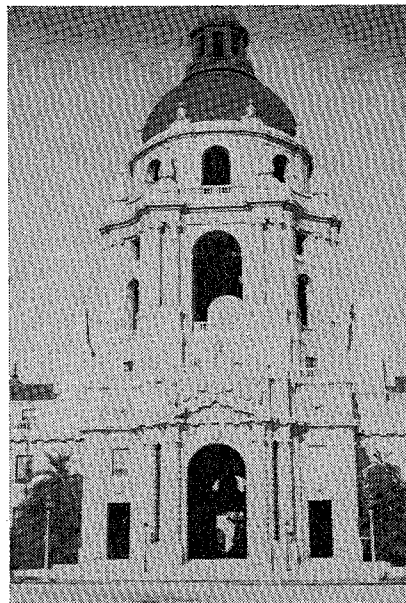




Above—Bovard auditorium, USC, where Irene Robertson, Raynor Brown and company held forth in organ with instruments program.



This picture doesn't begin to tell the story of the organ in the Hunter Mead residence.



Right: Pasadena City Hall, holdout against a Pasadena AGO day.

various standard and theater-type models and their electronic harpsichord were on display.

The Conn Company provided a display of their new electro-pipe combinations made by combining their electronic with a Tellers pipe unit. Richard Ellsasser demonstrated this in daily recitals.

Baldwin, Lowry and Hammond displayed their current models with the latter company including an extensive display of music.

The builders of authentic pipe organs, of course, had their best displays in the 21 different pipe organs heard in the course of the week's programs. Most of the companies were well represented by their major officers in attendance at all convention events. We had the opportunity to visit with the representatives of Aeolian-Skinner, Austin, Casavant, Möller, Reuter, Schlicker, Schantz and Wicks, among others. Austin, Reuter and Wicks also had booths in the exhibit hall as did the young local firm of Abbott and Sieker who displayed a model positively with tracker action and slider chests.

Two of our best-known makers of vestments had attractive exhibits; Ireland Needlecraft with another of their beautiful and varied displays and Collegiate Cap and Gown with some equally appealing materials. Delegates showed wide interest in these booths.

Many delegates find national conventions their very best opportunity for examining new music and making selections and plans for the future. These people were extremely well served by three different categories of exhibits. Among individual publishers the browsing space of Carl Fischer, Concordia and H. W. Gray seemed to us to be jammed every time we went by. Alison Demarest's co-operative exhibit of member publishers of the Music Publishers Association attracted throngs both to its organ and choral

music and to an excellent reference shelf of books about music.

Especially for imports the exhibits of the Charles Homeyer Company of Boston and the World Library of Sacred Music of Cincinnati were especially useful.

Some California music dealers hitherto unknown to most of us from out of state made new friends with especially helpful exhibits. They were Morse M. Freeman and the Keynote Music Service, both of Los Angeles, and de Keyser Music of Hollywood who had an unusual display of imports.

Only one carillon builder was represented this year: the Maas-Rowe company exhibit attracted some real interest.

The Great Books of the Western World exhibit seemed to us a little outside our immediate field but the number of people it attracted suggests an encouraging breadth of interests among organists.

Our fingers itched for a chance at exhibits of harpsichord, clavichords, kleincembalos and goodness knows how many other keyboard instruments but we could never get near them. Apparently Harold Chaney had generated such an active envy by his playing that everyone wanted to start playing the harpsichord. The Los Angeles company which calls itself Harpsichords and Baroque Instruments certainly had a winning entry among the exhibitors.

The Location Recording Service had a booth but we will all be hearing much more of them, for they have made and will issue for sale in the very near future a set of official recordings of most of the major events of the convention. Most of those who were present will welcome this chance to relive the convention again and again. Those who didn't go should each one receive the complete set of these for his Christmas present to assure a New Year's resolution *not to miss the next one!* C. B. and F. C.

Unofficially

After Wurlitzer's Dee Fisher finished playing Eb tide, complete with the cries of sea gulls and rolling surf, at the Pasadena Civic auditorium dinner, one of our outstanding female recitalists passed this note down to her partner at the head table: "Wurlitzer's answer to Messiaen!"

Comment overheard at the experimental jazz service while a musician dropped symbolic pebbles in a glass: "He must be losing his marbles."

The same person, entering the church before the Frontiers of Worship service as she saw the console draped with a white cloth: "Look, the organ is disguised as the Holy Ghost."

Delegates will be glad to know that the Brown Derby restaurant across the street from the Ambassador, which was painted blue, had returned to its original brown by the Sunday after the convention.

Did you notice some of our more portly delegates making good use of the slenderizing mirrors outside the elevators?

A group of conventioners was being badgered at the Hollywood Bowl by one of the boy cushion-sellers. The conversation: "We don't need any, we're organists and used to hard benches." The boy: "But aren't you on vacation now?"

Speaking of the Bowl concert — it wasn't romance blooming all over the place — delegates were just huddling to keep warm!!

We can thank the Ambassador hotel for the built-in alarm clock provided for guests whose rooms faced the front lawn — the helicopter for the airport whirred down for a landing every morning at 7:20!

Did you know that people actually go to Forest Lawn Cemetery (they call it Memorial Park) to get married??

One of our acquaintances almost froze himself out of his room because he thought the markings *low* and *high* on the air temperature control knob referred to the *velocity* of the air instead of the *Fahrenheit*.

Paul Manz

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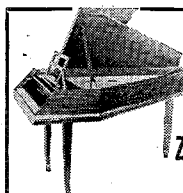
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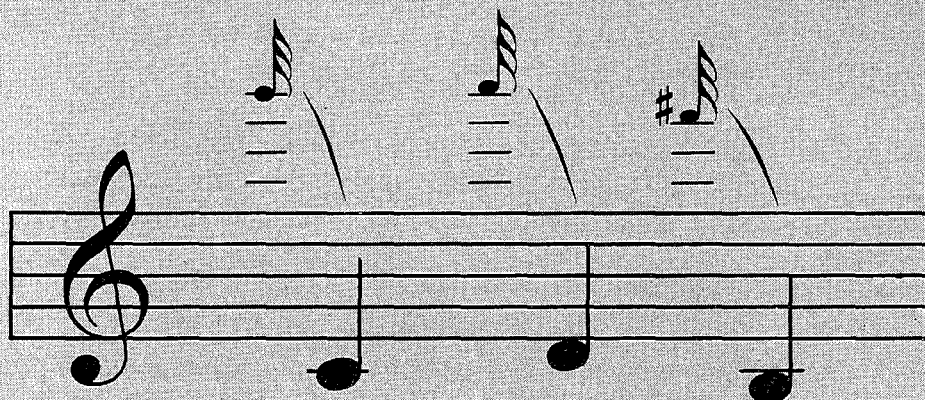
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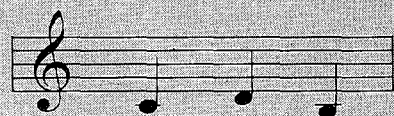
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This effect, generally associated with the tone of organs built in the classic period, has been the subject of renewed interest in recent years.

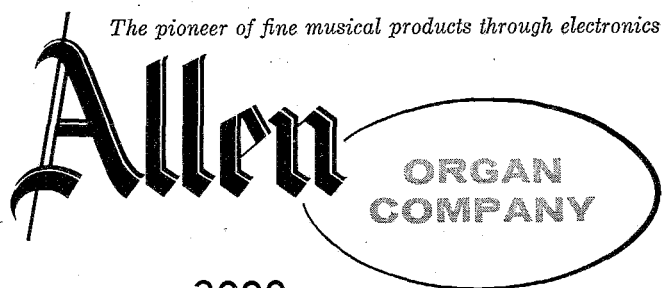
A classic model, including this feature, was introduced by Allen at the 1960 A.G.O. Convention in Detroit. We are pleased to announce that all Allen Organs now offer chiff as an optional feature.

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Programs of Organ Recitals of the Month

Healey Willan, MusD, FRCO, Toronto, Ont.—Erskine Presbyterian Church, May 23: Overture to Richard I, Handel; Deck Thyself, My Soul, with Gladness, Bach, Brahms and Karg-Elert; Prelude and Fugue in C, Bach; Ave Maris Stella, Ecce jam Nobis, Christ ist erstanden, Aria and Fugue and Epilogue, Willan; Fugue on B-A-C-H, Schumann; Abendruhe, Rheinberger; Rhapsodie on Breton Carols, Saint-Saëns; Folk Tune and Scherzo, Whitlock.

Arthur Birkby, MusD, Laramie, Wyo.—Mackey auditorium, University of Colorado, Boulder, June 17: Rigaudon, Campra; Toccata in E minor, Pachelbel; Nun komm, der Heiden Heiland, Christ lag in Todesbanden, Schmücke dich and Fugue in E flat, Bach; Paso in C major, Casanovas; Prelude and Fugue in C minor, Buxtehude; O Gott, du frommer Gott, Brahms; Choral, opus 37, Jongen; Ach bleib mit deiner Gnade, Karg-Elert; Sonatine, for Pedals Alone, Persichetti; Magnificat (Gloria), Dupré. St. Matthew's Cathedral, Laramie, May 20: Three of the Bach, Casanovas, Buxtehude, Karg-Elert and Persichetti as above plus: Two Fanfares and Chorale, Bach; Concerto for Organ and Brasses, Lockwood.

Keith L. Hopkins, FCCO, ARCT, Burlington, Ont.—Port Nelson United Church, April 29: Introduction and Toccata, Walond; When in the Hour of Uttermost Need, Pachelbel; Have Mercy Upon Us, O Lord and Toccata in F major, Bach; The Musical Clocks, Haydn; Fugue in C sharp minor, Honegger; Brother James, Wright; Sarabande for the Morning of Easter, Howells; Rhosymedre, Vaughan Williams; A Stained Glass Window at Sunset, Crawford; Finale Jubilante, Willan.

Robert Burns, Des Moines, Iowa—Congregational Church, Humboldt, May 8: Psalm 19, Marcello; Basse et Dessus de Trompette, Clérambault; Introduction and Toccata in G major, Walond; Prelude and Fugue in B minor, Bach; Seht wie die Sonne schön sinket, Schmutz; Te Deum, Langlais; In Bethlehem's Low Stable and Shepherds Came, Their Praises Bringing, Walcha; Joyful Sing Ye, Christian People, Pepping; Chorale in A minor, Franck.

Gwen Manthey, Ann Arbor, Mich.—Lookout Mountain Presbyterian Church for the Chattanooga, Tenn., AGO Chapter, June 17, pupil of Ray Ferguson: Pièce Héroïque, Franck; All Praise to Jesus' Hallowed Name, Today God's Only Son Is Risen and Prelude and Fugue in G minor, Bach; Prelude and Fugue in F major, Buxtehude; Cantilene and Dialogue sur les Mixtures, Langlais; Sechs kleine Preludien und Intermezzi, Schroeder.

Barbara Possman, Eugene, Ore.—University of Oregon senior recital, May 17: Prelude and Fugue in B minor, Bach; Sonatas in C minor and major, Scarlatti; Prelude and Fugue in G minor, Dupré; Herzlich tut mich erfreuen, Schmücke dich, o liebe Seele and O Gott, du frommer Gott, Brahms; Massig bewegt, Sonata 1, Hindemith; Francaise, Chant de Paix and Te Deum, Langlais.

Gerre Hancock, New York City—St. Bartholomew's Church, June 6: Ton-y Botel and Forest Green, Purvis; My Young Life Has an End variations, Sweelinck; A Gothic Minuet and Toccata, Böllmann. June 20: Processional in G, Stanley; Prelude and Fugue in E minor (Cathedral), Bach; Brother James, Wright.

Bob Whitley, San Francisco, Cal.—St. Luke's Episcopal Church, May 27: Suite for the Ascension, Messiaen; Chorale in B minor, Franck; Prelude and Fugue in E minor (Cathedral), O God, Be Merciful to Me and Sinfonia, We Thank Thee, God, Bach.

Rob Landes, Houston, Tex.—St. Luke's Methodist July 1: Rigaudon, Campra-Ferrari; Concerto in A minor, Vivaldi-Bach; Adoration, Purvis; Rhythmic Suite, Elmore; Fanfare, John Cook; Le Banquet Celeste, Messiaen; Carillon de Westminster, Vierne.

Douglas Ian Duncan, San Diego, Cal.—Spreckels organ pavilion, Balboa Park, for the La Jolla AGO Chapter, June 11: Prelude and Fugue in F minor, Bach; Suite in C, Russell; Prelude, Elegy and Toccata-Prelude, Birstow; King's Lynn, Coleman.

David Crawford Stills, Atlanta, Ga.—West Hunter Street Baptist Church June 24: Psalm 19, Marcello; Largo, Handel; Litanies, Alain; Rhapsody on Negro Spirituals, Diggle; Suite Gothique, Böllmann. Harlee Butler, baritone, assisted.

Phillip Caddy, Bloomington, Ind.—Christ Church Cathedral, Indianapolis July 13: Concerto 4, Walther; Fantaisie in A major, Franck; Introduction and Passacaglia, Reger.

John Huston, New York City—First Methodist Church, Wichita, Kans., dedication of new Möller organ, May 29: Allegro, Concerto 4, Handel; What God Ordains Is Surely Just, Kellner; Passacaglia and Fugue in C minor, Bach; Civitas Dei, Huston; Voluntary in D major, Boyce; A Tune for the Flutes, Stanley; Very Slowly, Sonatina, Sowerby; Dialogue on the Mixtures, Langlais; Carillon de Westminster, Vierne.

Pupils of Walden B. Cox, Millville, N.J.—First Methodist Church, June 24: Jo Ann Bevan—Aria in F, Handel; A Rose Hath Risen, Brahms; Andante in C major, Rheinberger. Sandra Henderson—Pastorale and Caprice, Matthews. Ruth Cheney—Toward Evening, Ellsäßer; Sortie in D minor, Rogers. Fred Reinhart—Preludes and Fugues in C major and G minor, Bach; Cavatina, Raff. Dane Ewen—Movements 1 and 2, Sonata in A minor, Borowski; Toccata in D minor, Nevin. John Breslin, Jr.—Prelude and Fugue in E minor (Cathedral), Bach; Movements 1 and 2, Sonata in C minor, Guilmant. William Hoffner—Suite Gothique, Böllmann. Sharon Bradway—Pastorale, Franck; Toccata and Fugue in D minor, Bach.

Richard Proudman, Victoria, B.C.—All Saints Cathedral, Edmonton, June 9 for the Edmonton RCO Centre: Magnificat Fugue, Pachelbel; Nun komm der Heiden Heiland and Fugue in E flat (St. Anne), Bach; Concerto 3 in G for Two Organs, Soler-Biggs; Toccata for the Flutes, Stanley; Choral Song, Wesley; Fanfare, Jackson; Chant de Mai, Jongen; Humoresque, L'Organo Primitivo, Yon; Psalm Prelude in E flat, Howells; Prelude, Vierne; Introduction and Passacaglia, Alcock.

John Ken Ogasapian, Lowell, Mass.—Athol Historical Society Building, June 10: Captain Sargent's Quick March, Yarnold; A Trip to Pawtucket, Shaw; Suite in the Second Tone, Clérambault; Adagio for Glass Harmonica, K 356, Mozart; Suite for Musical Clock, Haydn; Built on a Rock, the Church Doth Stand partita, Videro; Allegretto and Modere et Expressif, Fleury; Praise to the Lord, the Almighty fantasy, Drischner.

Richard J. Helms, Midland, Tex.—Wedding, First Presbyterian Church June 16: Toccata and Fugue in F, Buxtehude; Adagio, K 356, Mozart; Largo, D minor violin concerto, Bach; Introduction and Toccata in G, Walond; Rhosymedre, Vaughan Williams; Sheep May Safely Graze and Air for G String, Bach; Trumpet Voluntary and Trumpet Tune, Purcell; Toccata, Symphony 5, Widor. The motet choir and two violins assisted.

Raymond H. Herbek, AAGO, ChM, LTCL, Norfolk, Va.—First Baptist May 27: Three Verses from the Te Deum, Anon.; Dialogue between the Bass and Soprano of the Trumpet, Clérambault; Variations on My Jesus I Leave Not, Walther; Magnificat and Abide with Us, Bach; Blessed Are Ye, Faithful Souls, Brahms; Galarnad, James; Lyons and Maryton, Herbek; Carillon-Sortie, Mulet.

James Morris McEvers, Carbondale, Ill.—Southern Illinois University senior recital, May 31: Allegro, Concerto 2 in A minor, Vivaldi-Bach; An Wasserflüssen Babylon and Fantasie and Fugue in G minor, Bach; Sinfonia Brevis, Phillips; Variations sur un Noël, Dupré. Unitarian Fellowship, June 5: Bach and Dupré repeated.

Barton Meech students, Port Huron, Mich.—Ruth Sutton—Trumpet Tune in D, Purcell; Prelude and Fugue in E minor (Cathedral), Bach; Helen Veach—We Pray Now to the Holy Spirit, Buxtehude; Christ Lay in the Bonds of Death, Bach; Dennis Dell—Fantasie in G major, Bach.

Gordon Atkinson, London, Ont.—Aeolian Hall June 19: Prelude, Fugue and Chaconne in C, Buxtehude; Lass mich dein sein und bleiben, Strungk; Prelude and Fugue in A minor, Bach; Litanies, Alain; I Am Black but Comely, Dupré; Cantilene, Suite Breve, Langlais; Toccata, Symphony 5, Widor.

Herbert Burtis, Red Bank, N.J.—St. Paul's Chapel, Columbia Aug. 9: Adagio, Allegro and Adagio K 594, Mozart; Five Chorale Preludes, Brahms; Fugue on B-A-C-H Schumann.

George Powers, FAGO, SMD, New York City—St. Paul's Chapel, Columbia U July 17: Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Symphony 1, Vierne.

Ann Heath, Southampton, N.Y.—St. Paul's Chapel, Columbia U July 31: Vom Himmel hoch variations, Bach; Chants d'Oiseaux, Messiaen; Finale, Symphony 5, Vierne.

Charles Henderson, New York City—St. Paul's Chapel, Columbia U July 19: Prelude in C, Bach; Magnificat in A, Dandrieu; Andante sostenuto, Symphonie Gothique, Widor; Introduction and Passacaglia, Reger.

Gordon Douglas, FCCO, Burlington, Ont.—Port Nelson United Church, May 12, for the Hamilton RCO Centre: Suite from Dioclesian, Purcell; How Brightly Shines the Morning Star, Buxtehude; Prelude on a Second Mode Melody, Florence Durrell Clark; Prelude in A major, Bach-Durrell; Prelude and Fugue in C minor, Bach; Sonata per Organo, Pergolesi; Benedictus, Webber; Adagio, Peeters; Carillon, Murrill.

Richard A. Carlson, Fort Wayne, Ind.—MIT chapel, Cambridge, Mass., May 27: Prelude and Fugue in F major, Buxtehude; What God Ordains Is Always Good, Pachelbel; Prelude and Fugue in C minor, Bach; Prelude and Fugue and Variation, Franck; Saviour of the Heathen, Come partita, Distler; On This Day We Ponder Christ's Ascension, Pepping; Paignon, Richard Donovan.

Gordon Beaver, Columbia, S. C.—St. Luke's Lutheran June 17: Toccata and Fugue in F major, Buxtehude; Our Father Who Art in Heaven, Wake, Awake and All Glory Be to God on High, Bach; A Mighty Fortress, Pachelbel; Adagio, Fiocco; Flute Solo, Arne; Aria con Variazione, Martini; Pavanne, Elmore; Toccata, Gigout.

Albert Wagner, Eugene, Ore.—University of Oregon, May 20: Prelude, Fugue and Ciacona, Buxtehude; Wenn wir in höchsten Nöten sein and Nun freut euch, lieben Christen g'mein, Bach; Chorale in B minor, Franck; Variations on America, Ives; Psalm 94 Sonata, Reubke.

Steve Empson, Chicago—St. Paul's Chapel, Columbia U Aug. 7: Fantasie and Fugue in G minor and Sinfonia to Weinen, klagen, Bach; Chorale in A minor, Franck; Prelude to The Blessed Damozel, Debussy; Finale, Symphony 6, Widor.

Jack Ossewaarde, New York City—St. Bartholomew's Church, June 13: Come, Holy Ghost, Dunstable and Jean Titelouze; Come, Holy Ghost, Lord God, Zachau; Come, Holy Ghost, Lord God, Bach; Down Ampney, Means; Thou Art the Rock toccata, Mulet. Toccata, Muffat; Psalm 94 Sonata, Reubke.

Horst Thueman, Pembroke, Ont.—St. Columbkille's Cathedral, May 14, for the Pembroke RCO Centre: Concerto 2, Handel; Three Versicles on Magnificat—Tone 2, Dandrieu; Tone 4, Guilain; Tone 8, Pachelbel; Wo soll ich fliehen and Concerto 1, Bach; Minature 12, Peeters; Pastorale, Franck; Le Tombeau de Titelouze, Dupré; Suite Gothique, Böllmann.

Allan Reesor, Oshawa, Ont.—Christ Church, May 19, for the Bay of Quinte RCO Centre: Chaconne, Couperin; Variations, Sweelinck; Echo Song, Scheidl; Prelude, Buxtehude; Prelude and Fugue in A major, Bach; Donne Secours, John Robertson; Rouen Church Melody, Peter Hurford; Chorale in A minor, Franck.

Nancy Davis, Ames, Iowa—Collegiate Methodist Church, May 13: Voluntary in C major, Purcell; Flute Solo, Arne; Aria Pastorella, Rathgeber; Prelude and Fugue in B minor, Bach; O World, I Now Must Leave Thee, Brahms; Prelude and Fugue in B major, Dupré; Brother James, Wright; Epilogue, Langlais.

Theodore Ripper, Atlanta, Ga.—Peachtree Christian June 22: Triple Fugue in E flat (St. Anne), Bach; Air with Variations, Martini; Ballade in D, Clokey; Chorale in A minor, Franck. Naomi Haag, soprano, and Russell Davis, tenor assisted.

George L. Jones, Jr., Potsdam, N.Y.—Trinity Church, Fall Island, July 8: Voluntary in A, Selby; Flute Solo, Arne; Passacaglia and Fugue in C minor, Bach; Adagio, Fiocco; Chorale in E major, Franck; Chant de paix, Langlais; America variations, Ives.

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Programs of Organ Recitals of the Month

Herman Berlinski, DSM, New York City — St. Paul's Chapel, Columbia U July 6; Symphonia, Rossi; Hebrew Melody, Achron; Pastorale, Ben-Haim; Prelude 2, Adler; Kol Nidre and Preludes for the Three Festivals, Berlinski.

Gwilym Bevan, Kitchener, Ont. — Trinity Church, June 11: Suite from Bonduca, Purcell; Dances for the King, oboe and organ, Lully; Ye Sweet Retreat, Boyce; Jesu, Joy of Man's Desiring and Passacaglia and Fugue in C minor, Bach; Elegy and Fugue, Willan; Three preludes on Scottish tunes, Ridout; Adagio and Toccata, Modal Suite, Peeters. Lorna Hymmen, oboist, assisted.

William Osborne, Granville, Ohio—Swasey chapel, Denison University, June 10: Con moto maestoso and Andante tranquillo, Mendelssohn; Suite, 1935, Sowerby; Fugue on the Magnificat, From God I Will Not Turn, Come Now Saviour of the Heathen, I Believe in One God, Sonata in E flat and Toccata and Fugue in D minor, Bach.

W. William Wagner, Cleveland, Ohio—Dedication of chapel and chapel organ at the Old Stone Church June 24: Psalm 19, Marcello; Londonderry Air, arr. Coke-Jephcott; Concerto for Flute Stops, Rinck; Brother James, Wright; Fete des Fées, Charles H. Marsh; The Lost Chord, Sullivan; Prayer, Milhaud; Concert Variations, Bonnet.

F. Joseph Horning, Salem, Ohio—St. Mary Friary, Columbiana, May 30: Toccata for the Consecration, Frescobaldi; Little Prelude and Fugue in G major, Bach; Trumpet Voluntary, Clarke; Prière a Notre Dame, Boëllmann; Romanza, Purvis; Chant Héroïque, Young.

Romette Headley, Alton, Ill.—First Baptist Church, June 10: Dies sind die heiligen zehn Gebot, Wenn wir in Höchsten Nöten sein, Ach bleib bei uns, Herr Jesu Christ and Nun freut euch, lieben Christen g'mein, Bach; Elevation, Dupré; Suite Brève, Langlais.

Lilian Carpenter, New York City—St. Paul's Chapel, Columbia University, May 15: Allegro Risoluto and Chorale, Symphony 2, Vierne; Wir glauben all' an einen Gott, Vater and Passacaglia and Fugue in C minor, Bach.

Reginald Foort, Chicago—Faith Methodist Church, Lisle, Ill., May 6: Solemn Melody, Davies; Toccata and Fugue in D minor, When Thou Art Near and Jesu, Joy of Man's Desiring, Bach; Minuet in D, Mozart; Toccata in G, Dubois; The Lost Chord, Sullivan; Meditation, Thais, Massenet; Trumpet Tune, Purcell; Londonderry Air, traditional; Caprice Viennois, Kreisler; Greensleeves fantasia, Foort.

Harlow Hawthorne, Suffern, N. Y.—Suffern Methodist Church, for the Rockland County AGO Chapter, May 27: Little Preludes and Fugues in C, E minor, F and G minor, Bach; Invocation, Cook; The Blessing and The Creation, Biblical Sketches, Van Hulse; Communion, Wills; Rondo in G, Bull; Pastoral, Ravel; Flute Solo, Arne; Adagio for Strings, Barber; Chorale in A minor, Franck.

Herbert Gotsch, River Forest, Ill. — Grace Lutheran Church, Aug. 2: Toccata, Villancico and Fugue, Ginastera; Chorale in E major, Franck; Excerpts from Organ Mass, Fiori Musicali, Frescobaldi; Prelude and Fugue in C major, Bach; Canon in B minor, Schumann; Fugue in A flat minor, Brahms; Ricercata, Hillert.

Robert Elliott Hopkins, Mars Hill, N. C.—Moore auditorium, Mars Hill College, faculty recital, May 27: Grand Jeu, DuMage; Benedictus, Couperin; Noël in G major, Daquin; Pastorale in F and Toccata in F, Bach; Chorale in A minor, Franck; Twilight at Fiesole, Bingham; Litanies, Alain.

Richard Cyril Jason, New York City — St. Paul's Chapel, Columbia U July 10: Concerto in G major, Ernst-Bach; Freu dich sehr, o meine Seele, Böhm; Fantasie in F minor, K 608, Mozart.

Leonard Raver, University Park, Pa. — Church of St. Rose of Lima, Brooklyn, N.Y., June 10, for the Brooklyn AGO Chapter: Fantasia in G major, Sonata 4 in E minor and Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Sonata, Persichetti; Litanies, Alain.

Westchester, N. Y. AGO Chapter students—South Presbyterian Church, Dobbs Ferry, May 15: Deborah Greitzer—When in the Hour of Deepest Need, Bach; Theodore Schweitzer—O Man Bewail Thy Grievous Sins, Bach; Prelude and Fugue in B flat, Krebs; Susan Bennett—Sonata 16 with strings, Mozart; O Thou God the Father, All Praise to Jesus' Hallowed Name, I Call to Thee, Lord Jesus and Salvation Now Is Come to Earth, Bach; Kent Lanini—Fugue in G minor, Bach; Toccata, Symphony 5, Widor; Jarene Frances—Pavane, Elmore; Florence On—Rhosymedre, Vaughan Williams; Christ Lay in Death's Dark Prison, Bach; Robert Paine—Sonata 10 with strings, Mozart; In Thee Is Joy and Saviour of the Heathen, Come, Bach; Chorale in A minor, Franck.

R. Deane Shure students, Washington, D. C.—Mount Vernon Place Methodist Church, June 3: Betsy Daugherty—Mt. Hermon, Through Palestine, Shure; Larry Thompson—Told at Sunset, Edmundson; Mrs. Ted Huiffman—Andante Sostinato, Mozart; Oscar Van Sant, Jr.—If Thou but Suffer God to Guide Thee, Bach; Opal Williams—Allegro, Vivace, Hornpipe-Minuetto, Handel; Margaret Ann Sparks—Fanfare and Dreams, McAmis; Lois Heald—Prelude and Fugue in D major, Buxtehude; Luella Robinson—Angels' Grotto, Shure; Arla Smith—Vision, Rheinberger; Harold White—Thou Art the Rock, Mulet; Von Himmel hoch, Edmundson.

Hugh Allen Wilson, Glens Falls, N.Y. — St. Elizabeth's Church, Washington Heights, New York City, June 19: Aria Sebaldina, Pachelbel; Schmücke dich, Bach and Brahms; Litanies, Alain. St. Ursula's Church, Mt. Vernon, N.Y., June 19: Concerto 1 in G major, Vivaldi-Bach; Wer nur den Lieben Gott and Movement 1, Trio Sonata 1 in E flat, Bach; Basse et Dessus de Trompette, Clérambault; Erde Singe, Ahrens.

Esther Jepson, Milwaukee, Wis. — Kenwood Methodist Church, UWM faculty recital, May 13: Chaconne in E minor, Buxtehude; Aria, con Variazioni, Martini; Creator Alme Siderum, Peeters; Sonata for Trumpet and Organ, Purcell; Toccata, Adagio and Fugue, Bach; Te Deum, Langlais; Le Jardin Suspendu, Alain; Scherzo, Copper Country Sketches, Weaver; Deus, Sancta Trinitas, Nystedt.

Robert Douglas, Oakland, Cal. — East Bay Interstake Center, July 1: Toccata in E minor, Pachelbel; Nun bitten wir, Buxtehude; Fantasia and Fugue in C minor, Bach; Schmücke dich and Herzlich tut mich verlangen, Brahms; Pièce Héroïque, Franck; Nun sei willkommen, Jesus, lieber Herr, Peeters; Noël Basque, Benoit.

Robert King, Conway, S. C.—Eglise des Dominicains, Paris, France, June 14; Suite du premier ton, Clérambault; Ich ruf zu Dir, Her Jesu Christ, In dir ist Freude, Liebster Jesu, wir sind hier and Toccata in F, Bach; Te Deum, Langlais; Mitten wir in Leben sind and Zu Bethlehem geboren, Walcha; Dieu parmi nous, Messiaen.

Joanne Norman, Coral Gables, Fla.—Indiana University, Bloomington, senior recital, May 13: Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 608, Mozart; Pastorale, Roger-Ducasse; Feux Follets, Vierne; Fast and Sinister, Symphony in G major, Sowerby.

Ralph Kneerem, New York City—St. Paul's Chapel, Columbia U July 3: Toccata, Monnikendam; Song of the Caballero, Cabezon; Noël 10, Daquin; Hymnic Sketch on Lux Beata, Crandall; Christ Is Arisen, Lenel; Fantasie in G minor, Bach.

Robert Arnold, New York City — St. Paul's Chapel, Columbia U July 26: Toccata in D minor, Pachelbel; Prelude in G, Now Come, Saviour of the Gentiles and Prelude and Fugue in G minor, Bach; Chorale in A minor, Franck.

David Koehring, Indianapolis, Ind.—Christ Church Cathedral July 6: Prelude and Fugue on a theme of Vittoria, Britten; The Celestial Banquet, Messiaen; Sonata 2, Hindemith; Litanies, Alain.

Marianne Webb, Athens, Ga.—L'Eglise de Saint Eustache, Paris, France, May 27: Fantasie and Fugue in G minor, Bach; Tierce en Taille, DuMage; Chant de Paix, Langlais; Dieu Parmi Nous, Messiaen.

Catharine Crozier, Winter Park, Fla. — St. Andrew's Cathedral, Honolulu, Hawaii, July 9, for the Hawaii AGO Chapter: Chaconne in G minor, Couperin; Three Noël's, Daquin; We All Believe in One True God, Sonata 1 in E flat and Toccata and Fugue in D minor, Bach; The Burning Bush, Berlinski; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vierne; Te Deum, Langlais.

Lois Bosarge students, Meridian, Miss.—First Baptist Church, May 20: Kay Wall—Pastorale, Brahms; Invitation to Prayer, Thompson; Carol Jolly—Prelude and Fugue, Handel; By the Waters of Babylon, Powell; Sue Burkes—Chorale Prelude, Bach; Con Moto Theme, Dickinson; Canzona, Frescobaldi; Ruby Jane DeFoore—Chorale Melody variations, Sweelinck; Cantabile, Rachmaninoff; Fanfare, Lemmens; Carol Freeman—Herzlich tut mich verlangen, Telemann; My Heart Ever Faithful, Bach; Adoration, Lefebvre-Wely; Joyful, Joyful, We Adore Thee, Beethoven; Vin Harwell—Prelude and Fugue in F and Prelude and Fugue in B flat, Bach; Poem to the Golden Clouds, Harwell; Prière a Notre Dame, Boëllmann.

D. DeWitt Wasson, SMD, Dobbs Ferry, N. Y.—Allen Studios, White Plains, for the Westchester AGO Chapter, June 5: Prelude and Fugue in C minor, Buxtehude; Lobe den Herren, Bach and Walther; Voluntary 8, Stanley; A Lesson, Selby; Pavane, Byrd and Allegro, Suite 2 in G minor, Purcell (harp-sichord); Three Sections of the Kyrie, Couperin; The Bells, LeBegue; Soeur Monique and Chaconne, Couperin (harp-sichord); Prelude and Fugue on Duke Street, Reichert; Cortège, Ralph S. Grover; Chartre, Cantient, Les Petites Cloches, Nocturne and Marche Grotesque, Purvis.

Gordon Wilson, Winter Park, Fla.—Salem United Church of Christ, New Orleans, La., May 20: Chaconne in G minor, Couperin, Concerto in F major, opus 4, Handel; Now Comes the Savior of the Gentiles and Prelude and Fugue in F sharp minor, Buxtehude; Prelude, Meditation and Acclamations, Langlais; Intradas Praise to the Lord and Now Sing We, Now Rejoice for organ, trumpet and voices, Röhlig; Requiescat in Pace, Sowerby; Fantasie and Fugue on B-A-C-H, Liszt.

Robert Wight, Peterborough, Ont. — Trinity United Church, for the RCCO Healey Willan scholarship fund, June 25: All Bach—Prelude and Fugue in G major, Fugue in D major, Prelude and Fugue in A major, From Heaven on High, Come, Holy Ghost, Our Father (2 settings), Jesus Christ, Our Saviour, Out of the Depths, Credo (2 settings), Fantasie and Fugue in G minor.

Donald Wayne Williams, Nashville, Tenn.—First Baptist Church, Marietta, Ga., student of Scott S. Withrow, June 4: Chorale, Jongen; Pastorale, Aldrovandini; Ricercare, Gabrieli; Communion, Martini; Prelude and Fugue in B minor, Bach; Pastorale, Roger-Ducasse; Canons in C and B, and Fugues on B-A-C-H in F and B flat, Schumann.

Kazuko Sacon, Tokyo, Japan—University of Oregon, May 6, student recital: Concerto in A minor, Vivaldi-Bach; Liebster Jesu, wir sind hier, Kommt da nun herunter and Prelude and Fugue in D major, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Sonata 5 Mendelssohn; Elevation and Epilogue for Pedal Solo, Langlais.

Charles Ore, River Forest, Ill. — Grace Lutheran Church, June 21: Rigaudon, Campra; Fanfare in C major, Purcell; Passacaglia and Fugue in C minor, Bach; Now Praise We God Almighty, Lübeck; Sonata 1, Mendelssohn; Rhosymedre, Vaughan Williams; Toccata, Symphony 5, Widor.

Thomas Richner, MusD, New York City — St. Paul's Chapel, Columbia U July 12: Offertorio, Zipoli; Nun bitten wir, Buxtehude; Prelude, Fugue and Variation, Franck; Grand Choeur Dialogue, Gigout; Very Slowly, Sonatina, Sowerby; Tu es Petra, Mulet.

Edward A. Wallace, New York City — St. Paul's Chapel, Columbia U July 24: Trumpet Voluntary and Tune for Flutes, Stanley; Air in D, Purcell; Cantabile, Franck; Finale, Symphony 2, Widor; Reverie, Bonnet; Toccata, Gigout.

Richard Litterst, Rockford, Ill. — St. Paul's Chapel, Columbia U Aug. 2: The Three Catechism Kyries, Bach; Benedictus, Reger; Carillon, Sowerby; Veni Creator variations, Durullé.

Charlotte Isgrigg, Indianapolis, Ind.—Christ Church Cathedral July 27: Scherzo, Durullé; Deck Thyself, My Soul, Brahms; Variations on a Noël, Dupré.

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The First Methodist Church, Cookeville, Tenn. is to have a new three manual Schantz organ to replace a smaller 50-year-old instrument. The new organ will be installed with the great and pedal pipes exposed across the front of the church on a shelf high above the choir. The swell and choir will be enclosed on each side of the chancel.

David Noble directs a large music program for the church and Mrs. Louis Johnson is the organist. Alfred E. Lunsford represented the Schantz company in the negotiations.

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 244 pipes
Chimes 21 bells

SWELL

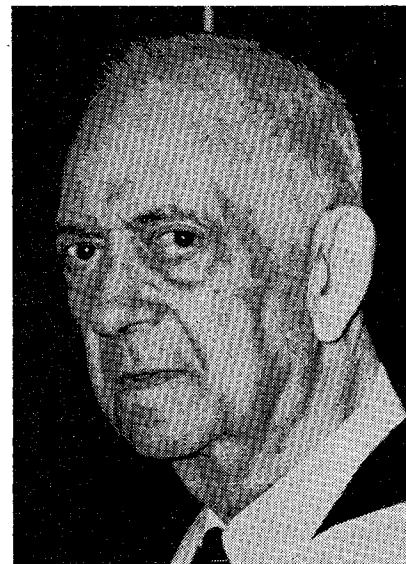
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Octavin 2 ft.
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

CHOIR

Rohrflöte 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Flöte Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Flöte 2 ft. 12 pipes
Quinte 1 1/2 ft.
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Gedeckt 8 ft.
Octave 4 ft. 12 pipes
Contre-Trompette 16 ft. 12 pipes



Frank Stewart Adams was honored at a reception May 20 as he completed 25 years of service at St. Matthews Lutheran Church, White Plains, N. Y. He began his service after returning from study with Marcel Dupré. A native of Hopkinton, Mass. he graduated from Syracuse University and won highest honors from the New England Conservatory. He received his masters degree from New York University and did further graduate study at Columbia University.

Mr. Adams has appeared widely as a recitalist and served as an acoustical and organ design consultant. Among his organ teachers were George W. Chadwick, Wallace Goodrich and Dr. George Parker.

In addition to service in many churches Mr. Adams was a staff recitalist for Wanamaker's and also played in private homes of the DuPonts, the Huttons and J. C. Penney. He has been an AGO member for 55 years and was a board member of the old NAO. Other memberships include the American Organ Players Club of Philadelphia, the Society of Theater Organists and the Hymn Society of America.

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The installation of a three-manual organ by J. H. and C. S. Odell and Co., Yonkers, N. Y. was completed in June in the Janes Methodist Church, Brooklyn, N. Y. Many of the pipes and several of the wind chests from the original Kimball were rebuilt, redesigned and retained. For two decades it stood mute and neglected, its tubular action completely unusable.

After extensive examination of the instrument to determine what could be of practical use, a new specification was drawn for the best tonal resources and operating efficiency possible within the budget. Many new ranks were needed as well as new action parts and equipment and new all-electric console.

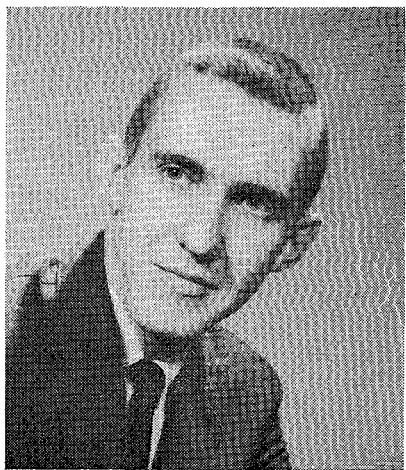
The installation was supervised by James W. Hopkin and the tonal finishing by J. Franklin Odell. Shellman B. Johnson is director of music and his wife Sophie organist.

GREAT

- Double Diapason 16 ft. 61 pipes
- Open Diapason 8 ft. 61 pipes
- Viole de Gambe 8 ft. 61 pipes
- Doppel Flute 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Melophone 4 ft. 61 pipes
- Flute Harmonic 4 ft. 61 pipes
- Octave Quint 2 1/2 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Fourniture 3 ranks 183 pipes
- Trumpet Harmonic 8 ft. 61 pipes
- Chimes 21 tubular bells

SWELL

- Gross Gedeckt 16 ft. 73 pipes
- Open Diapason 8 ft. 73 pipes
- Salicional 8 ft. 73 pipes
- Vox Celestis 8 ft. 61 pipes
- Gedeckt 8 ft. 73 pipes
- Quintadena 8 ft. 73 pipes
- Principal 4 ft. 73 pipes
- Flute Traverso 4 ft. 73 pipes
- Flageolet 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Cornopean 8 ft. 73 pipes



Delbert Disselhorst has been awarded a Fulbright grant for study with Helmut Walcha at the Hochschule für Musik in Frankfurt am Main, Germany, for the coming academic year. A native of Hamilton, Ill. Mr. Disselhorst received his bachelor of music degree in June from the University of Illinois. His organ teachers have been Russell Hancock Miles and Paul S. Pettinga.

While a student at the university he was organist at McKinley Memorial Presbyterian Church on the campus. After his return from Europe he will work toward the MSM degree at Union Theological Seminary.

- Oboe 8 ft. 73 pipes
- Vox Humana 8 ft. 61 pipes

CHOIR

- Viol D'Orchestra 8 ft. 73 pipes
- Melodia 8 ft. 73 pipes
- Dulciana 8 ft. 73 pipes
- Geigen Principal 4 ft. 73 pipes
- Flute D'Amour 4 ft. 73 pipes
- Piccolo 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Clarinet 8 ft. 73 pipes

PEDAL

- Major Bass 16 ft. 32 pipes
- Violone 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Bass Flute 8 ft. 32 pipes
- Violoncello 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Choral Bass 4 ft. 12 pipes
- Posaune 16 ft. 32 pipes
- Posaune 8 ft. 12 pipes

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New Choral Publications

A generous quantity of new choral materials flooded our desk in the weeks just before the "international national." We were surprised at the comparatively low ratio of Christmas material. Nor were there quite the usual heavy interlardings either of arrangements or of new editings of works from the past. There is a very obvious emphasis on the practical and the undemanding, an emphasis which produces something of an impression of an overall "safety" and lack of really creative thinking. Will next year's AGO anthem competition produce, for the first time since 1957, an anthem deemed worthy of the prize? Or will our writers be content to write, and our publishers to publish, music at that same old level of imaginativeness?

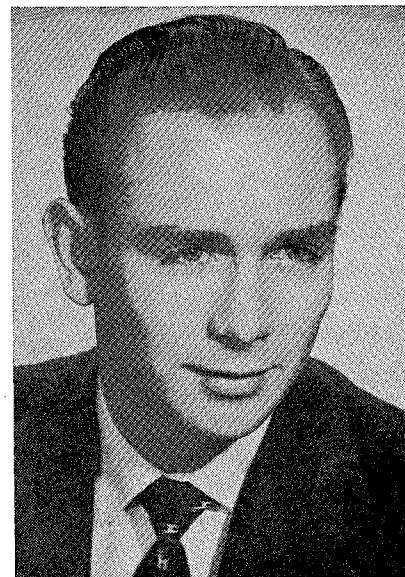
Two of the few works from the distant past this month are edited by David Pizarro for Brodt Music Company, Charlotte, N. C.: a motet, Whoso Loveth Me Will All My Words Treasure by Melchior Vulpius, and Christ the Lord Is Risen by Arnold von Bruck.

The anthem which won the St. Louis AGO Chapter's golden anniversary contest has just been issued by Waterloo Music, Waterloo, Ont. By George Fox with the title Christ Is Our Cornerstone, it is a straightforward work in a big style.

Lloyd Pautsch has a Christmas cantata, God With Us, for Abingdon Press. It makes no demands and gives an opportunity for use of trumpet and flute with the choir and organ. The principal solo part, for tenor, is of a range any good baritone could also negotiate easily. There are small solos for mezzo and for bass. By the same composer for the same publisher are A Canticle of Commemoration (SATB or TTBB) useful for dedications, and a hymn anthem with brass, Christian, Dost Thou See Them?

Everett Titcomb is represented in the Abingdon Press list with a short, unaccompanied O For a Closer Walk, which comes SATB or TTBB, and a TTBB The Spirit of the Lord, in block harmony. For the carol season Abingdon offers a Carol of the Advent arranged simply by Philip Dietterich; a Margrethe Hokanson tune to As With Gladness Men of Old, with optional trumpet, and Robert Graham's small The Child Jesus.

Among SATB generals from Abingdon are: an easy, bright Praise Ye the Lord by Eugene Butler; John Dressler's Lord Open Thou My Heart, based on a chorale and with a lot of unison; two by Jack C. Goode, On His Might, with a big ending, and Sing to the Lord, with considerable individual flavor; Luise Mueller's O Praise the Lord, practical and in a big style; Gordon Young's largely unison Moyst with One Drop of Thy Blood; Ellen Jane



Earl Ness received an honorary doctor of music degree June 6 at the commencement exercises of the Combs College of Music, Philadelphia. Dr. Ness serves the Baptist Church and Reform Congregational Keneseth Israel.

Dr. Ness conducted his Philadelphia Oratorio Choir May 13 in St. Cecelia and Psalm of David, both by Norman Della Joia, in a concert at the Riverside Church, New York City; Frederick Swann was organist.

Lorenz' Immortal Invisible with what seems to us entirely too much extraneous material; A. P. van Iderstine's Garden Hymn on an infectious old folk melody, and a hymn anthem, Remember All the People, based by H. Leroy Baumgartner on a Bohemian tune.

For other than regular four-part voicing, Abingdon offers two SABs, All Praise and Thanks to God by C. Buell Agey, and Immortal Love For Ever Full by Philip Dietterich; R. Evan Copley's Four Anthems for Treble Voices (SA) and Federal Whittlesey's Hear the Bells of Christmas, for unison voices and handbells.

Peter Waring's God Be Merciful Unto Us (E. C. Schirmer) has a real organ part; its rhythms will require good musicianship.

We get only a fragmentary view of Elinor Remick Warren's extensive work, Abram in Egypt (H. W. Gray) from the "choruses only" edition sent us, but even this indicates the imagination and daring of the work and extensive scope of musical resources required for its performance.

Gray, as always, has much new service music. Alec Wyton has a Magnificat and Nunc Dimittis on Tones VIII and I, a choir setting of The Lord's Prayer to accompany the congregational monotone, and a small Gloria in Excelsis. Everett Titcomb has an SATB Communion Service in

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G minor and Leo Sowerby's new Te Deum Laudamus in E flat appears in print. By comparison, Mabel Daniels' Exultate Deo, just reissued, betrays its 1929 origins. Dr. Sowerby also has a new O Praise the Lord, All Ye Nations, with some division and some high notes. W. Glen Darst's Variants on A Mighty Fortress would make a good festival item complete with three trumpets. Ross Hastings' award-winning God Be Merciful Unto Us will be effective for the average good choir. W. A. Goldsworthy's Whence Cometh Wisdom uses much unison but achieves considerable variety. Ronald Arnatt's rather extensive SSA Teach Me, O Lord is designed for a good treble group; but David Wehr's SAB Draw Thou My Soul, O Christ needs no special skills.

The hymn-anthem is an obviously "safe" category, though there are a few possible pitfalls even here: the tune, however good, may not be wholly suitable either to the text or to the use made of it, and sometimes a familiar tune tempts the arranger or "composer" to strange experiments.

Broadman Press seems to specialize in the hymn-anthem genre. There are unison ones such as the Eric Thiman one on the Hebrew The God of Abraham Praise, with a descant; or the William Reynolds one fitting Word of God, Across the Ages to the Austrian Hymn; or John W. Work's Negro spiritual If You Love God, Serve Him; or David Appleby's A Song of Praise, on a Brazilian folk song.

Sometimes there are original tunes such as Glen Darst's SA God Is My Strong Salvation (Broadman) with optional trumpet. Most often they are SATB: Walter Ehret has based Jesus, Thou Divine Companion on an American folk hymn and his less attractive Who Trust in Thee, My God, on a Henry Lawes tune. Claude L. Bass seems to imitate an Appalachian tune for his How Lovely Is Thy Dwelling Place. Likewise original, in the sense that the tune is not borrowed, is Beryl Vick's very square Hallelujah! Sing to Jesus. Robert Graham's O Sing Unto the Lord uses combined choirs. Carl Kringle's Jesus Christ Is Risen Today is an Easter hymn-anthem. William Hooper's O Zion Haste uses the standard tune plus some other material. Thy Word Is a Lamp, Sellers-Dean, is essentially a Gospel song. Clyde Bass uses a familiar Arne tune for O for a Faith that Will Not Shrink. The familiar Sullivan Easter tune is the basis for Talmadge Dean's Come Ye Faithful Raise the Strain. Mr. Dean turns composer for a small unison Sing Unto the Lord. David Wehr's Spirit of God, Descend Upon My Heart and a busy setting by John W. Work of When I Survey the Wondrous Cross round out the Broadman list.

G. Schirmer gives us a touch of Christmas: Blanche Byles' combined



Dr. Dorothy E. Layman, organist-director of the Drayton Avenue Presbyterian Church, Ferndale, Mich., left July 15 to study in Paris with Marcel Dupré. A student of Frederick Marriott, she attended the Universities of Toronto, Detroit, Michigan, and Michigan State University from which she received her master of music degree. Her organ study has been with Cyril Barker, Marilyn Mason, James Autenrith, Mr. Marriott and M. Dupré. She has been awarded several honorary doctorates for her work in music therapy.

choir arrangement of one of the familiar There's a Song in the Air tunes; an odd and intricate Shepherd, Hark by Jenö Takács for a good a cappella choir; a long straggling The Shepherd on the Hill by John Jacob Niles, with a baritone solo; a pleasant excerpt, Mary's Soliloquy, from a cantata by Cecil Effinger; and an amusing non-service The Spelling of Christmas by John Sacco, available SSA, TTBB, SAB and SATB.

Herbert Grieb's Hail Festal Day (still G. Schirmer) has response texts for Christmas as well as six other festivals. Thanksgiving is not included but L. Stanley Glarum's short, easy Fanfare for Thanksgiving will take care of that. Derek Holman's Christ Hath a Garden, designed for unaccompanied singing, has just the right kind of accidentals to throw all but very good a cappella choirs into major tuning difficulties. Jean Berger's Happy Is the Man has some of those same problems plus division of voices and greater length. Wilbur Chenoweth's God of Comfort, God of Courage is a big, garden variety anthem with full accompaniment and divided voices.

William Stickle has re-arranged the wellworn Lutkin The Lord Bless You and Keep You for SAB (still Schirmer). John Jacob Niles and J. Stanley Shepherd have made an accompanied SSA of the old Southern How Firm a Foundation tune. Blanche Byles' Abiding Joy is a pleasant, naive tune with three

[Continued on next page]

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stanzas for SAB. Helen Lipscomb's O Holy Spirit is a three-stanza for SA. Schirmer's Church Anthems for SATB is a sort of "hit parade" collection. Every choir library of even fairly long standing will have most of its contents; many of the more venerable anthems should have earned honorable retirement by now. Favorite Hymns for SAB choir is just that; useful, no doubt, where three-part singing on hymns is used and encouraged.

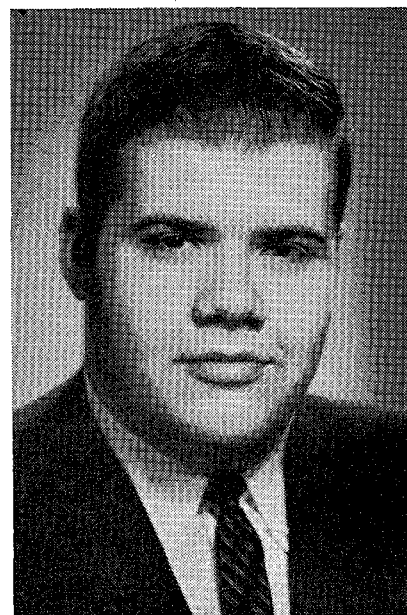
Two works from Concordia this month are based on the Nun danket chorale: Harald Röhlig's small cantata Now Thank We All Our God employs three trumpets and organ with a mixed chorus and congregation; Myron Casner's Only Begotten, Word of God is a successful counterpoint by the choir to the chorale tune in three trumpets. Both works have special uses for Reformation Sunday.

Richard Hillert is doing a series of motets for Concordia based on the Gospels for Sundays and festivals; they should be seen. This month's are If You Continue in My Word, for Reformation; And You, O Bethlehem, for Epiphany; and Lord, I Am Not Worthy, for Epiphany III.

In Concordia's Chapel Choir series are a When Came in Flesh the Incarnate Word by Carl Schalk (with two treble instruments) and Who Are These That Earnest Knock by Walter L. Pelz. Christ Is Our Cornerstone is a problem-free anthem by Edgar H. Aufdemberge, with block harmony and unison.

In non-SATB voicings, Concordia has three by Healey Willan: Sing to the Lord of Harvest, for junior choir with descant, From Heaven High I Come to Earth, for SA with descant, and Prepare the Way, O Sion, for SA; all are based on fine old chorales. Jan Bender's SA Built on the Rock the Church Doth Stand is also on a chorale. The only Concordia for Christmas is Carl Halter's SSA O Holy Child, We Welcome Thee, a Bohemian tune. The past is represented by a Paul Thomas editing of Melchior Franck's O Lord I Am Not Worthy and two big Schütz works carefully edited and prepared by Richard T. Gore. The "Biblical scene," My Son Wherefore Hast Thou Done This to Us, uses three soloists, chorus, strings and continuo. The "dialogue", Father Abraham, Have Mercy on Me, asks for a real bass, a tenor soloist, a variety of treble parts, strings, flutes and continuo. We seem to remember mentioning these earlier on the receipt of the separate choral part.

C. F. Peters sends Flor Peeters' Wedding Song, a very simple setting of the familiar text from the book of Ruth. As a song it comes in high, medium or low voice; the anthem version simply has the choir added as background to the high key vocal. The English text does not always fit as comfortably as



John E. Fryer is leaving his post as organist-choirmaster of the Episcopal Church of the Advent, Nashville, Tenn. after three and a half years. Graduating in June from the Vanderbilt University medical school with the MD degree, Dr. Fryer begins his internship July 1 at the Ohio State University Hospital, Columbus.

Dr. Fryer is a graduate of Transylvania College, Lexington, Ky. where he was organist for the choir and chapel and studied briefly with Hammond Porter. Previously he had some work with Arnold Blackburn, University of Kentucky, and had served as organist for the First Christian and Emmanuel Episcopal Churches, Winchester, Ky.

While in medical school he has studied with Scott Withrow, Peabody College, and has assisted Cyrus Daniel on programs at Vanderbilt. He has also been organist at Belle Meade Methodist and interim organist at Christ Episcopal after the death of Arthur Henkel.

the German; musically the piece is dignified and pleasing. Two Flor Peeters anthems are also sent, Christmas Hymn-Anthem (All My Heart Today Rejoices) and Easter Hymn-Anthem (I Know that My Redeemer Liveth). Both are fairly easy and worth seeing. Mr. Peeters' setting of the Ave Maria comes SATB, SA and for high medium or low solo, all with organ accompaniment and with Latin and English text. His afore-mentioned and well-advertised setting of the Lord's Prayer comes also with the title Pater Noster with the same voicings and texts as the Ave Maria.

Two singles from C. F. Peters are Healey Willian's hymn-anthem on a familiar chorale with the text Strengthen for Service, Lord, the Hands, and an interesting Alan Hovhaness Watchman, Tell Us of the Night, which has a big bass solo. Henry Cowell's SAI

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award processional, Supplication, for organ brass and unison chorus, might have many uses for solemn festival occasions.

From Neil A. Kjos come three treble items by Gerhard Schroth — SSA *O Bless Our God, Ye People*, with the children's choir added on Old 100th; an SSAA arrangement of Gretchaninoff's *Song of Simeon*, and an SSA of the same composer's *Sing All Ye Lands*. Other material from Kjos was outside our field of emphasis.

Two well-known American Catholic musicians are represented with sizeable choral publications this month. Joseph J. McGrath of Syracuse has an Offertorium, a set of six SATB supplementary offertories for Advent and Christmaside (McLaughlin and Reilly); the texts are Latin and the choral writing is facile and practical. Robert F. Crone of Louisville has a *Missa Sine Nomine* for three voices (TTB or SSA) a cappella (Gregorian Institute of America, 2132 Jefferson Ave., Toledo 2, Ohio.) This too is very singable and well-designed for its use.

Shawnee Press has some contributions to the Christmas scene; an unusual Spanish carol, *A La Nanita Nana*, arranged by Walter Ehret; *Christmas Eve* by Richard Oliver, more secular than sacred, with a rather striking melodic idea milked for all it is worth; a *Gloria* (in *Excelsis*) which Gerhard Track labels a "festival fanfare" which will be useful on college a cappella programs — all parts divide.

Shawnee also has a setting of the familiar *Love Came Down at Christmas* by Jerome K. Ramsfield; Walter Ehret's *Rockin' Jerusalem* is, we fear, another trick spiritual arrangement. Large secular works such as George Antheil's *Cabeza de Vaca* are outside the province of this column. School chorus and oratorio society conductors will doubtless wish to make its acquaintance.

G. Winston Cassler's *Built on a Rock* is a short cantata from Augsburg for chorus, congregation, baritone solo, organ and brass quintet on a Reformation Day text. No individual units have big problems here; the task of assembling and co-ordinating the forces in performance seems to us rather formidable — perhaps not wholly so with a complete church music program functioning. Daniel Moe's *Blessed Be the Lord God* has many fresh touches. Augsburg's Christmas offerings are a tiny SA Ronald Nelson arrangement of the Polish *Lullaby*, *Jesus Child*, and Kenneth Jennings' original tune for *O Little Town of Bethlehem*, which will not, we confidently predict, displace either of the familiar ones. Ludwig Lenel's *Still with Thee* has some hurdles for most choirs in matters of rhythm, prosody and style. His little unison counterpoint to Christ lag in *Todesbanden*, *Let Us Be Glad in This Day*, will be easier.



Frank Herand is the name which Dr. Franz Herrenschwand has adopted as part of the process of becoming a naturalized American citizen. The Swiss-born and educated organist and harpsichordist has been in the San Francisco area since 1958, teaching at the San Jose City College and at the San Francisco Conservatory. He married Marilyn Nikkel last April 15 and the Herands are moving to Honolulu, Hawaii where Dr. Herand becomes a professor in September in the music department of the University of Hawaii.

Galaxy's connections with British publishing houses often result in the receipt of some unusual music from the past. This month from Galaxy's Stainer and Bell list we have an anonymous 400-year-old *Christmas Melody*. All Sons of Adam, whose effectiveness is hardly possible to envision without hearing; Alan Rideout's *Latin-text Lamentations of Jeremiah* employs some rather extreme modern techniques of composition. We suspect that the immediate interest in the 15th-century *Dartmouth Magnificat*, edited by Thurston Dart, will be scholarly and academic rather than practical.

In Galaxy's Elkin list are two for Easter, Eric Thiman's easy *Now Glad of Heart Be Everyone*, and a Michael Paget carol, *Here Is Spring*, for unison or SATB. And there is a unison legend by Havelock Nelson, *How the Rose Got Its Thorn*.

From Galaxy's own catalog are three by Sharon Elery Rogers, *For in My House Are Many Mansions*, *O Jesu, Lord of Heav'nly Grace* and *All Nature's Work His Praise Declare*. All have a curious melodic flavor of their own which defies definition. Katherine K. Davis continues her exploration of different styles with an interesting *Comfort Ye*, with a soprano solo. We are curious as to the reason why Gordon Young's all-unison *Arise, O God*, and *Shine* is written as SATB. John W. Work's spiritual arrangements, *I, John*, *Saw the Holy Number and Rock*, *Mount Sinai*, will probably find their places on college choir concerts.—FC

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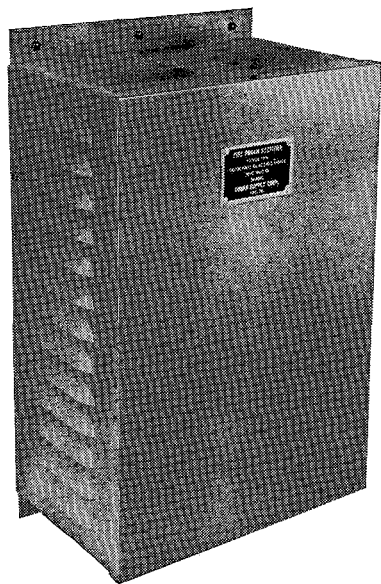
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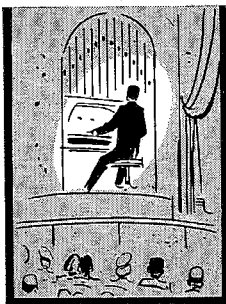
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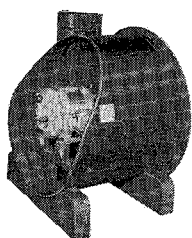
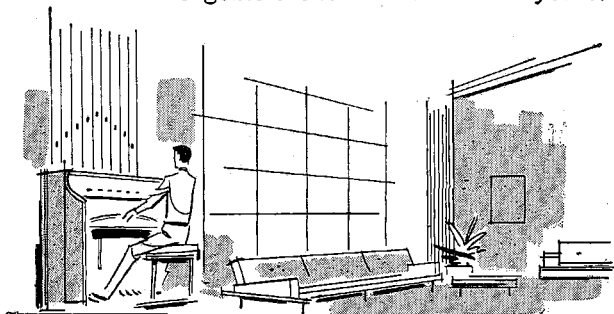
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FOR SALE — ONE THREE-MANUAL electro-pneumatic console, 7 years old, like new, 75 draw knobs, 29 couplers, 38 manual pistons, 8 generals and cancel, three expressions, crescendo and sforzando, pedal keys and pedal relay. One two-manual Austin console, 12 stops, full couplers, 12 manual, 6 general pistons, bench and pedal keys. Address H-7, THE DIAPASON.

FOR SALE—MIXTURE (12-15-17) DOLCE cornet, large scale can be used on great. Mixture (12-15-17) thin scale, 4 ft. gemshorn, 8 ft. bourdon (thin scale) 73 pipes. These Möller pipes—clarinet, tuba, French horn, dulciana. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—HOBBYISTS! GOOD chance for four-rank unit residence organ. Chests and reservoir home made. Good condition but needs work. Will help buyer remove. Price \$150 plus crating and shipping. Robert E. Smith, 816 North St., Morenci, Mich.

FOR SALE — 1901 ESTEY ORGAN, 29 ranks, 1949 Austin console (three manuals). Octav 4 ft. and mixture III added on great division. Immediate purchase. Contact First Presbyterian Church, 620 State Street, Knoxville 2, Tenn. Telephone: 523-7195.

FOR SALE—200 ESTEY REPRODUCING residence pipe organ music rolls in mint condition. \$100 or will swap for electric piano rolls of various types. Vestal Press, 3533 Stratford Drive, Vestal, N.Y.

FOR SALE — HARPSICHORDS, CLAVICHORDS by Neupert, world's finest, oldest maker. American or European delivery at reasonable prices. Catalogs on request. Magnamusic, Sharon, Conn.

FOR SALE—ESTEY REED ORGAN, electric, perfect condition. Two man., 32 ped., 10 ranks, 12 couplers, many extras. \$580. E. L. Szonntag, 205 Greenwood Ave., Wyncote, Pa. (Phila. suburb). Phone TU 7-1935.

FOR SALE—WURLITZER STYLE D, two-manual and pedal console (brown skin) as is \$150, come and get it. Steinert, 16507 Lilac, Detroit 21, Mich.

FOR SALE—KILGEN TRACKER PIPE organ, 8 ranks, 61 pipes each. Contact Loren Rehmer, 202 W. Fifth St., Washington, Mo.

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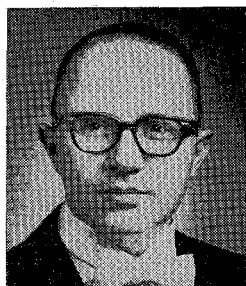
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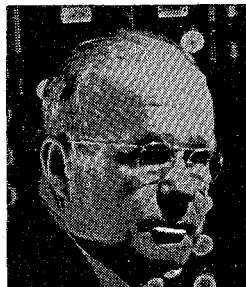
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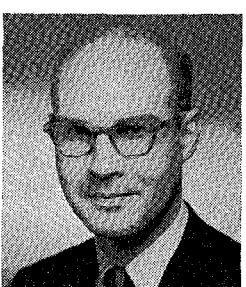
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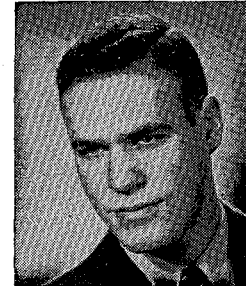
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