

THE DIAPASON

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

Fifty-Seventh Year, No. 9 — Whole No. 681

AUGUST, 1966

Subscriptions \$3.00 a year — 30 cents a copy



ATLANTA

1966





John Hamilton, associate professor at the University of Oregon school of music, will be on sabbatical leave the academic year 1966-67. His organ classes will be taught by Visiting Instructor Marcia Hannah Farmer.

Dr. Hamilton, past recipient of Fulbright and University of Oregon research grants, will continue research in performance style and repertoire. He will spend the forthcoming 15 months in the northern countries of Europe and in Italy. His degrees include AB in physics at the University of California (Berkeley), and MMus and DMA in performance practice at the University of Southern California. His students have been awarded Phi Beta Kappa, Fulbright, Danforth, NDEA doctoral and Petri grants, recital appearances at AGO conventions and other honors. While in Europe, Dr. Hamilton will place the first contracts for five recently authorized organs for practice and recital for the University of Oregon.

Mrs. Farmer, the former Marcia Hannah, was married December 1965 to Charles Farmer, pianist on the University of Oregon faculty. Prior to her marriage, she had been organist-choirmaster of St. Luke's Episcopal Church, Long Beach, Calif., where she developed an outstanding choir of men and boys. Her academic degrees include BA in music at Occidental College and SMM at Union Theological Seminary, New York City.

DELAWARE

ORGAN COMPANY, INC.

a progressive company with traditional ideals
designing and building custom pipe organs

252 FILLMORE AVE.

TONAWANDA, N. Y.

RECENT CHORISTERS GUILD ANTHEMS

to challenge your children
when the fall season starts —



A-25 Lord, Guide Our Thoughts	Roberta Bitgood	20¢
A-26 For Hard Things	Jane Marshall	15¢
A-27 A Child's Prayer (with Handbells)	Lloyd Pfautsch	15¢
A-28 God's Requirements (Old Testament)	Samuel Adler	20¢
A-30 God, Who Touchest Earth With Beauty (optional violin or flute part)	Ellen Jane Lorenz	20¢
A-31 God Is Always Near (Indonesian Folk Song) arr. by Helen Kemp		15¢
A-32 It Is a Good Thing to Give Thanks	Marian McLaughlin	20¢
A-33 God's Requirements (New Testament)	Lee H. Bristol, Jr.	20¢
A-35 Thanks at Christmas	Roberta Bitgood	20¢
A-36 Song of Seven (Recorder, autoharp)	Shirley Brown	20¢
A-37 The Manger Mouse (Handbell acc.)	Shirley Brown	15¢
A-38 Christmas Song (Keyboard or autoharp acc.)	Shirley Brown	20¢
A-39 Psalm 150 (optional rhythm instruments)	Samuel Adler	20¢
A-40 Mary's Wandering	Marian McLaughlin	20¢
A-41 Great Father of Glory	arr. by Margarethe Hokanson	20¢

Ask for a sample of any ONE

Write to: CHORISTERS GUILD
440 NORTHLAKE CENTER
DALLAS, TEXAS 75238

Board of Directors of the Choristers Guild

Dr. Nita Akin, President Wichita Falls, Texas	Dr. Roberta Bitgood Bay City, Michigan	Mrs. T. J. (Madeline) Ingram Lynchburg, Va.
Mr. A. Leonard Lillyers, Vice-President Philadelphia, Pa.	Mrs. Haskell (Mabel) Boyter Atlanta, Georgia	Mr. A. Leslie Jacobs Santa Barbara, Calif.
Dr. F. L. Whittlesey, Sec. — Treas. & Exec. Director Dallas, Texas	Dr. Shelby Collier Memphis, Tennessee	Dr. Cecil Lapo Nashville, Tenn.
	Mrs. Earle (Norma) Lowder Bellaire, Texas	
	Mrs. Loretta Cotton Milwaukee, Wisc.	Mr. David Pew Denver, Colorado



Just off press:

FLOR PEETERS

Opus 100

HYMN PRELUDES FOR THE LITURGICAL YEAR FOR ORGAN

Volume I (Peters 6401) \$2.50

ADVENT — CHRISTMAS — EPIPHANY

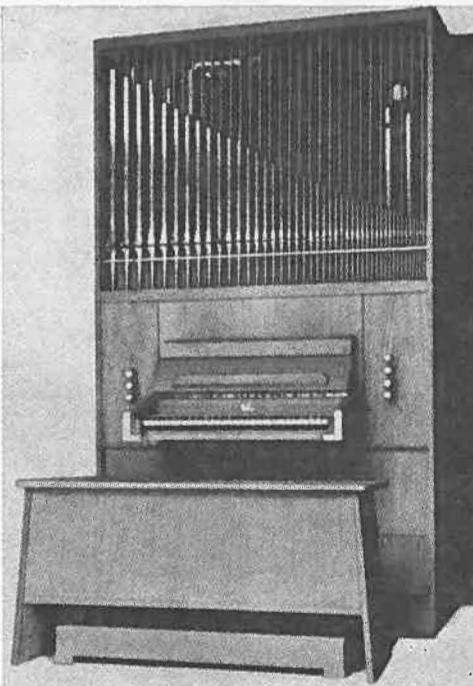
1. O Come, O Come Emmanuel VENI EMMANUEL
2. Comfort, Comfort Ye, My People AINSI QUE LA BICHE REE
3. Of the Father's Love Begotten DIVINUM MYSTERIUM
4. Lo, How a Rose E'er Blooming (*Rosa Mystica*) ES IST EIN' ROS'
5. Christians, Awake, Salute the Happy Morn YORKSHIRE
6. O Blessed Day When First Was Poured ANGELUS
7. Jesus! Name of Wondrous Love! HOLY NAME
8. Brightest and Best of the Sons of the Morning LIEBSTER IMMANUEL
9. As with Gladness Men of Old DIX (TREUER HEILAND)

Brochure (28 pages) with the listing of contents of the first 12 volumes of this monumental organ work, covering the complete liturgical year in 24 volumes, available upon request

The complete INDEX OF TUNES (covering all 24 volumes), at the end of each volume, will enable the organist to find a prelude on any chorale he might want to use outside its specific liturgical context.

C. F. PETERS CORPORATION

373 PARK AVENUE SOUTH, NEW YORK, N. Y. 10016



Manual C-c'' = 61 Töne

1. Gedackt 8'
 2. Prinzipal 4' (teilweise in der Front)
 3. Rohrflöte 4'
 4. Oktave 2'
 5. Terzian 2fach ab b
 6. Scharff 3fach
- Pedal C-f' = 30 Töne
7. Subbafs 16'

Koppel: Manual/Pedal

Completely Mechanical

Slider Chests

Fully Acclimatized

10 Year Warranty

Prompt Delivery

Easily Installed

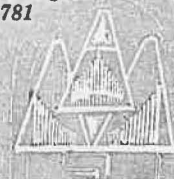
\$7,950 delivered and installed

In the USA: S. H. Dembinsky
1035 Iroquois Dr., S.E.
Grand Rapids, Mich.
(616) 243-1570

In Canada: Mr. W. Knoch
438 Beatrice St.
London, Ontario
(519) 451-0050

world's finest organs
since 1781

walcker



**MILWAUKEE CHURCH MUSIC
CONGRESS EXPECTS 2,000**

More than 2,000 sacred music leaders of the Catholic church will meet in Milwaukee, Wis. Aug. 25-28 for the Fifth International Church Music Congress. This will be the first international gathering of Catholic musicians since the close of Vatican Council 2 and the first held outside Europe. Previous congresses were in Rome (1950), Vienna (1954), Paris (1957) and Cologne (1961). THE DIAPASON intends to provide press coverage of this history-making week.

The major objective of the congress is to implement Vatican Council decrees under the Constitution on the Sacred Liturgy. Co-sponsors are the Church Music Association of America and the Consociatio Internationalis Musicae Sacrae, with the approval of the Holy See.

Among special features of the congress will be newly-commissioned works in English by Hermann Schroeder, Ned Rorem, Edwin Fissinger and Daniel Pinkham; the premiere of a new oratorio by Max Baumann; organ recitals by Robert Noehren and Frederick Swann; and guest conductors Roger Wagner and Paul Salamunovich in charge of singing by the Roger Wagner Chorale, the Boys Town Choir, St. Paul's School choir, Cambridge, Mass., Twin Cities Catholic Chorale, Dallas Catholic Choir, the John Biggs Consort, the choir of St. Nicholas Cathedral, Chicago (Byzantine-Ukrainian Rite), Holy Childhood Schola Cantorum, St. Paul, St. Paul's Cathedral Men's Choir, Pittsburgh, St. Alphonsus Choir, Chicago, St. Pius X Guild Choir, DeSales Preparatory Seminary Choir, and St. Francis Seminary Choir, all of Milwaukee.

Other leading musical personalities in attendance will include Msgr. Richard B. Curtin, St. Joseph's Seminary, New York City; Dr. Paul Henry Lang, Columbia University, and Rene Dogne, De Paul University, Chicago.

EUGENE SELHORST, Eastman School of Music's associate dean for graduate professional studies, lectures on music history Aug. 7 to 19 at the 14th annual liturgical music workshop in Boys Town, Neb.



Mabel Zehner was honored May 15 for her 40 years of service to Ashland College, Ashland, Ohio, and to the community. A program was held at the college's memorial chapel with the Ashland College Chorale singing the Schubert Mass in G and Earl Barr, Minneapolis, Minn. a former student of Miss Zehner, playing the organ program listed in the recital pages.

As a special recognition of Miss Zehner's contributions and of her dreams for Ashland College, two new Möller practice organs were dedicated in her honor.

Miss Zehner earned her bachelor of music degree from the Chicago Musical College and attended Mt. Union Conservatory. Her organ study was with Edwin Arthur Kraft, Arthur Jennings, and Joseph Bonnet. She has played hundred of recitals throughout the East, including 30 at the city auditorium in Portland, Maine.

Miss Zehner will continue her teaching at Ashland College and her service as minister of music at Trinity Lutheran Church.

WESLEY L. JAMES, Levittown, N.Y., has been awarded the Licentiate with the Trinity College of Music, London (LTCL). The examination included the playing of prescribed organ pieces, sightreading, harmonization and extemporization.

THE DIAPASON

Established in 1909

(Trademark registered at U.S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

AUGUST, 1966

FEATURES

Minutes of AGO Council Meetings	10-11
Bergen International Festival by Bernice Bruzen	23
Seattle Guild Service Sermon by The Rev. James B. Dunning	25
Atlanta National Convention Supplement	33-37
Convention Service Address by The Rev. Allison F. Williams	37
AGO CHAPTER NEWS	10-14
RCCO CENTRE NEWS	16
NUNC DIMITTIS	18
CALENDAR	19
EDITORIALS	20
RECITALS	29-32
CLASSIFIED ADVERTISING	38-39
REVIEWS	
Books	16
Organ	20
Records	20
Choral	21

An International Monthly Devoted to the Organ and to Organists and Church Music

Official Journal of the American Guild of Organists and of the Royal Canadian College of Organists

Editorial and Business Office, 434 South Wabash Avenue, Chicago, Ill.; 60605. Telephone 312-HAT-3149

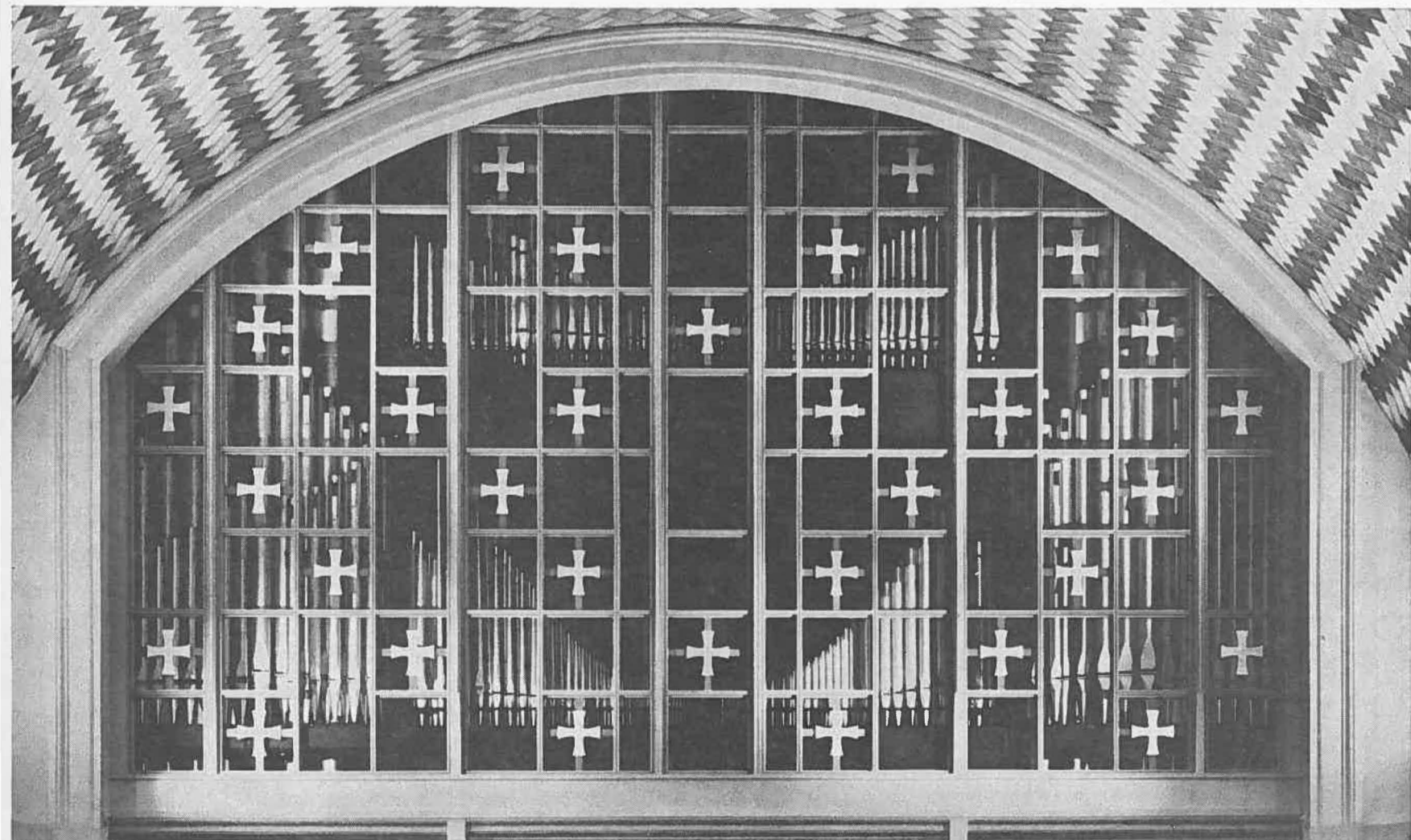
Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.



CENTRAL CONGREGATIONAL CHURCH + PROVIDENCE
4 Divisions + 55 Ranks
RHODE ISLAND

AEOLIAN-SKINNER ORGAN COMPANY • INC • MEMBER APOBA BOSTON • MASS •



ROGER NYQUIST

University Organist

University of California at Santa Barbara

I have attended with greatest pleasure various recitals by Roger Nyquist and consider him one of the most brilliant organists I have ever heard. He is a virtuoso of great versatility whose programs encompass works from the baroque era up to the present day. He combines admirable technical mastery with fine musicianship and his interpretations fascinate by their sensitivity and powerful expression.

Karl Geiringer
Professor of Music

Century Records has recently recorded a 2-record album "A ROGER NYQUIST ORGAN RECITAL." The program includes:

- Vivaldi—Concerto in A minor
- Nyquist—Adagio
- J. S. Bach—Two Chorale Preludes:
Sleepers, Awake, A Voice is Calling;
Comest Thou, Jesus, from Heavens Above
- J. S. Bach—Tocatta, Adagio and Fugue
- Handel—Concerto No. 2 B \flat Major
- Daquin—Noel Etranger
- Langlais—Song of Peace
- Widor—Allegro (Symphony No. 6)

Recorded at: Cate School, Santa Barbara—Baroque Casavant 1961
Trinity Episcopal, Santa Barbara—American Classic
Abbott-Sieker 1965

STEREO: \$10.00 MONAURAL: \$8.00

write to:

Roger Nyquist, Music Dept.
University of California at
Santa Barbara
Santa Barbara, Calif. 93106

CONCERT MGT. ROBERTA BAILEY
40 Monadnock Road, Worcester, Mass. 01609

WICKS BUILDS INSTRUMENT FOR INDIANAPOLIS CHURCH

OSWALD RAGATZ CONSULTANT

Louise Swan is Organist — St. Luke's
Methodist Edifice Completion
Set for Early in 1967

Contract has been signed with the Wicks Organ Company for a new three-manual 23-rank organ to be installed on completion of the new home of the St. Luke Methodist congregation, Indianapolis, Ind.

Architects Loeb, Schlossmann, Benet and Dart of Chicago have drawn the building. Oswald Ragatz, Indiana University music school selected the stoplist in consultation with Wicks tonal department. An exposed great division will be featured.

Louise Swan is organist.

GREAT

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft.
Chimes

SWELL

Rohrflöte 8 ft. 68 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 68 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 $\frac{3}{4}$ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo

CHOIR

Spitzflöte 8 ft. 61 pipes
Erzähler 6 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Erzähler 4 ft. 12 pipes
Hohlflöte 2 ft. 61 pipes
Larigot 1 $\frac{1}{2}$ ft. 12 pipes
Rohrschalmei 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Holzgedeckt 8 ft. 32 pipes
Erzähler 8 ft.
Choralbass 4 ft. 12 pipes
Copula 4 ft. 12 pipes
Posaune 16 ft.
Trompette 8 ft.
Rohrschalmei 4 ft.



Robert A. Griffith has been awarded a one-year extension on his Fulbright grant for study at the Royal Academy of Music, London. He recently played two recitals for London audiences: May 10 at St. John the Baptist Holland Road and May 24 at St. Michael's Church, Chester Square, one of the 40th anniversary celebrations of the Organ Club. This recital included the first London performance of Gerald Near's Roulade.

Mr. Griffith's background was summarized in the July 1965 issue.

PRESTON MAKES RECORDS AS ABBEY REACHES 900

Simon Preston writes of his responsibilities in co-ordinating the organ music of the extensive activities which are part of the 900th year celebrations at Westminster Abbey. These have kept him busy since his return from his successful American debut tour; his Homage to Music week recital at the Abbey is listed in the recital section.

Mr. Preston's plans for next season include recitals at the Royal Festival Hall and recording the Handel concertos with Yehudi Menuhin and the Bath Festival Orchestra. His recording of Messiaen's La Nativité for London Records has just been released and his Liszt disc on the organ at City Hall in Hull, completed as this issue goes to press, will be released in November.

CHOIR ROBES CLERGY ROBES ALTAR HANGINGS



Wide selection of colors and styles in a variety of beautiful fabrics, including colorfast, solution-dyed material, for cool comfort and a well-groomed appearance. Expert tailoring and styling at remarkably low prices. Tell us your needs so we can quote. Mention DIA.

IRELAND NEEDLECRAFT
3661 San Fernando Road
GLENDALE, CALIF. 91204

WA-LI-RO BOY CHOIRS

WARREN C. MILLER — DIRECTOR
Christ Church, Shaker Heights 22, Ohio

H. LEON HIETT

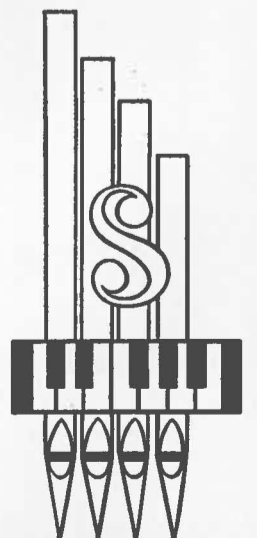
Hiett's House of Music
232 E. Dundee
Wheeling, Ill.
Phone: 312-537-5011

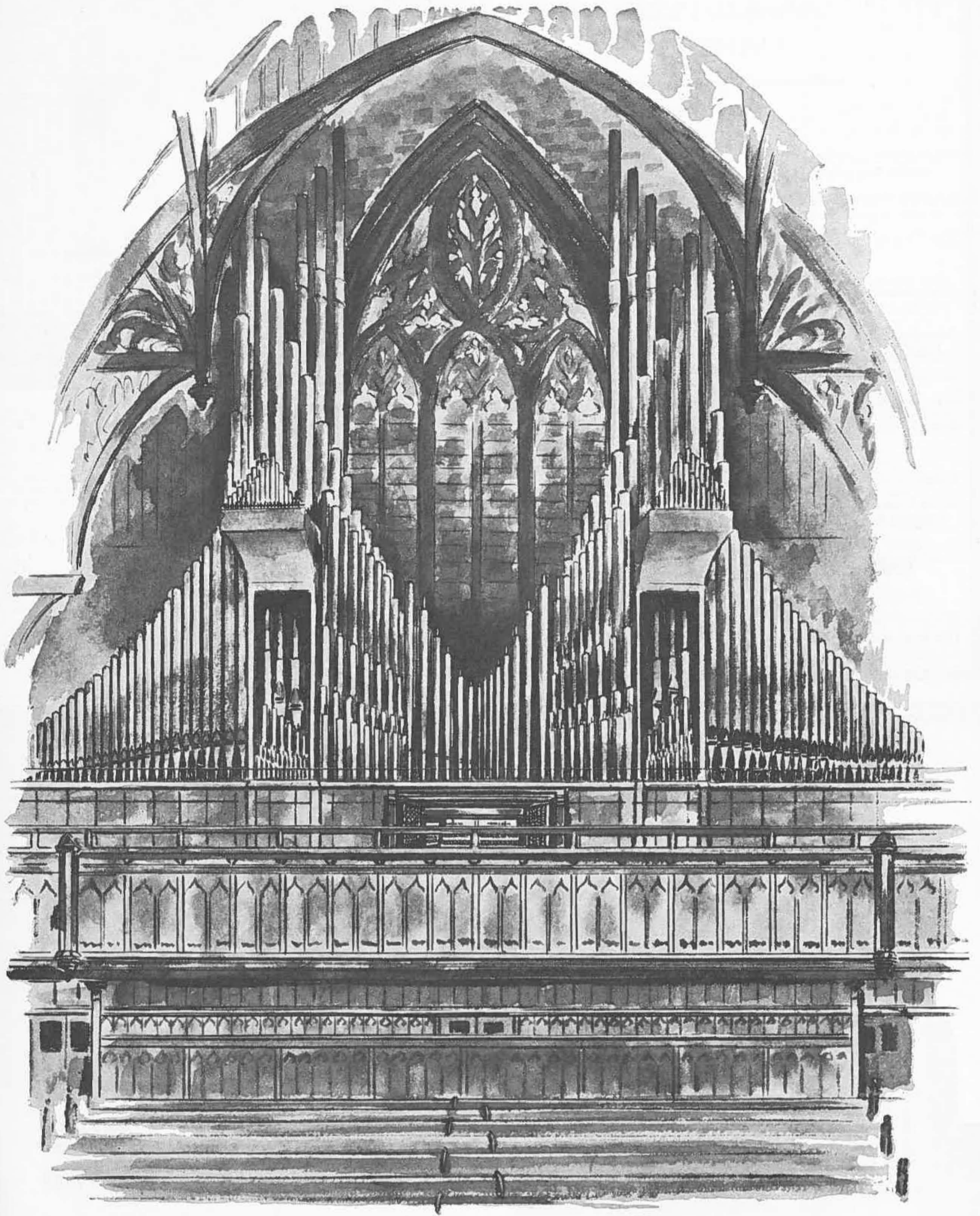
SCHLICKER organs

Buffalo, New York 14217

- traditional voicing with variable scaling and no nicking
- Modified pitman chests with note-kanzelle and electro-pneumatic action
- slider chests with electro-pneumatic action
- slider chests with tracker action

Member of A.P.O.B.A.





Third Presbyterian Church, Pittsburgh, Pa.

JOHN R. LIVELY DIRECTOR OF MUSIC

$\frac{M.}{P.}$ M € Ö € L € L € E € R
of Hagerstown

RECENT GENERAL PUBLICATIONS

ANTHEMS

(SATB unless otherwise indicated)

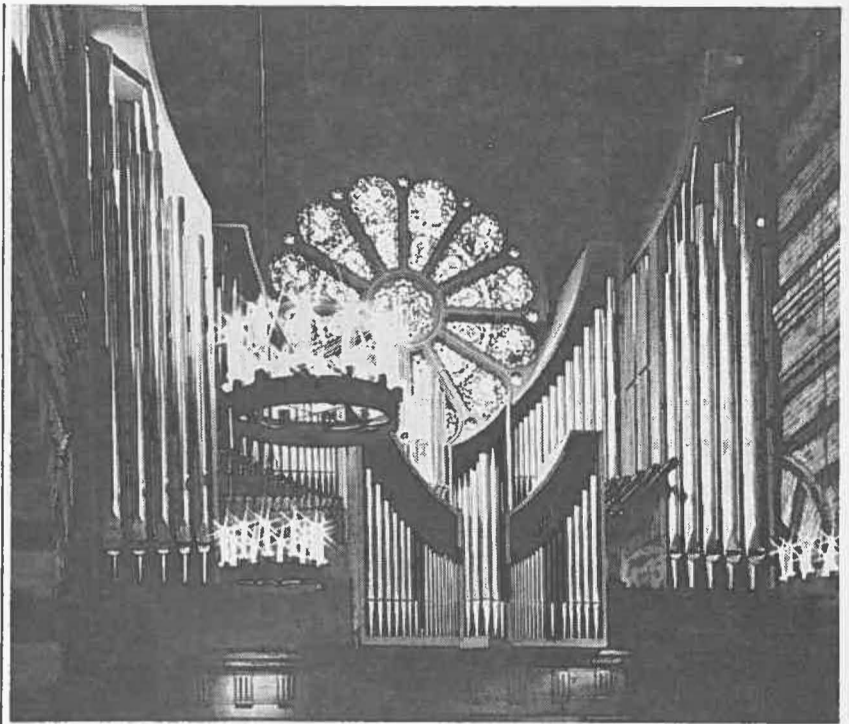
O Love, How Deep	Eric H. Thiman	.25
God Grant Us the Serenity	Philip James	.20
We Thank Thee, O God (Also for Thanksgiving)	Richard Warner	.25
God, Who Touchest Earth with Beauty (unison youth)	G. S. Freestone	.20
Come, Let Us All This Day	J. S. Bach	.20
ORGAN		
Praeludium super <i>Benedictus</i> <i>Sit Deus Pater</i>	Leo Sowerby	1.50
Postludium super <i>Benedictus</i> <i>Es, Domine</i>	Leo Sowerby	1.50
Toccata, Andante and Finale	Quincy Porter	2.50
Four Pieces from <i>Abdelazar</i>	Purcell/Ratcliffe	1.50
Fantasy on a Theme of Purcell	Christopher Steel	1.60
CANTATAS		
Joseph	Roberta Bitgood	1.75
On the Immensity of the Supreme Being	Louie L. White	1.00

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street

New York, N.Y. 10017



INAUGURALS BY BIGGS OPEN BOSCH TRACKER

ST. MARK'S EPISCOPAL, PORTLAND

Oregon City's Audiences Total 1,600
with Hundreds Turned Away —
Donald McPherson Organist

Four inaugural recitals to capacity audiences totalling 1600 people with hundreds turned away for lack of seats were played by E. Power Biggs June 18-21 on the Savier-Washburn Memorial Organ in St. Mark's Episcopal Church, Portland, Oregon. (See recital section).

The organ, built by Werner Bosch, Kassel, West Germany is a 44-rank, 3-manual tracker action instrument embodying in its tonal design the *Werkprinzip* of the classic organ, and a horizontal Spanish Trumpet. It is located in the rear gallery of the church, surrounding the Rose window. Electric stop action is used. 32-note pedalboard and 56-note manuals are used.

The principal chorus is based on the 16 ft. principal in the pedal and the pitch ascends by octaves through the four divisions of the organ. The minor flute chorus of each division is regulated to complement the principal chorus with special care being taken to insure that the flutes would be very distinctive in color.

The mixtures on the *hauptwerk* and *positiv* are designed to avoid an over-assertive tenor range. The *Sesquialtera* is at 12-17 without a break and is of principal-like tone color resulting in an excellent blend. The pedal mixture is four ranks without a break and includes a soft tierce. There is no doubling of pitches in any of the mixtures.

The architectural design of the case was prepared by Donald R. McPherson, organist of the church. All the pipes

were voiced in the church after the organ was completed to assure a dignified tonal balance, both clear and assertive without being overpowering in volume. The tonal design was prepared by David Dahl and Glenn White, Olympic Organ Builders, Seattle, Wash., and the voicing was done by Mr. White and Herr Bosch, who came to Portland to supervise this aspect of the installation.

Mr. McPherson played the dedicatory recitals June 12 and 13 and a private recital for the World Library of Sacred Music Conference was played June 23 by the noted Dutch composer and organist, Jan Vermulst. (See recital section).

HAUPTWERK

Quintade 16 ft.
Principal 8 ft.
Spitzflöte 8 ft.
Octave 4 ft.
Koppelflöte 4 ft.
Flachflöte 2 ft.
Mixture 4-6 ranks
Trompete 8 ft.

RUCKPOSITIV

Holzgedackt 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Scharff 3-5 ranks
Sesquialtera 2 ranks
Krummhorn 8 ft.
Tremulant

BRUSTWERK

Gedackt 8 ft.
Spillpfeife 4 ft.
Principal 2 ft.
Nasat 1 1/2 ft.
Siffelöte 1 ft.
Zimbel 2 ranks
Regal 8 ft.
Tremulant

PEDAL

Principal 16 ft.
Subbass 16 ft.
Octave 8 ft.
Gedackt 8 ft.
Choralbass 4 ft.
Mixture 4 ranks
Fagott 16 ft.
Schalmei 4 ft.

in Hartford

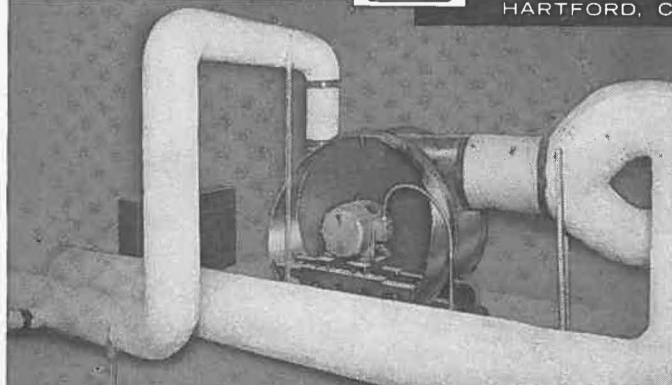
New SPENCER ORGOBLO® installed in St. Joseph's Cathedral

For more than 50 years, Spencer Orgoblos have been installed in churches all over the country. Many original installations are still operating satisfactorily.

Because of their reputation for long life, reliability and low maintenance, Spencer Orgoblos are specified by leading organists and organ builders everywhere.

St. Joseph's Cathedral in Hartford is typical of the outstanding churches that rely on Orgoblo for smooth organ performance.

For complete information without obligation, write for Bulletin 301-A. The Spencer Turbine Company • Hartford • Connecticut.



The **SPENCER**
TURBINE COMPANY
HARTFORD, CONNECTICUT

10 HP,
3-stage,
2-pressure
Orgoblo

A
P
O
B
A

TELLERS ORGAN CO.

OUR 60TH YEAR

- HARTFORD, CONNECTICUT
GRACE EPISCOPAL CHURCH
2 M — 22 R
- BERNARDSVILLE, NEW JERSEY
THE METHODIST CHURCH
2 M — 16 R

architects and builders
of custom instruments
created for a purpose

Erie, Pennsylvania

**SCHANTZ BUILDS ORGAN
FOR KANSAS CITY, MO.**

ST. PAUL'S EPISCOPAL CHURCH

Ronald Dawson Is Minister of Music;
Three Manuals in Chancel —
October Completion

The Schantz Organ Company has received a contract to build a three-manual organ for St. Paul's Episcopal Church, Kansas City, Mo. Installation is planned for October 1966.

The organ will be installed on one side of the chancel with great and part of the pedal exposed in front of the swell and choir. The specification was compiled by Ronald L. Dawson, minister of music for the church, and A. C. Strahle, district manager for Schantz.



Dr. Melville Cook, for ten years organist and choirmaster of Hereford Cathedral in England, leaves his post after the 1966 Three Choirs Festival to become conductor of the Winnipeg Philharmonic Society and organist of All Saints' Anglican Church in Winnipeg.

Familiar to many Americans as one of the conductors of the annual Three Choirs Festivals which alternate between Hereford, Gloucester and Worcester Cathedrals, Dr. Cook came to Hereford from Leeds Parish Church. He is well known throughout the British Isles as a recitalist and adjudicator.

PEDAL

Principal 16 ft. 44 pipes
Subbass 16 ft. 56 pipes
Quintaton 16 ft.
Octave 8 ft.
Bordun 8 ft.
Rohrflöte 8 ft.
Choralbass 4 ft. 44 pipes
Bordun 4 ft.
Rohrflöte 4 ft.
Octavin 2 ft.
Rauschquinte 3 ranks 96 pipes
Contra-Trompette 16 ft. 12 pipes
Contra Fagotto 16 ft.
Trompette 8 ft.
Fagotto 8 ft.
Hautbois 4 ft.

GREAT

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

SWELL

Quintaton 16 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quinte 1 1/3 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Gedackt Pommer 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

**HOMER WHITFORD MADE DHL
BY DARTMOUTH COLLEGE**

Homer Whitford, FAGO, was awarded an honorary degree of Doctor of Humane Letters June 12 at the Dartmouth College commencement. He was for 11 years college organist, instructor in music and director of the Dartmouth Glee Club, which won two intercollegiate championships under his direction. He was composer of the college song, Dartmouth Undying.

Dr. Whitford earned his BMus at Oberlin Conservatory, did graduate work in composition at Harvard, and studied organ and conducting in Paris and Fontainebleau. He has held prominent church positions, has been director of several well-known choral groups in the Boston area, and has been active as an organ recitalist.

He holds MusDoc degree from Tarkio College, has been dean of the New Hampshire, Vermont and Boston AGO Chapters and chairman of the examination committee. He has more than 100 published compositions and arrangements.

**HOUSTON BRIGHT HONORED
ON SILVER ANNIVERSARY**

West Texas State University, Canyon, Tex., recognized the silver anniversary of Dr. Houston Bright, professor of music and composer-in-residence, with a series of concerts of his music on three successive Saturdays in May. Dr. Bright began his tenure in the music department in 1940-41. He has achieved national prominence as a music educator and as composer of more than 50 musical works.

He received his BS and MA from West Texas State and his PhD from the University of Southern California. In an appointment recognizing his contributions to music literature, Dr. Bright was recently named composer-in-residence. He is a member of various professional organizations. He is the author of *Modern Tonal Counterpoint in Two Parts*, and articles for professional journals.

CHURCH MUSICIANS

You are invited to the
**Augsburg Church
Music Clinic**

Sept. 9 and 10, 1966

Old Trinity Lutheran Church
Columbus, Ohio

Lecture-demonstrations and
reading of new music for organ,
mixed choir and junior
choir, featuring . . .

► Paul O. Manz, Chairman, Music Dept., Concordia College, St. Paul, Minn.

► Leland B. Sateren, Chairman, Music Dept., Augsburg College, Minneapolis, Minn.

► Ellis E. Snyder, Chairman, Music Dept., Capital University, Columbus, Ohio

► Walter Horsley, Director of Music, Boulevard Presbyterian Church, Columbus, Ohio

All sessions are open
free of charge. Write
for detailed program to:

**AUGSBURG
PUBLISHING HOUSE**

57 E. Main Street
Columbus, Ohio 43215



Casavant Frères
LIMITÉE

ST. HYACINTHE, QUEBEC, CANADA

Y Y Y Y Y Y Y C. H. PERRAULT, president and general manager • L. I. PHELPS, tonal director



**Centenary
Methodist
Church**



Richmond, Virginia

**3
MANUALS
49
RANKS**

Local Representative:
LAWRENCE WALKER

Manakin - Sabot, Virginia 23103

NEW CHORAL OCTAVOS

TREBLE VOICES — JUNIOR CHOIR

For General Use

Brandon, George — Angels Holy, High and Lowly	98-1808	\$.25
Special accompaniment for flute, bells, and organ is available.		
Rosenmueller-Peek — Since This World Is Only Passing	98-1820	.25
Bender, Jan — Lord, Lord, Open to Us	98-1833	.25
Bender, Jan — Come, O Blessed of My Father	98-1834	.25
Bender, Jan — Sir, Come Down Before My Child Dies	98-1835	.25
Schein-Lenel — A Mighty Fortress Is Our God	98-1859	.25
Schein-Lenel — O Lord, Look Down from Heaven	98-1860	.25
Schein-Lenel — Salvation Now to Us Has Come	98-1861	.25
Schein-Lenel — My Soul, Now Bless Thy Maker	98-1865	.25
Schein-Lenel — From Depths of Woe, I Cry to Thee	98-1866	.25

For Christmas

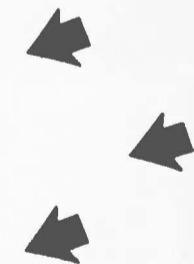
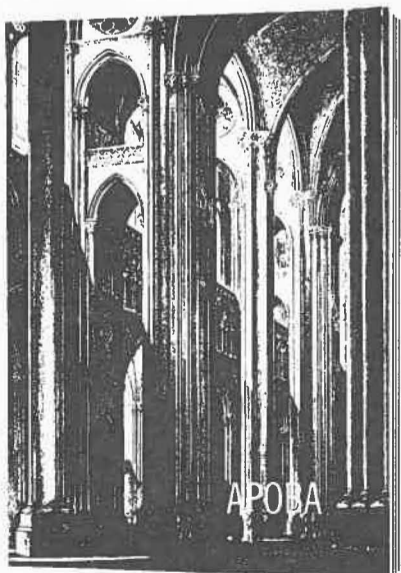
Praetorius-Erdlen — Lo, How a Rose E'er Blooming	98-1828	.25
Lenel, Ludwig — The King Shall Come	98-1831	.25
French Carol-Bisbee — Angels We Have Heard on High	98-1838	.25
For SA, flute, two violins or two clarinets.		
French Carol-Bisbee — He Is Born, the Child Divine	98-1839	.25
For SSA, flute, and organ or organ only.		
Nivers-Martens — Lo, Behold, We Come to Adore Him	98-1841	.20



Concordia
MUSIC

Concordia Publishing House • St. Louis, Mo. 63118

KNOW THESE FACTS ABOUT MUSICAL PERFORMANCE OF THE CHURCH ORGAN



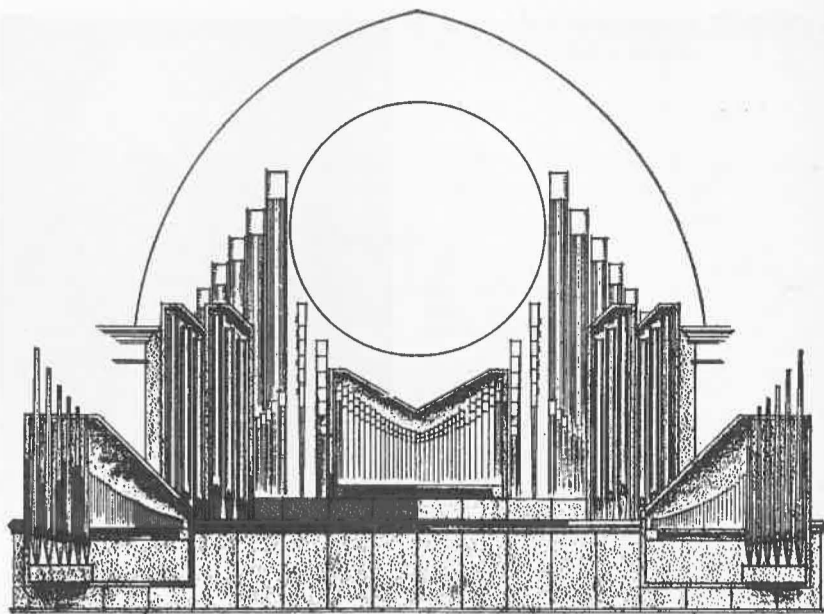
WRITE FOR
FREE
BOOKLET

Architects, organists and builders discuss the effect of organ location on organ tone, the deadening effect of sound-absorbing materials and other important factors you should know.



Associated PIPE ORGAN
BUILDERS of America

1133 N. LaSalle St., Chicago, Ill. 60610



SYRACUSE R.C. CHURCH ORDERS WICKS INSTRUMENT

ST PATRICK'S GETS 3 MANUALS

Former Organ in Gothic Building Was Destroyed by Fire — All Pipework Exposed

An unfortunate fire destroyed sanctuary appointments including a beautiful rose window and a 19-rank Wicks organ which for only five years had replaced an older Welte-Mignon in St. Patrick's R.C. Church, Syracuse, N.Y.

The new Wicks three-manual eye-line console will command four organ divisions featuring a divided positiv to the right and left behind the organist. All pipework is exposed.

Monsignor Thomas J. Driscoll is pastor. W. B. Humphries is local Wicks representative.

ORGANIST'S 86TH BIRTHDAY BECOMES COMMUNITY EVENT

An 86th birthday became a very happy one for William J. Marsh, Fort Worth, Tex. A participant in the Fort Worth musical scene for 63 years, for 40 years as director of music for St. Patrick's Co-Cathedral, and a prolific composer of church music, Mr. Marsh was honored as churches of many denominations throughout the Fort Worth area scheduled as much of his music as possible at Sunday services preceding his June 24 birthday. Copies of church bulletins listing many of his motets joined cards, letters, telegrams, flowers, candy, cakes from all over the United States. Composer of the state song, Texas, Our Texas, Mr. Marsh received a telegram from Governor John Connally.

Mr. Marsh has been confined to his bed since suffering a stroke some three years ago.



John F. Wilson has joined the staff of the Hope Publishing Company as full-time associate editor. He returns to the Chicago area from Marion, Ind. College where he has been director of the department of music. Prior to this he was instructor in church music at Moody Bible Institute.

Mr. Wilson holds a B.Mus from the American Conservatory, Chicago, and a master's from Northwestern University. He has composed and edited works for a number of publishers. He will also serve as minister of music in the First Methodist Church, La Grange.

JUST OUT . . .

Æolian-Skinner King of Instruments series Volume 320:

JOHN WEAVER PLAYING LISZT AND MOZART on the Æolian-Skinner Organ of the Lutheran Church of the Holy Trinity, New York City.

F. LISZT: Fantasy and Fugue on the Choral "Ad Nos, ad Salutarem Undam"

W. A. MOZART: Fantasy in F minor, K. 594 (Adagio — Allegro — Adagio)

Available in stereo only for \$5.98 post-paid. Order your copy today from Æolian-Skinner Organ Company, Inc., 549 E. 4th St., Boston, Mass. 02127

In Switzerland, a new church...and an old church... both chose the timeless sound of Allen

In Zurich, a city renowned for its beautiful churches and fine pipe organs, the Maria-Krönung Zurich-Witikon, the most modern church in the city, chose the Allen Classic.

The Marien Kirche Soerenberg, one of the most popular pilgrimage churches in Switzerland, chose the Allen TC-1.

Why?

For the same reason churches in America choose Allen: superb tone. Whether your church is contemporary or traditional, old or new, may we invite you to hear the incomparable, the timeless sound of an Allen soon at your Allen dealer? Or for more information about Allen church organs, send the coupon.



Photo: H. W. Sträuli, Dipl. Optiker.

The Marien Kirche Soerenberg

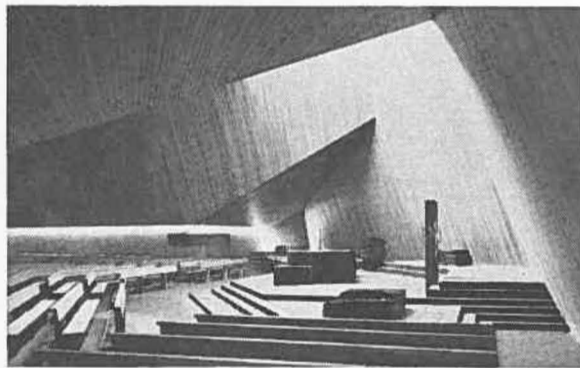


Photo: Dr. J. Dahinden, Dipl. Architekt SIA/BMA/ISFSC

The Maria-Krönung Zurich-Witikon

Allen

Allen Organ Co., Dept. D-866, Macungie, Pa. 18062

Please send me more information about your church organs

Name _____

Street _____

City _____

State _____ Zip Code _____

Available in Canada and Europe
©A.O.Co.

NATIONAL OFFICERS

President
ALEC WYTON, MA (OXON), FRAM, FRSCM, FRCO,
GHM, FAGO, FROCO

Vice-President
VERNON DETAR, SMD, MUSDOC, FAGO

Secretary
CHARLES DODDSLEY WALKER, MA, FAGO

Treasurer
LILIAN CARPENTER, FAGO

Registrar
RUTH MILLIKEN, AAGO, GHM

Librarian-Historian
S. LEWIS ELMER, LHD, AAGO, FTCL, FRCO, FOCO

Auditors
SETH BINGHAM, MUS DOC, FAGO
GEORGE MARKEY, MUS DOC, FAGO

Chaplain
THE REV. JOSEPH SITTLER, DD, LLD, LHD

Executive Secretary
JAMES E. BRYAN, FAGO

National Midwinter Conclave, Dallas, Dec. 27-29, 1966

American Guild of Organists

Chapters in Every State

Organized
April 13, 1896.
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 17, 1896



Amended Charter
Granted
June 17, 1909
June 22, 1934
Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council
National Headquarters: 2010 International Building, Rockefeller Center
630 Fifth Avenue, New York, N.Y. 10020

COUNCIL

MILDRED ANDREWS
ROBERT S. BAKER, DSM, MUS DOC
ROBERTA BITGOOD, SMD, FAGO, GHM
LEE H. BRISTOL, LHD, MUS DOC, LLD, LTCL
CLAIRE COCI, MUS DOC
CATHERINE GROZIER
GERRE HANCOCK, FAGO
AUSTIN C. LOVELACE, SMD, MUS DOC, AAGO
THOMAS MATTHEWS, FAGO
GEORGE MEAD, MA, MUS DOC, AAGO
CLAUDE MEANS, FAGO, FTCL
GROVER J. OBERLE, FAGO, GHM
JACK OSSEWAARDE, AAGO
RUTH BARRETT PHELPS, AAGO
ARTHUR POISTER, AAGO
KATHRYN HILL RAWLS, AAGO
ALEXANDER SCHREINER, PHD, FAGO
LEO SOWERBY
GEORGE WILLIAM VOLKEL, DSM, FAGO
SAMUEL WALTER, DSM, AAGO, GHM
WILLIAM WHITEHEAD, AAGO

President's Column

The whole Guild owes an enormous debt of gratitude to the Atlanta Chapter for its history-making convention. The exciting events of the week are reported in detail elsewhere. It only remains for me to say that our Atlanta Chapter put the Guild squarely in the mainstream of mid-Twentieth Century music by its commissioning of the brilliant new work by Gunther Schuller, which was a highlight not only of the Guild Service, but of the entire week.

I have long lamented the fact that church music is generally so far behind the times. We, all of us, take refuge in the comfort of our ivory towers both in the quality of the music with which we are content and the quality of the performance we allow it.

Now and again some of our all-enlightened and braver colleagues bring their churches into line with contemporary thinking with exciting results. Now it has been done officially in the framework of a National Convention.

My great hope is that we shall all take heart and courage and seek to replace some of our imitative pabulum with stuff which is new and forward looking and creative.

ALEC WYTON
National President

Minutes of Council Meeting Held June 27, 1966

A meeting of the National Council of the American Guild of Organists was held on Monday afternoon, June 27, 1966 at the Marriott Motor Hotel, Atlanta, Ga. President Alec Wyton was in the chair.

The following members of the Council were present: Roy Anderson, Claude Means, Anne McKittrick, George Markey, Robert Owen, Gene Driskill, William Whitehead, Kathryn H. Rawls, Ruth Barrett Phelps, Grover J. Oberle, George Mead, Ruth Milliken, Robert S. Baker, Charles D. Walker, Thomas Matthews, Frederick Swann, Jack Ossewaarde, Gerre Hancock, George William Volkel. Also present was James E. Bryan, Executive Secretary.

Regrets were received from John Holler, S. Lewis Elmer, Leo Sowerby and Samuel Walter.

The minutes of the Council Meeting of February 7, 1966 were approved as printed in the March, 1966 issue of THE DIAPASON. Minutes of the executive Committee Meetings of March 25, 1966 and June 1, 1966 were approved as read by Charles D. Walker, National Secretary.

Mr. Wyton announced that a Committee would soon be appointed to nominate a newspaper critic who has done the finest work in promoting the activities of our mutual interests, and to whom a citation will be awarded for

the first time at the National Convention held in Denver in 1968. The membership will be asked to send to the Committee examples of press coverage of high calibre from which a critic will be selected and invited to the Denver Convention.

In the absence of John Holler, National Treasurer, the Treasurer's report was read by Charles Walker. Balance as of May 31, 1966, \$7,860.51. Mr. Wyton then offered to pass around to members present a detailed report of the entire fiscal year, prepared by the Guild's auditors, and a detailed monthly report for the month immediately preceding the Council Meeting.

40 new members were elected and 5 members were reinstated.

It was moved by George Markey and seconded by Jack Ossewaarde that the following proposed changes in the Constitution be accepted:

Article III, Section 2e (Nominating Committee): At the regular meeting of the Council held in December each year they shall choose a committee of five . . . proposed change to: At the regular meeting of the Council held in the fall of each year . . .

Article III, Section 2f: The ticket prepared by the Nominating Committee shall be presented at the Council Meeting in February, recorded in the minutes . . . proposed change to: The ticket prepared by the Nominating Committee shall be presented at the Council Meeting in the spring. Motion unanimously accepted.

Mr. Wyton announced, in view of the fact that our constitution now states that all write-in nominations to appear on the National Ballot must be received by the National Secretary prior to April 1, the next Council Meeting will be held in March so that the report of the National Nominating Committee may be made known.

The first meeting will be held Monday, Nov. 14, 1966 at a time and place to be announced. The exact date and location of the March, 1967 meeting will be announced at the November meeting.

Mr. Bryan announced that bids had been received from five cities for the 1970 convention: Bids were presented by representatives of cities who were asked to present their bids in order determined by a drawing made in presence of Council: (each representative was given five minutes) Washington, D.C. represented by William Tufts (last date of convention 1941); Buffalo, N.Y. represented by Donald Ingram (last date of convention 1926); New York City represented by Frank Cedric Smith (last convention date 1956); Boston represented by Ruth Barrett Phelps (last convention date 1950); Chicago represented by Lillian Robinson (last date of convention 1925). Mr. Walker moved that the selection be placed before the Council and that a vote (show of hands) be taken for each of the respective cities. Seconded by Dr. Baker. Unanimously approved. Boston, 1 in favor; Buffalo, 9 in favor; Chicago, 7 in favor; New York, 0 in favor;

D.C. 1 in favor. Mr. Ossewaarde moved that the selection of Buffalo be made the unanimous decision of Council. Seconded by George Markey. Unanimously approved.

Mr. Wyton announced that there was now available to the entire membership a Group Tax Sheltered Annuity Plan and that each member would receive an announcement and/or inquiry to be circulated by an insurance company at no cost to the Guild. This plan which can now be put into effect is one half of the original Pension Plan idea put forth by Mr. Harry White and the Pension Plan Committee. The tax sheltered annuity plan is available, subject to the approval of our attorneys, and is a major breakthrough in our field. Mrs. Phelps moved that the Tax Sheltered Annuity Plan be accepted. Seconded by Mr. Ossewaarde. Unanimously approved. An ovation was given to Mr. White.

Mr. Walker then read these reports of national committees:

Syllabus Committee:

The work of this committee will continue during the summer with final proofreading of *The Chormasters' Handbook*. The preparation of the manuscript for the engraver is now going on under the supervision of Daniel Pinkham. The next step will be the preliminary negotiations, which we will prepare, between E. C. Schirmer Co. (music publisher) and our AGO National Headquarters.

Our first experience with publishing on such an extensive scale involving so many contributors, and having to wait upon their convenience, makes it difficult to predict specific deadlines. However, I am assured that we are progressing with good speed and are even somewhat in advance of most such endeavors.

MARION BORON, Chairman

Report of National Co-ordinator

This report will not attempt to review the content of the previous reports for the year 1965-66 since these are already on file. Of general interest however, will be a few statistics from 1963 when the first Chormaster Series was initiated in Boston for the purpose of furthering interest in AGO certification, and thereby improving the quality of performance and musicianship of organists and choir directors seeking higher compensation. Comparable results could be achieved by other chapters whenever their officers are willing to expend an equivalent amount of time and effort in behalf of their members.

In 1963, 52 members registered for the first Chormaster Series in Boston. By the end of 1966, 56 has registered for the Chormaster Series, the AAGO Series and the Service Playing Certificate Series.

From the year 1965-66, this past season, we have the following astounding figures: 12 took the Service Playing examination and 12 passed it. There were 22 registered for this examination nationally.

During the forthcoming season an extensive survey concerning present salary scale in the Boston area will be undertaken. We will then have a more detailed correlation between AGO certification and compensation after the Boston Chapter completes this program for a period of three years.

At the National Convention members wishing further information about the Boston Chapter in connection with certification and salary scale will be able to obtain a copy of its Letter to Clergy and Music Committees from

James Bryan, Executive Secretary or from Ruth Phelps, National Council member.

MARION BORON

Committee on Acoustics

The first meeting of the Committee was held at my home Saturday, June 4 preceded by a luncheon served by Mrs. Little. Those attending were Louise E. Balke, ChM, organist-choirmaster of St. Andrew's Episcopal, San Diego; Raymond Boese, professor of organ, Redlands University; Richard C. Simonton, president of Muzak, Inc. Eugene Clay could not attend. The pamphlet, *Acoustics in Churches*, reprinted from the January 1957 AGO Quarterly was studied. It is a joint pamphlet put out for the AGO, American Institute of Architects and Associated Pipe Organ Builders of America and was considered rather good by the committee. However, we feel it needs updating and they asked me to request President Wyton to request not only the above two organizations to work with us again on it but also the national Chormasters Guild and the National Council of Churches in America, the latter so we can get better liaison with the churches in disseminating the information. For the next meeting Mr. Simonton has invited us to his home starting with supper, Saturday, July 30. Before that time the committee agreed to send me a draft of what they considered should be in the pamphlet as well as what should be retained in the old pamphlet.

I have been invited to give a demonstration-lecture (one hour) on A Treble P.A. System for Reverberent Churches in a specially selected highly reverberent church, the Shrine of the Immaculate Conception June 28 at the national convention at Atlanta. It is along the lines of my paper in THE DIAPASON for December 1963, corrected in the September 1964 issue. I am attending at my own expense.

EDWARD M. LITTLE, Chairman

Code of Ethics Committee

During the month of April three complaints were received. Two concerned the problem of outside organists playing weddings and funerals. The third concerned irregularities in conducting an AGO examination. We would remind those responsible for conducting the practical portion of an AGO examination that any personal comments made by the Proctor before or during the playing of the candidate constitutes a serious breach of the rules.

Letters were sent, in each instance, with suggestions.

GEORGE MEAD, Chairman

Committee on Copyright

Report delayed pending legal information on the implications of the new copyright law under consideration by Congress.

GEORGE MEAD, Chairman

Public Relations Committee

The National Public Relations Committee recommends that an Annual Citation or Award be given to the newspaper music critic best reviewing organ concert performances, that all entries be submitted by Chapters, that the winner be introduced at National Conventions.

Local Chapters, knowing intimately the value of the local critic, can build public relations with newspaper owners and the community, by the entry of the critic in a national contest sponsored by the American Guild of Organists.

To invite all of these critics to attend and to appraise our conventions could publicize the Guild and would be ideal. To have the winner of the proposed contest attend a national convention is not impossible.

GENE DRISKILL, Chairman

pierre
COCHEREAU
Notre Dame
Paris

richard
WESTENBURG
Central Presbyterian
New York, N. Y.

anthony
NEWMAN
St. Gabriel's
Brighton, Mass.

roger
NYQUIST
"U" of California
Santa Barbara

albert
RUSSELL
St. John's Church
Washington, D.C.

Concert Management Roberta Bailey — 40 Monadnock Road

News of the American Guild of Organists — Continued

Choral and Composition Committee

For the year 1965-66, the national choral music and composition committee has published in *THE DIAPASON* two detailed reports: An Educational Program for an AGO Chapter (November 1965) and Mechanics of Festival Organization (January 1966) — both the result of careful testing through actual experience. From these publications we have received a good many communications from members asking further information. We recommend having these published in pamphlet form, and to have available under separate cover samples of programs, program notes and actual music for reference.

On May 2 we presented a community-wide youth hymn festival, with considerable successful emphasis upon congregational participation, the program notes clearly indicating factual material about the music.

On June 20 we are inaugurating a new testing program to encourage the use of contemporary music. A repertoire will be agreed upon by the directors taking part. All will use the same music and from time to time they will consult together on teaching methods and progress. Finally they will compile a list from their most successful experiences and these pieces will be recommended and encouraged for use nationally.

We are also working on an article to suggest more frequent commissioning of new works and methods to follow in so doing. This will be completed over the summer and distributed in some way. In the fall we will begin work on an educational plan for an individual congregation.

One of our most valued members has become music director of the National Shrine of the Immaculate Conception in Washington, D.C. (Joseph Michaud). We are fortunate that he has agreed to maintain his membership on our committee, and will return periodically for meetings.

We are urgently requesting that Mr. Wyton again visit Pittsburgh for consultation with the committee Sept. 19, 26 or Oct. 1 (latter date preferred), that he might share with us personally his advice on making the results of our work more useful nationally.

MARY LOUISE WRIGHT, Chairman
The successful candidates for 1966 examinations were announced (see list elsewhere in these pages). It was proposed by Gerre Hancock that the successful candidates be admitted to their new status. Seconded by George Markey. Unanimously approved.

Council received a petition for the organization of a chapter in Anderson, S.C. President was authorized to organize the chapter and appoint its officers.

In the view of the many people attending who indicated by a show of hands their interest in a group flight to Europe during the coming year, Mr. Wyton announced that plans would soon be underway.

The president announced that 1,000 copies of the temporary reprint of the AGO Constitution and By-laws were available at the door for all those who wished to have them. A meeting of six members from all over the continental United States will take place during the convention in order to "think out loud" about the future of our constitution and by-laws.

Mr. Ossewaarde drew Council's attention to the presence of Harold Heermans, Past President, who was greeted by a warm round of applause.

The chair recognized Nelson Buechner, sub-dean of the Philadelphia Chapter, who made the following proposal:

In 1957 an International Congress of Organists was held in London, England. In 1967 an ICO will be held in Montreal. In 1977, the 75th anniversary of the Philadelphia Chapter, the chapter requests the approval of Council to extend an invitation to the RCO and the RCCO to meet with the AGO in an International Congress of Organists in Philadelphia. Mr. Buechner also presented Council with a formal invitation for the ICO from the City of Philadelphia.

Dr. Markey moved that Council accept the proposal of the Philadelphia Chapter to host the ICO in 1977. Seconded by Mr. Walker. Motion did not carry. Mr. Ossewaarde moved that the matter be tabled until the fall Council Meeting. Seconded by Mrs. Phelps. Motion carried.

Gerre Hancock asked if there was an official ruling governing the dates of the National Conventions, feeling that the present arrangement crowds the Independence Day weekend a bit. It was mentioned that it had been traditional to hold the convention the week prior to the holiday weekend; and inasmuch as the local host chapter is completely responsible for arrangements, they also determine the dates.

Meeting adjourned.
RUTH MILLIKEN, Registrar

July 1 Special Meeting

Noting that a quorum of newly elected Council Members was present at the Friday evening Banquet of the Atlanta Convention, President Wyton called the Council into emergency session for the consideration of the following matters:

1. That Improvisation Contestants for Denver Convention in 1968 be chosen as are the Organ-Playing Contestants: i.e., competitions at the Chapter, the Regional and finally the National level. Motion was made by Mr. Walker and seconded by Miss Milliken that this be done. Passed.

2. That Dr. George Mead be elected to the Council, replacing Dr. George Markey, who was elected auditor in the May election. Motion was made by Mr. Walker and seconded by Miss Milliken, electing Dr. Mead to the Council vacancy created by Dr. Markey's election as an officer of the Guild. Passed.

Meeting adjourned.
RUTH MILLIKEN, Registrar

1966 Examinations Produce 31 New Certifications

A total of 30 candidates was successful in passing the 1966 Guild examinations. Just one can make the new addition of FAGO to his name. AAGO becomes the property of 20 new owners while 10 may add ChM. One person passed both AAGO and ChM this year.

FELLOWSHIP

Robert Elliott Hopkins, Youngstown, Ohio

ASSOCIATESHIP

Michael W. Clements, Norwood, Ohio
Alice Creager, Winchester, Va.
Gale Enger, West Lawn, Pa.
John R. Fenstermaker, Washington, D.C.

Eugene W. Hancock, New York, N.Y.
Walter Hilse, Jackson Heights, N.Y.
M. Dean Kincaid, Evergreen Park, Ill.

Ann Labounsky, New Hyde Park, L.I., N.Y.

Barbara Marquart, Dallas, Tex.
Dorothy C. Menne, Dover, Mass.
Mary Monroe Nott, New York City
Charles Elkins Page, Springfield, Mass.

John Louis Schaefer, New York, N.Y.
Geoffrey Simon, Arlington, Va.
Charles John Stark, Bloomington, Ind.
James Harold Strand, Winfield, Kans.
Marion Charles Van Norman, Galesburg, Ill.

Kevin Walters, Poughkeepsie, N.Y.
Gary L. Zwicky, East Riverside, Md.

CHOIR MASTER

Felicia Czabator, Boston, Mass.
Marjorie Andrews Long, South Hadley Center, Mass.

William Edward Nierintz, Framingham, Mass.

Larry Palmer, Norfolk, Va.
Virginia N. Ring, Springfield, Mass.
John Louis Schaefer, New York, N.Y.
Ilo Schmid, New Plymouth, Idaho
M. Lee Suito, New York, N.Y.
David Symon, Philadelphia, Pa.
J. Clifford Welsh, New York, N.Y.



Robert Arnold, chairman of the national radio and television committee, was born in Mobile, Ala. After graduating in music from the University of Alabama, he studied for a period of years with Dr. Charles M. Courboin. In 1951 he was appointed to the staff of Trinity Parish, New York, and has for 12 years served as associate organist and choirmaster of historic Trinity Episcopal Church on Wall Street. In addition to his duties here, which include weekday organ recitals, Mr. Arnold has from time to time assisted Thomas Dunn at New York's Church of the Incarnation, and has appeared as soloist on the Incarnation Special Music Series. He has performed many times for radio and television broadcasts, including the NBC Opera presentation of Bach's St. Matthew Passion directed by Alfred Wallenstein.

He has made frequent appearances in Carnegie Hall, Town Hall, and Philharmonic Hall, Lincoln Center with members of the Cantata Singers, the Dessoff Choirs, the New York Choral Society, the Festival Orchestra of New York, the Symphony of the Air and other leading organizations. He is known to audiences at the Metropolitan Museum of Art as organist for the Musica Aeterna Concerts, and as a participating artist for the Edward Downes lecture series.

Mr. Arnold has served the New York City AGO Chapter for many years in various official capacities, and was program chairman for the 1958 midwinter convocation. He is a member of numerous professional and social organizations, including The Bohemians (New York Musicians Club). He recently completed a term as chairman of the St. Wilfrid Club, a social organization for organists. He has recorded several albums for Decca Records under the direction of Frederick Waldman, and for RCA Victor with the Robert Shaw Chorale. He is a member of the staff of the Schlicker Organ Company, Buffalo, N.Y. In winter months, he maintains a limited schedule of private teaching.

New York City

The annual dinner and election of officers of the New York City Chapter was held May 27 at the Penthouse Restaurant, Butler Hall. This slate of officers was elected for the coming year: dean, Frank Cedric Smith; sub-dean, Ralph A. Kneeream; secretary, Collins Smith; treasurer, Oswald Satzinger; assistant treasurer, Charles Henderson; registrar, Anne Conrow Hazard; librarian, Robert Russell; auditors, Gordon Jones, Johannes Somary; new executive committee members, Amy Friedell, David Hewlett; Marilyn Keiser; James L. Palsgrove, Leonard Raver. A letter of greeting was read from Alec Wyton, national president. A pin was awarded to retiring Dean David Hewlett with warm thanks for all his work. After dinner the chapter heard a concert of choral music given by the choir of St. Paul's Church, Westfield, N.S. under the direction of Richard Connelly.

ANNE CONROW HAZARD

Berkshire Chapter Interfaith Festival Attracts 4,300

A crowd of 4,300 turned out June 19 for the Interfaith Festival at Tanglewood music shed, Lenox, Mass. sponsored by the Berkshire Chapter. Choirs from 26 Protestant and Catholic Berkshire churches formed a chorus of 400. The program included eight anthems, five hymns for chorus and audience, three organ voluntaries and a short address on the theme of ecumenism by the Rev. Malcolm W. Eckel.

Allen Lannom, Boston University, was conductor. The three organists who shared the program were G. Daniel Marshall, Pittsfield, Elizabeth Hagenah, Stockbridge, and Andrew L. Clarke, Pittsfield. Paul Oliver played trumpet for the hymns.

George J. Nesbitt, co-chairman of the festival, acknowledged the co-operation of the Boston Symphony Orchestra personnel in providing the Tanglewood facilities. Mrs. Howard A. Fohrhaltz was co-chairman; Kenneth Beardsley was music chairman; Mrs. Beardsley was in charge of arrangements, Ralph U. Domin and Sherman P. Hall, co-ordinators, and Mr. Clarke in charge of publicity.

The chapter had planned the event for more than a year.

SHERMAN P. HALL

New Haven

The New Haven, Conn. Chapter held its annual dinner meeting May 23 at the Waverly Inn, Cheshire. The new slate of officers: dean, Allen Wolbrink sub-dean, Charles Betz; registrar, Lawrence Landino; secretary, Mrs. Anthony Mauri; treasurer, H. Leroy Baumgartner; members at large, Charles Krigbaum, Donald Parsons, William L. Hebert, Allen Birney, W. Ogden Booker, Mrs. Victor Reid. Following the meeting, a concert was held at St. Peter's Episcopal Church, Cheshire featuring music for organ, woodwinds, brass and strings. Featured was the world premiere of a new composition by member Sherron Adrian commissioned by the chapter for trumpet, organ, and woodwind quartet titled Thensaurochrysonicohruses, a Greek word meaning Son of God Surpassing Gold. The composer was at the organ. Past-dean Donald Parsons played Peeter's Entrata Festiva supported by a brass ensemble from the North Haven High School.

LAWRENCE J. LANDINO

Danbury Area

The Danbury Area Chapter met June 6 at St. James' Episcopal Church, Danbury, Conn. Dean Thomas Powell presided at a short business meeting. The program was devoted to Church Weddings. Jesse Walker, host organist-choir director, played a group of appropriate wedding preludes, processions and recessionals. An informal discussion of the organist's role at weddings followed in the choir room. An interesting display of wedding music was set out to look over. A coffee hour followed in the church parlor.

ALICE M. TUTTLE

Suffolk

The Suffolk Chapter sponsored a recital of music for organ, instruments and voice June 12 at the Methodist Church, Smithtown, N.Y. Selections were performed by members of the chapter with instrumentalists and vocalists from various churches in the area. After the recital a business meeting was held and these officers elected: dean, E. S. Belknap; sub-dean, Louis Seebeck; treasurer, Elizabeth Weidner; secretary, Wallace Monsell; chaplain, the Rev. John Deeson. Plans for next year include a Guild service, an organist-minister dinner and recitals. The program included: Concerto in G minor, Handel — Lois Barton, oboe, Frances Madsen, organ; Air, Suite in D, Bach — John Connelly, violin, Louise Seebeck, organ; Sleepers, Awake, Bach — Elizabeth Weidner, organ; Prelude, Bach-Segovia, Sarabande, Corelli, Rondo in C, Mozart — Doris Noblit, guitar, Shadley Belknap, organ; Deck Thyself, O God Thou Faithful God, Brahms — Stuart Platee, organ; vocal duets with guitar and organ — Betsy Vondrasek, Ann Gantvoort, sopranos, Doris Noblit, guitar, Shadley Belknap, organ; Concerto in D, Boccherini — Virginia Rosar, flute, Margaret Hayward, organ.

WALLACE M. MONSELL

robert
BAGDON
St. Michael-All Angels
Baltimore, Md.

Worcester, Massachusetts 01609 — Tel. 617:753-0500

john
GRADY
Holy Family Church
New York, N. Y.

henry
HOKANS
All Saints
Worcester, Mass.

alfonsum
VEGA NUNEZ
Moralia Cathedral
Mexico

News of the American Guild of Organists—Continued

New London

The New London Country Chapter took a trip to New York City July 23. The itinerary, arranged by John N. Beyer, Möller Organ Company, included stops at the Church of St. Paul the Apostle, St. George's and National AGO headquarters.

The chapter will sponsor a workshop on service playing, dealing particularly with requirements for the service playing certificate; the program Sept. 10 at Connecticut College will conclude with an evening organ recital. Meeting once or twice a month from October to January under the leadership of James F. Armstrong, members will discuss phases of the test for the certificate.

RICHARD W. HYDE

Vermont

The Vermont Chapter met May 22 for its annual meeting in Bethany Congregational Church with retiring dean Katrina Munn, Bradford, presiding. New officers were elected: dean, William Tortolano, Winooski, sub-dean, Ruth Hawley, Middlebury; secretary, Elizabeth Bolton, Northfield, Mass.; treasurer, Katherine Dopp, Burlington; registrar, Romaine Farnham, Morrisville; auditor, Stanley Orcutt, Hanover, N.H.; chaplain, the Rev. David Brown, Montpelier; executive committee, three years, Nora Akley, Barre, and Eleanor Lawrence, Shaftsbury; two years, James Stearns, Brattleboro, and Francis Weirich, Burlington; one year, Ruth Gottlieb, Stowe, and R. Gilman Stockwell, Newport, N.H. The chapter made plans for a choral workshop Sept. 10 at Northfield and a choir festival Oct. 23 at Norwich.

Waterbury

The May 15 meeting of the Waterbury, Conn. Chapter was held in the parish house of St. George's Episcopal Church, Middlebury. After the election of officers members adjourned to the church for the dedication of the new organ and a recital by Norman Blake. New officers were installed June 11 at the annual chapter picnic held at the Fred Black home, Watertown. Outgoing Dean Antone Godding expressed thanks to the officers and members for co-operation. Mrs. John Ferguson, new dean, conducted the brief business meeting.

VICTORIA C. MENOTTI

Johnstown

The Johnstown, Pa. Chapter held a banquet May 31 at Trinity Lutheran church. Following dinner, Dean Mary Ruth Antes presided at a brief business meeting. Special thanks were extended to Joseph Procnal for keeping the Guild scrap books for the last year. Election of these officers was held: dean, William Pasternack; sub-dean, Iola Pretz; secretary, Mary Ruth Antes; treasurer, Naomi Harbaugh; registrar, Dorothy Swick; board members, Albert Bailey, Ruth Lohr, William Stahl. A recital of organ, harpsichord, voice and recorder followed the meeting. Helen Walker was vocalist and played the recorder; William Pasternack, host organist, was at the organ and harpsichord. The program included Voluntary 1 in C, Stanley, harpsichord; Psalm 23, Helder, O Lovey Peace, Handel, I Love to Dwell in Spirit, Moritz, vocal; Adagio, Bach, Prelude in C and Trumpet Tune, Purcell, organ.

MARTIN C. McCAMLEY

Chapter Celebrates Golden Anniversary

The Northeastern Pennsylvania Chapter ended its 50th year June 21 with a golden anniversary banquet at the Scranton Country Club. Dean Helen Bryant read a short history of the chapter including a list of the charter members. Three pupils of famed Lynwood Farnam were members and served local churches: Charles Davis, Ellen M. Fulton and Leon Verees. Charles Courboin was at the Hickory Street Presbyterian Church for several years and held master classes and played recitals.

Nancy Bryant sang a group of songs, and Miriam Tretheway and Susan Zenke staged an amusing skit, a take-off on various singers — church choir members, opera singers, picnic entertainers. Ruth White, an expert pianist, acted a practicing beginner. Tables were decorated with golden candles and yellow roses with a corsage for each member.

Officers for next year were seated: dean, G. Donald Kaye; sub-dean, Mrs. William Newman II; secretary, Mrs. Carl Butler; treasurer, Miriam Tretheway; chaplain, the Rev. W. Trevor Wagg.

Incoming Dean Kaye spoke briefly on programs planned for next year.

HELEN FITZE RAWLINGS

Hudson-Catskill

The annual banquet for members of the Hudson-Catskill Chapter and their guests was held June 13 at Beekman Arms Hotel, Rhinebeck, N.H. Chaplain E. Werner Weirich led the singing of the Doxology before a turkey dinner was served with retiring officers seated on the dais. Dean Alyce Duntz presided at a short business meeting with reports read by secretary and treasurer. Chairman David Clapper commented on the chapter's choral-organ workshop May 21. Mrs. Duntz thanked retiring officers and outstanding committee members. Recognition was given co-chairmen of banquet arrangements, Mildred Belknap and Evelyn Estok; the latter led group singing. A brief candlelight ceremony was led by the retiring dean to install these new officers: dean, Helen Allers; sub-dean, Florence Schneider; recording secretary, E. Werner Weirich; corresponding secretary, Carolyn Steuhl; treasurer, Alma Rogers. A standing ovation was given past-dean Duntz who had served three years. New Dean Allers, read names of those who will serve on committees. Mildred Belknap introduced Mr. and Mrs. Craig Thorn, Jr. Hudson, N. Y. who, in costume offered an enjoyable talk with colored slides of their recent trip to Japan.

ALYCE DUNTZ

Lockport

A German picnic June 12 at the Charles Robertson home, Newfane, climaxed the busy season for the Lockport, N.Y. Chapter. Dr. Harry D. Hawthorne, chapter chaplain, installed these new officers: dean, William Kirchner; sub-dean, Bessie A. Clifford, secretary, Evelyn Bayliss; treasurer, Eleanor E. Strickland; registrar, Doris Whitewell; historian-librarian, Mrs. George Benziger; auditors, Cecil A. Walker, Edwin Searle; directors, Grace Ten Broeck, one year; Richard Touhey, two years; Mrs. Charles Robertson, three years; chaplain, the Rev. Jack T. Timlin.

BESSIE A. CLIFFORD

Harrisburg

The Harrisburg, Pa. Chapter held its closing banquet May 10. Donald L. Clapper showed pictures of famous churches taken last summer. The following were installed: dean, Mrs. John S. Urban; sub-dean, Robert S. Clippinger; secretary, Frances Bishop; treasurer, Mrs. F. Wayne McCleary; registrar, Irene Bressler; chaplain, the Rev. Donald Zechna; directors, Charles M. Yocum, Jr., Theodore Herzel, Michael Shoemaker.

As a "bonus" meeting June 14, members went to Grantham to Messiah College for a picnic lunch, then to see the new chapel and on to the Music Hall where Ronald Sider, head of the college music department, demonstrated two small organs to be used for practice and teaching built by the Charles Wilson company of Harrisburg and the Schlicker company. On the Wilson Mr. Sider played: Ein feste Burg, Pachelbel; In Dulci Jubilo, Dupré; Concerto in B minor, Walthers. On the Schlicker: Allein Gott in der Hoh, Manz; Prelude on Song 13, Willan; Fugue in E flat, Bach. Following the demonstration and inspection of the organs, Mr. Sider showed slides of Central America, taken in two summers of travel and research in Latin American music. The chapter's annual scholarship award was made to Donald Books, now a student at Shenandoah Conservatory of Music, Winchester, Va.

IRENE BRESSLER

Pittsburgh

The Pittsburgh Chapter met May 23 at the First Lutheran Church, New Kensington, Pa. with Arpad Heutchy as host-organist. The Rev. Theodore Althof asked grace for the dinner served to 76 members. A clever test on psychology was given by Alice Heutchy to determine the type of individual on the basis of lines each drew on certain symbols. Dean May Louise Wright conducted the business meeting. The May Festival was a success and all who participated were thanked. Special mention was made to Gene Roth, chairman, Frank Cummings, director, and Bob Whitley, organist. Dean Wright told of a meeting June 20 in the First Baptist Church, Oakland, where music was to be chosen by a committee on contemporary church music to form the basis of a program recommended by the AGO national choral committee. The music sales project started at the meeting, with members bringing music from their own libraries for re-sale; this project continued throughout June. Gerald Crawford introduced Dr. Jay T. Wright, husband of the dean. A man of wide and varied experience and presently a family life counselor and director of human relations seminars, he spoke on Making Human Relations Work in Church Music, emphasizing the importance an organist has on the spiritual life of both choir and congregation. Time was given for a question and answer period.

JANET H. NETTROUT

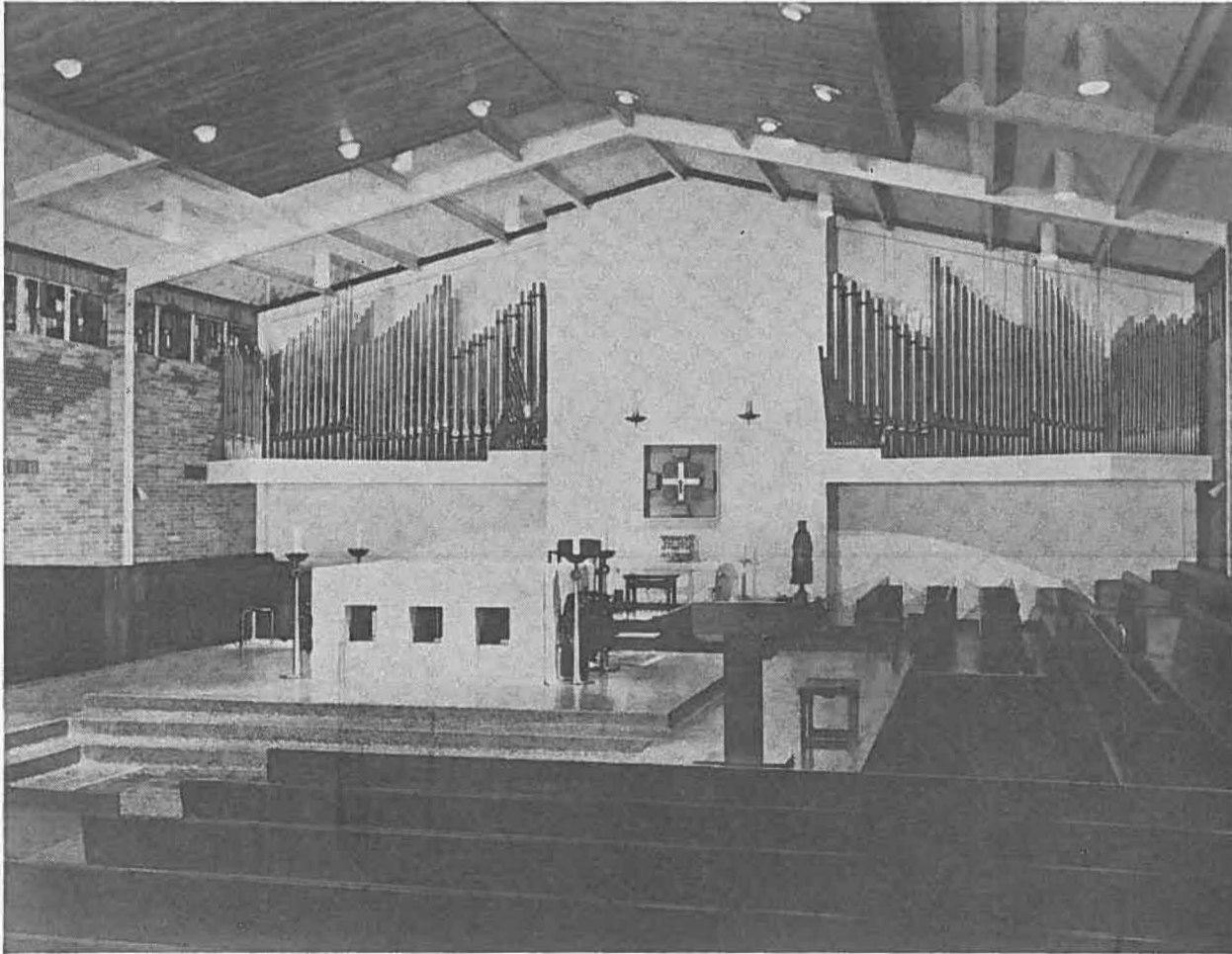
Chautauqua

The Chautauqua Chapter installed new officers for the 1966-67 season at a banquet held at the First Lutheran Church, Jamestown, N.Y. Florence Sandberg is new dean and Richard Corbin retiring dean. Following dinner, Lorin Hunt sang several vocal selections after which the new dean appointed the various committees for the coming season. George Johnson, host organist, gave an impromptu demonstration of the Casavant organ.

DEAN REDICK

St. Ambrose Church

Houston, Texas



REV. VICTOR DiPRIMEO, *Pastor*

TWO MANUALS
THIRTY-TWO RANKS

NOW AVAILABLE: recording made at the dedication of the new Wicks organ at Sacred Heart Cathedral, Rochester, New York, on January 16, 1966. Features organists Dr. Kent Hill of Lubbock, Texas, and Francis J. Pilecki of the Cathedral; St. Bernard's Seminary choir, conducted by Rev. Robert G. Smith; trumpets, and congregation of 1200. Two 12-inch stereo records, with photographs and notes, for \$7.95 postpaid.

WICKS ORGAN COMPANY / Highland, Illinois

Pipe Organ Craftsmen Since 1906

News of the American Guild of Organists—Continued

Central New York

The annual banquet of the Central New York Chapter was held June 7 at the Palmer House, Herkimer. A cocktail hour was followed by a fine dinner. The business meeting was omitted. Alastair Cassels-Brown was the master of ceremonies; he was a surprised recipient of the chapters annual award of the "Oscar." The entertainment was provided by members. Nellie Snell and George Meikle led group singing of old favorites. Mrs. Robert Stack sang a medley of show tunes. To top the evening, Mrs. Donald W. Robinson, wife of the dean, illustrated her study of Hawaiian dancing. This pleasant evening culminated activities for the year. The banquet committee was Mr. and Mrs. Austin Chase and Mrs. Arthur Brown.

ESTHER C. BROWN

Chesapeake

The May 16th meeting of the Chesapeake Chapter was held at the Penn Hotel, Towson, Md. After the annual banquet a short business meeting was held. Officers for the coming year were announced; slides and a tape recording made at the April "fun night" were seen and heard. After the dinner and meeting the boys choir of Old St. Paul's Episcopal Church, Donald McDorman, director, sang a program in the Towson Presbyterian Church. The meeting closed with a social hour.

CHARLES A. TREXEL

Western North Carolina

The Western North Carolina Chapter met May 30 for its annual banquet at Abernethy Methodist Church, Asheville. Clergymen of members' churches were guests. The Rev. Paul Chaplin was elected to serve as chaplain for the coming year. Retiring Dean Paul H. Bates installed new officers and was awarded a past-dean's pin. Mrs. William J. Peeke, incoming dean, named members to serve on standing committees. A varied program was sung by Mary Jo Leonard, mezzo, and Hugh Harvey, bass, with Mrs. Peeke and Mrs. M. M. Harvey as accompanists.

CHRISTINE L. RATZELL

Mobile

The Mobile Chapter heard its new sub-dean, Jerrald D. McCollum, in his University of Southern Mississippi master's recital June 12 in the First Baptist Church, Mobile, Ala. where he is organist. The program appears in the recital section.

ESTHER KNUDSEN

Galesburg

The annual picnic of the Galesburg, Ill. Chapter was held July 20 on the spacious lawn of the Roy Pearson home. Following a potluck supper a short business meeting was conducted by Mrs. C. E. Van Norman, retiring dean. Dr. Charles Farley, chairman of the nominating committee, proposed this slate of officers: dean, Mrs. Harold Moore; sub-dean, Dr. J. Mac Weddell; secretary, Mrs. Wilbur Peck; treasurer, Mrs. Roy Pearson, Jr.; directors, Dr. Harry Sykes, Mrs. C. E. Van Norman and William Jewsbury. The chapter voted to co-operate with the local Council of Churches in a workshop on church music for clergy and musicians Oct. 10 in the First United Presbyterian Church. Dr. Richard Hofflund, Decatur, and Mrs. Regina Fryxell, Rock Island, will be moderators.

ADELIN ROSINE

Youngstown

The annual meeting of the Youngstown Chapter was held May 20 at First Presbyterian Church. Ladies of the church served dinner after which Dean Paul Batson presided at the annual meeting and election of officers for the year: dean, Paul B. Batson, Jr.; sub-dean, William J. Catherwood, Jr.; secretary, Carol P. Saad; registrar, Robert G. Crawford; treasurer, Richard Sayre. Following the meeting Gerre Hancock played the program listed in the recital pages.

BERNICE KERR PRICE

Detroit

The Detroit, Mich. Chapter's annual dinner meeting was held May 16 at All Saints Episcopal Church, Pontiac. At the business meeting scholarships were awarded to Samuel Chizmar and Margaret Preston. The results of elections were as follows: dean, Edgar P. Billups; sub-dean, Vernon Smithley; recording secretary, Betty M. Chanik; treasurer, John Grain; corresponding secretary, Joseph F. McCarthy; board members, John H. Andrews, Frank L. Crook, L. Robert Slusser. Following an academic procession, an inspiring Guild Service was held. Robert Lodine, chairman of the Lake Michigan region, and Kent McDonald, state chairman, installed new officers. Host Organist Robert Burton was assisted by Dalos Grobe, Gerald Near, Ray Ferguson, and a brass ensemble from the University of Michigan. Chaplain Herbert G. Meters was assisted by the Revs. Charles E. Sturm, R. Merrill Jensen, and C. George Widdifield.

BETTY M. CHANIK

Western Iowa

The Western Iowa Chapter enjoyed a fine presentation of reed organs by David Morgan at its May ? meeting. Mr. Morgan demonstrated several reed organs he has purchased and one that he has built. The meeting was preceded by dinner at the Normandy restaurant, Sioux City. Election of these officers took place: dean, Lois Grammer; sub-dean, David Morgan; secretary, Catherine Nysten; treasurer, Maurine Larson. The final meeting of the year was a picnic at the Gifford Keil home.

GRACE ALLEN

St. Joseph

The annual election of officers was held June 6 at a patio party at the home of Mrs. John Lefler. Entertainment for the evening was provided by the Leflers' four dogs and two cats. These officers were elected: dean Mrs. J. L. Vanderpool; sub-dean, Mrs. Wayne Nicholas; secretary, Mrs. K. Eugene Jones; treasurer, Mrs. E. C. Jenkins; new board members, Mrs. Albin Bazan, Lucille Theis; continuing board members are Mrs. E. J. Ehlers, Mrs. John Lefler, Gilbert Whitney, Mrs. Edward Michel.

COLIN A. CAMPBELL

Buena Vista

The Buena Vista Chapter met May 14 at the home of Evelyn Nelson, Linn Grove, Iowa. Dean Hilvie Johnson opened the meeting and Jean Manross gave the devotions. Howard Johnson gave a paper on Trends in Contemporary Music. Miss Johnson was in charge of program of contemporary American organ music: Donald Pape played Let Me Ever Walk with Jesus, Hillard and All Glory Be to God Alone, Lenel. Suzanne Winterhof played Take Thou My Hands and Lead Me, Weinhorst, and Lord, Keep Us Steadfast in Thy Word, Bender. Mrs. Nelson served refreshments.

The chapter met June 12 at the Arnold Strackbein cottage at Lake View. Dean Hilvie Johnson opened the meeting; Howard Johnson offered devotions. At the business meeting these officers were elected: dean, Hilvie Johnson; sub-dean, Suzanne Winterhof; secretary, Frances Heusinkveld; treasurer, Lee McGinnis. Following the business meeting, the group enjoyed a potluck supper. Frances Heusinkveld showed slides of her recent trip to Mexico.

FRANCES HEUSINKVELD

Kankakee

The officers elected by the newly chartered Kankakee, Ill. Chapter are: dean Kenneth Bade; sub-dean, Lola Gilmour; registrar, Pat Stone; corresponding secretary, Barbara Hopkins; treasurer, Ovid Young; librarian, Dr. Lem Callahan; chaplain, the Rev. Carmen Graziano; executive committee, Sister Velma, 1966, Don Murray, 1967, Wanda Kranich, 1968.

Alamo

The Alamo Chapter co-sponsored a program of organ music May 1 by George R. Gregory and a brass ensemble in McAllister Auditorium, San Antonio College. Works of Kotsier, Bach, Walcha, Langlais, Kirk and Peeters were heard.

The chapter concluded its activities June 19 with a dinner meeting at Wolfe's Inn. At the business meeting, the following officers were re-elected: dean, Clarence A. Bonham, sub-dean, Mrs. Leon Y. McMahon; secretary-registrar, Charles Dreisoerner; treasurer, Mrs. Frank Hammett. Activities for next year were discussed and program and telephone committees were set up.

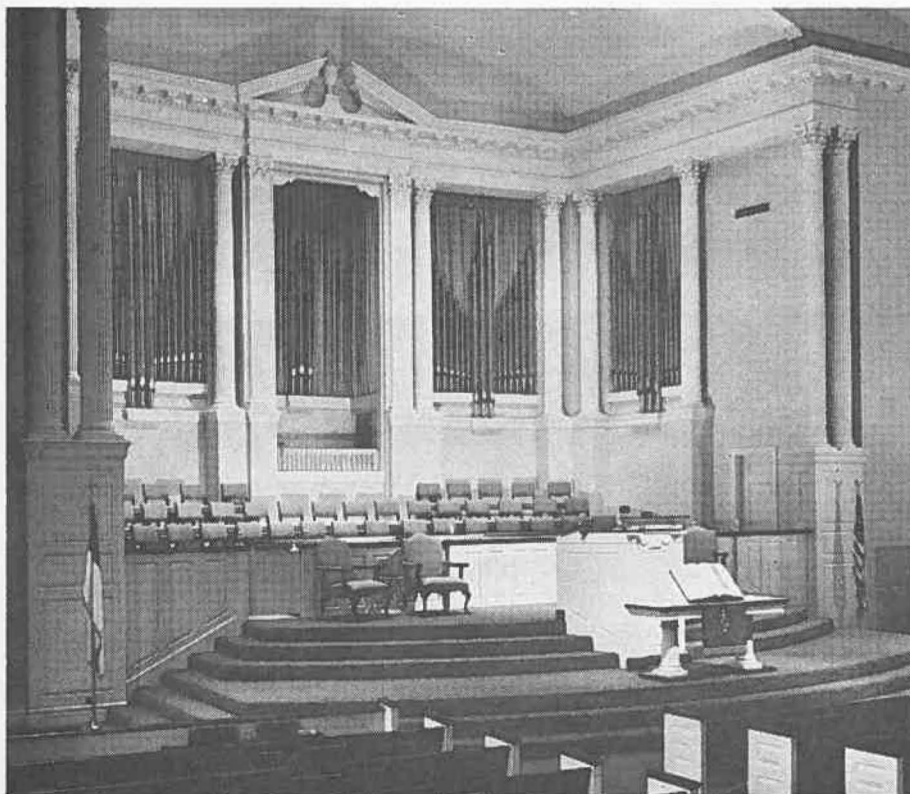
CHARLES DREISOERNER

Waco

The Waco, Tex. Chapter replaced its meeting April 19 with a recital in Austin Avenue Methodist Church by Baylor University students of Frederick Grimes. The program is listed in the recital pages. The chapter held a reception for the players in the church parlor following the program.

The June ? meeting took the form of a dinner in honor of Mr. and Mrs. Gustav Nelson, AAGO, who was one of the organizers of the chapters in 1954 and served as its first dean and again from 1962-64, and he gave occasional organ recitals. Mrs. Nelson has been hostess to many meetings in the Nelson home. Mr. Nelson held posts of organist-choirmaster at St. Alban's Episcopal Church and Temple Rodef Sholom; Mrs. Nelson taught in St. Alban's School. The chapter presented the Nelsons with a silver cup as a token of appreciation. A centerpiece of a cake baked in the shape of an organ console was decorated with a rank of 12 pipes. Following dinner a short business meeting was held and these officers elected: dean, Frederick Grimes; sub-dean, Mrs. James Richards; secretary, Neva Corbin; treasurer, Ervin Warren.

BETTY D. RICHARDS



BRAINERD BAPTIST CHURCH

CHATTANOOGA, TENNESSEE

3 MANUALS 60 RANKS
Great, Swell, Choir-Positiv, Pedal & Antiphonal

Dedicated May 3, 1966

ORGANIST: Miss Evelyn Gibbs

AUSTIN ORGANS

INCORPORATED

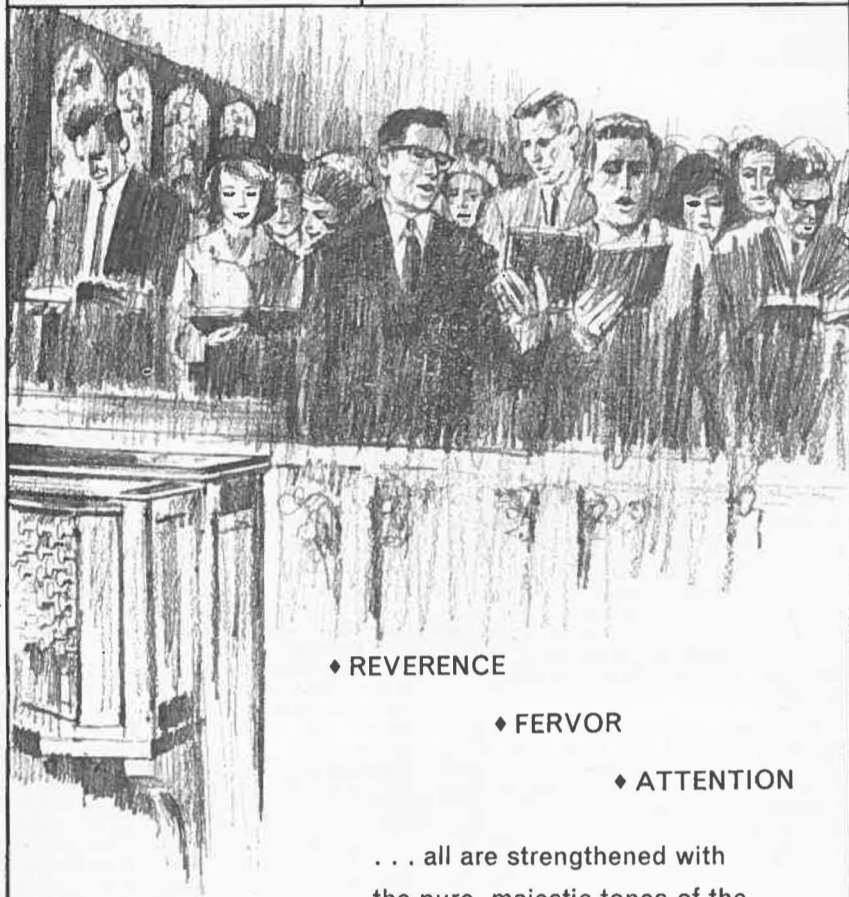
HARTFORD, CONNECTICUT 06101

Member: Associated Pipe Organ Builders of America

News of the AGO

Saville
LEADERSHIP

...in inspirational organ music



◆ REVERENCE

◆ FERVOR

◆ ATTENTION

... all are strengthened with
the pure, majestic tones of the
Saville Custom Organ.

SAVILLE ORGAN CORPORATION NORTHBROOK, ILLINOIS 60062

7th Annual

Davidson College Sacred Music Convocation

CATHARINE CROZIER, Guest Recitalist

HAROLD GLEASON, Guest Lecturer

Friday-Saturday, October 28-29, 1966

Davidson College

Davidson

North Carolina

PORTER HEAPS

RECITAL ORGANIST

Chicago

DAVID N. JOHNSON

Chairman, Music Department

ST. OLAF COLLEGE

NORTHFIELD, MINNESOTA 55057

Vernon de Tar, F.A.G.O.

Church of the Ascension
Fifth Avenue at Tenth Street
New York 11, N.Y.

Faculty, Julliard School of Music
Union Theological Seminary
Recitals
Organ and Choral Workshops

GEORGE M. HALL, JR.

M.S.M. A.A.G.O.

Trinity Lutheran Church
Staten Island, N. Y.
Graduate Faculty
Manhattan School of Music
New York City
Instructor of Organ
Wagner College
Staten Island, N.Y.

★ **FRANK J. SAUTER** and **SONS** ★

Aberdeen 4-1584

7440 S. Indiana Avenue

Chicago, Illinois 60619

Organ Builders

- Rebuilding
 - Repairing
 - Contractual Servicing
- For Unexcelled Service

Kansas City

The May 16 dinner and program of the Kansas City Chapter took place at the Western Highlands Presbyterian Church, Kansas City, Kans. After a sumptuous dinner, the Guild Service with installation of officers for the coming season was held. The evening discourse was presented by the Rev. Neil Bartley. It proved fitting to the ideals of the Guild.

LOUIS BURTON

Ozark

The Ozark Chapter met May 15 for its annual spring picnic in the studio of Mrs. Lloyd Clinton, Carthage, Mo. Following dinner, a business meeting was held with Dean Payne presiding. Officers elected for the 1966-67 are: re-elected dean: M. Raymond Payne; sub-dean, James Quade; secretary-registrar, Mrs. Lloyd Clinton; treasurer, Jerry Byrd; librarian, Frances Pierce; auditors, Crystal Willard, Mrs. Harry Nestor. Numbers were drawn to place responsibility for the 1966-67 programs.

CELESTE S. RICHARDSON

Seattle

The Seattle, Wash. Chapter held its annual Guild service May 15 in Sacred Heart Roman Catholic Church, Bellevue, Wash. Michael E. Young, AAGO played the prelude; Corinne Berg the service music; the Rev. James Marner the offertory, and Nancy Brown the postlude. The St. Augustine Singers, St. Mark's Cathedral, Peter R. Hallock, choirmaster, sang the professional psalms and anthem. The Rev. James B. Dunning, chapter chaplain, gave the address. These officers were installed: dean, Betty Jean Bartholomew; sub-dean, Henry Howard; secretary, Mary E. Williams; treasurer, Joan Cummins; board member, William Pulliam, Jr.; auditors, Bruce Denecke, Oliver Skanse.

BETTY JEAN BARTHOLOMEW

La Jolla

The La Jolla Chapter held its installation of officers for the coming year June 15 at St. David's Episcopal Church, Clairemont. The ceremony was preceded by a turkey dinner prepared by the Altar Guild of the church. The installing officer was the Rev. William Copeland, rector of the host church. Installed were Dorothy Kelly, dean; Helen Oesterheld, sub-dean; Margaret Corder, secretary; LaVonne Bursvold, treasurer; Henrietta Rawson, corresponding secretary; the Rev. Duane Jensen, chaplain. Following dinner William W. Copeland, son of the rector, played a demonstration program on the recently installed Abbott and Sieker pipe organ. A dedicatory recital and evensong was to be given by Mr. Copeland June 19. Concert series plans for next season were announced by the dean. These include a Claire Coci recital Nov. 13; a recital by Madame Duruflé and a performance of the Duruflé Requiem Oct. 12 with the composer conducting, both events in collaboration with the San Diego Chapter; a demonstration of the new three-manual Schlicker at the Army and Navy Academy, Carlsbad, by Charlotte Atkinson; and a spring recital by Ladd Thomas.

HENRIETTA RAWSON

Riverside

The Riverside-San Bernardino Counties Chapter sponsored its annual program of organ and instruments June 6 in the First Baptist Church. Charles Galetar, Jr. opened the program with Prelude and Fugue in B minor and closed it with Finale, Symphony 1, Vienne. The remainder of the program was ensemble: Fairy Queen Suite, Purcell; Allegro for Flute Clock, Beethoven, Riverside Recorder Ensemble plus soprano, tenor and alto voices and Robert Derick, organist; Two Cantata Arias, Bach, with soprano, oboe and Gerard Faber, organ; Arioso, Cantata 157, Bach, trombone; Haydn Trumpet Concerto.

BETTY JEAN HENNINGER

Spokane

The May 16 meeting of the Spokane Chapter was held at the home of Dr. Robert Stier. Dr. Mel West, Walla Walla College, regional chairman, was guest of the evening. The main item of business was the election of these officers: dean, David Dahl, AAGO; sub-dean, Dr. Robert Stier; secretary, Eleanor Dittrich; registrar, Connie Lloyd; treasurer, Art Rose-nau; chaplain, the Rev. Eugene Kindschuh; board members (three years) Robert Kee, FAGO, Estelle Cashatt, Dr. Ludwig Roehmann, Don Gorman; (two years) Michael Hermann; Alma Blackstone; Dr. C. Harold Eincke; Sister Marietta; (one year) Mrs. Evans Lantz; Mable Anderson; George Scott; Mrs. Kirke Rockwood. The chapter was asked to sponsor a no-host dinner in honor of Ronald Arnatt, who will conduct a seminar at St. John's Cathedral.

ELEANOR DITTRICH

San Jose

At a banquet June 10, members of the San Jose Chapter honored Herbert Nanney, professor of organ at Stanford University who with his family leaves for Stanford branches in Britain and Germany. Mario Tiedeman Frasier was mistress of ceremonies. A highlight of the evening was the showing of a copy of the May 1943 Diapason with which pictures of both Mr. Nanney and Mrs. Frasier appeared. Viola Gustafson installed these officers for the coming year: dean, Laron Jacobson; sub-dean, Clifford Hansen; secretary, Anita Graves; treasurer, Alvin Lamb; registrar, Halen Frazee; auditors, Ralph Fiedler, Dorothea Miller; directors, Carol Griffin, Dorothy Scott, Ruth Martin.

HELEN FRAZEE

Sacramento

The June 14 meeting of the Sacramento, Calif. Chapter began with a potluck supper at the Wentworth Kilgore home. The usual business meeting was held after supper. Dr. Ivan Olson, sub-dean, was elected delegate to the annual convention in Atlanta. Mrs. Kilgore and Mrs. George Brett were also to attend. Entertainment for the evening was provided by Osmund and Dean Granseth, who showed slides and played tape recordings from their trip to Norway last summer. Finn Nielsen, pianist, and Kristen Anderson, violinist, played music by Grieg at the Grieg home in Trolldhaugen, where the Granseths recorded the recital.

CAROL PREUS

UNIVERSITY OF OREGON, EUGENE

MARCIA HANNAH FARMER JOHN HAMILTON

Visiting Instructor

On Leave 1966-67

ORGAN, HARPSICHORD

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina

B.M. DEGREES IN ORGAN AND CHURCH MUSIC

Harold G. Andrews, Jr., Head, Organ Dept.

Member, National Association of Schools of Music

THE SIGHT AND SOUND OF FINE MUSIC

... around the world. If music is the international language, then the Baldwin Model 11 is an international instrument, for wherever fine organ music is performed you'll find the familiar name of Baldwin. That includes such faraway places as New Zealand, Canada, China, Mexico, even Portuguese East Africa. And you'll find Baldwin in churches, cathedrals and colleges across the length and breadth of America, too. Some of the chief reasons Baldwin has found such universal acceptance are: (1) tonal design suited to the performance of the entire organ music repertoire, (2) standard controls and dimensions, (3) solid diapason and flute ensembles, and (4) exquisite strings and reeds. You can experience the sight and sound of Model 11 for yourself simply by writing Baldwin Piano and Organ Company, 1801 Gilbert Ave., Dept. D 8-66, Cincinnati, Ohio 45202. We'll send you the literature and, if you wish, arrange a demonstration.

Baldwin





The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT — Clifford C. McAree, Toronto
HONORARY VICE-PRESIDENTS — Sir Ernest MacMillan and Dr. Healey Willan
GENERAL SECRETARY — Mrs. J. M. Griffin, 232 Aldercrest Road, Toronto 14, Ont.
RECORDING SECRETARY — Molly L. Sclater, Toronto
TREASURER — Mrs. R. J. G. Reiner, Toronto
REGISTRAR — Gordon D. Jeffery, London
REGISTRAR FOR EXAMINATIONS — J. M. Dedrick, Toronto

All correspondence should be directed to the general secretary

Vancouver

The June 25 meeting of the Vancouver Centre took place in the Hugh J. McLean home. R.C.C.O. National President Clifford C. McAree was the guest speaker. In his Rambling Along, Mr. McAree spoke of the 1967 Congress, some changes to come in examination procedures, service playing and discussed questions asked by members such as programmes in local centres, choir, wedding music, and other topics of interest. Refreshments and more discussion brought to a close the final meeting of the 1965-1966 season.

ELEANOR M. BUSH

Calgary

At the annual dinner meeting of the Calgary Centre held May 28, the following were elected for the 1966-67 season: past chairman, Elizabeth Challice; chairman, Harold A. Ramsay; vice-chairman, Joan Bell; secretary, Christine Wise; treasurer, Robert E. Hooper; Diapason correspondent, Olive Moon; social convener, Dorothy Spurway; member-at-large, Phyllis Ford. At a barbecue held at the Robert Bell home June 25, the center had as its guest of honor, Reginald Geen, Oshawa, Ont., in Calgary examining for the Royal Conservatory of Music of Toronto, and a founder of the Calgary Centre. In keeping with the occasion, Western hats and colorful square-dance dresses were in evidence, and Dorothy Spurway arranged a wonderful feast for an enjoyable evening.

OLIVE L. MOON

Saskatoon

At the May 7 meeting of the Saskatoon Centre, Russell Green was elected chairman and Richard Smith vice-chairman.

At the final meeting Mr. Smith demonstrated a new electronic instrument in a member's home, playing Pastorale in F, Bach, and Concerto 6, Handel. Dr. Howard Hart, program committee chairman, outlined a tentative program for 1966-67. The host and hostess, Mr. and Mrs. Lyman Hill, served refreshments.

Pembroke

The season's closing meeting June 19 in Trinity-St. Andrew's United Church, Renfrew, was preceded by a recital of organ and vocal numbers. Albert Stephen, ACCO, played the numbers listed in the recital pages and solos and duets by Mrs. R. L. Troke and Mrs. G. MacLeod included Come unto Him, Handel; Panis Angelicus, Franck; Love Divine, Stainer; Like as a Father, Scott; King of Love, Gounod, and I waited for the Lord, Mendelssohn. Ken Cochrane thanked the soloists and commented on the programme. Mrs. Stephen served lunch in the church parlor.

FRED C. CHADWICK

Ottawa

The annual meeting of the Ottawa Centre was held May 27 in Kingsway United Church. In the business portion, conducted by retiring Chairman H. R. Anderson, there was a review and discussion on finances — over \$3,000 went into the treasury; 1967 convention and centennial plans; a library of anthems; and a proposal for a complete and uniform recognition of members' academic degrees by the College. Copies of the R.C.C.O. constitution were distributed to all members. The Rev. Douglas C. Lapp assumed the chair to conduct the annual elections. Dr. R. T. Elworthy reported for the nominating committee; its recommendation for 1966-67 was unanimously accepted: chairman, Arnold Earl; vice-chairman, Raymond Barnes; secretary, Rod Holmes; treasurer, Robert Carson; members at large: Mrs. W. M. Ferguson, Mrs. M. C. Pippy and Brian Law. The Rev. Douglas C. Lapp was thanked for his year as chaplain and was asked to continue for another term.

In the chairman's report special mention was made of the May 15 service in which seven youth choirs from various Ottawa area churches combined in a choral service in Knox Presbyterian Church. In the program portion, Dr. Peter Harker described the intricacies in constructing a harpsichord purchased in kit form. He displayed his fine workmanship and pointed out many detailed and intriguing phases of production. Music for the harpsichord was illustrated at the keyboard by Ewen McQuaig playing a Sarabande and a Prelude by Bach. The special guest of the evening was the Rev. David Aptowitz, Agudath Israel Congregation; he offered an enlightening insight into the history of the cantorial art in Hebrew services.

ROD HOLMES

Charlottetown

The annual meeting and banquet of the Charlottetown Centre was held May 7 at Royalty Oaks. A new slate of officers was elected. Members gathered June 25 at Mrs. G. Elliott Full's cottage in Keppoch to meet George Veary, past national president. A pen and pencil set was presented to Outgoing Chairman Christopher Gledhill on the eve of his departure on a two-year teaching assignment in Mauritius. An outing to see the tracker organ in Amherst was planned for July 2.

CHRISTOPHER GLEDHILL

Oshawa

The annual meeting of the Oshawa Centre was held June 8 at St. George's Anglican Church. Prior to the business meeting, a movie was shown, Music in Montreal, produced by the National Film Board and featuring George Little, in his capacity as organist, conductor of the Montreal Bach Choir, director of CAM-MAC and as father of a musical family. Members of the executive elected for 1966-67 were: past-chairman, Ronald Kellington; chairman, Alan Reesor; vice-chairman, Clifford Evans; treasurer, Mabel Joyce; secretary, Mrs. G. K. Drynan. After the meeting, members moved to the church where the organist, Alan Reesor, demonstrated the versatility of the new Casavant, recently opened.

MARGARET DRYNAN

Kitchener

The annual banquet and monthly meeting of the Kitchener Centre was held May 21 at the Holiday Inn. Guest speaker was Dr. Stanford Reid, Wellington College, University of Guelph. He spoke on the socio-economic revolution in the Province of Quebec and its effect on the rest of Canada. The nominating committee presented a slate of officers for a two-year term: chairman, Walter Kemp; vice chairman, James F. Bard; secretary, Mrs. E. M. Dillon; treasurer, Ruth Otterbein; Diapason secretary, Rosemary Hamilton; executive committee, Mervin Roth, Leonard Grigg, Helen Critchison, Dr. Kruspe and Leland Schweitzer.

ROSEMARY HAMILTON

HENRY ROSEVEAR HONORED ON 50TH YEAR AS ORGANIST

The congregation of the Glenview Presbyterian Church, Toronto, honored its organist Henry Rosevear, FCCO, FTCL, June 26 as he completed 50 years as a church organist. The morning service subject was Praise in the Sanctuary, and the following compositions or arrangements of Mr. Rosevear's were used in the service: Sanctus, Merbecke-Rosevear; If Thou But Suffer God to Guide Thee, Newmark-Rosevear; Agnus Dei; What Shall I Render? Organ Music included Meditation, Chorale Prelude on St. Paul, and Nuptial March, Fricker-Rosevear.

Following the service a reception was held in the Church Hall, presided over by the Rev. J. H. Williams, when Dr. H. G. McAdie on behalf of the choir, and Dr. G. Roy Fenwick for the music committee and congregation, brought greetings and extolled the work of Mr. Rosevear. The choir's gift was an inscribed desk set; the congregation gave him an illuminated citation and cheque.

Henry Rosevear has been organist at Glenview for 15 years. He is a past president of the Royal Canadian College of Organists and of the Ontario Registered Music Teachers' Association.



Books

The rather larger than usual supply of books reaching us this month, all of rather immediate interest to some segment of our readers, can be roughly divided into three categories.

The first, which we might call historical, begins with one book squarely in the middle of our field. *Protestant Church Music in America* by Robert Stevenson (W. W. Norton) accurately describes itself as "a short survey of men and movements from 1564 to the present". It makes lively and informative reading, summarizing a number of matters not usually so well arranged. A "selective" bibliography and a good index will help many of us get a clearer picture of our own place in a 400-year development in our own country.

More esoteric but no less fascinating is Wilburn W. Newcomb's beautiful *Lute Music of Shakespeare's Time*, incorporating William Barley's *A new Booke of Tabliture*. Don't be surprised if after a few sessions with this book you find yourself looking for a lute. Pennsylvania State University issues this one.

At the exact opposite in point of time is William W. Austin's *Music of the 20th Century* (from Debussy through Stravinsky), issued by Norton. Possibly wise in limiting discussion of the actually contemporary composers and movements, things impossible to ap-

praise, the book devotes nearly 200 pages to Notes on Sources, Bibliography and Index and thereby provides a remarkable source of information. Such chapters as the one on jazz, the ones on Bartok and on Varèse, Orff, Messiaen and others make excellent reading. Most bookshelves would find this an admirable addition.

Colin Wilson's *Chords and Discords* (Crown) is a set of stimulating essays by a writer who may occasionally prove irritating (and on purpose). His chapter on American music is one we should all read and re-read.

A second category is essentially music. A good new edition of *The 371 Chorales of Bach* prepared by Frank O. Mainous and Robert Ottmann (Holt, Rinehart and Winston) contains valuable introductory material, good translations of the chorale texts including many Drinker ones, good type and format, and a whole set of appendixes of immediate value to student, teacher and church musician.

1966 Pro Musicamericana, Box 2324, Los Angeles 90028 has issued a photographic reproduction of *The Southern Harmony* by William Walker. Glenn Wilcox has done the editing and there is a first-line index by Charles L. Atkins. Many will want to have their own copies of this influential 19th century book in their libraries.

Less remarkable from any standpoint is *Hymnal for Juniors in Worship and Study*, edited by the late W. Lawrence Curry (Westminster Press). The standard of tunes has been kept high and the organization of the book is acceptable. Many may find it useful.

A third category might be termed teaching aids. There is *My Song of Songs* by Genevieve Wold Syberud (Augsburg), a set of "devotions for church choirs". The short devotions for seasonal use seem to us to have other and perhaps more productive use.

Of value to anyone who ever needs to conduct from a podium is a first-rate *Conducting Technique* by Brock McElheran (Oxford University Press) which discusses every aspect of the art clearly and simply — better than any other text we can seem to recall. Even the seasoned professional owes himself a once-through on this; the amateur and the student will cherish it.

Most of us who teach are aware of the eminence of the Danes in the field of pedagogy of music theory. Jørgen Jersild's *Ear Training*, available from G. Schirmer in English translation, cannot be ignored by any theory teacher and can be guaranteed to provide some new and useful tools. We have had time for only a cursory thumbing-through; theory teachers should give it much more detailed attention. — FC

RICHARD PURVIS was commissioned to write a Mass for the 175th anniversary of St. Mary's Seminary, Baltimore; this Missa Festiva will have its first performance Nov. 9 and will be published by McLaughlin and Reilly. A Paean of Praise was commissioned by Old First Church, Newark, N.J. for its 300th anniversary; premiered April 10 in Newark and performed May 17 at Summit, N.J., it will be published by J. Fischer. Mr. Purvis was also asked to write an anthem, A Canticle of Light, for Dr. Conrad Eden and the choir of Durham Cathedral, England; it was sung at the cathedral in July.

HALLMAN PIPE ORGANS



For Finer Quality

Division of J.C. HALLMAN MFG. CO. LTD. KITCHENER ONTARIO



George Markey

Mus.D. — F.A.G.O.

Personal Representative

JANE PAGE MARKEY

Phone 201-762-7674

921 Madison Avenue, New York, N.Y. 10021

ROBERT

NOEHREN

RECORDINGS: AUDIOPHILE
 EXPÉRIENCES ANONYMES
 LYRICHORD
 URANIA

UNIVERSITY ORGANIST — UNIVERSITY OF MICHIGAN



BLANCHARD REBUILDS CASAVANT IN CALGARY

ALBERTA CITY'S 1ST BAPTIST

Some of 1912 Instrument Retained with Great and Choir New — Cyril Mossop Is Organist

Robert Blanchard and Associates have completely rebuilt and refinished the 1912 Casavant in the First Baptist Church, Calgary, Alta. Canada. Cyril S. Mossop, organist and choir director, and D. Stuart Kennedy drew up the specification and Mr. Mossop played the dedicatory recital May 29 which appeared in the July recital pages.

Some stops from the original swell division were retained from the old organ, enlarged in rebuilding from 30 to 41 ranks. An entirely new great division has been supplied with a transparent principal chorus. The choir is new except for the clarinet. A new Casavant console has been provided. The organ reconstruction was part of the renovation of the church itself, and structural changes have enhanced the sound both of the organ and of the choir.

GREAT

- Quintaton 16 ft. 68 pipes
- Principal 8 ft. 68 pipes
- Stillflöte 8 ft. 68 pipes
- Octave 4 ft. 68 pipes
- Koppelflöte 4 ft. 68 pipes
- Superoctave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Trompette 8 ft.

SWELL

- Stopped Diapason 8 ft. 68 pipes
- Aeoline 8 ft. 68 pipes
- Voix Celeste 8 ft. 56 pipes
- Geigen Principal 4 ft. 68 pipes
- Harmonic Flute 4 ft. 68 pipes
- Nasat 2 3/4 ft. 61 pipes
- Piccolo 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Fagott 16 ft. 68 pipes
- Trompette 8 ft. 68 pipes
- Vox Humana 8 ft. 68 pipes
- Hautbois Clarion 4 ft. 68 pipes
- Tremolo

CHOIR

- Rohrpommer 8 ft. 68 pipes
- Klein Erzähler 8 ft. 68 pipes
- Klein Erzähler Celeste 8 ft. 49 pipes
- Chimney Flute 4 ft. 68 pipes
- Flachflöte 2 ft. 61 pipes
- Quintflöte 1 1/2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Clarinet 8 ft. 68 pipes
- Trompette Harmonique 1 ft. 68 pipes
- Chimes (prepared)
- Tremolo

PEDAL

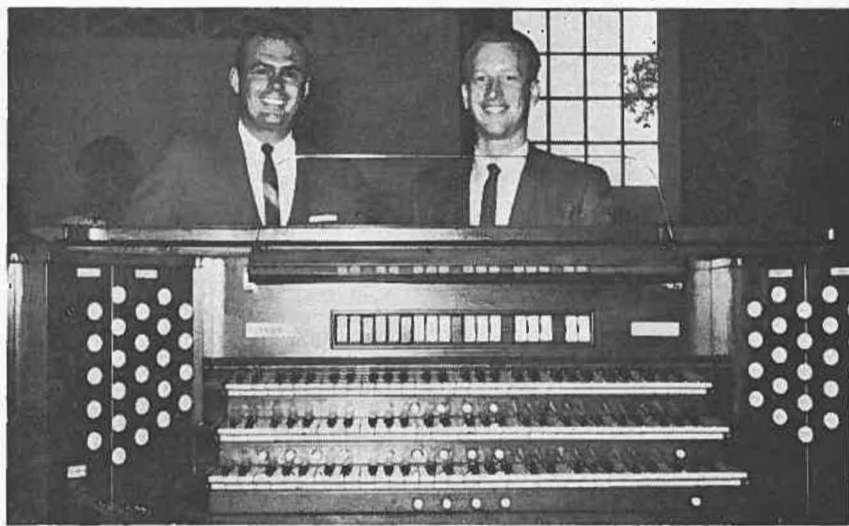
- Contrebasse 12 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Quintaton 16 ft.
- Principal 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Superoctave 4 ft. 12 pipes
- Doppel Gedackt 4 ft. 32 pipes
- Doppel Flöte 2 ft. 12 pipes
- Fourniture 4 ranks 128 pipes
- Bombarde 16 ft. 32 pipes
- Fagott 16 ft.
- Schalmei 4 ft. 32 pipes
- Chimes (prepared)

First Baptist Church OF TEMPLE CITY

Temple City, California



Rev. Kenneth G. Dunkelberger, Minister
Rodger Lockie, Choir Director (below, left)
Roy E. McMeen, Organist (below, right)



RODGERS 3-MANUAL 35-D SPECIFICATIONS:

GREAT 16' Gemshorn 8' Principal 8' Bourdon 4' Octave 4' Spitzflöte 2 1/2' Twelfth 2' Superoctave 2' Blockflöte Mixture III	PEDAL 32' Contra Principal 16' Principal 16' Bourdon 16' Lieblich Gedeckt 16' Dulciana 8' Flötenbass 4' Choralbass 4' Spitzflöte Mixture II 16' Fagotto 8' Great to Pedal 4' Great to Pedal 8' Swell to Pedal 4' Swell to Pedal	SWELL 16' Lieblich Gedeckt (Ch) 8' Geigen Diapason 8' Rohrflöte 8' Gamba 8' Gamba Celeste 8' Flute Celeste II 4' Prestant (Ch) 4' Nachthorn (Ch) 2 1/2' Nazard (Ch) 2' Waldflöte (Ch) 8' Trompette 8' Hautbois 8' Krummhorn Tremulant 16' Swell to Swell Swell Unison Off 4' Swell to Swell	CHOIR 8' Gemshorn 8' Gemshorn Celeste 8' Gedeckt 8' Quintade (w/chiff) 4' Gemshorn 4' Koppelflöte 2 1/2' Nazat 2' Nachthorn 1 1/2' Terz 1 1/2' Larigot 1' Siffelöte Harp Carillon Tremulant 16' Swell to Choir 8' Swell to Choir 4' Swell to Choir
ANTIPHONAL PROVISIONS Swell Main Off Swell Echo On Choir Main Off Choir Echo On	COMBINATION ACTION (Setterboard in Drawer) 4 Swell Pistons 4 Great and Pedal Pistons 4 Choir Pistons 4 General Collective Pistons duplicated by Toe Studs 1 General Cancel Piston	SFORZANDO 1 Sforzando Piston and Toe Stud REVERSIBLE ACTION Great to Pedal 8' (Piston and Toe Stud)	BALANCED EXPRESSION PEDALS 1. Great, Choir and Pedal 2. Swell

Oswald G.

RAGATZ D. M. A.

Professor of Organ
INDIANA UNIVERSITY

Recitals

Lectures

Ph. D. (Indiana)

AAGO

TOM RITCHIE

Professor of Music
State Teachers College
Kirksville, Missouri

INSTRUCTION
RECITALS

JON SPONG

Season 1966-67: American Music Research Grant, Electro-Voice, Inc.
Management: SPONG CONCERTS — P. O. Box 30 — Niles, Michigan 49120

PAUL LINDSLEY THOMAS

F.A.G.O., M.MUS.
St. Michael and All Angels Church
4300 Colgate Street at Douglas
Dallas 25, Texas

another installation by

Burbank Music House

3524 West Magnolia Blvd. / Burbank, California

representing

Rodgers ORGAN COMPANY

San Francisco / Portland / Chicago

Factory Address: 1300 N. E. 25th Ave. / Hillsboro, Oregon 97123

NUNC DIMITTIS



Frederick Caton Silvester died June 24 of cancer of the brain. He served for many years as registrar for examinations for the RCCO and was a distinguished and widely loved figure in Canadian music. He succeeded Sir Ernest MacMillan as conductor of the Toronto Mendelssohn Choir and served several prominent churches. Dr. Charles Peaker, his lifelong colleague and friend, wrote the following personal tribute to him for the RCCO and for our readers:

FREDERICK CATON SILVESTER (1901-1966)

Fred Silvester, together with his father and mother and sisters came to Saskatoon from Lancashire in 1921. I remember his appearance so well. Short, slim, black hair and pince-nez, he walked fast and called a spade a spade. On the tennis-court with his pretty sisters, on the bench playing the A minor, he was vivid and perhaps a shade erratic. Brought up an Anglican choir-boy he nevertheless became the organist of the First Baptist Church; Mrs. F. B. Morrison, the choirleader, said of him with gentle irony, "I wish I knew as much as that young man!"

Later on he had a good three-manual at Knox Presbyterian Church, where his incessant practice did not prevent him from putting a small music shop on its feet. Quick and cheerful behind the counter, he was also an expert book-keeper. Since the Peakers had come to Saskatoon from Yorkshire (doubtless for identical economic reasons) I saw a good deal of Fred. Both of us played the silent movies at times and I too "clerked" in a music store, though with little of Fred's acumen.

Saskatoon! The middle of the prairies with no radio or TV; we made our own music. Churches were crowded with young people, choirs, choral societies and operatic groups flourished, eminent adjudicators came from Britain to judge us, and we never lacked audiences whether the temperature was 40 below or 90 above. Best of all for young organists, there was a block of apartments there, called the "Farnam" and every summer Lynnwood Farnam, the greatest concert-organist I ever knew, came home to his parents and practised in our churches, with a fly-swatter beside him.

There were three of us. Fred, Arthur Bates (a brilliant young barrister with a fine taste and techniques,) and myself. One summer night Arthur and I, together with Farnam sat in the gallery of Knox Church and heard Fred play Karg-Elert's Nymph of the Lake so brilliantly that even the virtuoso exclaimed in excitement. Alas! Lynnwood Farnam, Arthur Bates, and Fred Silvester are dead, stricken with the same malignant disease.

In 1930 Fred came to Toronto and we shared rooms. He practised at my

PROMINENT WACO ORGANIST DIES; ACTIVE IN CHAPTER

Teresa Muhl passed away June 22 in Waco, Texas, after an illness of several months. Requiem High Mass was said June 24 at St. Joseph's Church, Bellmead. Miss Muhl had been organist and choir director at St. Joseph's since the church's organization in 1951, and had served other churches in the area. A member of the Waco AGO Chapter since January 1958, Miss Muhl had taken an active part in the work of the group and had served as secretary.

A native of Waco, she attended Sacred Heart Academy and the National Business School. Two sisters and two brothers survive her.

ERNEST C. SCHIRMER, JR., president and treasurer of the E. C. Schirmer Music Company, Boston died May 6. A native of Brooklyn, N.Y., he attended Exeter School of Art, the University of Berlin and the New England Conservatory of Music. His widow, two brothers and a sister survive him.

church till he got one of his own, learned to ride my bike till he got one of his own and met Sir Ernest MacMillan, then Dr. MacMillan, head of the Conservatory. Dr. M. taught him organ-playing, made him accompanist to the Conservatory choir and put him in the office. In the ensuing thirty-five years he became the Registrar, eminent in both the musical and the administrative aspects. An Honorary life member of the CCO, he acted as examination registrar for years, and was the president from 1945 to 1947.

This is not a biography, but an affectionate look at one of the most able men I have ever known. He was witty, scandalously so at the right time, and he was casual about his emotions, whether he were going to the hospital for an emergency appendectomy and calling in at the Con. to say "Good by" to the office girls, or riding with me to his quiet wedding, when he married a witty pretty alto called Eve Rendal who played the piano even better than he did.

Except for great music I doubt if Fred had much capacity for respect, there was too much of Sam Weller about him for that. I have a strong conviction that five minutes with the Archbishop of Canterbury would find them both using Christian names. Certainly, people did not impose on Fred. Many years ago, our eminent soprano Lois Marshall was his soloist at Bloor St. Church. She liked to wear a flower in her dark hair. After one service a wealthy matron sailed importantly up the aisle and remonstrated with Fred about this innocent flower. He looked at her and said "As long as she sings like that, she can wear a carrot in her navel for all I care". The flower remained.

Like Sam Weller, Fred was versatile. In Saskatoon, I recalled, he ground the valves of his Ford, tuned his own piano (he had perfect pitch) and kept the church-organ in shape, an important consideration since Casavant's men came through the West but once a year.

In Toronto he directed the music at Bloor St. United Church for twenty-eight years, playing many recitals. Like most of Canada's composers he studied with Dr. Willan, and wrote a good many tuneful anthems. He performed oratorio regularly, conducted the Mendelssohn Choir for a spell and spent every summer placidly fishing at his cottage on the lake. There, his wife and daughters could catch up with him for awhile.

It is hard to write this halting tribute. It is hard to realize that he has gone away.

CHARLES PEAKER



Henry Willis III, a famous portrait of whom appears above, died April 27. We asked Richard J. Piper, vice-president and tonal director of Austin Organs, Inc. and one of several prominent builders who trained with the Willis Company, to write for our readers the summary of Mr. Willis' accomplishments and appreciation of the man which appears below.

HENRY WILLIS, III (1889-1966)

Henry Willis, III, grandson of the famous Father Willis, died at his home in London, April 27 at the age of 76. A memorial service was held May 26 in the Crypt Chapel of St. Paul's Cathedral, London.

Mr. Willis had controlled the distinguished firm of British organ builders since 1910, when he was 21 years of age. He was a most remarkable man in many respects. Trained in the great tradition of the company, he had passed through all departments in the works and was a practical voicer of both reed and flue pipes. He was a man of extraordinary energy, completely dedicated to the building of fine organs. He directed all phases of the organs he built and personally drew up all specifications, determined scaling, and supervised the voicing and tonal finishing.

Mr. Willis had traveled extensively, studying the famous organs in practically every country of Europe, especially in Germany, Holland, and France. He also visited the United States several times and was well known to all the leading organ builders and organists of his time. Louis Vierne, Karg-Elert, Marcel Dupré and other composer-organists, dedicated works to him.

One of the first significant tasks of Willis III, which did much to establish his reputation as an organ builder, was designing and building the Liverpool Cathedral organ, an instrument of some 168 speaking stops and nearly 11,000 pipes — quite a monumental undertaking for a man 23 years of age. Work on the organ had commenced in the factory and many pipes were made when World War I began in 1914 and organ building practically ceased. The factory was reduced to three or four men and Mr. Willis, an officer of the Reserve, went into the Army. Many pipes for this organ were voiced by him personally during sick-leave between periods of active service. The organ was eventually completed in 1927.

At the conclusion of World War I, Willis took over the well known firm of T. C. Lewis and Company and the Willis factory was moved to the Lewis plant in Southwest London and organ-building began again in earnest. Many large and outstanding instruments were built in these works, until they were ultimately destroyed by enemy action in 1941.

The first portions of the famous Westminster Cathedral organ were installed in 1922 and the entire organ

completed by 1932. This organ ideally located in the West gallery, attracted much attention. Marcel Dupré gave the dedication recital, which was followed by several series of weekly recitals, played by all the distinguished organists of the day.

Westminster Cathedral organ was in many ways a landmark inasmuch as it incorporated a number of tonal ideas which had not been common in the Willis tradition. In the Father Willis organs the magnificent reeds completely dominated the flues in the full ensemble. In the Westminster organ Willis in an attempt to balance the flues and reeds, voiced the flue choruses on much bolder lines than had previously been the custom. The result was an instrument of great brilliance. Willis III rebuilt and modernized many of the great Father Willis concert and cathedral organs. The following are a few of the more famous: St. Paul's Cathedral and Alexandria Palace, London; St. George's Hall, Liverpool; St. Giles Cathedral, Edinburgh; Glasgow Cathedral; Hereford Cathedral; Salisbury Cathedral and Canterbury Cathedral.

These rebuilds all followed a similar pattern. A new electro-pneumatic action was attached to the old slider chests, which were retained and renovated where necessary. Reservoirs were re-leathered and electro-pneumatic swell engines were installed to actuate the swell shades in place of the old mechanical action. A new console, detached where possible, equipped with all modern controls was installed. None of these superb old organs underwent any extensive revoicing or other tonal improvements of a debatable value. The old wind pressures were retained and the basic reed and flue choruses were substantially untouched. To have done otherwise would in his opinion, have been sheer vandalism. Thanks to these preservations these organs can still be heard as Father Willis intended them.

The tonal improvements that were made consisted of extending and completing the original tonal scheme. In the main this was a matter of adding flute mutations and bringing up the Pedal organ to more adequate proportions.

As a result of his visits to this country in the mid-twenties, Mr. Willis adopted and developed for his own use many of the American electro-pneumatic mechanisms. Perhaps the most significant change was the adoption of the Pitman chest.

From his visits to the Continent he realized that many of the older tonalities had been neglected in the 20th century English organ and as a result he was the first English builder to reintroduce flute mutations in his organs. He followed with close interest the development of the neo-classic revival, which had begun in Germany in 1921 and while he thought there was much merit in this movement, he was never convinced that this type of instrument was the best suited for English church usage.

Mr. Willis was a Founder and at various times, president of many musical and organbuilding associations, among which are The Institute of Musical Technology, The Incorporated Society of Organ Builders, and The International Society of Organ Builders. He was an able speaker, with a clear and concise delivery. While one may not have always agreed with all he said, he was always interesting and very worthwhile to listen to. Mr. Willis had an unforgettable personality. When he did not like a thing, thought it insincere or inartistic, he rarely troubled to conceal his feelings and was painfully blunt. At times his candor could be quite devastating, but his integrity and enthusiasm as an organ builder was an inspiration to all who came into contact with him. Willis III will surely be recorded as one of the most outstanding organ builders of the 20th century.

Since World War II the firm has occupied adequate premises in Southeast London, with branches in Liverpool, Edinburgh and Nottingham, etc. with many representatives covering the whole country. The company will now continue under the direction of Henry Willis IV, who was trained by his father and is fully expected to carry on the fine tradition.

RICHARD J. PIPER

Edward D. Berryman, SMD

Rudolph B. Berryman, PhD

Warren L. Berryman, SMD

B E R R Y M A N

Organist-Choirmaster
Westminster Presbyterian Church
Minneapolis

Minister of Music
Judson Memorial Baptist Church
Minneapolis

Head, Organ-Church Music Dept.
Baldwin-Wallace College
Berea, Ohio

AUGUST

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

DEADLINE FOR THIS CALENDAR WAS JULY 10.

Aug. 10
 Bryon L. Blackmore, Poulenc, Corelli, Wesley Methodist, La Crosse, Wis.
 Sandy Pichert, Christ Church Cathedral, Hartford, Conn.
 Herbert White, Jr., Sherwood Music School, Chicago
 Jay Lovins, First Congregational Church, Kokomo, Ind.
 13
 David Dahl, St. John's Cathedral, Spokane, Wash.
 16
 Marion Treder, First Methodist Church, Rochester, Minn.
 17
 Raymond Glover, Christ Church Cathedral, Hartford, Conn.
 Herbert White, Jr., Sherwood Music School, Chicago
 William D. Peters, First Congregational Church, Kokomo, Ind.
 20
 C. Harold Einecke, St. John's Cathedral, Spokane, Wash.
 21
 Fred Tulan, instruments, Haggin Museum, Stockton, Calif.

23
 Evangelin Mitchell, First Methodist Church, Rochester, Minn.
 24
 Nancy Noch, Christ Church Cathedral, Hartford, Conn.
 26
 Robert Noehren, St. John's R. C. Cathedral, Milwaukee, Wis.
 27
 Bruce Bentston, St. John's Cathedral, Spokane, Wash.
 Frederick Swann, CMA Conference, Milwaukee, Wis.
 30
 Mrs. Ronald Talmadge, First Methodist, Rochester, Minn.
 31
 Rebecca Robinson, Macky Auditorium, Boulder, Colo.
 Roberta Bitgood, Christ Church Cathedral, Hartford, Conn.
 Lorilyn Lindsey, First Congregational, Kokomo, Ind.
 Sept. 7
 Elizabeth Haynes, First Congregational Church, Kokomo, Ind.

CHOOSE 8 FOR USC'S PROJECT TO TRAIN MUSIC CRITICS

Two young women and six young men have been selected for two years of training in the University of Southern California School of Music's project for the training of music critics. Only project of its kind in the nation, it is supported by a grant of nearly \$300,000 from the Rockefeller Foundation.

Two-year fellowships of \$5,000 per year each were awarded to: Winfred Blevins, West Lafayette, Ind.; Glenn Griffin, Boulder, Colo.; Kathleen Morner, Chicago; David W. Noble, Chicago; Theodore Price, Los Angeles; Wilma Salisbury, Yuma, Ariz.; Michael Sherwin, New York City and Craig D. Stinson, Pasadena, Calif. Chosen from nearly 100 applicants and 28 finalists, each will study at USC for a year. In the second year each will be assigned to a metropolitan newspaper to work as a practicing music journalist under the guidance of a senior music editor.

The first class of four young men are now with the *Houston Post*, *Chicago Sun-Times*, *San Diego Union* and the *New York Times* after earlier experience on the *San Francisco Chronicle*. The *Sun-Times*, *Washington Post* and the *New York Times*. Assignments for the second class of six men and a woman recently were made to the *Christian Science Monitor*, *High Fidelity* — *Musical America*, *Washington Star*, *Columbia Records*, the *Chicago Sun-Times* and the *San Francisco Chronicle*.

PUBLISHERS ELECT MALIN — GRAPHIC AWARDS ARE MADE

The Music Publishers' Association at its 1st annual meeting re-elected Don Malin, Edward B. Marks, Music, Corp. as president. Ernest R. Farmer, Shawnee Press, was elected first vice-president and Bernard A. Kohn, Elkan-Vogel second vice-president. Arnold P. Broido, Frank Music Corp., was re-elected secretary and Fred Linck, Theodore Presser, was elected treasurer. New board members are: Clarence A. Foy, G. Schirmer; Geoffrey Gray, H. W. Gray; Sol Reiner, Edwin H. Morris; Walter Hinrichsen, C. F. Peters and Ernest R. Farmer, Shawnee Press.

The 1966 Paul Revere Awards for Graphic Excellence were presented June 7 at the Plaza, New York City. Winners were as follows: in quarto sheet music category first prize Mills Music for Sleigh Ride; second prize Chantry Music Press for Holy Redeemer, third prize Abingdon Press for Lo, How a Rose e'er Blooming. In octavo category, first prize Chantry Music Press for Magnificat, second E. C. Schirmer for Piping Down the Valleys, third prize Frank Music Corp for See Now, How that the Righteous Man Dieth. In folio category, first prize Boosey and Hawkes for Escorial, second Elkan-Vogel for Homage to Rameau, third Galaxy for Confrontation. Honorable mentions C. F. Peters for Essay and Oxford University Press for The Play of Herod.

Department of Music

VALPARAISO UNIVERSITY

UNDERGRADUATE STUDY IN MUSIC

Bachelor of Music in Church Music, with majors in organ, composition and voice

Bachelor of Music Education
 Bachelor of Arts with major in music

fully accredited

Write: Director of Admissions
 Valparaiso University
 Valparaiso, Indiana 46383

Charles D. Wilson & Co., Inc.

PIPE ORGAN ARCHITECTS AND BUILDERS

5235 N. FRONT STREET • HARRISBURG, PENNA.

Organs of distinction for your requirements

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
 KANSAS CITY 4, KANSAS



Ruhland Organs

DESIGNERS BUILDERS

7705-7715 Marlborough Avenue
 Cleveland 29, Ohio

NOW EAR THIS!

We take pride in voicing our organ pipes for discriminating ears. The result is truly handsome sound, excellent blend and aristocratic character in every rank, whether flue or reed. Lend us your ear and see if you don't agree.

Hillgreen, Lane and Co.
 ALLIANCE, OHIO

AN OLD and EXPERIENCED firm with YOUNG and PROGRESSIVE ideas . . .

. . . write us for some of them!

Place your confidence in an APOBA member.

Est. 1898

THE DIAPASON

EDITORIALS



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

Sleeper

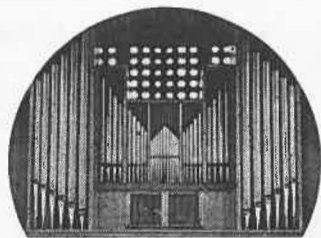
Margaret Swain's reference to the Langlais Piece in Free Form as "the sleeper of the convention" started us to thinking about one of the greatest dividends of all large conventions, the unearthing of "sleepers". (Political conventions, of course, have to be satisfied with "dark horses.")

Every good convention seems to focus attention on some existing music heretofore neglected. Often this goes on to become a frequent listing on our recital pages. Newly commissioned works get a wonderful opportunity when they receive such fine performances before an audience of knowledgeable professionals. A good many performers have received immeasurable boosts from convention recitals.

But we were thinking rather of the way convention planning has, not just of separating the sheep from the goats, but of discovering, again and again, hidden talents in all directions possessed by people heretofore taken pretty much for granted. Every convention we have attended has uncovered at least a couple of major executive talents.

Chairman Weaver told us "I never thought of doing anything like this before" yet he developed into an astonishingly high-powered executive, inspiring loyalty and confidence in everyone, knowing instinctively when to stand firm and when to give a bit. He indicates to us that the convention brought forth the hidden talents of at least a score of Atlantans from whom a great deal can confidently be expected in the chapter's future. And he agrees with us that "sleepers" are a major product of a convention.

Large chapters in the doldrums might do worse than to draw up detailed plans for making a bid for a regional convention and eventually for a national or at least a midwinter conclave. In the future, national conventions may very well encompass an increasing number of American cities. Sing "Sleepers, Wake!" to your chapter and watch it Wake Up and Live!



Organ Music

Most of our organ music this month is collections serving various purposes. Paul Thomas' *The Church Organist* (Concordia) is a compilation of very short pieces largely from the Baroque era. Volume 1 is without pedals, volume 2 with. Many pieces in the first volume were originally for clavier. In many small churches these pieces would seem too much alike and too limited, but even there the volume would be very useful for teaching. Notes on registration and brief composer identifications are good. Gerhard Krapf's *Partita on Lobe den Herren* should be a popular issue; clever and not too difficult, it uses a hymn tune of great familiarity.

Music for Worship with *Easy Pedals* (Augsburg) was not just compiled and edited by David N. Johnson but several of the simple and dignified chorale preludes are of his composition. Most of the chorale tunes are well-known ones and the total result is fairly varied and generally useful.

Volume 3 of Augsburg's *Free Organ Accompaniments to Hymns* is for Psalm Sunday and Easter, practical occasions for their use. The harmonizers are Paul Manz, Willem Vogel, Jan Bender, Harald Rohlig, Piet Post and David N. Johnson.

We wish we could feel more sympathy for such volumes as *Melodic Preludes for Organ* arranged by Charles R. Cronham (Flammer), which we are aware

supply a pressing need in some quarters. We were indoctrinated at an early age with the conviction that transcription was justifiable only when the transcriber made the work equally effective in the new medium. Surely Mr. Cronham's transference of a bit of the Mendelssohn violin concerto to the Hammond electronic does not fulfill this. The whole volume consists of honey-flavored excerpts of familiar 19th century music.

Robert Elmore gets some sentimentality into his *Contemporary Chorale Preludes* (Sacred Music Press) but his light touch rescues him on such numbers as the treatment of Hankey and his virtuoso flair is helpful on, say, Harwell.

Anthony Newman's *Fugue on the Kyrie* is non-tonal writing developing several climaxes and ending brilliantly; it is deft virtuoso styling. (McLaughlin and Reilly).

Samuel Adler's *Two Meditations* (Mercury) are thoughtful writing in a fairly modern idiom, well within most organists' abilities.

Hilaire-Marie Tardif's *Wedding March* is issued by the Allen Organ Company. It is a conventional march; whether it is better or as good as the music it is designed to replace is a matter of question. Must the processional or recessional in such a service be a *march*?

Number 35 in *The California Organist* series is a *Sonata Breve* by Gerhard Wuensch — somewhat more extended and more demanding than other pieces in the series. This is a good program piece in a fairly contemporary idiom which many good players should enjoy learning.

An organ transcription of Ernesto Lecuona's *Andalucia Suite* (Edward B. Marks) may have very limited interest for our readers. But it is available. — FC



Records

Only two record units are on hand for listing this month.

A Heliodor recording offers Richard Ellsasser playing four Mozart organ works on the Hammond Museum organ. Mr. Ellsasser's attachment to the tremolo and the swell pedal and his selection of editions differing as much as possible in harmonies and ornaments from those in common use were not unexpected. We were a bit shocked, though, at engineering flaws such as starting the *Fantasia K 608* a big half-step sharp and returning to standard pitch at the first slow section, and at such sloppy album preparation as having a different coupling of numbers on the record itself. Of all the Mozart organ records we possess, this one seems to us least worth the time, money and attention of any serious organ or Mozart enthusiast.

The two-record album commemorating the dedication of the four-manual Wicks organ in Sacred Heart Cathedral, Rochester, N.Y. is available from the Wicks company and has many things to recommend it. Its handsome packet has notes designed for special interest to the parishioners of the cathedral, many of whom will cherish this fine documentation of the impressive Mass of Dedication. There is good singing by the St. Bernard's Seminary choir whose conductor, The Rev. Robert G. Smith, set the Proper of the Mass, sung a cappella. The Ordinary was the Mass for High Festival Occasions by Francis J. Pilecki, the cathedral organist, using choir, congregation, organ and three trumpets. The overall feeling of ceremony and pageantry is captured in the record in a way one seldom encounters in these days of transition in Catholic Church music. The recording of organ, voices, trumpets and room reverberation is handled extremely effectively.

Those Were the Days

Fifty years ago the August, 1916 issue published the following news of interest to readers —

The NAO convention at the municipal auditorium, Springfield, Mass. July 31 to Aug. 4 was reported. President was Arthur Scott Brook. Among the speakers were George Ashdown Audsley on organ design, John Hermann Loud on registration and Homer Bartlett on the education of organists. Recitalists included: Richard Keys Biggs, Edward F. Laubin, Kate Elizabeth Fox, Perry Chase Miller, Charles M. Courboin, Alexander Russell and Frances Hemington

Alfred Hollins opened a 97-stop organ in the town hall of Johannesburg, South Africa

A classified advertisement on page 2 reads: WILL EXCHANGE for one set of open diapason pipes, one single-cylinder Cadillac runabout in good mechanical order, and good tires. Address Cadillac, care of THE DIAPASON.

Homer P. Whitford was re-engaged as organist and choirmaster at the First Presbyterian Church, Shelbyville, Ind. "at a substantial increase in salary"

Twenty-five years ago this magazine reported these events in the organ world in its August, 1941 issue —

Frank W. Asper was organ soloist at the Carmel, Cal. Bach festival

Carl Weinrich was appointed to direct a new organ department at the Dalcroze School, New York City

The Westminster Choir College celebrated its 15th anniversary May 27 with a performance of the Verdi Requiem with Dr. John Finley Williamson conducting

Wellesley College was the scene of a conference June 23 to July 2 at which recitalists were E. Power Biggs, Virgil Fox, W. Judson Rand, Jr., Clarence Watters, Francis W. Snow and Clarence Snyder

The annual institute for choirmasters at Northwestern University attracted students from 19 states

Wa-Li-Ro's eighth season had Dr. Healey Willan, Toronto, and Beecher Aldrich, Detroit, as its special guest faculty

Ten years ago these stories made news on the pages of the issue of August, 1956 —

The 60th anniversary AGO convention in New York City June 15-19 attracted more than 1,600, up to then the record attendance. Among recitalists were Pierre Cochereau making his American debut, Charlotte Garden, E. Power Biggs, Alexander Schreiner, Wilbur Held, Donald McDonald and Clarence Mader

Joseph S. Whiteford was named president of the Aeolian-Skinner Organ Co.

Scott Withrow was appointed to the faculty of George Peabody College for Teachers, Nashville, Tenn.

Robert Stofer became organist and choirmaster of the Westminster Presbyterian Church, Dayton, Ohio

The whole project sets an admirable model for this sort of undertaking.

Record 2 is a pair of well-contrasted organ sides. On one Mr. Pilecki displays the facets of the organ in which many parishioners and donors will be greatly interested in the Barber Adagio, two beloved Bach transcriptions and the somewhat overworked Karg-Elert *Now Thank We All Our God*. This is a side well played and well designed for its purposes. Kent Hill on the reverse side gives clean, musical, stimulating performances of the Schübler chorale *Ach bleib bei uns, Langlais' La Nativité* and the Duruflé toccata. He also does some expert service playing in the mass on record 1. — FC

SCHNITGER SECOND PRIZE WINNER LISTED, NO FIRST

The jury decided not to award the first prize in the Schnitgerprijs Zwolle 1966. The second prize of 1,000 guilders was awarded to the Dutch composer Jan Vriend for his *Herfst* 1965. There were 29 entries from nine countries all over the world. The jury consisted of Sir Thomas Armstrong, London, Wolfgang Fortner, Heidelberg, and Louis Toebosch, Breda, Holland.

Eyes North

Right now seems to us the best possible time to start turning our eyes and ears northward to our closest national relative, our sister nation of Canada. It is not news to very many of us that Canada next year celebrates the centennial of its dominion status and that a celebration worthy of the occasion is being planned for all over that vast country.

The Royal Canadian College of Organists has appropriately chosen that centennial year to play host to an International Congress of Organists. Several hundred of us from North America were fortunate enough to attend such a congress in London in 1957 and it provided experiences few of us will ever forget. Granting that neither Montreal nor Toronto has quite the historical glamour of old London, the congress is still bound to be professional week for which any organist who misses it will be kicking himself for the rest of his days. A major group of British organists plan to attend and many other countries will be represented.

THE DIAPASON expects to co-operate to the fullest in bringing organists on both sides of that famed 3000-mile boundary as much advance detail as possible. Plans are developing fast now and we should have plenty to report very soon.

In the meantime those of our readers whose teaching or directing duties made Atlanta impossible can still combine a fine convention experience with an Ontario vacation by heading to Barrie where a full-fledged convention — Canada's second regional — will be holding forth for four days beginning Sept. 29.

Keep your eyes turned to the North. Remember the cool weather comes from that direction!

STILL AVAILABLE — prints of the 13th Century illuminated manuscript cover of the 1966 national convention brochure suitable for framing for your studio. \$3 while they last. Write William Weaver, 2835 Monterey Drive, Decatur, Georgia 30032



Choral Music

An average stack of choral music faced us upon our return from the AGO national convention in Atlanta, a convention especially notable for expert choral performances of old and very new works.

The Moramus Edition of the Moravian Music Foundation continues to bring out interesting works from the archives of the American Moravian Church. Ewald V. Nolte, the new director of the foundation, has prepared fine editions of these works for Boosey and Hawkes, and every serious choir director should be familiar with them. This month's additions are largely works of Johann C. Geisler and include a set for SSAB for which string accompaniments are available: There Is One God and One Savior; O How Blessed; The Lord Is Ruler; and The Lord Keepeth Thee. For SSTT and bass solo is Thus Saith the Lord, and for two SATB choirs, SSAB, SA and soprano recitative a more extended The Seraphim on High. An SSAB work by Christian Gregor, The Lord's Temple, is also included. All works have original German text and singable English translations.

From Flammer comes a group of short, practical anthems: a bright Rejoice in the Lord, O Ye Righteous by Everett Titcomb; Elinor Remick Warren's A Joyful Song of Praise with a fanfarish accompaniment and a few not difficult divisions of parts. We have three rather short unaccompanied pieces: Sing a Joyful Song (for Christmas) by Merrill Knighton, Salvation Is Nearer, an Advent Meditation by Virgil T. Ford, and Edwin Earle Ferguson's Weep No More, Dear Mary. Gordon Young's Praise Ye the Lord is almost all unison and would be a highly practical work for an inter-choir festival.

Shawnee Press has several Christmas season pieces in its stack, three with Roy Ringwald's name. First there is an original O Listen to the Angel's Song, with parts for flutes, percussion, guitar and string bass available, and then an arrangement of the spiritual Mary's Baby and an SSAA In Bethlehem. Others for Christmas are Who Is This in Manger Sleeping? By Marguerite La Barrer Hibler and Elizabeth Bouldin Brown for SSA with flute, oboe, recorder or violin; A Christmas Legend by Eulalia and David Plank with combined choir possibilities, and Edmund Soule's simple Beside Thy Cradle. For other occasions, Roy Ringwald also has an SSA arrangement for Shawnee of his version of the spiritual, Let Us Break Bread Together. Houston Bright has a sizable unaccompanied motet on Could Ye Not Watch with Me and Jean Berger a festival combined choir Wake Psalter and Harp. Marion Vree has made a festival arrangement of Yigdal with trumpets and timpani as Praise to the Living God. Arthur Frackenpohl's God Bless Our Native Land is for patriotic occasions; brass ensemble parts are available. Lara Hoggard's SATB collection, A Time for Singing, is a useful potpourri whose 17 arrangements range from Mozart to college songs. It duplicates few numbers of other such volumes. An SA of the familiar One Little Candle is now available.

Alexander Broude, a publisher at 120 West 57th Street, New York City 10019 not previously represented in this column, has sent several works. Of special interest are four compositions of Pablo Casals, two a cappella, O Vos Omnes and Tota Pulchra, and two with organ accompaniment, Recordare Virgo Mater and Nigra Sum. The first three are SATB with division, the fourth SSA. All have Latin and English texts. A large work by Jean Berger for mixed voices and baritone solo is Skelton Poems, settings of works of a 15th century poet. Most experienced choirs could handle this work if a suitable occasion for it were at hand.

A number of Broude publications are new editings of older works. Largest is a Gossec oratorio, La Nativité, with French and English text and solo parts for all sections. A good example of its period, it deserves the orchestral accompaniment it calls for and may well interest a variety of directors. Shorter a cappella editings, all with English translations, include those by Abraham Kaplan of Pergolesi's Vexilla Regis, Telemann's Werflet Panier, and Gibbons' Veni Creator; and by Kurt Stone of a Schütz Alleluia, Mozart's very early a cappella God Is Our Refuge, and Schubert's Christ ist erstanden. Douglas Townsend's editing of Donizetti's Ave Maria has soprano solo and string orchestra in piano reduction.

Gregorian Institute makes its considerable contribution to Catholic music with English text. Six sizable masses were sent. Three are for two voices, optional congregation and organ: Harry Lojewski's Mass World without End. William Ferris's Mass of Christ Our Most Holy Redeemer, and C. Alexander Peloquin's Festival Mass, commissioned for the 400th anniversary of St. Augustine, Florida. For mixed choir, congregation and organ are Edward Diemente's Mass for St. Joseph, and Arthur Becker's Mass Lord God, Heavenly King. Bernard Wert's Mass in English uses TTB choir with congregation and organ. None of these works is difficult or even the least venturesome. Mr. Peloquin also has an SATB Prayer for Peace excerpted from a larger work.

Art Masters Studio sends two pleasant Christmas pieces, a folk-like Robert Wetzler Sing Ye, Sing Noël and his arrangement of a William Crotch Song of Mary. Leland Sateran's To God Will We Sing has an optional instrumental part to test the initiative of a director. Bob Burroughs' essentially naive We Look to Thee does some harmonic experimentation. Others from Art Masters are secular.

The G. Schirmer list contains some Christmas music. Paul Van Dyke has a new tune for Away in a Manger which he makes into a three-stanza anthem. William Herrmann's a Cappella A Child This Day Is Born is available SATB or SSA; the interesting free meter melody appears in four short stanzas. Robert Goodale's editing of a Morales Pastores, Dicite, with Latin and English text, has little of what most of us would consider a Christmas flavor, but it is a good example of 16th century Spanish counterpoint.

Not for Christmas from G. Schirmer are: seven-part Benedixisti, Domine of Gabrieli edited by George Lynn, Christ Is Arisen, Eccard, edited by Maynard Klein, both with good translations; a reprint of the familiar Martin Shaw O Christ Who Holds the Open Gate; Virgil Ford's How Can a Sinner Know?, in a copy of folk idiom and with alto solo; Alice Parker's arrangement of the spiritual Were You There; and a set of Festival Antiphons — 10 of them — for seasonal use prepared by Richard Slater.

John Sheppard Press, 1107 Cedar Ave., Boulder, Colo. 80302, sends a setting of verses from Psalm 34, Glorify the Lord with me by Jean Berger for an accompanied singing; wide ranges are called for in a well-made piece. Mr. Berger also is composer of Three Intros, all just as useful as short anthems.

Novello sends a Rovetta Laudate Dominum for five voices and strings well edited by John Steele with Latin text; and Christopher Steele's Harvest anthem, Thou, O God, Art Praised in Zion, fairly extensive and of considerable metrical variety.

John Leo Lewis' unison A Wonder is well designed for the elementary junior choir level (Galaxy). — FC

ILLINOIS STATE CHAIRMAN IN STATION WAGON WRECK

Elisabeth Hamp, AGO state chairman for Illinois, and Nancy Stagg, Champaign organist, narrowly escaped death early July 3 on their way home from the Atlanta convention. Their station wagon was struck from behind about 15 miles from home, was completely crumpled and turned around. Both escaped with only painful bruises when passing motorists pried them from the wreckage. Neither woman was able to play the Sunday service for which both were hurrying home.

MEMO TO A CHURCH MUSICIAN

Subject:

NEW ANTHEMS

(Reference Copies at No Charge.)

PRAISE TO THE LIVING GOD,

arranged by Marion Vree: SATB. The well-known traditional melody The Yigdal has been transformed here into an exciting new festival anthem with soaring descants augmented by extra optional accompaniment for three trumpets and timpani (in addition to regular organ accompaniment). Retaining all the fervor of the original plainsong, PRAISE TO THE LIVING GOD is illuminated by touches of contemporary harmonies which bring a new vitality to the piece and underscore its majestic simplicity. A distinguished new special-event offertory selection which permits the choir of medium abilities to render well a particularly vivid hymn of praise.

A THANKSGIVING EXULTATION,

by Nevett Bartow: SATB, SSAA or TTBB (all voicings in one score). Very aptly titled is this anthem of driving brilliance and compelling vitality. Nevett Bartow has fully exploited the strong sound of repeated open fifths, while counterposing a shimmering Alleluia line against a rhythmic figure of intense energy and enthusiasm. A THANKSGIVING EXULTATION offers the opportunity to plan now for a Thanksgiving program or service that includes a shout of gladness and rejoicing.

COULD YE NOT WATCH WITH ME?,

by Houston Bright: SATB. COULD YE NOT WATCH WITH ME? is a new a cappella work — based on two fugal figures — whose transparently clear and uncluttered contemporary idiom not only exploits fully the classic fugue form, but also does not hesitate to employ effectively classic melodic style, chord structures, and cadences as well. Of medium difficulty and moderate demands of range, COULD YE NOT WATCH WITH ME? serves equally well as a general anthem or as an offertory especially suited to the Lenten season.

WAKE PSALTERY AND HARP,

by Jean Berger: SATB and SA choir combined. WAKE PSALTERY AND HARP is a smoothly-flowing contemporary anthem combining antiphonal SATB and SA choirs in the polished and lucid modern idiom for which Mr. Berger is so well known. Using both the King James Bible and the Bay Psalm Book version of Psalm 57: 8-11 as a text, WAKE PSALTERY AND HARP is a long-singing hymn of exultation and strong-minded faith. The writing for the SATB choir (Choir II) remains in a straightforward, block-chord style throughout. The SA part (Choir I) consists of two simple, lyric lines that might easily be taught to some of the younger singers in your church. The vocal ranges of all the parts in either choir are not extreme. The result of this economical writing is a joyful work of both worshipful and musical value, enabling a choir of medium abilities to include an outstanding contemporary anthem in their ministry of music.

JUBILATE DEO,

by Gordon Young: SATB. Here is a brisk new a cappella song of jubilation highlighted by both changing rhythmic accents and exciting subito changes in dynamic level. JUBILATE DEO rings out inspiring words of faith and joy in a clear-cut four-part style that permits the choir of easy-to-medium ability to make a resounding contribution to any number of services during the Christian Year. (SPECIAL NOTE: If you are the kind of choir director who likes to plan ahead, JUBILATE DEO is a fresh new composition you'll want to examine now, and then place on your schedule of coming events for an especially joyful Easter Sunday service next Spring.)

To receive — at no charge — single reference copies of any or all of the new Shawnee Press anthems listed above, please check your choice of selections on the coupon, fill in your name and address, clip, and mail.

D866

Shawnee Press inc.

Delaware Water Gap, Pennsylvania 18327

Please send — at no charge — single reference copies of the new anthems I have checked below:

- | | |
|---|---|
| <input type="checkbox"/> COULD YE NOT WATCH WITH ME? (A877) | <input type="checkbox"/> PRAISE TO THE LIVING GOD (A874) |
| <input type="checkbox"/> JUBILATE DEO (A857) | <input type="checkbox"/> A THANKSGIVING EXULTATION (A844) |
| | <input type="checkbox"/> WAKE PSALTERY AND HARP (A820) |

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

There May Never Be Another Electro-Voice Organ That Looks Exactly Like This!



Few organists are completely satisfied with the "mass produced" look and sound of most electronic organs. Neither are we. That's why the Electro-Voice Series D organs aren't electronic, and aren't mass-produced. And that's why no two Electro-Voice organs need be made alike.

Tell us what special playing features are required: capture-type manual, general and toe pistons; crescendo; sforzando; chime or carillon; and the like are all available to your order—and all to strict A.G.O. specifications.

Furniture styling, too, is completely up to you. We offer seven basic designs to fit every decor. And we'll build your choice in any wood at all—any finish. Just tell us what you want.

Superb furniture craftsmanship and flexible console design are all important, of course, but even more vital is the sound. May we remind you that E-V Series D organs aren't electronic in sound or in principle. They are something more—much more—and well worth hearing, seeing, and playing. Soon.

For full details on Electro-Voice Series D organs, write: Organ Division,

ELECTRO-VOICE, INC.
Dept. 689DN, 611 Cecil Street
Buchanan, Michigan 49107

Electro-Voice[®]
SETTING NEW STANDARDS IN SOUND

MICHIGAN CHURCH GETS THREE-MANUAL ALLEN

ST. MICHAEL'S R.C. IN FLINT

Duane Sutton, Organist, Consults on Design — Largest Electronic in State of Michigan

The Roman Catholic Church of St. Michael, Flint, Mich., has completed installation of a large Custom three-manual Allen. The specifications were designed by organist Duane Sutton in consultation with the Allen Organ Company. Final installation details and voicing were handled by Allen factory technicians. This instrument is believed to be the largest electronic installation in the state of Michigan.

GREAT

Flute Conique 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Hohlfloete 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Mixture 4 ranks
Clarinet 8 ft.
Harmonic Trumpet 8 ft.
Chiff
Harp
Celesta
Carillon

SWELL

Gemshorn 16 ft.
Geigen Principal 8 ft.
Gamba Celeste II 8 ft.
Gemshorn 8 ft.
Voix Celeste II 8 ft.
Gedeckt 8 ft.
Flute Celeste II 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 1/2 ft.
Octavin 2 ft.
Blockflöte 2 ft.
Plein Jeu 3 ranks
Contra Fagotto 16 ft.
Oboe 8 ft.
Trompette 8 ft.
Clairon 4 ft.
Tremolo
Flute Tremolo



The chamber choir of Eastern Kentucky University with a positive organ built by James Akright, Berea, Ky. The organ helped provide a continuo for Bach's *Jesu, meine Freude* in a May concert. To the immediate left of the organ is Nancy Davis Lancaster, organist. At the far right is Thomas Lancaster, conductor. The college officially became a university July 1.

CHOIR

Viole 8 ft.
Viole Celeste 8 ft.
Aeoline 4 ft.
Quintadena 8 ft.
Prestant 4 ft.
Quintadena 4 ft.
Nazard 2 1/2 ft.
Principal 2 ft.
Tierce 1 1/2 ft.
Sifflöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
Tremolo

PEDAL

Contre Basse 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Gemshorn 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Mixture 3 ranks
Posaune 16 ft.
Bombarde 8 ft.
Clairon 4 ft.

HAROLD CHANEY is completing a busy summer of harpsichord engagements. In June he played nine recitals at colleges and universities in Wisconsin, Minnesota and the Dakotas. In July he video-taped two half-hour solo programs for the Educational television network and make two orchestral appearances at the Carmel Bach festival. He returned to New York in early August to supervise a film-score recording for the U.S. Information Agency.

AN EVENSONG of music by Benjamin Britten was sung by the men and boys choir of Christ Church Cathedral, Indianapolis June 26 for the church music workshop of the Association of Disciples Musicians. Hymn to St. Peter, Rejoice in the Lamb, Te Deum Laudamus and Prelude and Fugue on a Theme of Vittoria were heard; James Litton was director and service organist; William Tinker accompanied the cantata.

JOHN W. OBETZ has received a \$1,500 summer fellowship from the Faculty Research and Fellowship Committee of Albion College to study organ and organ music of Western Europe. He will visit organs in Paris churches and in Hamburg, where he will play an organ Bach played and then to Haarlem for a series of courses in the summer institute.

RHODE ISLAND CHAPTER FRED SWANN

Recital:
GRACE CHURCH, PROVIDENCE
Friday, September 16, 1966
8:15 p. m.

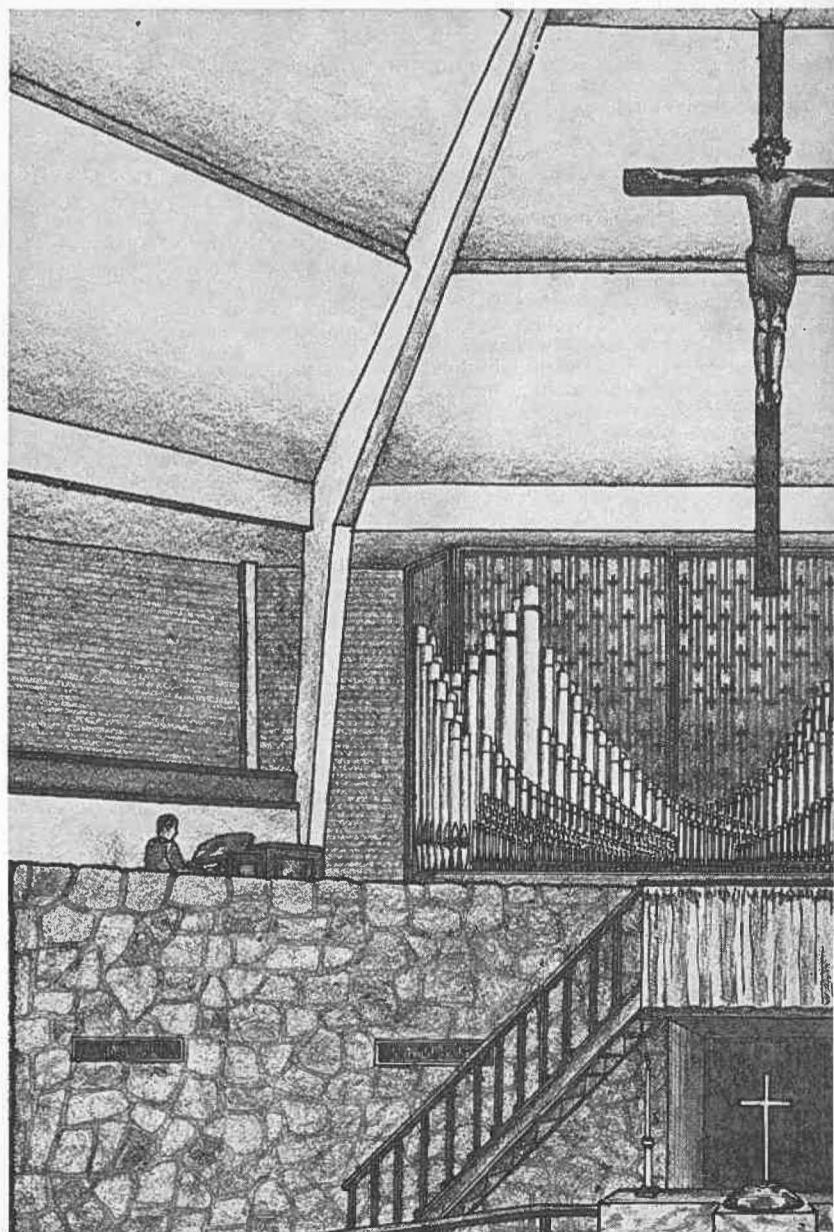
Workshop:
GLORIA DEI CHURCH
Saturday, September 17, 1966
10:00 a.m. to 4:00 p. m.

Inquire:
JAMES BENNETT, DEAN
84 Shaw Avenue
Edgewood, R. I. 02905

14th Annual Liturgical Music Workshop

Flor Peeters
August 7-19, 1966

Inquire:
MUSIC DEPARTMENT
BOYS TOWN, NEB.



Bergen International Festival

visited by BERNICE BRUSEN
of Boise, Idaho

The European traveler of today sees a noticeable trend toward modernity. The skyline is dotted with concrete and glass amongst the turn-of-the-century architecture. This is also true on the music horizon; the contemporary composer is heard more and more.

Thirteen years ago the classics predominated at Luzern, Salzburg and at the International Festival of Music and Drama in Edinburgh. The Danes followed the all one composer idea by presenting a week of Carl Nielsen's works in Copenhagen.

The Bergen Festival in its 14th season still maintains its individuality and carries out its two-fold original goal; "of presenting Norwegian creative art, drama and music, and that of giving the cultural life or Norway new inspiration through the presentation of foreign works and artists."



SKAGE

In the organ field, Sigmund Skage, (who traveled in 1947 with the Mens Choir of Norway on a U.S. tour and became a student of Ernest White in New York) was heard several times as soloist and accompanist. He played at the Fana church from his collection of *Religious Folk Tunes*, (Tonika publi-



BRUSEN

cation, Bergen which could well be used by organists in our country in Scandinavian communities) as well as those of Arne Bjørndal. The Fana Folklore programs continue through the summer. This is Skage's contribution to keeping the Norwegian heritage alive. At the Heggen and Heine-Ivers organ at Mariakirken (St. Mary's Church the oldest existing building in Bergen, built during the 12th century) with Stiff Pettersen, soprano, the solo cantata by Johan Kvandal (1919-) *In thee, O Lord, do I put my trust*, was a premiere feature.

The pipe organs I heard in Bergen and Oslo were small compared to the new Marcussen & Son, four-manual organ of 4300 pipes in the Grundtvig church, dedicated Dec. 12, 1965 in Copenhagen. The amazing thing was the ingenuity of the organists at the small organs; they made them sound like a large installation.

Of course the musicales at Trolldhaugen were devoted to Grieg's music entirely, highlighted by commentary by Sigmund Torsteinson, the Grieg authority of Norway.



MARIAKIRKEN

A few of the contemporary composers represented at the Bergen Festival were: Samuel Barber, Edvard Fliflet-Braein, Klaus Egge, David Monrad Johansen, Witold Lutoslawski, Knut Nystedt, Sparre Olsen, Harald Saeverud and Michael Tippett.

MORAVIAN MUSIC FESTIVAL IS HELD AT WINSTON-SALEM

The Early American Moravian Music Festival, Winston-Salem, N.C. June 12-19 included organ recitals by John S. Mueller on the Hanes Auditorium Holtkamp, the Shirley recital hall Flen-trop and the historic Tannenberg in Single Brothers House, all listed in the recital section.

Thor Johnson was musical director of the festival which included public programs of chamber music by the Fine Arts Quartet, of music by the festival chorus, soloists and orchestra and of brass, woodwind and string groups with soloists.

At the seminar, of which Clemenes Sandresky was dean, John and Margaret Mueller, Salem College, were in charge of the organists workshop and master classes, Ewald V. Notle of the Moravian Music, Donald B. Plott of the choir directors workshop, and John Salzwedel of church school music.

MABEL BOYTER CONDUCTS BIG FESTIVAL IN PENNSYLVANIA

A junior choir festival of 400 children representing 26 churches of the Pennsylvania Southeast Conference of the United Church of Christ was held May 22 in the Albright College field house, Reading, Pa. with more than 1,000 in attendance. Choirs were under the direction of Mabel Stewart Boyter, Atlanta, Ga. Anthems by Baynon, Handel, Bach, Brook, Ringwald, Lee, Faircloth, Young, Camileri, Gounod and Williams were heard. The Bell Choir of St. Paul's United Church of Christ, Reading, was under the direction of the Rev. Paul Byer and assisted by Rachel L. Kooker.

Mrs. Boyter also conducted an all-day seminar May 21 in St. James' Church, West Reading, on methods and materials.

Mildred I. Schnable, chairman of the festival and seminar is a past-dean of the Reading AGO Chapter. Mrs. John W. Barr was accompanist for the festival. Other committee members were Norman Hiester, Mrs. Paul Rissmiller, Mrs. James Miller, Clark Rauch, Mrs. Ralph Stephenson, Mr. and Mrs. Kenneth Nelson. Another workshop seminar is planned for September with senior choir music and bell choir on the agenda.



John Schaefer has received a Fulbright grant for study at the Royal Academy of Music in London. He will study choirs and conducting plus other related subjects.

Mr. Schaefer recently received his MSM degree cum laude from Union Seminary. He also passed the AAGO and ChM examinations. At Union he studied organ with Vernon de Tar, conducting with Earl Berg, Abraham Kaplan and Thomas Dunn, and voice with Mr. Berg and John Parella. He served as organist-director at St. Luke's Lutheran Church, Farmingdale, N.Y. and played his degree recital at St. Thomas Church.

He did his undergraduate work at Ohio State University where he studied with Wilbur Held. He was assistant to Dr. Held at Trinity Church, Columbus. Other organ teachers include Mabel Zehner, Ashland, Ohio, and his uncle, the late Theodore Schaefer.



Robert MacWilliams, formerly executive vice-president, has succeeded the late Ernest C. Schirmer, Jr. as president of the E. C. Schirmer Music Company, president and treasurer of Lone Press, Inc., and has been elected to their board of directors. Both Boston-based firms enjoy a world-wide reputation as distinguished music publishers.

AKRON CHURCH IS SPONSOR OF COMPOSITION CONTEST

A choral composition contest is being sponsored by the Church of Our Saviour, Akron, Ohio with an award of \$100 for the prize anthem which H. W. Gray will publish. Judges for the competition, which closes Dec. 15, are Dr. Richard T. Gore, College of Wooster, Ohio; Walter Blodgett, curator of music at the Cleveland Museum of Art; and Dr. Richard Warner, Kent State University. For details write David S. Harris, 471 Crosby Street, Akron, Ohio 44302.

ROBERTA BAILEY JOHNSON, concert manager, will leave the middle of August for a month's tour of Europe. She will hear organists in England, France, Norway, Denmark, Russia, Poland, Germany and Switzerland. She hopes to arrange future concert tours in this country for the most outstanding artists she hears.



Pierre Cochereau chats with Henry Hokans and Anthony Newman at a dinner party in his honor in Worcester, Mass. on his 1966 Spring tour. He returned to this country to play two recitals in Santa Ana, Calif., two performances of the Poulenc Concerto with the New York Philharmonic, recitals at St. Raymond's in The Bronx and a class at Union Seminary in July. He will return for his next tour in November 1967.

ST. MICHAEL'S
ROMAN CATHOLIC
CHURCH
ANNANDALE, VIRGINIA

Entire Reuter is free standing on upper level with Great and major portion of the Pedal attractively exposed. Remainder of pipe-work, both unenclosed and expressive, is situated behind the very open grille work. Send for free organ information booklet.

THE REUTER ORGAN COMPANY, BOX 486A
LAWRENCE, KANSAS

Reuter

GUILMANT ORGAN SCHOOL

Oldest Organ School in America

Dr. George Markey, Director

FACULTY

Organ

George Markey, F.A.G.O., Mus.D

Frederick Swann, M.S.M.

John Weaver

William Whitehead, A.A.G.O.

Theory

Viola Lang, A.A.G.O.

Bronson Ragan, F.A.G.O.

Hampson Sisler, F.A.G.O., M.D.

George Powers, F.A.G.O., S.M.D.

Vocal Pedagogy

Jane Markey, Mus. B.

for catalog:

Guilmant Organ School

201 West 13th Street

New York, N.Y. 10011



Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier will arrive in this country Sept. 14 on the SS France. Their tour, virtually sold out a short time after its announcement, will open in Buffalo Sept. 16, where the local AGO Chapter will sponsor them at Trinity Church.

Both artists will share the recital programs. Their tour will include five performances of Mr. Duruflé's Requiem, in Philadelphia, Lancaster, Pittsburgh, San Diego and at the Oakland Interstake Center. The Oakland recital will be the only appearance in the San Francisco-Bay area. In Dallas Mrs. Duruflé will give a recital Oct. 25 and the following night Mr. Duruflé will play the Poulenc and Saint-Saens Concertos with the SMU Orchestra; these two appearances will be part of the Nieman-Marcus French Fortnight at Southern Methodist University. Mr. Duruflé will also perform the Poulenc in Akron, Ohio, where he and Mrs. Duruflé will be sponsored by the local AGO Chapter.

The Duruflés' only New York recital, sponsored by the New York City AGO Chapter will be Oct. 18 at Saint Thomas Church. Later that week both Mr. and Mrs. Duruflé will be heard in Washington at the National Shrine of the Immaculate Conception. Their Washington program will include the Handel Concerto for two organs. The final concert of their tour will be at St. Joseph's Cathedral in Hartford, Conn., where the Guild will sponsor them Nov. 6. The complete list of dates will be included in the recital calendar.

FIVE MENC INSTITUTES SET UP ON FORD GRANTS PROJECT

Five Institutes for Music in Contemporary Education have been established by means of grants totalling \$330,000 for the Contemporary Music Project of the Music Educators National Conference (MENC). The project funds were made available through a six-year grant in 1963 totalling \$1.38 million to MENC from the Ford Foundation.

Each institute consists of a regional group of universities, colleges and public school systems, with an administrative center and a regional director as follows:

Northwestern section: Robert Trotter, University of Oregon.

Western region: Ellis Kohs, University of Southern California.

Midwestern region: Arrand Parsons, Northwestern University.

Southern region: Wiley Housewright, Florida State University.

Eastern region: Walter Hendl, Eastman School of Music.

The purpose of the institutes is to strengthen the teaching of music in public schools and colleges. Since its inception, the project has placed 70 composers in public school systems throughout the United States for a minimum of one-year residence and has supported 16 teacher workshops and six pilot projects.

With the co-operation of their university and public school members, the institutes will undertake two-year pilot instructional programs aimed at musicianship education in depth for all music students, whether aspiring professionals, teachers, or dedicated amateurs.

RICHARD ELLSASSER had added a fourth performance Oct. 3 to his world premieres of the Norman Dello Joio Antiphonal Fantasy with the Philadelphia Orchestra. He will also play the work, commissioned by the Austin Organ Company, with the Tulsa Philharmonic Dec. 12, the Houston Symphony Dec. 19 and 20 and the Pittsburgh Symphony April 25.

robert anderson

SMD FAGO

Southern Methodist University

Dallas 22, Texas

EVERETT JAY HILTY DON A. VOLLSTEDT

Division of Organ and Church Music

UNIVERSITY OF COLORADO

Boulder

CHARLOTTE

Organist - Recitalist
Choral Music Director

ATKINSON

ARMY AND NAVY ACADEMY

CARLSBAD, CALIFORNIA

RECITALS AND LECTURES IN THE WEST

WILLIAM

Lecturer
Consultant

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

ARTHUR C. BECKER, Mus D., A.A.G.O.

DE PAUL UNIVERSITY

ST. VINCENTS CHURCH, CHICAGO

david m. lowry

college organist

WINTHROP COLLEGE

ROCK HILL, SOUTH CAROLINA

LILIAN CARPENTER, F.A.G.O.

160 West 73rd Street, New York, N.Y. 10023

An Instruction Book: BASIC ORGAN TECHNIQUE

(J. Fischer and Bro.)

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN

UNIVERSITY OF MICHIGAN

ANN ARBOR

"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." *Des Moines Register, October 5, 1964*

RICHARD ENRIGHT

D.Mus.

Northwestern University

Evanston, Illinois

First Presbyterian Church

AUTHOR: INTRODUCTION TO ORGAN PLAYING (Abingdon Press)

JOHN WESLEY OBETZ

SMD

Albion College

Albion, Michigan

ROBERT

GLASGOW

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN, ANN ARBOR

RICHARD M. PEEK

Sac. Mus. Doc.

COVENANT PRESBYTERIAN CHURCH

1000 E. Morehead

Charlotte, N. C.

GUILD SERVICE SERMON

by The Rev. James B. Dunning
for the Seattle AGO Chapter
Sacred Heart Church
May 15, 1966

In the Scripture Readings proclaimed during this evening's service, it is interesting to note the casual references that music expressed man's worship-filled response to the climatic events in the history of both the Old and New Testaments. Confronted with the mystery and majesty of God's saving mercy at the Exodus, the children of Israel turned to poetry and song to voice the deepest sentiments of the human heart. Confronted with the new Exodus, the new passage from sin to life, from death to Resurrection, Jesus and His followers again turned to poetic song to voice a worship which simply could not be expressed in mere words.

This has always been the great gift of the poet and the creative musician: first, to have vision, to contemplate mystery, to be alive and awake to the beauty and wonder not only in the great events of our salvation, but also in every creature thrust before us by the Creator as a partial revelation of Himself, to penetrate beneath the surface into the real meaning of things, into what one poet calls "the dearest freshness deep-down things." It is the gift to have a vision of reality and a perception of beauty and wonder which most men do not see.

Then possessed by and in possession of this vision and this wonder, the contribution of the poet and the musician is to do what most men cannot do — to reach down into the human heart and summon forth a response which cannot really be communicated in mere words or definitions or declarations, but which finds at least a more adequate communication in the language of poetry and the language of music. This second great gift of the poet and musician is to offer his fellow men a more worthy and adequate prayerful response to the beauty contemplated in creation. Catholics rarely turn to the Baltimore Catechism, Lutherans rarely turn to

Luther's Small Catechism, Presbyterians rarely turn to the Westminster Confession when they want to pray. The same mystery, the same wonder is expressed there but in the language of definitions. When we want to worship, when we want to bring forth the deepest sentiments of praise and thanksgiving and sorrow from the human heart, like the Israelites and like Jesus Christ, we turn to David the song-writer or Gerard Manley Hopkins the poet, or Bach the musician. At least we do if we want to present to the Almighty the best that we can give.

If that be true, then I would suggest to you that one reason why modern man often finds it difficult to worship, one reason, in fact, why God is dead for so many men of our times, is because modern man is not a poet; he is not a musician; he is not sensitive; he does not have creative vision; he does not penetrate into reality, and to that extent he is not fully human. Confronted with the same mystery and wonder of God and His saving mercy, so many men of our times do not sing with Israel or sing with Jesus Christ. They are dulled by too many wonders, dulled by T.V., dulled by lives filled with the cheap, the mediocre, the unimaginative, the tawdry, e.g., plastic statues and fake organs. They are bored.

The state of our times is what Walter Kerr has called, "the decline of pleasure." It is an age which has declared of the poet, "He is the Poet . . . unfit for anything except love, friendship and ardor — a failure, therefore, in our utilitarian age which pushes out onto the fringe everything that is unproductive, that does not pay dividends. A useless mouth to feed." (Michel de Ghelderode) It is an age which is a product of Bentham's 19th century philosophy that usefulness is the only criterion of value. To musicians Bentham would say unless the man with a tune in his head became a teacher of music, or a critic of music, or a publisher of music, he could not be truly happy because his tune would not be a useful tune. And so we have today — Music to Read By, Music to Sleep By, and as one humorist has said, Music to Listen to Music By. All this admits that no

one is expected to sit down, for heaven's sake, and attend to music. Drilled in utilitarianism our age can say with Darwin the scientist, "Now for many years I cannot endure to read a line of poetry . . . I have also lost my taste for pictures or music. Music generally sets me thinking too energetically on what I have to work on, instead of giving me pleasure." The decline of pleasure!

In other words, our problem may be there are not enough Miriams or Davids, Marys or Zacharys or Simeons, T. S. Eliots or Bachs in our time. There are not enough poets and musicians who, when confronted with mystery, take the breath-taking descent into reality until they discover some new and exhilarating vision. There are not enough men of contemplation and vision, men of wonder and enthusiasm who must rid themselves of their excitement by bursting into song. There are not enough men with the excitement of Bach who leads us on an unfathomable chase so urgent that there is almost not time to space the notes, after something that will escape him if he does not hurry. If our age lacks men possessed by such excitement, then others will also suffer, for those who are denied this gift of poetry and song may never find the beauty unless a David finds it for them.

So I would say to you who are poets and artists and musicians, your Christian vocation is first to become a contemplative, a man of vision. T. S. Eliot claims it is the Greeks who taught us the perception that the highest life is the life of contemplation. We must add the New Testament also seems to opt for the contemplative Mary rather than the utilitarian Martha. Wisdom is more active than all active things. Mary has chosen the better activity: being still, looking, listening, in Milton's words, "her rapt soul sitting in her eyes." With Mary the creative musician must first say, "Lord that I may see — that I may learn to see and love all things, and above all to see and love them as Your dwelling place, and therefore to see You who are 'all in all'." The contemplative can say with Teilhard de Chardin, "In the name of our faith we have the right and duty to become passionate

about the things of earth," passionate about earth because it is good in itself and also a reflection of the divine. Then shall we discover for ourselves what Paul was saying to the Romans, "Since the beginning of the world the invisible attributes of God, for example, his eternal power and divinity, have been plainly discernible through things which he has made." Plainly discernible, but only to the contemplative.

But you are to be more than contemplative. Not every man who sees can communicate what he sees. Only the poet can find the words, only the musician can find the sounds which summon forth that "dearest freshness deep-down things." This too is a task at the heart of the Christian vocation — to help things to be what they are, to reveal things for what they really are, for when music reveals the being and reality of morning or evening, of water or earth, anger or compassion, death or Resurrection, then music is revealing the divine in whom all being and reality dwell and music is elevating the natural and the human to share in the glory of the divine. Perhaps God's praise for or displeasure with the musician on the day of judgment will partly depend on how well the musician used his gifts to enoble sound and make it speak of creation and the Creator. Eric Gill once said it was a sin to make inferior ice cream. And if it is a sin to make overly sweet ice cream, how much more is it a sin to make, perhaps, overly sweet music which obscures or mutilates the revelation and the praise of God! How much more is it a virtue to elevate sound with fine music which is good in itself and which also brings man to his knees in worship because it communicates so prayerful an experience of the world and its Creator.

To contemplate, to communicate. This would seem to be the Christian vocation of the poet, the artist, the musician. Let us pray that because we do our work well, men of our times will halt the decline of pleasure, that they, like Israel and Jesus Christ, will worship with true pleasure and enthusiasm when confronted with the wonders of this world which are footprints of the Almighty.

engineering excellence

One thing you can be sure of when you buy a Reisner Console is that its exterior beauty is matched by something equally valuable INSIDE—engineering excellence.

For example, each component in a Reisner console is thoroughly designed and checked for top electrical and mechanical performance. In fact, a full-size engineering drawing is made for every Reisner custom console.

This drawing shows the combination-action control layout, the manual keys, even the custom-designed relay rack. Everything fits, everything works, and everything is just the way YOU want it before the console is built.

Why?

Because it's engineered from start to finish by the only organ supply house that has a fully-staffed engineering department.

Next time you see a Reisner Console, go ahead and admire its hand-finished beauty. But be sure to look inside, too.

THE **W. H. Reisner** MFG. CO. INC. 240 NORTH PROSPECT STREET P. O. BOX 71 HAGERSTOWN, MARYLAND 21740

FREDERICK SWANN

The Riverside Church
New York City

JAMES A. THOMAS

Recitals — Instruction
241 South Catherine Avenue
La Grange, Illinois
312-352-8469

George Norman Tucker
Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

JAMES VAIL D.M.A.

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

WILLIAM FRANCIS VOLLMER
The Baptist Temple
Temple Square
Bklyn 17, N. Y.

Charles Dodsley
WALKER

**CLARENCE WATTERS
RECITALS**

Trinity College
Hartford, Connecticut

**C. GORDON
WEDERTZ**

9344 S. BISHOP ST.
CHICAGO 60620

Bob Whitley

FOX CHAPEL EPISCOPAL CHURCH
Fox Chapel, Pittsburgh, Pa. 15238

Harry Wilkinson

Ph.D., F.A.G.O.
CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

**JULIAN
WILLIAMS**

Music Doc.
Sewickley Pennsylvania

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

LAUREN B. SYKES

A.A.G.O., Ch. M.
Warner Pacific College
First Methodist Church
Portland, Oregon

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

**FRED.
TULAN****HANS VIGELAND**

Westminster Church
Temple Beth Zion
The Buffalo Seminary

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

sally slade warner

a.a.g.o. ch.m.
CHURCH OF
ST. JOHN THE EVANGELIST
BEACON HILL BOSTON
Retail Dept.—E. C. Schirmer Music Co.

MARIANNE**WEBB**

SOUTHERN ILLINOIS UNIVERSITY
Carbondale

DAVID A.**WEHR**

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

DONALD WILKINS

CALVARY EPISCOPAL CHURCH
DUQUESNE UNIVERSITY
Pittsburgh, Pennsylvania

JOHN E. WILLIAMS

St. Andrews Presbyterian College
Laurinburg Presbyterian Church
Laurinburg, North Carolina

George Y. Wilson

INDIANA UNIVERSITY
Bloomington, Ind.

SEARLE WRIGHT

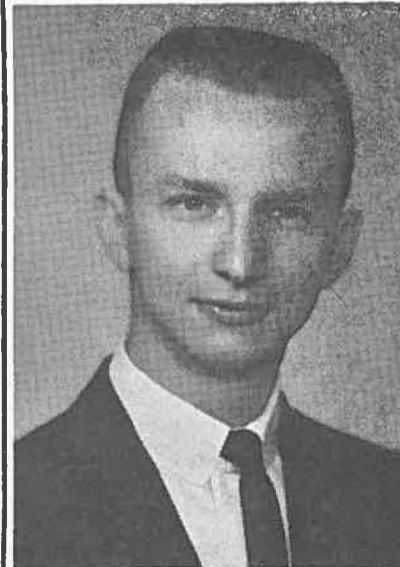
F.A.G.O. F.T.C.L.
St. Paul's Chapel, Columbia University
and Union Theological Seminary
NEW YORK CITY
Music Faculty of Columbia University



Karl W. Kinard, Jr. has been appointed instructor in the music department of Limestone College, Gaffney, S.C. In addition to teaching organ and theory, he will serve as college organist.

Mr. Kinard received his AB degree from Lenoir Rhyne College, Hickory, N.C., and the MSM from Wittenberg University, Springfield, Ohio. While studying at Wittenberg he served as a graduate assistant in organ and as assistant conductor of the Wittenburg Choir, touring Europe in 1964 with the group and conducting concerts in the Netherlands, Germany and Denmark. His organ study has been with Helen Stabler, Richard M. Peek, Elmer Blackmer and Frederick Jackfish. In the summer of 1966 he taught a course in organ techniques and repertoire at the American Lutheran Church's Institute of Church Music at Capital University, Columbus, Ohio. In recent years he has played recitals in Indiana, Ohio, Georgia, North and South Carolina.

Mr. Kinard leaves a post as director of music of the First English Lutheran Church, Mansfield, Ohio, a congregation of 4,500. In late August he will become organist and choirmaster of St. Mark's Lutheran Church, Charlotte, N.C.



Ronald A. Hough has been appointed assistant professor of organ at Mississippi State College for Women, Columbus, Miss. His duties will begin in September. He also has been appointed organist-choir director at St. Peter's Episcopal Church.

Mr. Hough has completed course requirements for the degree at the University of Illinois where he has been a student of Jerald Hamilton. He has been the holder of a fellowship in creative and performing arts the past year. In April he appeared as soloist with the University of Illinois Symphony as one of the winners in the annual concerto contest.

In moving to his new positions Mr. Hough leaves his post as organist-choir director at Emmanuel Episcopal Church, Champaign, Ill.

Lake Erie College,
Painesville, Ohio

*david
gooding*

The Temple
Cleveland 6, Ohio



John Hofmann has been appointed assistant professor of organ and theory at the New York State University College, Fredonia, where he and his family will make their home. Formerly a part-time instructor at Fredonia, Mr. Hofmann is organist-choirmaster of Trinity Episcopal Church, Buffalo. He was recently elected dean of the Buffalo AGO Chapter. Mr. Hofmann graduated from Oberlin conservatory and received his MMus from the University of Michigan where he studied with Robert Noehren and Marilyn Mason. In the summer of 1964 he undertook a survey of 17th and 18th century organs in North Germany and Holland. He has played recitals throughout the East and was guest recitalist for the 1961 RCCO national convention.

SATIE'S Mass of the Poor and Kodaly's Missa Brevis headlined a concert of the Northwestern Summer Chorus July 11 at Alice Millar Chapel. Dean George Howerton conducted and chapel organist Grigg Fountain accompanied and played works of Frescobaldi, Bach, and Dupré. Pachelbel's Jauchzet dem Herrn for chorus and organ was also heard.



Thomas Stapleton has been appointed organist-director of Trinity Episcopal Cathedral, Omaha, Neb.; he will begin his duties in September. A native of Rogersville, Tenn., he attended Carson Newman College, Jefferson City, Tenn. and has BMus and MMus in organ from the Sherwood Music School, Chicago. Further study in organ and church music was done at DePaul University.

Mr. Stapleton is presently a candidate for the MFA degree at the University of Iowa where he is assistant to Gerhard Krapf, university organist. His organ and church music teachers have included, Ersa Davis, Maurice D. Pederson, Dr. Herbert L. White, Jr., Edward Mondello, Arthur C. Becker, Rene Dosogne and Professor Krapf.

**E. H. HOLLOWAY
CORPORATION
PIPE ORGANS**

CUSTOM REBUILDING
New Organs — Service

INDIANAPOLIS, INDIANA
Tel. CL 5-4409 P. O. Box 20254

**AEOLIAN-SKINNER GOES
TO INDIANAPOLIS CHURCH**

FOR SECOND PRESBYTERIAN

**Four-Manual Console for Gallery
Organ, Two-Manual for Chancel;
Robert Shepfer Is Organist**

The Aeolian-Skinner Company will build a large instrument for the Second Presbyterian Church, Indianapolis, Ind. The spacious gallery will accommodate the large main organ, with four-manual console along with the large chorus choir. The exposed pipework in the gallery will be crowned by the trompette en chamade.

The two-manual chancel organ will be an aid to congregational singing and for use with the children's choir.

Robert Shepfer is the recently appointed organist and choirmaster. Clyde Holloway, Indiana University, was consultant in planning the design with members of the Aeolian-Skinner staff.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Trompette en Chamade 8 ft. 73 pipes
Clairon en Chamade 4 ft. 73 pipes

POSITIV

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Mixture 4 ranks 144 pipes
Regal 8 ft. 61 pipes
Cymbelstern
Tremulant

SWELL

Contre viole 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Viole de Gambe 8 ft. 12 pipes
Viole Céleste 8 ft. 61 pipes
Flute à Cheminée 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Viola Pomposa 8 ft. 61 pipes
Viola Céleste 8 ft. 61 pipes
Flute Ouverte 8 ft. 61 pipes
Silver Flute 8 ft. 61 pipes
Flute Céleste 8 ft. 54 pipes
Spitzprinzipal 4 ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Contre Viole 16 ft.
Quintaten 16 ft.
Grossquinte 10 1/2 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Viole de Gambe 8 ft.
Choralbass 4 ft. 32 pipes
Koppelflöte 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Bombarde 16 ft.
Fagot 16 ft.
Trompette 8 ft. 32 pipes
Rohr Schalmel 4 ft. 32 pipes
Tremulant

CHANCEL

Chimney Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette en Chamade 8 ft.
Clairon en Chamade 4 ft.
Carillon

CHANCEL PEDAL

Flauto Dolce 16 ft. 12 pipes

A CONCERT of sacred music May 22 by the Camerata Vocalis Houstoniensis and the boys choir of St. Anne's Church, Houston, included Des Pres, Marcello, Schuetz, Crueger and Bach; Klaus-Christhart Kratzenstein was director.



Mr. and Mrs. Max M. (Jeanne Gentry) Waits have joined the instructional staff of Parsons College, Fairfield, Iowa. They will serve as senior preceptors; Mrs. Waits will also hold the position of college organist. Mr. Waits will be working with various instrumental groups.

Both had taught at the University of Tulsa for eighteen years. Mrs. Waits headed the organ department as well as serving as an associate professor in the music theory and piano departments. Mr. Waits was professor in flutes and music theory.

Mr. Waits had served as the conductor of the Tulsa Youth Symphony since its inception and had been first flutist with the Tulsa Philharmonic Orchestra since the Orchestra's initial performance in 1948.

Last April 13, Mr. Waits was guest conductor in Carnegie Hall of the debut concert of the orchestra of American Youth Performs. This orchestra is made up of outstanding musicians of high school age from 60 cities.

In addition to her work at the University of Tulsa, Mrs. Waits was for fifteen years organist for the First Methodist Church in Tulsa. She was honored by a reception May 19 and presented with a complete set of Groves' Musical Dictionary. She has made many recital appearances throughout the midwest and on regional AGO conventions.

STILL AVAILABLE — prints of the 13th Century illuminated manuscript cover of the 1966 national convention brochure suitable for framing for your studio. \$3 while they last. Write William Weaver, 2835 Monterey Drive, Decatur, Georgia 30032



Nancy Mann (left) and Patricia Marek are recipients of scholarships for study in Germany for the academic year 1966-1967. They will be studying organ in Hamburg under Charles Letestu, Miss Mann on a German Government Grant, and Miss Marek on a Fulbright Scholarship. Both are 1966 graduates of the DePauw University School of Music, and are students of Arthur Carkeek. Miss Mann and Miss Marek were both finalists this year in the National Organ Competition in Ft. Wayne, Ind. Miss Mann was accorded the unusual honor of election to the Society of Pi Kappa Lambda, national music honorary, in her junior year, and graduated with the highest grade average in the school of music. She has assisted at the organ of Gobin Methodist Church, Greencastle, and was accompanist for the DePauw Chapel Choir. Miss Marek was winner of the Indianapolis AGO Organ Contest in her freshman year at DePauw, and has played several recitals in the Indiana area. She has been organist of St. Andrew's Episcopal Church, Greencastle, for two years. Both girls are members of Mu Phi Epsilon. They will enter graduate study upon their return to this country.

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

CHARLES RIEDEL

ST. PAUL'S CHURCH
RIVERSIDE, ILLINOIS

NEWELL ROBINSON

F.A.G.O., Ch.M.
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL

St. John's Cathedral

Jack Edwin Rogers
Jacksonville, Florida

CARLTON T. RUSSELL

Ph.D., Ch.M.
Wheaton College
Norton, Massachusetts

RUSSELL SAUNDERS

Drake University
University Christian Church
Des Moines, Iowa

ALEXANDER SCHREINER

Ph.D., F.A.G.O.
The Tabernacle, Salt Lake City, Utah
Lillian Murtagh Concert Management
Box 272 Canaan, Conn. TA 4-7877

WILLIAM SELF

Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York, N.Y. 10019

CHARLES SHAFFER

Organist
First Presbyterian Church of Hollywood
Hollywood, California

L. ROBERT SLUSSER

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

FRANK CEDRIC SMITH

L.T.C.L. CH.M.
GRACE CHURCH IN NEW YORK

ADOLPH STEUTERMAN

Mus. D. F.A.G.O.
Professor of Organ — Southwestern
University at Memphis
Organist and Choirmaster — Calvary
Episcopal Church
Memphis 3, Tennessee

EMILY REMINGTON

AAGO ChM
Conductor and Clinician
Augusta College
Augusta Choral Society
Lutheran Church of the Resurrection
Augusta, Georgia

Irene Robertson

Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

PRESTON ROCKHOLT

Mus. D., F.A.G.O.
DIRECTOR OF STUDIES
College of Church Musicians
Washington Cathedral

WILBUR F.

RUSSELL

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

A.A.G.O.

M.S.M.

LUIS HAROLD SANFORD

Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

john h. schneider

Calvary Presbyterian Church
Riverside, California

Robert Schuneman

Redeemer Lutheran Church
Concordia Senior College
Fort Wayne, Indiana

ROBERT D. SETZER

St. Peter's Episcopal Church
St. Petersburg Junior College
St. Petersburg Florida

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

ROBERT SMART

Trinity Episcopal Church
Swarthmore College
SWARTHMORE, PENNSYLVANIA

JOHANNES F. SOMARY

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

Orrin Clayton Suthern, II

Professor of Music
Organist-Conductor
Lincoln University, Pa.

Clavichords *Hamppichords*

Sperrhake
PASSAU / GERMANY



Leda Everson was honored May 29, her final Sunday service before retirement after 47 years as organist of First Methodist Church, Fort Dodge, Iowa. She came to Fort Dodge from New York City in 1918 as a piano teacher. First Church chose her as organist in the spring of 1919. She has served with nine pastors.

Miss Everson has been active in the Women's Club, the Central Iowa AGO Chapter, and as accompanist for 20 years of Messiah performances. She will continue her teaching of piano and organ.

David Gaeth has been appointed to succeed Miss Everson as organist. He has served two years as choir director for the church.



Walter W. Davis has become organist and director of music at the First Presbyterian Church, Corpus Christi, Tex. and instructor of organ at Del Mar College. His new position will involve enlarging the present multiple choir program and planning musical programs in co-operation with the Del Mar faculty, using the four-manual Möller installed in 1960.

Mr. Davis leaves a similar position at the Central Methodist Church, Fayetteville, Ark. Within his three-year tenure the choir program has grown to 180 persons, including a handbell choir. Prior to this time he served churches in Indianapolis, Ind., Middletown, Ohio and Yonkers, N.Y. He holds MSM from Union Theological Seminary and BD from United Seminary, Dayton, Ohio, and has completed post-graduate studies in Education at Indiana Central College, Indianapolis.

REUTER BUILDS ORGAN FOR NEW JERSEY CHURCH

MOORESTOWN 1ST METHODIST

Three Manuals Provided in Chancel Installation — Completion Is Scheduled for Summer 1967

The Reuter Organ Company has been awarded the contract to build a three-manual, 37-rank instrument for the First Methodist Church, Moorestown, N.J.

The entire instrument will be installed to the rear of the chancel area to the right of the cross as one faces the chancel. The great will be unclosed with the swell and positiv individually expressive. The choir singers and organ console are located in the chancel area immediately in front of the organ pipework.

Negotiations for the sale of the instrument were handled by Henry Fabry Blue Bell, Pa., district representative for the firm. Mr. Fabry also will make the installation in the summer of 1967.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflöte 16 ft. 73 pipes
Rohrflöte 8 ft.
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. (prepared)
Hohlflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Fagotto 16 ft. 73 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft.
Claron 4 ft. (prepared)

POSITIV

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. (prepared)
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 3 ranks (prepared)
Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohrflöte 16 ft.
Quint 10 1/2 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quintaton 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Mixture 3 ranks 96 pipes
Fagotto 16 ft.
Fagotto 8 ft.

ALLEN COMPANY GIVES 100 STUDENTS WORK FOR SUMMER

The Allen Organ Company has employed about 100 high school and college students this summer to augment its production force. The manufacturer of electronic instruments employs about 600; the added group will help meet mounting production schedules.



The Rev. Benjamin Harrison, assistant rector of St. James Episcopal Church, Wichita, Kans., who also serves as its organist and choirmaster, was organ soloist in a Handel concerto as well as director of the 90 voices of three choirs in a spring concert of choral and instrumental music June 8. A chamber orchestra was directed by Donald W. Dillon and George L. Vollmer played two Mozart Sonatas with strings and accompanied the soloists.



Charles E. Page, organist and choir director at Old First Church, Springfield, Mass., has been awarded a Fulbright scholarship for study at the Muzieklyceum, Amsterdam, The Netherlands, where his organ study will be with Piet Kee. Mr. Page has been granted a year's leave of absence from Old First.

A graduate of Boston University where he studied with Dr. Max Miller and George Faxon, and Yale University where organ study was with Charles Krigbaum, Mr. Page was guest organist for several programs sponsored by Yale University and the New Haven AGO Chapter. He is a past dean of the Springfield Chapter and was to have been co-chairman of the regional convention in Springfield in June 1967. He received his AAGO in June, 1966. He is vice-president of the Berkshire Organ Company, Inc.

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.
The Presbyterian Church
WESTFIELD, N. J.

WILLIAM H. BARNES
Organ Architect & Designer
Author of
The Contemporary American Organ
1516 Hinman Ave., Evanston, Ill. 60201

vanBergen BELLS
★ Chimes ★ Peals
★ Cast Bell Carillons
★ Electronic Bells
P.O. Box 18935, Atlanta, Ga. 30326

KimBarCo.
Custom pipe and electronic organs
Architecture — Servicing
Box 90
Glen Ellyn, Ill. 60137
312-HO9-7436

NORTH PARK College
CHICAGO 60625
5125 North Spaulding Avenue
Department of Music
Wayne Harwood Balch
Bachelor of Music Degree
in Music Education
and Applied Music

ORGAN SERVICE - J.E. LEE, Jr.
KNOXVILLE, TENNESSEE 37901
Box 2061
Tuning - Maintenance - Rebuilding
Consultants

Reid Organ Co.
P.O. Box 363
(408) 248-3867
Santa Clara, California

CHRISTINE TOMLINSON HARRY
St. Paul's in the Desert, Episcopal
Methodist Church
Temple Isaiah
Civic Chorus
United Presbyterian
Cathedral City
Palm Springs, California

RENT CHORAL MUSIC
All music of ALL publishers
Anthems, masses, cantatas, etc.
Rental fees may be applied to purchase
CARLSONS FOR MUSIC
2825 E. SECOND AVE. DENVER, COLO.

william whitehead
2344 center street, bethlehem, pennsylvania

ROBES
Wide style selection. Finest materials. Master tailoring. Fair prices. Write for catalog and swatches. State name of church and whether for pulpit or choir.
De Moulin Bros. & Co.
1121 So. 4th St., Greenville, Ill.

Programs of Organ Recitals of the Month

Barclay Wood, Worcester, Mass. — First Baptist Church June 3: Toccata, Adagio and Fugue in C, Bach; Variations on a Theme of Jannquin, Alain; Fantasia in F minor K 608; Ciacona, Pachelbel; Fantasia and Fugue on B-A-C-H, Reger.

Harriette Slack Richardson, Springfield, Vt. — Berlin, Conn. Congregational Church June 26, First Congregational, Thetford, Vt. July 3 included: Toccata in D minor (Dorian), Lord Jesus Christ, with Us Abide, Prelude and Fugue in G, Bach; Musical Clocks, Haydn; Chaconne, F. Couperin; Through Adams Fall, Homilius; Flute Solo, Arne; Toccata, Muffat; Chorale in B minor, Franck; Three Chorale Preludes, Pepping; Bishop's Promenade, Coke-Jephcott; Adagio for Strings, Barber; The Primitive Organ, Yon; The Squirrel, Weaver; The Burning Bush, Berlinski; Toccata, Monnikendam.

Robert F. Wollersteig, Milledgeville, Ga. — Woman's College of Georgia, Russell Auditorium June 21: Toccata in C minor, Pachelbel; Prelude, Fugue in Chaconne in C, Buxtehude; Concerto 5 in F, Handel; Sonata 4, Bach; With Tender Joy, Come Christians and Rejoice, Pepping; Scherzo, Symphony 2, Vierne; Harmonies du Soir, Karg-Elert; Introduction and Passacaglia in D minor, Reger.

Melville Cook, Hereford, England — All Saints, Leamington Spa, England June 22: Prelude and Fugue in B minor, Bach; Concerto per la Chiesa, Telemann; Es ist ein Ros, O Welt, Ich muss dich lassen, Brahms; Sonata 5, Bach; Introduction and Allegro, Wills; Aria, Peeters; Prelude and Fugue on A-L-A-I-N, Duruflé.

Corinne Marcy, Storrs, Conn. — Student of Virginia H. Herrman, Christ Church Cathedral, Hartford July 13: Couplet, Kyrie, F. Couperin; Idylle Melancolique, Vierne; Wo soll ich fliehen hin, Bach; Von Gott will ich nicht lassen, Buxtehude; Schmücke dich, Brahms; Concerto 2, Vivaldi-Bach.

Edward Meyer, Jefferson, Wis. — Wisconsin Conservatory senior recital, St. John's Lutheran, Jefferson June 27: Sonata 5, Bach; Te Deum, Death and Resurrection, Langlais; Come, Holy Ghost, Bach; Prelude, Allegro Vivace, Finale, Symphony 1, Vierne.

William Robinson, Indianapolis, Ind. — Christ Church Cathedral July 22: Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Concerto 2 in B flat, Handel.

Richard Westenburg, New York City — Claremont, Calif. Organ Week July 13: Toccata, Dubois; Trio Sonata 5, Toccata in D minor (Dorian), Adagio, In dir ist Freude, Bach; Fantasia in A, Franck; The Hen, Rameau; The Maid with the Flaxen Hair, Debussy; Prelude and Fugue in G minor, Dupré.

Frederick Jackisch, Springfield, Ohio. — Dedicatory, Calvary Lutheran, Southfield, Mich. May 22: Sonatina, Ritter; Our Father in Heaven, Soul Adorn Thyself, Before Thy Throne, Bach; Leipziger Gigue, Intrada and Fugue, Mozart; Four Psalm Preludes, Robert Powell; Ariel, Bonnet; Arabesque, Vierne; Pièce Modale, Langlais. For Lutheran Society on Worship, Music and the Arts, St. Olaf College, Northfield, Minn. June 14, 15: Toccata, Bender; Four Short Chorale Settings, Bornefeld; Two Hymn Preludes, Rene Franck; Intermezzo armonico, Schroeder; Four Psalm Preludes, Powell.

Muriel Daniels, San Francisco, Calif. — Temple Emanu-El June 11: Toccata and Ricercare in C minor, Pachelbel; Young Life Variations, Sweelinck; Three Pieces for an Organ Clock, KPE Bach; Prelude and Fugue in D major, JS Bach; Sonata in C major, Mozart; Nazard, Suite Française, Langlais; Chorale Prelude 1, Sessions; Toccata, Creston.

Diane Neville, Gary Toops, Oakland, Calif. — Interstake Center July 3: Prelude and Fugue in C. Böhm; Herr Gott, nun schluss den Himmel auf, Fir glauden all' an einen Gott, Von Gott will ich nicht lassen, Bach; Sonata 3, Hindemith — Diane Neville. Finale, Franck; Antiphon 3, Dupré; Epilogue, Langlais; Magnificat 5, Dupré; Tu es petra, Mulet.

Delbert Soman, Austin, Minn. — First Methodist, Rochester Aug. 9: Canon Arioso, Gabrieli; Aria with Variations, Martini; Concerto in F, Albinoni-Walther; Toccata for the Elevation, Frescobaldi; Offertoris in C, Pasquini.

James P. Lamerson, Indianapolis, Ind. — First Congregational Church, Kokomo July 13: Prelude and Fugue in A, Bach; Adagio, Fiocco; Flute Solo, Arne; Wie wohl ist mir, Wie schön leuchtet der Morgenstern, Jesus ist kommen, Reger; Pièce Héroïque, Franck.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist July 3: Partita on Christ, Who Is My Life, Pachelbel; Hark! A Voice Saith, Bach; Sonata 2, Hindemith; Song of Peace, Langlais.

Ronald Arnatt, St. Louis, Mo. — St. John's Cathedral, Spokane, Wash. June 18: Toccata, Sowerby; Elegy, Howe; Three Plainsong Preludes, Arnatt; Adagio, Dirksen; Rhosymedre, Prelude and Fugue in C minor, Vaughan Williams.

John S. Mueller, Winston-Salem, N.C. — Moravian Music Festival: Shirley Recital Hall June 13: Voluntary 5 in G, Walond; Toccata, Frescobaldi; O Sacred Head, Prelude and Fugue in E minor (Wedg), Bach; Dialogue for Trumpet, Solo for Chromhorne, Mass for Convents, Cornet in Tenor, Dialogue for Full Organ, Mass for Parishes, F. Couperin; Chorale in A minor, Franck. Single Brothers House June 15 (old Tannenber organ) June 15: Overture, Herbst's Manuscript Keyboard Book; Musical Clocks, Haydn; Voluntary 7, Book 3, Stanley; Partita on Christus der ist mein Leben, Pachelbel; Une Vierge Pucelle, Lebegue; Benedictamus Domino, Cor Kee; Pastorale, Carillon, Vierne. Hanes Auditorium June 14: Allegro, Symphony 6, Widor; A Mighty Fortress, Hanff; From Heaven Above, Pachelbel; Praise to the Lord, Walther; Concerto 5 in F, Handel; God Among Us, Messiaen.

Dedicatory, St. James Church, Wilmington, N.C. June 6: same as June 13 above minus Couperin plus: Handel from June 14 and Allegro, Symphony 6, Widor.

Suzanne Kales, Bergenfield, N.J. — Student of Claire Coci, Brooklyn Museum June 19: Concerto in A minor, Vivaldi-Bach: Sleepers Wake, If Thou but Suffer God to Guide Thee, Toccata and Fugue in D minor, Bach; Deck Thyself, Brahms; Scherzetto, Vierne; Toccata, Berceuse, Prelude and Fugue in G minor, Dupré.

Yoko Hayashi, Boston, Mass. — Methuen Music Hall June 29: Concerto in G, Ernst-Bach; A Feu Marchand, Marchand; Schmücke dich, Fantasia and Fugue in G minor, Bach; Sonata 1, Hindemith; Perpetuum Mobile, Reger; Adagio ma non troppo, Sonata 2, Heiler; Introduction and Fugue on Ad nos, Liszt.

Marion Treder, Altura, Minn. — First Methodist, Rochester Aug. 16: Acclamations, Elevation, Offertoire, Langlais; Trumpet Tune, Prayer, Stanley; Partita on What God Does is always right, Pachelbel.

Graham Steed, Leamington Spa, England — All Saints July 13: Passacaglia and Fugue in C minor; Sonatina in G, Sammartini-Maekelberge; Sonata 3, Hindemith; Prelude, Adagio and Choral Varié, Duruflé; Evocation, Dupré.

Simon Preston, London, England — Homage to Music Week, Westminster Abbey May 8: Fantasia in C minor (5-part), Bach; Prelude and Fugue in D, Buxtehude; Fugue on the Magnificat, Bach; Fantasia and Fugue on Ad nos, Liszt; Benedictus, Reger; Prelude, Cantilene, Scherzando, Pierne.

David Yurick, Pen Argyl, Pa. — Dedicatory of Fritzsche rebuild in Zion Methodist Church June 26: Trumpet Tune, Stanley; Aria Gregoriana, 14th century; Movement 1, Concerto in A minor, Vivaldi-Bach; Jesu, Joy of Man's Desiring, Rejoice Christians, Bach; Sonata 14, Mozart; Toccata and Fugue in D minor, Bach; Concertino for Trumpet, Karg-Elert; Allegro Maestoso, Water Music, Handel; A little Song, Bossi; Toccata on an Easter Tune, Mally.

Albert Stephen, Renfrew, Ont. — Trinity-St. Andrew's United June 19: Voluntary in A minor, Boyce; Miniature 35 in B major, Peeters; Ayre, King Arthur, Purcell; Duetto, Whitlock; Monologue 1, Rheinberger; Prayer, Bossi; Pastorales, Sumsion, Whitlock; Ein feste Burg, Walther; solos and duets by Mrs. R. L. Troke and Mrs. B. MacLeod also appeared on the program.

Katrina Munn, Bradford, Vt. — Dedicatory, Congregational Church, McIndo Falls June 19: I Call to Thee, Jesu, Joy of Man's Desiring, Bach; Toccata in C minor, Muffat; Divertissement, Vierne; Brother James, Wright; Baroque Suite, Bingham; O Blessed Jesu, Blessed are Ye, Brahms; Chorale and Variations, Sonata 6, Mendelssohn.

Alvin Gustin, Washington, D.C. — St. Paul's Church, Norfolk, Conn. July 10: Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Incantation pour un jour Saint, Langlais; Very Slowly, Sonatina, Sowerby; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

David Stevens, Urbana, Ill. — U. of Ill. graduate recital, Smith Hall, April 28: Partita on Veni Creator Spiritus, Schroeder; Prelude and Fugue in F minor, Dupré; Trois Danses, Alain; Chorale in B minor, Franck; Prelude and Fugue in D major, Bach.

Leslie Woodward, Hartford, Conn. — Christ Church Cathedral July 27: O Man Bewail, Prelude in B minor, Bach; Dialogue on the Mixtures, Langlais; O World I now must Leave Thee (both settings), Brahms; Suite Gothique, Boëllmann.

ASHLEY MILLER

A.A.G.O.

N.Y. Society for Ethical Culture
2 West 64th St., New York City

CATHERINE RITCHEY MILLER

Peace College

Edenton Street Methodist Church
Raleigh, North Carolina

Jack Ossewaarde

St. Bartholomew's Church
New York

FRANK K. OWEN

Lessons — Recitals

St. Paul's Cathedral
Los Angeles 17, California

J. CLINTON MILLER

S.M.M.

ST. JOHN'S LUTHERAN CHURCH
Civic Center
ALLENTOWN, PENNSYLVANIA

JOSEPH MIRANDA

St. Mark's Cathedral

Salt Lake City

Sam Batt Owens

Birmingham-Southern College

First Methodist Church
Birmingham

HENRY FRANCIS PARKS

Organist & Choirmaster

St. Alban's Episcopal Church
Edmonds (Seattle)

Conductor
Seattle Senior Musicians Orchestra

JOHN D. MORRISON

M.Mus., A.A.G.O.

Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

THOMAS MURRAY

Organist-Recitalist

IMMANUEL PRESBYTERIAN
CHURCH
LOS ANGELES, CALIFORNIA

Newton H. Pashley

First Presbyterian Church

OAKLAND, CALIFORNIA

Garth Peacock

Oberlin Conservatory of Music

Oberlin, Ohio

WILLIAM H. MURRAY

Mus. M. F.A.G.O.

Church of the Holy Nativity,
Episcopal
Chicago, Illinois

EARL NESS

MUS. D.

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

Franklin E. Perkins

The Ladue Chapel

St. Louis, Missouri

ARTHUR A. PHILLIPS

Ch.M. F.T.C.L.

St. Albans Congregational Church
172-17 Linden Blvd.
St. Albans, N.Y.

Edouard Nies-Berger

Organist—Conductor

ST. PAUL'S CHURCH
Richmond, Virginia

NORLING

St. John's Episcopal Church

Jersey City Heights New Jersey

Wendell Piehler

Mus. M. Organist

St. Andrew's Episcopal Church
Colby Jr. College for Women
New London, New Hampshire

Robert J. Powell

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

St. Paul's School
Concord, New Hampshire

GROVER J. OBERLE

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

CHRIST & ST. LUKE'S CHURCH
BOYS' CHOIR
NORFOLK 7, VIRGINIA

JOHN KEN OGASAPIAN

Saint Anne's Church

Massachusetts State College
Lowell

St. Marks In-the-Bowyerie

New York City

George Powers
S.M.D. F.A.G.O.

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.

Washington, D. C.
Regional Chairman
D.C., Maryland and Virginia
"The Region on the Potomac"

Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich. — St. John's R.C. Cathedral, Milwaukee, Wis. Aug. 26: Organum Triplex on a Gregorian Alleluia, Perotin; Toccata and Fugue in D minor, (Dorian), Bach; Dialogue sur le Voix Humaine, Dialogue sur les Grands Jeux, Tierce en taille; Dialogue sur les Trompettes, Clairon et Tierces, F. Couperin; Pièce Héroïque, Franck; Apparition de l'Eglise Eternelle, Messiaen; Hommage à Josquin-des-Pres, Grunenwald; Paraphrase-Carillon, Tournemire.

Dale Carr, Arthur Lawrence, Berkeley, Calif. — All Souls Episcopal Church June 19: Fantasia in G minor, Bach — Mr. Carr; Diferencias Caballero, Cabezon; Fantasia in A minor, Young Life Variations, Sweelinck — Mr. Lawrence; Six Clavierübung Preludes, Bach — Mr. Carr; Trio in C minor, Krebs; Pastorale in C major, Zipoli — Mr. Lawrence; Funeral Music, Buxtehude — Mr. Carr and Miriam Abramowitsch; Toccata in A major, Kuhnau — Mr. Lawrence.

Frederick MacArthur, Providence, R.I. — Methuen Music Hall Aug. 3: Toccata in D minor, Reger; Blessed are ye faithful souls, Brahms; Study in B minor, Schumann; Fantasia, Weigl; Introduction and Toccata, Walond; Two pieces for portable organ, Rossi; Prelude and Fugue in A minor, Bach; Fantasia on a Mediaeval Hymn Melody, Titcomb; Allegro, Symphony 7, Vienne; Allegro Vivace, Symphony 5, Widor.

Mrs. Ronald Talmadge, Rochester, Minn. — First Methodist Aug. 2: Chorale in A minor, Franck; Elevation, Epilogue, Langlais; Prière, Jongen; Thou Art the Rock, Mulet. Aug. 30: Fugue a la Gigue, Bach; Adagio, Sonata 1, Mendelssohn; O Christ, Who Art the Light and Day, O Christ, Thou Lamb of God, Lenel; Toccata in F, Bach.

Alma Oncley, Tacoma, Wash. — St. John's Cathedral, Spokane July 2: Fugue in E flat, Bach; Three Chorale Preludes, Oncley; Sonata for Pedals, Persichetti; Improvisation on the Agincourt Hymn, Roberts; Five Pieces for Violin and Organ, Schroeder (with Paul Oncley); Litanies, Alain.

Paula A. Fendler, Spokane, Wash. — St. John's Cathedral July 23: Cornet voluntary, Stanley; Toccata in C, Bach; A Lesson, Selby; We Pray Now to the Holy Spirit, Buxtehude; Let All Mortal Flesh, Sowerby; Partita on St. Flavian, Willan; Dawn Hymn, Hovhaness; Te Deum, Langlais.

Vernon de Tar, New York City — For School of Sacred Music, Union Seminary, Grace Church June 20, St. John's Church, Salisbury, Conn. June 10; Cathedral of Mary Our Queen, Baltimore, June 17 (in conjunction with church music workshop at Peabody Conservatory), and July 17, All Saints Chapel, University of the South, Sewanee, Tenn. (as part of Episcopal Conference on Church Music) Fantasia on Komm heiliger Geist, Bach; Ricercare on Tone 1, Palestrina; Bergamasca, Frescobaldi; Récits de Cromorne et de Cornet, Suite in Tone 2, Clérambault; Basse de Trompette, Mass for Convents, F. Couperin; Point D'Orgue sur les Grands Jeux, A solis ortus, Grigny; Largo in E, Martini; Prelude and Fugue in C, Bach; Chorale in B minor, Franck; Postlude pour l'Office de Complies, Alain; Sonata, Louie White.

Jan Vermulst, The Netherlands — St. Mark's Episcopal Church, Portland, Ore. June 23: Toccata and Fugue, Frescobaldi; Concerto del Signor Meck, Walther; Basse de Trompette, Dandrieu; Récit de Nasard et Basse de Cromorne, Clérambault; Joseph est bien marié, Balbastre; Sonata 2, Hindemith; Scherzo, Verschraegen; Be Joyful, Mary, Heavenly Queen, Hemmer; Regina Coeli, Rowell; Ye Watchers and Ye Holy Ones, Vermulst.

Laurence Perry, Missoula, Mont. — St. John's Cathedral, Spokane, Wash. July 30: Prelude and Fugue in C, Böhm; Interludes from the Mass of the Angels, Cabanilles; Allein Gott in der Hoh', Wir glauben All', Bach; Prelude and Fugue in E flat, Saint-Saëns; Intermezzo, Symphony 6, Widor; Rorate caeli, Domine Jesu, Attende Domine, Demesseux; Fête, Langlais.

Richard Grant, White Plains, N.Y. — Methuen Memorial Music Hall Aug. 24: Concerto in D minor, Stanley; Sonata 2, Bach; Pastorale, Franck; Triptych, Dupré; Les Corps Glorieux, Messiaen; Scherzetto, Grunenwald; Prelude, Suite, Durufé; Finale, Symphony 1, Vienne.

Patricia Marek, West Lafayette, Ind. — First Congregational Church, Kokomo July 20: Prelude and Fugue in B minor, Bach; Récit de Tierce en Taille, Grigny; Partita on Wacht auf, Distler.

Dorothy Riggs, Buffalo, N.Y. — St. Paul's Cathedral June 24: Sonata 1, Mendelssohn; Cortège and Litany, Dupré.

Robert Anderson, Dallas, Tex. — SMU recital, Caruth auditorium June 14: All Bach: Toccata, Adagio and Fugue; Sonata 6; Prelude and Fugue in G minor; Aus tiefer Not; Canonic Variations on Vom Himmel hoch; Prelude and Fugue in E minor.

July 12: Prelude and Fugue in G major, Bruhns; Triptych, Anderson; Duet for Organ, Wesley (with William Huckaby); Prelude on Tender Thought, Three Sketches, Anderson. Julia Louise Herrmann, harpist, Jill Leatherwood, soprano, Kay Fowler, contralto, Richard Owens, baritone, shared the program.

Robert L. Watt, New York City — New Calvary Baptist Church, Detroit, Mich. June 26: Chaconne, L. Couperin; I am Black but Comely, Dupré; Prelude and Fugue in B minor, Trio Sonata in E flat, Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; Lo, How a Rose, Brahms; Let My People Go, Abide with me, A Mighty Fortress, Nobody Knows the Trouble, arr. Wyatt; Toccata, Symphony 5, Widor.

George Faxon, Boston, Mass. — Methuen Music Hall August 10: Toccata in F, O Lamb of God, Toccata and Fugue in D minor, Bach; Fantasia on Hallelujah! Gott ze Loben, Reger; Grand Fantasia in E minor (Storm), Lemmens; A Fantasy, John Cook; Fugue, Canzone and Epilogue, Karg-Elert (with Emily Blanton Faxon, violin); Studio da Concerto, Manari.

Frank Collins, Jr. Baton Rouge, La. — LSU faculty recital Trinity Episcopal Church, May 17: Balletto del Granduca, Sweelinck; Psalm 20, Marcellus; An Wasserflüssen Babylon, Fantasie on Valet will ich der geben, Bach; Firework Music, Handel-Biggs; Ave Maria, Reger; Scherzetto, Vienne; Cortège et Litanie, Dupré; Elegy, Powell; Eventide, Vaughan Williams-Sumson; Fugue in G minor, Dupré.

Philip Simpson, Abilene, Tex. — Hardin-Simmons U recital, First Baptist Church, May 12: Fugue in E flat major, Bach; Chorale in B minor, Franck; Prelude and Fugue, Andy Patterson; In Paradisum, Daniel-Lesur; Fantasia 2, Alain; Finale, Symphony 1, Vienne. Carl Best, baritone, assisted.

Dorr Thomas, Rochester, Minn. — First Methodist July 19: Prelude in G, God Be Merciful, Bach; Benedictus, Reger; The Fifers, Dandrieu; First Liturgical Prelude, Oldroyd; Rhosymedre, Vaughan Williams; St. Hilda, Young; Two Inventions, Monnikendam.

Gordon Atkinson, London, Ont. — Aeolian Hall June 12: Ciacona in E minor, Buxtehude; Concerto in A minor, Vivaldi-Bach; Fantasia in G, Bach; Adagio for Glass Harmonica, Mozart; Noël Grand Jeu et Duo, Daquin; Matines, Dupré; Nun sich der Tag geendet hat, Lobt Gott den Herrn, Morgenglanz der Ewigkeit, Walcha; Carillon, Sowerby; Fantasia and Fugue on B-A-C-H, Liszt.

Frederick Grimes Students, Waco, Tex. — Austin Avenue Methodist April 19: Chorale in A minor, Franck — Nancy Hamilton; Fantasia in G major, Bach — William Brown; Basse et Dessus de Trompette, Clérambault; Toccata in E minor, Pachelbel — Katrina Dean; Toccata and Fugue in F major, Buxtehude — Bynum Petty; Prelude and Fugue in D major, Bach — Robert Gourley; Litanies, Alain — Neva Corbin; Prelude, Pasticcio, Musette, Langlais — Eva McNett; Tu es petra, Mulet — Beverly Lorene Condray.

Charles L. Dirr, Forsyth, Ga. — Dedicatory, First Baptist, Arcadia, Fla. June 12: Nun danket alle Gott, Karg-Elert; Voluntary 1 in D, Boyce; Concerto in A minor, Vivaldi-Bach; Fountain Reverie, Fletcher; Es ist ein Ros', Brahms; Toccata, Symphony 5, Widor. Calvary Baptist Church, Charlotte, N.C. June 19: same Karg-Elert, Boyce, Bach plus: Dies sind die Heiligen zehn, Bach; Sonata 2, Mendelssohn; Roulade, Bingham; Schönster Herr Jesu, Schroeder; Litanies, Alain.

Jerry F. Davidson, El Paso, Tex. — Dedicatory, St. James Methodist May 15: Chaconne in G minor, L. Couperin; Prelude and Fugue in C, Bach; Trumpet Tune, Purcell; Ach, bleib mit deiner Gnade, Karg-Elert. Wedding, South Street Christian Church, Springfield, Mo. June 4: Gothic Suite, Böellmann; Chorale in E, Franck; Sacred Harp Suite, Powell; Aria, Concerto 10, Handel; Improvisation.

William W. Copeland, San Diego, Calif. — St. David's Episcopal Church June 19: La Folia Partita, Pasquini; Allegro, Sonata 5, Wir glauben all', Toccata and Fugue in D minor (Dorian), Bach; Pièce Héroïque, Franck; Sonata 3, Hindemith; Carillon de Westminster, Vienne.

Frederic Nitschke, Rochester, Minn. — First Methodist July 12: Agincourt Hymn, Dunstable; Trumpet Voluntary, Purcell; Toccata in E minor, Pachelbel; O God Be Merciful, Saviour of the Nations, Come, Prelude and Fugue in E minor, Bach; Paraphrase on St. Kevin, Whitford.

DOROTHY ADDY

First Methodist Church
Friends University

Wichita

Kansas

LUDWIG ALTMAN

San Francisco Symphony Orchestra
Temple Emanu-El

California Palace of the Legion of Honor

ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

WILFRED BRIGGS

M.S., Ch.M.

St. John's in the Village
New York 14, N. Y.

BALDWIN-WALLACE Conservatory of Music

Berea, Ohio

CECIL W. MUNK, Director
WARREN BERRYMAN,
Head of Organ Department
B. M. Degrees in Organ & Church Music

John Barry

ST. LUKE'S CHURCH

LONG BEACH, CALIFORNIA

JOHN BULLOUGH

A.B. M.S.M. Ch.M.

Fairleigh Dickinson University
Teaneck, New Jersey
Memorial Methodist Church
White Plains, New York

HERBERT BURTIS

organ and harpsichord recitalist

"Mr. Burtis is a brilliant artist".

Freehold Transcript

First Methodist Church, Red Bank, N.J.

SETH BINGHAM

15 CLAREMONT AVENUE

NEW YORK, N.Y. 10027

ROBERTA BITGOOD

First Presbyterian Church

BAY CITY, MICHIGAN

ARTHUR CARKEEK

M.S.M.

A.A.G.O.

DePauw University Organist
Gobin Memorial Church
Greencastle, Indiana

GERARD CARON

St. Jean Baptiste Church

Lexington Ave. & 76th St.,
New York, N. Y. 10021

NORMAN BLAKE

St. Mark's School

Dallas

Texas

JOHN BOE

F.R.C.O., Ch.M., A.D.C.M.

Muncie, Indiana
Ball State University

EARL CHAMBERLAIN

F.T.C.L.

ST. STEPHEN'S CHURCH

Cohasset

Massachusetts

Gruenstein Award Sponsor

CHICAGO

CLUB OF

WOMEN

ORGANISTS

Helen Gerard Shoemaker, President

WILLIAM BLIEM

SECOND PRESBYTERIAN CHURCH

Kansas City, Mo.

Wm. G. BLANCHARD

ORGANIST

POMONA COLLEGE

CLAREMONT GRADUATE SCHOOL

THE CLAREMONT CHURCH

Claremont

California

CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

Robert Clark

School of Music

University of Michigan

Ann Arbor

LOUISE BORAK

organist

Faith Lutheran Church
St. Paul, Minn.

available for recitals

C. Griffith Bratt

Mus. M.—A.A.G.O.

St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

DONALD COATS

ST. JAMES' CHURCH

NEW YORK

BARRINGTON COLLEGE

School of Music

FRANK E. CONVERSE, B. Mus.,
AAGO

organ division

Barrington,

Rhode Island

Programs of Organ Recitals of the Month

Gerald Bales, Richard Zgodava, Minneapolis, Minn. — Tyrone Guthrie Theatre June 27: Concerto 2, Soler, two organs, chamber orchestra; Sonata 1, Hindemith — Mr. Bales; Adagio for Strings and Organ, Albinoni, Mr. Zgodava; Concertino for Two Organs, Near — Mr. Bales and Mr. Zgodava; Concerto 4, Handel — Mr. Zgodava; Concerto 4, Soler — Mr. Bales and Mr. Zgodava; Variations on America, Ives — Mr. Zgodava; Concerto 10, Handel — Mr. Bales; Burletta, Symphony 5, Gutche; Sinfonia, Cantata 35, Bach. The Chamber Orchestra of the Bach Society was conducted by David La Berge.

Evangelin Mitchell, Rochester, Minn. — First Presbyterian Aug. 23: Prelude and Fugue in E minor, Buxtehude; O Whither Shall I Flee, I Call to Thee, From God Shall Naught Divide Me, Bach; When the Salutation Gabriel Had Spoken, Dupré; The Nativity, Langlais; Toccata, Symphony 1, Widor.

George L. Scott, Pullman, Wash. — St. John's Cathedral, Spokane June 25: Nun komm der Heiden Heiland, Erbarm' dich mein, Bach; Chorale in B minor, Franck; Chant de May, Jongen; Minuet, Symphony 4, Vierne; Prelude and Fugue in G minor, Bach; Praise to the Lord, Karg-Elert.

George L. Jones, Jr., Postdam, N.Y. — Trinity Church for Clarkson Summer Institute July 6: Chaconne in G minor, L. Couperin; Benedictus, F. Couperin; Interlude in F, Guilman; Pièce Héroïque, Franck; Fountain Reverie, Fletcher; Cantique, Langlais; Variations on America, Ives.

Robert E. Scoggin, Rochester, Minn. — First Methodist July 26: Sonata on Tone 1, Lidon; Adagio, Fiocco; Concerto in G, Bach; Improvisation on All Praise to Thee My God This Night, Manz; Scherzetto, Vierne; Cantilene, Langlais; Concert Piece, Peeters.

Richard Naluai, Walla Walla, Wash. — College Church May 22: Prelude, Suite, Durlul; Toccata, Adagio and Fugue in C, Bach; Andante, Fleury; Carillon de Westminster, Lamento, Vierne; Dieu parmi Nous, Messiaen.

R. Bayard Fritts, Tacoma, Wash. — St. John's Cathedral, Spokane July 16: Prelude and Fugue in E flat, Bach; Concerto, Walther; Solemn Melody, Davies; Angelus, Dupré; Music for Flutes, Fritts; Fugue on O Filii, Langlais; Carillon, Vierne.

Edgar Hilliar, Mount Kisco, N.Y. — Methuen Music Hall July 20: Fuga, Pollarolo; Concert in C, Bach; Fantasia in F minor K 594, Mozart; Fantasia 9, Telemann; Prelude and Fugue in C (9/8), Bach; Präludeln und Interludien, Schroeder; Meditation a Sainte Clothide, James; Quiet Music, Arthur Denoro; Finale, Symphony 1, Langlais.

Donald R. McPherson, Portland, Ore. — St. Mark's Episcopal Church dedicatory June 12, 13: Agincourt Hymn, Dunstable; La Romanesca, Valente; La Folia Partita, Pasquini; Two Trumpet Tunes, Purcell; We Pray Now to the Holy Spirit, Buxtehude; Heartily I Yearn, Strunck; Glory Be to God on High, Armsdorff; Sonatina, Ritter; Hark! a Voice Saith All Are Mortal, Fantasia in G minor, Bach; Aria, Peeters; In Bethlehem's Low Stable, Walcha; Prayer for Peace, Purvis; Prelude on Kyrie Magnae Deus, Clokey.

Robert A. Griffith, Marion, Ohio — St. John the Baptist, London, May 10, Chorale in E major, Chorale in E minor, Franck; L'Ascension, Messiaen; Chorale in A minor, Franck. St. Michael's Church, London May 24: Kyrie, Gott heiliger Geist, Bach; Variations on a Knight's Song, Cabezón; Sonata on Tone 1, Lidon; Passacaglia in C minor, Bach; Prière, Franck; Roulade, Near (first London performance); Le Banquet Céleste, Messiaen; Carillon de Westminster, Vierne.

Shirley Ann Wright, Seattle, Wash. — Student of Walter Eichinger, University Methodist Temple June 22: Prelude and Fugue in C, Böhm; Lord Jesus Unto Us Turn, By the Waters of Babylon, Come, Holy Ghost, Bach; Flute Solo, Arne; Gloria, Kennedy (with William D. Cole, trumpet); Prayer of Christ, Messiaen; Prelude and Fugue in B minor, Michael E. Young; Wondrous Love Variations, Barber; Variations on America, Ives.

William Osborne, Granville, Ohio — Denison U Commencement June 12: Toccata in G minor, Buxtehude; Adagio, Allegro, Adagio in F minor K 594, Mozart; Prelude and Fugue in D major, Bach; Chorale 1, Andriessen; Sonata 1, Hindemith; Finale, Symphony 1, Vierne.

Robert Shepher, Indianapolis, Ind. — Christ Church Cathedral July 29: Toccata in E minor, Pachelbel; Minuet, Clarke; If Thou But Suffer God to Guide Thee, Prelude and Fugue in E minor, Bach; Quod Libet, Dupré.

Robert Rayfield, Bloomington, Ind. — Dedicatory, Highland Presbyterian Church, Louisville, Ky. June 26: Offertory, Mass for Parishes, F. Couperin; Rejoice, Beloved Christians, Bach; Blessed Is He that Cometh, F. Couperin; Prelude and Fugue in B minor, Bach; Te Deum Langlais; Office of the Assumption, Tournemire; Epilogue for Pedals, Langlais; Scherzo, Symphony 2, Vierne; Fairest Lord Jesus, Schroeder; O Love How Deep, Sowerby.

Klaus-Christian Kratzenstein, Houston, Tex. — Cathedral of Breisach, Germany June 19: Trumpet Voluntary, Purcell; Voluntary, Walond; Vater unser, Wer nur den lieben Gott, In dir ist Freude, Prelude and Fugue in E, flat, Bach; Partita on Ich wollt' dass ich daheim water, Toccata Francese, Kropfreiter; Improvisation. Southwest German Radio June 20: Kropfreiter above. St. Michael Church, Houston June 5: Suite Bergamasca, Frescobaldi; Prelude and Fugue in D, Boehm; Trio Sonata in G, Prelude and Fugue in E flat; Chorale in A minor, Franck; Hommage à Frescobaldi, Langlais.

Jerrald D. McCollum, Hattiesburg, Miss. — First Baptist Church, Mobile, Ala. June 12: Toccata and Fugue in F, Buxtehude; Nun komm', der Heiden Heiland, Nun freut euch, Bach; Ciaconna, Pachelbel; Toccata and Fugue in C, J.C. Bach; Sonata 2, Hindemith; Prière du Christ, Messiaen; Divertissement, Vierne.

Ivar Sjöström, Newton, Mass. — Methuen Memorial Music Hall July 6: Toccata and Fugue in D minor, Concerto in G minor, Bach Chorale in A minor, Variations Symphoniques, Franck. Kate Friskin played on the Bach concerto and the Franck variations.

George Kershner, Reading, Pa. — Albright College chapel May 19: Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Sleepers Wake, Bach; Prelude and Fugue on B-A-C-H, Liszt.

James Litton, Indianapolis, Ind. — Christ Church Cathedral July 1: Prelude and Fugue in F minor, Bach; Rhosymedre, Vaughan Williams; Suite Gothique, Boëllmann; Toccata in B minor, Gigout.

Robert Capen, Durham, N.C. — Washington Cathedral July 17: Partita on O Gott, du frommer Gott, Bach; Chorale in B minor, Franck; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

Gerre Hancock, Cincinnati, Ohio — For Youngstown AGO Chapter First Presbyterian Church May 20: Prelude and Fugue in D major, Three Schübler Chorales, Bach; Chorale in A minor, Franck; Ciaconna in E minor, Buxtehude; Three Pieces for Musical Clock, Haydn; Pageant, Sowerby; Improvisation.

Bruce W. Nehring, Dallas, Tex. — Wedding music, Lovers Lane Methodist June 3: Now Thank We All Our God, Bach; Dearest Jesus, We Are Thine, Krebs; Toccata, Walond; Voluntary on Old 100th, Purcell; What God Hath Done, Now Therefore Bless the Lord of All, Now Thank We All Our God, Bach; Adagio for Strings, Barber; Voluntary in C major, Purcell; Rigaudon, Campra; Trumpet Tune, Purcell; Fanfare and Chorus, Ihr lieben Christen, freut euch nun, Buxtehude; Praise to the Lord, To Thee Alone Be Glory, Drexler, Bach.

E. Shadley Belknap, Huntington, L.I., N.Y. — For Suffolk AGO Chapter, Community Methodist, Cold Spring Harbor May 15: Concerto in C, Bach; Mors et Resurrectio, Langlais; Sonatas in C and D, D. Scarlatti; Come Saviour of the Nations, To us in Bethlehem, All My Heart this Day Rejoices, Walcha; Cantabile, Jongen; Fantasia 7 in G, Telemann; Seven Pieces, Purcell; Toccata, Mulet.

Margery Winter Koch, Springfield, Ill. — First Methodist Church May 15: Trumpet Tune, Greene; Rondo for Flute Stop, Rinck; Sheep May Safely Graze, Prelude and Fugue in A minor, Bach; Toccata on Joyful, Joyful We Adore Thee, Paul E. Koch; Prelude on Brother James' Air, Wright; Primavera, Harmonies of Florence, Bingham; Cortège and Litany, Dupré. Joyce Havens Byrne, contralto, shared the program.

Earl Barr, Minneapolis, Minn. — Ashland, Ohio College May 15: Prelude and Fugue in A minor, Mach; Two Sonatas, Scarlatti; Song of Peace, Epilogue on a theme of Frescobaldi, Langlais; Blessed Are Ye, Brahms; Introduction and Fugue on Ad Nos, Liszt.

Mary M. Bennett, Princeton, N.J. — Cathedral of St. John the Divine, New York City July 3: Agincourt Hymn, Dunstable-Swann; Prelude and Fugue in G minor, Buxtehude; Chorale in E major, Franck.

Lucille Peterson, Buffalo, N.Y. — St. Paul's Cathedral June 17: Convent Mass, F. Couperin.

Harry E. Cooper
Mus. D., F.A.G.O.
Raleigh, North Carolina

WALLACE M. COURSEN, JR.
F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N.J.
The Kimberly School, Montclair, N. J.

CHARLES FARLEY, PhD
KNOX COLLEGE
Galesburg, Illinois
RECITALS

GORDON FARNDALL
Ph.D., A.A.G.O., A.R.C.O.
North Central College
Naperville, Illinois
ORGAN CHURCH MUSIC

Harold Daugherty, Jr.
UNIVERSITY METHODIST CHURCH
UNIVERSITY OF SOUTHERN CALIFORNIA

LEE DETTRA
St. Paul's Methodist Church
Lancaster, Pa.
Philadelphia College of Bible
Philadelphia, Pa.

GEORGE FAXON
TRINITY CHURCH
BOSTON

Charles H. Ph. D., F. A. G. O.
FINNEY
Chairman, Division of Music & Art
Houghton College, Houghton, N. Y.
Houghton Wesleyan Methodist Church

CLARENCE DICKINSON
7 GRACIE SQUARE
NEW YORK 28, N. Y.

John Doney
M.Mus. A.A.G.O.
Saint Joseph College
West Hartford 17, Conn.

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

DUDLEY E. FOSTER, JR.
M.A. F.T.C.L.
Organist-Choirmaster
Episcopal Church of the Resurrection
Montebello, California

EDWARD EIGENSCHENK
American Conservatory, Chicago
Second Presbyterian Church,
Chicago
Fine Arts Building, Chicago

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

JAMES G. FRANCIS
S.M.M.
Organist-Choirmaster
Collingwood Presbyterian Church
Collingwood Temple
TOLEDO, OHIO

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

KATHRYN ESKEY
University of Arizona
Tucson, Arizona

GEORGE ESTEVEZ
ch.m.
available for
VOCAL-CHORAL CLINICS
2153 North Sedgwick
Chicago, Ill. 60614

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

RICHARD GRANT
139 EAST POST ROAD
WHITE PLAINS, N.Y.

Gerard Faber, A.A.G.O.
Organist-Choirmaster
First Congregational Church
Riverside, Calif.
Music Dept. California Baptist College

EMORY FANNING
All Saints Church, Brookline
BOSTON UNIVERSITY

WILLARD L. GROOM
F.A.G.O. L.R.S.M.
Church of the Ascension
Seattle

E. LYLE HAGERT
Union Avenue Christian Church
Saint Louis, Missouri 63108

Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — In-
agural Recitals St. Mark's Episcopal, Port-
land, Ore. June, 18, 19, 20, 21: Balletto del
Granduca, Sweelinck; Westminster Suite,
Chaconne in F, Purcell; Concerto 3 in G,
Soler; Prelude and Fugue in C minor K 546,
Mozart; Chorale in A minor, Franck; Seven
Chorale Preludes, Pepping; March, Three
Minuets, Little Note Book for Anna Mag-
dalena Bach, Passacaglia and Fugue in C
minor, Toccata and Fugue in D minor, Bach.

John Upham, New York City — St. Paul's
Chapel, Trinity Parish July 6: All Bach: Vi-
valdi Concerto in D minor; Allein Gott in
der Höh; Prelude and Fugue in A major,
July 13: Sonata 5, C.P.E. Bach; Wir Danken
dir, Christe der du bist Tag und Licht, Fugue
in F major, W. F. Bach. July 20: Concerto
2 in B flat, Handel; Vater unser im Himmel-
reich, Böhm; Prelude and Fugue in B minor,
Bach. July 27: Magnificat in D minor, Dan-
drieu; Capriccio sopra la, sol, fa, re, mi,
Frescobaldi; Hommage à Frescobaldi, Langlais.

Perry R. Parrigan, Columbia, Mo. — U
of Missouri faculty recital, First Baptist Church,
June 13: Introduction and Toccata, Walond;
I Call to Thee, O Thou of God the Father,
Hark! a Voice Saith, Prelude in F minor,
Bach; Canon in B minor, Schumann; Brother
James, Wright; Rhythmic Trumpet, Bingham;
Les Petites Cloches, Purvis; Kleine Präludien
und Intermezzi, Schroeder.

Betty Knott, Tulsa, Okla. — Trinity Meth-
odist Church, June 19: Basse et dessus de
Trompette, Clérambault; Prelude and Fugue
in B minor, Bach; Chorale in A minor,
Franck; Scherzo, Symphony 2, Vierne; Gavotte
Antique, Peeters; Prelude and Fugue in G
minor, Dupré; La Nativité, Langlais; The
Mist, Gaul; Fantasia, Mackelberghe.

Thomas Murray, Los Angeles, Calif. — For
Pasadena and Valley Districts Chapter Occi-
dental College June 13: Concerto 4, Handel;
Fugue in C minor, Bach; Psalm Prelude,
Howells; Dieu Parmi Nous, Messiaen; Sym-
phony 6, Widor.

William D. Peters, Kokomo, Ind. — First
Congregational Church July 27: Psalm Pre-
lude, Howells; Sonata 3, Guilman; Kleine
Preludien und Intermezzi, Schroeder.

Fred Haley, Oklahoma City, Okla. — Christ
Church Cathedral, Indianapolis, Ind. July
15: Sonata on Psalm 94, Reubke.

David N. Johnson, Northfield, Minn. —
Dedicatory, Trinity Lutheran May 22: In
Thee is Joy, Fugue in D major, Bach; Pieces
for a Musical Clock, Handel; Beautiful Sav-
ior, Johnson; Fanfare, Otterstad; A Rose
Breaks into Bloom, Brahms. The Northfield
senior high school choir assisted. Dedicatory,
Bethlehem Lutheran, St. Cloud, Minn. June
26: Same Bach and Brahms plus: Suite,
Vinci; Cantabile, Telemann; Dialogue, Ban-
chieri; A Mighty Fortress, Walcha; I Cry to
Thee, Toccata and Fugue in D minor, Bach;
O World I now must Leave Thee, Brahms;
Toccata, Widor.

Students of Klaus-Chr. Kratzenstein, Hous-
ton, Tex. — St. Michael's Church, July 3:
Capriccio sopra la Girolmetta, Frescobaldi;
Prelude and Fugue in D, Buxtehude; Vater
unser, Herr Gott nun schleuss den Himmel
auf and Fantasie in G major, Bach — Sister
Michele Marie, OP. Trio Sonata in E flat,
Bach; Schmücke dich, Herzlich tut mich ver-
langen, Brahms; Gloria in Excelsis Deo, Reger;
Partita on O Heiland reiss den Himmel auf,
Weyrauch — Sister M. Charles, V.I.

Fr. Aloysius Knoll, Herman, Pa. — Basilica
Santa Maria degli Angeli, Assisi, Italy May 24:
Prelude and Fugue in A major, Bach; Ricer-
care cromatico post il Credo, Canzona quarti
toni, Frescobaldi; Toccata on Tone 2, Pasquini;
Fantasie in Echo, Banchieri; Largo, Martini;
Sonatas in B minor and F minor, D. Scarlatti;
Prelude and Fugue in A minor, Bach.

Paul Chinburg, Walla Walla, Wash. — Col-
lege Church May 3: Concerto 10 in D minor,
Handel; Prelude and Fugue in C major,
Bach; Concerto 6, Soler; Fantasie and Fugue
on B-A-C-H, Reger.

Karen Saathoff Walter, Ann Arbor, Mich.
— United Church, Windsor, Ont. May 22:
Hail to Thee, Partita, Bach; Serene Alleluias,
Outburst of Joy, Messiaen; Litanies, Alain;
Abide with Us, Bach.

Max Miller, Boston, Mass. — Methuen
Music Hall July 13: Concerto in A minor,
Bach; Sonata 3, Hindemith; La Vierge et
L'Enfant, Messiaen; Fantaisie, Saint-Saëns;
Fantasie and Fugue on B-A-C-H, Reger.

Jay Lovins, Kokomo, Ind. — First Con-
gregational Church July 6: Now Thank We
All Our God, Karg-Elert; Prelude and Fugue
in G minor, Buxtehude; Sonata 3, Hindemith;
Toccata in F, Bach.

Robert S. Lord, Pittsburgh, Pa. — Frick
Fine Arts Building June 7: Prelude and Fugue
in E minor, Bach; Prelude, Fugue and Vari-
ation, Franck; Prelude and Fugue in G minor,
Dupré.

June 21: In Thee Is Joy, Prelude and Fugue
in E minor (Cathedral), I Call to Thee,
Bach; Concerto 5, Handel; Allegro Vivace,
Finale, Vierne. July 5: We All Believe, Sheep
May Safely Graze, Fugue in E flat, Bach;
Song of Peace, Te Deum, Langlais.

Nesta Williams, Durham, N.H. — St.
George's Church May 19: Chaconne in G
minor, L. Couperin; Elevation in G. F.
Couperin; From God shall nought divide me,
Lord God now open wide Thy heaven, He
who will suffer God to Guide Him, O Help
Me, Lord to Praise Thee, Toccata and Fugue
in D minor, Bach; Chorale in A minor,
Franck; Vision of the Eternal Church, Mes-
siaen; Pasticcio, Langlais; Cortège and Litany,
Antiphon 3, Finale on Ave Maris Stella,
Dupré.

David Gallagher, Washington, D.C. —
Methuen Music Hall Aug. 31: Grand Choeur
Dialogue, Gigout; Introduction and Fugue,
Concerto in D minor, Vivaldi-Bach; Ben-
dictus, F. Couperin; Prelude and Fugue in D
major, Bach; Pièce Héroïque, Franck; Ave
Regina Coelorum, Schroeder; Eclogues, Bern-
ier; Le Banquet Celeste, Messiaen; Prelude
and Fugue in B major, Dupré.

C. Harold Einecke, Spokane, Wash. — St.
John Cathedral July 9: Processional, Mathias;
Paduana Hispanica Variations, Sweelinck-
Scheidt; Bist du bei Mir, Nun danket alle
Gott, Bach; Benedictus, Reger; Picardy, Sower-
by; Procession, Arnatt.

Charles E. Moore, New Canaan, Conn. —
Congregational Church June 5: Sonata on
Psalm 94, Reubke; Nazard, Dialogue for Mix-
tures, Langlais; Variations on a Recitative,
Schoenberg; Sonata 1, Bach; Adeste Fidelis,
Variations on America, Ives.

Steven R. Sigler, Hartford, Conn. — Christ
Church Cathedral July 6: Prelude and Fugue
in C minor, Bach; Musical Clocks, Haydn;
Elevation, Communion, Messe Basse, Vierne;
Prelude, Suite, Creston.

Eugene Hancock, New York City — Cath-
edral of St. John the Divine June 26: Sheep
may safely graze, These are the Holy Ten,
Prelude and Fugue in B minor, Bach.

Lewis Brunn, Newark, N.J. — Methuen
Music Hall July 27: Prelude and Fugue in E
flat, Jesus Christus unser Heiland, Sheep May
Safely Graze, Bach; Chorale in E major,
Franck; Suite Médiévale, Langlais; Supplica-
tion, Purvis; Prelude and Fugue on B-A-C-H,
Liszt.

Lillian Carpenter Students, New York City
— Lafayette Avenue Presbyterian Church,
Brooklyn June 12: Psalm 18, Marcello — Po
Young Kim. Suite in F, Corelli-Noble;
Prelude and Fugue in C minor, Bach; O God,
Thou Faithful God, Brahms — James Lewis.
Chorale and Variations, Sonata 6, Mendels-
sohn — Anna McInnis. Pastorale, Bach —
Frances Shelton. Gregorian Rhapsodie, Lang-
lais — Leola Anderson. Toccata, Pachelbel;
Now Pray We to the Holy Spirit, Buxtehude;
Trumpet in Dialogue, Clérambault — Justine
Johnston. Pièce Héroïque, Franck — Allison
Hulscher.

Thomas Saterlee, Pittsfield, Mass. — Stud-
ent of Lou R. Steigler, First Church of
Christ, Congregational June 19: Grand Jeu,
DuMège; Ach Herr, mich armen Sünder, Bux-
tehude; Toccata and Fugue in F major, Bux-
tehude; O Mensch, Liebster Jesu, Prelude
and Fugue in D major, Bach; Chant de Paix,
Langlais; Chorale in E major, Franck.

August Maekelberghe, Detroit, Mich. — All
Saints, Leamington Spa, England June 29:
Prelude and Fugue in C minor, Bach; Sonata
in D major, D. Scarlatti; Concerto 4 in D
minor, Handel; Little Prelude, Van den
Hooven; Regina Pacis, Weitz; Let All Mortal
Flesh Keep Silent, Maekelberghe; Chorale in
A minor, Franck.

George Butler, Braintree, Mass. — Methuen
Music Hall Aug. 17: Allegro, Symphony 6,
Widor; Solemn Melody, Davies; Prelude and
Fugue in E minor (Wedge), Bach; Scherzo,
Symphony 2, Vierne; Transports of Joy,
Messiaen; Divertimento, Cundick; Two Sketch-
es, Dupré; Two Etudes, Demessieux.

Henry Glass, Jr., St. Louis — Trinity Lu-
theran Church June 25: Trumpet Tune in C,
Purcell; Fugue in G major, Rejoice Christians,
Bach; Variations on What God Ordains, Pach-
elbel; Scherzetto, Vierne; Toccata, Symphony
5, Widor.

Mary Carlsen, Storrs, Conn. — Christ
Church Cathedral, Hartford July 20: Partita
on Jesu, meine Freude, Ach schönster Jesu;
"Meck" Concerto, Walther.

ELDON HASSE

FRONT STREET
PRESBYTERIAN CHURCH
Hamilton, Ohio

WILL O. HEADLEE

SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

Justine E. Johnston

A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

HOWARD KELSEY

Washington University
Saint Louis, Mo. 63105

WILBUR HELD

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

DAVID HEWLETT

CHURCH OF THE RESURRECTION
115 EAST 74th STREET
NEW YORK

PAUL KOCH

Carnegie Hall
St. Paul's Cathedral Pittsburgh, Pa.

ARTHUR P. LAWRENCE

M.Mus., A.A.G.O., Ch.M
ALL SOULS PARISH
Berkeley 9, California

NORMAN HOLLETT

F.A.G.O. (chm)
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

Harry H. Huber

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

RICHARD W. LITTERST

M. S. M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

robert iodine

mus.d. f.a.g.o.
CHICAGO
● st. chrysostom's church
● american conservatory of music
● temple isaiah israel

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

Farley K. Hutchins

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

William MacGowan

All Saints Church
Pasadena, California

Anne Versteeg

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

d. deane

hutchison
first congregational church
portland, oregon

DONALD INGRAM

ST. PAUL'S CATHEDRAL
Buffalo

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

PHILIP MANWELL

Asst. Organist-Director of Youth Choirs
Madison Avenue Presbyterian Church
New York City

Clair A. Johannsen

Trinity Lutheran
Hagerstown, Maryland

James Philip Johnston

F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

Paul Manz

Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

Frederick

MARRIOTT
Central Methodist Church
Detroit, Michigan

ATLANTA CONVENTION SUPPLEMENT

REPORT OF THE AGO NATIONAL CONVENTION JUNE 26 - JULY 1 1966



"BOSS" WEAVER

Convention Organs

The Atlanta staff provided conventioners with a handsome bound booklet containing the complete specifications of every organ in every church used by the convention. An attractive cover reproduced "Lady at the Organ", a detail from a medieval miniature from the Cathedral of Auger, France (Bettmann Archive).

The booklet listed a total of 17 stoplists; our listing will omit those of churches whose organs were not used. Many of these have been published in *THE DIAPASON*; these will be noted by the month of publication where possible. We list the location, builder and convention recitalist or program.

Agnes Scott College — Austin, July 1940: National Organ Playing Competition

Cathedral of Christ the King — Kimball, October 1938: Mass of Feast of the Precious Blood of Our Lord Jesus Christ

Cathedral of St. Philip — Aeolian-Skinner, 1963: Donald McDonald

Central Presbyterian — Schantz, August 1965: John Weaver

Druid Hills Baptist — Austin, November 1960: Improvisation Contest

First Church of Christ, Scientist — Möller, October 1948: Roberta Gary, Grady Wilson

First Congregational (temporary installation) — Ruffati 1966: Mildred Andrews master class

Fox Theatre — Möller 1929: Billy Nalle
Glenn Memorial Methodist — Pilcher, rebuilt by Möller 1962: Atlanta Festival Chorus program, University of Texas Summer Chorus, Thomas Murray award recital

Lutheran Church of the Redeemer — Austin 1952: Kathryn Eskey, Will Headlee

St. Anne's Episcopal — Flentrop, 1966: E. Power Biggs, Mary Frances Ross

St. Luke's Episcopal — Austin, January 1963: Edgar Hilliar

Second-Ponce De Leon Baptist — Möller, November 1957: Robert Noehren, Guild Service

The Temple — Pilcher rebuilt by Aeolian-Skinner 1955: Virgil Fox

Trinity Presbyterian — Austin, June 1959: Robert Triplett

DIECKMANN & MEAD



Atlanta Plays to its first



ROSS



McDONALD



GARY



HEADLEE



NALLE

A near-miracle of clever planning, a firm organization and musical balance combined with a characteristically Southern feeling of relaxation and absence of the hectic to create one of the most satisfactory and enjoyable national conventions in the history of the American Guild of organists. At Atlanta between June 25 and July 1, "General" Bill Weaver had everything under control and all but one person in complete co-operation: How he slipped up on the weather man, we will never know, but that maverick kicked over the traces and augmented the 90° temperatures with a variety of thunderstorms and downpours. Not many of the latter caught delegates unawares and few of us received repeated drenchings. It restored our faith in Boss Weaver's infallibility, though, to learn that similar weather had been general over the country that week.

The 1250 registration was exceeded only by those conventions in communities much larger than Atlanta — New York, Boston, Philadelphia, Detroit. That so many people braved their personal prejudices as to what summer is like in the South (only to be surprised by Atlanta's fabulous progress and its charm as a place to live) is a tribute to good promotion and intelligent planning. It was to be expected that neighboring states should send large delegations but that California should send 34, Washington State 7 and Oregon 4 was remarkable (not to mention our provincial pride in 37 from Illinois). Transportation from the coast, plus convention costs, plus bed and board at Marriott rates must have come to a pretty penny.

Only five of the 50 states were not represented in the official list distributed the last day. If that Anchorage representative was present we didn't hear of it, but the Hawaii Chapter was represented by Mr. and Mrs. John McCreary and Robert Beukema, his wife and five children drove all the way from Panama to attend (it took them three weeks to make the trip!) Canada sent seven delegates. Dirk Flentrop was present from Zaandam, Holland for the opening of his instrument and Werner Walcker-Mayer represented Walcker organs.

National officers have never been so well represented, even at conventions much nearer headquarters. In addition to the national president, both vice-president elect and retiring vice-president, secretary and registrar were present, as well as a record number of councillors. Many outlanders find this a reassuring development indeed.

It has been several conventions ago since we have had as good opportunities to renew old acquaintances and make new ones, to swap an array of stories and to just plain "chew the fat" with valued friends from just about everywhere. This is one of the most rewarding elements of any good convention and Atlanta provided it "in spades."

There were far more than the usual number of early birds this time and the lavish and beautiful Marriott Motor Hotel left a good deal to be desired in its meeting this and other situations, failing to honor many advance registrations, not offering their previously announced special rates and otherwise creating something of an acrid aftertaste. But the accommodations were plush and comfortable indeed and the food excellent there, even when one had to wait in long lines to achieve it.

Playing Competition

There was good reason for arriving early: the student playing competition, saved by wise transfusions from its recent attack of pernicious anemia, blossomed this year into something beautiful to behold. Thirteen of the 15 regions were represented and a finer group of young players probably never gathered in a single place to play in a single day in all the centuries since the invention of the hydraulics.

Chairman Raymond Martin's design of this whole event at Agnes Scott College was exemplary. The young people arrived early and were housed together during the practice period. They got to know one another, listened to each other, and apparently achieved a kind of group feeling. As a result they were cheering for each other, a valuable contribution to an atmosphere in which everyone had the best possible chance to play his best.

The scheduling was minutely adhered to. Most of the good crowd of unofficial observers came at the beginning and were glad to stay until the end, many keeping score as carefully as judges Mildred Andrews, Vernon DeTar and Elbert Adams. And there was pretty general agreement with the final results announced at the contestants' dinner Saturday evening. Thomas Murray, representing the Far Western region, was declared first winner; Margaret Kautz, representing the Lake Michigan region was second; Robert Gant, representing the Southeastern region tied with Marilyn Keiser of the New York — Northern New Jersey region for third. A number of these youngsters served as "guinea pigs" for Mildred Andrews SRO pre-dinner sessions throughout the week.

We can't report on the contestants' dinner; we were not a guest.

Sunday

Many of us attended a wide variety of Sunday morning services at Atlanta churches and compared notes afterward to draw the conclusion that church music in Atlanta is in an extremely healthy state. The remainder of Sunday was dominated by recitals by the two men who have for a long time, and justly, been the two most widely known names among organists in America. And two more widely contrasted events could hardly have been devised.

Biggs

E. Power Biggs had played the delightful new Flentrop in the just-completed St. Anne's Episcopal Church (musical headquarters of General Weaver himself) in a recital for parishioners Friday night, in order that all the limited seats in the striking contemporary church would be available for conventioners Sunday afternoon. Though there was wide disagreement on Mr. Biggs' extreme application of French style ornamentation on the Passacaglia (as on his recent harpsichord record), we have never heard the Bach Pastorale come off better. The remainder of the program was also generally top-drawer Biggs. As usual Mr. Biggs made himself a gracious member of the whole convention, attending events and being on hand to chat and to congratulate other players.

Balletto del Granduca, Sweelinck; Westminster Suite, Purcell; Chaconne in E, Purcell; Concerto 3 in G, Soler; Prelude and Fugue in C minor, K 546, Mozart; Seven Chorale Preludes, Pipping; Pastorale in F, Bach; Passacaglia and Fugue in C minor, Bach.

Fox

Virgil Fox faced the hurdle of a stiflingly humid night in the huge, hot, badly-ventilated Temple. He made this even worse by what several listeners considered a mere flamboyant gimmick: having the windows closed for soft pieces and re-opened for the loud ones — very, very loud ones, by the way. This was the first full recital by Mr. Fox as part of a national convention since Houston and 1958. As he misjudged his audience in Houston, we think he did even more completely at Atlanta. By Fox standards, this most fantastically talented of organists was in less than top technical form, missing many notes and even several effects. The audience, kept waiting behind locked doors until five minutes before scheduled time, and in their seats another half-hour, were not as generous as most Fox audiences and we have yet to hear one kind word for the distortions Mr. Fox labelled Bach. Many who went out for a life-saving breath of fresh air at intermission remained on the steps and the lawn for the remainder of the program and reported that the fortississimi so frequent in this section of the program became much more bearable from that point

of vantage. The major musical tragedy of our time seems to us the psychological quirk which makes the man who should be the great artist of our time prefer to be merely a spectacular bit of show business — a kind of Liberace of the organ. Mr. Fox' one curtain speech this time, despite its good intentions, seemed to us to convey pretty much the flavor of Uncle Don.

Kyrie, Gott Vater in Ewigkeit, Kommt du nun, Prelude and Fugue in A minor, Trio Sonata 4, Sheep May Safely Graze, Prelude and Fugue in E minor, Bach. Vers-la Crèche, L'Adoration mystique, Symphony de Noël, Maleingreau; Fantasia and Fugue on Ad Nos, Liszt.

Monday

The convention really got under way Monday. The fine exhibits in the Marriott attracted visitors in great numbers. Several organ builders whose instruments were heard on convention programs and most of the electronic builders were represented. Our own time in these exhibits was drastically curtailed by the hotel's arbitrary decision to close out all exhibits Thursday afternoon. A hotel chain public relations man must surely have been asleep at the switch to have allowed the mistreating of a convention of a national professional organization such as ours to make room for a bridge tournament! The crowds of people at the publishers' booths found the cacophony in the exhibit space very distracting as they tried to read their way through new materials — something for Denver to keep in mind when planning its exhibit space!

Boyer Lecture-Demonstration

Mabel Boyter's session Monday morning was one of the best planned and skillfully presented events of the whole convention. Squeezed into a too brief time slot, even further shortened by a microphone problem at the beginning, the session wasted not a single minute. Mrs. Boyter distributed a detailed outline of her work plan and a packet of the anthems used. She demonstrated her "four learning processes": *hearing* (pitch and intervals); *feeling* (rhythm); *seeing* (posters, church symbols etc.) and *doing*, separately and together. Her purpose is educational — not just to build choirs but more importantly to build future churchmen for the congregations of the future. Using three choirs (6-year-olds she had trained only for eight months, 7 - 9 juniors and 10 - 12 juniors) she showed clearly the growth she expects and gets in her remarkable programs. — LAWRENCE ROBINSON

Opening Luncheon

The official opening of the convention was at the early luncheon at which Atlanta's extraordinary mayor, Ivan Allen, was a standout attraction. Adele Dieckmann, dean of the Atlanta Chapter and program chairman for the convention, gave the welcome. Her quiet gracious charm and her special kind of radiance seemed to us to pervade the whole convention. She was always on hand, always equal to and ready for any situation and (especially life-saving to a reporter) always knew the precise answer to the most difficult questions. Denver will have a real problem providing an Adele Dieckmann.

The minutes of the open council meeting appear in an official headquarters report. The experiment of an open council meeting was interesting and provoked a wide variety of response. We felt it a necessary step in the march of progress from which more can perhaps be expected later. A major decision was the acceptance of Buffalo's invitation to play host to the 1970 convention, with nine votes to Chicago's seven. Washington, Boston and New York also ran. The successful candidates in Guild examinations in 1966 were announced and also appear in the official reports.

Gracious Host National

Noehren

Robert Noehren was the perfect choice for the official opening recital. His modest, unassuming personality, his breathtaking accuracy, his inner glow of musicianship, left everyone in exactly the right frame of mind for the week to come. For students a finer example of the way it's done could hardly have been provided.

Prelude and Fugue in E minor, Buxtehude; Symphony 2, Vienne; Sonata 3, Hindemith; Toccata, Badings.

Andrews

The first of Mildred Andrews' series, Solutions to Technical Problems in Organ Playing, attracted a capacity audience to the First Congregational Church, which graciously offered its facilities at the last minute when the Ruffati organ could not be fitted into the available hotel space. The organ was handsome to behold and pleasing to hear and attracted much interest. We expect to picture and describe it in the two-manual issue. Miss Andrews' extraordinarily preceptive ear, her precise solution to flaws she detects so quickly, her use of imagery and suggestion made her sessions the most discussed — and praised — single feature of the entire convention. Each day different student competitors became the target of that sharp ear and keen mind, and both they and hundreds of spectators came away with tangible new tools as well as an affectionate respect for Miss Andrews which bordered on adulation.

Willis James

One of Atlanta's local scholars, Professor Willis James of Spelman and Morehouse Colleges, gave a lecture both erudite and appealing concerning Styles and Forms in Afro-American Folk Singing. Dr. James, who has done extensive research in Africa and this country, discussed and demonstrated connections between the polyrhythmic drumming of Africa and the syncopation-rich rhythms of American Negro folk music. With a control that any organist might envy, Dr. James illustrated various concurrent rhythms by drumming with his hands while tapping his feet.

For any of the listeners who might still feel that rhythms and the microtonal melodic intervals of Negro music were naive or simple, opportunities for audience participation gave ample proof that, quite to the contrary, these musical devices are extremely complex and difficult even for trained musicians to reproduce accurately.

By his softly-sung examples Dr. James refuted two claims often made against Negro spirituals: (1) that they are corrupted Baptist hymns (2) that they are "savage outcries." Throughout his lecture the charm of his personality and his vital sense of humor were communicated to his audience. — LARRY PALMER

Since dinner time each evening was occupied with various group meetings, alumni get-togethers and sorority meetings, we just plain didn't qualify.

Von Karajan Ensemble

What promised to be the hit of the convention Monday night proved to be (at least to us and some others) a good deal less than that. An opportunity for a live performance of Bach's Art of Fugue certainly is a perfect ingredient to add to the recipe of any convention. If the Von Karajan Ensemble had met the challenge of its advertising and advance billing, this would have been the perfect convention concert. It failed in these areas: the tuning and apparent mechanical condition of the Walcker portatives left more than a little to be desired; the articulation of the separate voices was usually inadequate and often inconsistent; the actual ensemble was far from perfect; the sound became

much more monotonous than even these limited instruments need to be. Perhaps a third of the audience left at intermission. The Atlanta program committee is to be congratulated for its idea of providing this fine experience; the Von Karajan Ensemble is to be censured for not meeting its obligation to provide the very best.

The reception at the hotel was hosted by the M. P. Möller company and provided a sumptuous smorgasbord which reminded us of *New Yorker* ads. Too large a crowd for the space provided limited somewhat the greeting of friends which is such a part of these events.

Concurrent Events

Through the incredibly careful planning of the Atlanta staff, it was possible for every delegate to hear every recital; some need for choice among lectures and workshops was inevitable. But so many of us are such eclectic souls that we unfairly resent having to miss anything. Tuesday morning, for example, Robert Noehren began his thought-provoking series, Schnitger, Cliquot, and Cavaillé-Coll; Three Great Traditions and Their Meaning for Contemporary Organ Playing. We would have been unwilling to miss one of these if we hadn't already extracted the promise of reprinting the whole series in THE DIAPASON. Hugh Ross' choral series also began that morning. We were happy to have been among the much too scant group who attended the only bus-trip event of that early morning and heard Edward M. Little's acoustical lecture. The subject was covered very clearly in Dr. Little's article, Acoustics Can Be Good for Speech as Well as Music in THE DIAPASON for December 1963, but we found it fascinating to hear the points illustrated in the reverberant and historically interesting Shrine of the Immaculate Conception.

Ross Workshop

The reporter we assigned to the Hugh Ross workshop series found it impossible in a paragraph to say anything significant about sessions which were largely music to be heard. The fine Repertory Choir, prepared by Willis James, was, the reporter said, remarkably responsive to Mr. Ross' wishes and a joy to hear.

Between the early morning lecture periods and the wonderfully welcome pre-Mildred Andrews daily rest period, Tuesday, Wednesday and Thursday each contained three recital programs and a surprisingly good box lunch. By dividing the delegation into three parts (you chose which one this time) and having each program exactly duplicated, the schedule functioned with gratifying smoothness.

Recitalists can hardly be expected to be at their very peak three consecutive days on the same organ and under duplicate conditions, so we are sure that people in groups A and B must have had a slightly different perspective than we had in group C. This poses a real problem for future conventions as the AGO grows and a larger and larger representation of its membership attends the national conventions. Individual churches which house almost all our genuinely fine instruments can house us now only in three shifts. Can we expect any recitalist to be at his best five or six consecutive days?

Headlee

Will Headlee was certainly fortunate in the quality of string playing which was provided for his performance of our special favorite among the smaller Handel concertos and for Langlais' Piece in Free Form, which few of us had heard in such a finely balanced performance and many had never heard before. We liked Mr. Headlee's almost metronomic performance of the Bach Toccata in F; several of our friends

would have preferred just a bit more flexibility. The familiar Langlais Cantilène and the Messiaen God Among Us were musical and vivid.

Concerto 15, Handel; Toccata in F, Bach; Cantilène, Langlais; Piece in Free Form for String Quartet and Organ, Langlais; Dieu parmi nous, Messiaen.

Eskey

Kathryn Eskey had the misfortune of having her off day first. A memory blackout in her Franck quite understandably upset her balance for following numbers too, especially the Reger. We fervently wished we had been a member of group A and we shall hope to hear Dr. Eskey at what we are sure is her brilliant best in a future recital.

Chorale in E major, Franck; Prelude and Fugue in F, Buxtehude; Fantasie on Ein fest' Burg, Reger; A Lovely Rose, Roulade, Near.

McDonald

Few recitals at any convention topped Donald McDonald's at the Cathedral of St. Philip. His program included, it is true, several works which by now we consider his specialties but this was true of most recitalists. Not among those specialties, and in the opinion of many, the peak of an altogether brilliant recital was the Bach Partita on Sei gegrüßet, a work all too frequently heard only in bits and pieces. With such a player as this, the overall architecture, the clear sense of direction, become almost as inevitable as in, say, the Violin Chaconne.

Chaconne in F minor, Pachelbel; Was Gott tut, Kellner; Partita on Sei gegrüßet, Bach; Prelude and Fugue in B major, Dupré; Scherzo, opus 2, Suite opus 5, Duruflé.

We are unable to report the dinner for regional and state chairman which we did not attend.

Festival Chorus

A fine evening was provided by the Atlanta Festival Chorus and members of the Atlanta Symphony. It was so dominated by one work — the Bernstein Chichester Psalms — that the other two works were overshadowed. The firm and intensely musical hand of Thor Johnson was always in evidence. The Latrobe Dies Irae was by any standards naive and even mechanical. It was fine to hear it once and perhaps a convention is the logical place for that. Remembering that the composer was a contemporary of Haydn and Mozart hardly heightens one's appreciation of this minor work. The Charpentier Te Deum has history more firmly on its side, and perhaps the description we heard (baroque pleasantness) is too severe. But it hardly survived its placement after the Bernstein.

As for those Chichester Psalms, Thor Johnson achieved a marvelous dramatic peak in them; the performance as a unit far exceeded the premier broadcast we heard in intensity, shape and impact. This was one convention performance many will always remember. The evening reception was the occasion for vivid conversations about it.

Dies Irae, Latrobe; The Chichester Psalms, Bernstein; Te Deum Laudamus, Charpentier.

Wednesday

Wednesday's schedule after one had debated or tossed coins about whether to hear Robert Noehren's number 2, Hugh Ross' number 2 or Roger Ortmeier's number 1, was opened for us C group people by a recital by Mary Frances Ross on the Flentrop at St. Anne's Church. We thought, as did several friends whose opinion we respect, that it could hardly have been a better job of projecting the exact intention of the composer. Miss Ross is pretty self-effacing, perhaps even too much so, and may not have "gotten through" to all listeners. Hearing the Mozart her way on this instrument was an experience we were happy to have had. We hope General Weaver will prevail on his parish to remove the calico-design reredos which veils both the beautiful sight and sound of the instrument and to place the Renaissance (is it?) design crucifix more effectively against the handsome burnished pipe-work.

Prelude and Fugue in E minor, Bach; Ein' feste Burg, Pachelbel; Fantasie in F minor, K 608, Mozart; Toccata and Chorale, In dich hab' ich gehofft, David.



HILLIAR



SWANN



TRIPLETT



WILSON



ANDREWS

Grady Wilson

A short walk to Trinity Presbyterian Church with a candy bar, courtesy of Richard and Betty Peek, getting sticky at 90° F, was rewarded with some fine brass playing matched by Grady Wilson. The Georgia State College brass ensemble gave noble support on the Vieme March and played a bright 17th century piece instead of the Beethoven Equali, which would have hardly suited two trumpets, two trombones and a tuba. It was appropriate that Mr. Wilson should give a convention hearing to the new Sowerby Sinfonia Brevis. The work has grown on us with rehearing; *brevis*, however, is a qualified adjective.

Marche Triomphale pour le Centenaire de Napoléon, for organ and brass, Vieme; Sinfonia Brevis, Sowerby; Anonymous 17th century brass piece; Trois Danses, Alain.

Hilliary

Edgar Hilliar's recital at St. Luke's Episcopal Church was very popular with conventioners. He is a musical and highly competent player and the program was beautifully built. Our ears would have preferred a little less adjustment to extremes at both ends of the dynamic range; one thought of Mildred Andrews rule: "never use a stop you don't need."

Konzert on Es sungen drei Engel, Micheelsen; Sonata 2, Hindemith; Aria, Peeters; Präambeln und Interludien, Schroeder; Quiet Music for Organ, DeNero; Finale, Symphony 5, Vieme.

Marshall

Reporting Madeleine Marshall can only be inadequate. Those familiar with her famous book on English diction or with her classes will know the lift, help and amusement which her session gave. Mere words won't help those who haven't met her work before, even if relayed in the most precise diction.

John Weaver

John Weaver played his recital twice; we heard the second. We were greatly gratified by the growth he is making. A talent of very high order, he has a natural showmanship flair which occasionally betrays him. It is pleasant to report that his artistic discipline is beginning to win out and that he may well become a major artist as well as a breathtaking technician.

It was a very subtle bit of judgement to provide the reproducing piano program for alternation with Mr. Weaver. We salute the brainstormers!

Fantasie in F minor, K 594, Mozart; Herr Jesu Christ, dich zu uns wend, Schmücke dich, Nun freut euch, Fantasie and Fugue in G minor, Bach; Joie et clarté, Messiaen; Herzlich lieb hab ich dich, Karg-Elert; Allegro Vivace, Symphony 5, Widor.

Thursday

Ortmayer

The report we expected on Dr. Roger Ortmayer's Christianity and the Arts did not materialize. We are sorry about this.

Gary-Triplett

The two morning recital programs at the First Church of Christ, Scientist provided a most interesting contrast for group C delegates, by now a congenial and homogenous group. Dr. Roberta Gary's recital was impeccable in its accuracy, taste and musicianship but never quite took wings; Dr. Robert Triplett's on the other hand never quite got down to the earth of the fundamental disciplines he will need if his fine talent is to make him the artist he can become. For example, he carried his hyper-romantic Brahms mood over into his Bach Prelude yet played the fugue in a machine-gun, metronomic staccato. And the mild acidity of the delightful Ahrens became caustic irony. Disciplined, there's a fine potential here.

Scherzo, Rowell; Unter der Linden Grüne, Sweelinck; Toccata, Adagio and Fugue in C, Bach; Alleluias sereins, Transports de joie, Messiaen.

Herzlich tut mich verlangen (two settings), Brahms; Prelude and Fugue in D major, Bach; Partita on Lobe den Herren, Ahrens; Arabesque sur les Flutes, Langlais; Le Monde dan l'attente du Sauveur, Symphonie-Passion, Dupré.

Ennulat

The recital for harpsichord, flute and violin was a perfect rest for ears by now surfeited with organ tone. The acousti-

cal climate of the First Presbyterian Church proved ideal for such a program and makes the future new organ project of the church one of considerable opportunity for the lucky builder. The increasingly familiar Cabezon pieces had fine zest as Egbert Ennulat played them, and the Scarlatti sonatas were delightful; both the flautist and the cellist were top-drawer, the latter substituting a Sammartini Sonata in G for the programmed Locatelli.

Three Sets of Variations (Pavana Italiana, Gallarda Milanese, Canto Llano del Caballero), Cabezon; Sonata in E flat for flute and clavier, with Warren Little; Les Grâces incomparables, Le Tic-Toc-Choc, F. Couperin; L'Eretien des Muses, La Dauphine, Rameau; Six Sonatas, Scarlatti; Sonata in G for cello and clavier, Sammartini, with Donovan Schumacher.

We cannot report the president's reception for deans and regents; we were not invited. Instead we joined a pleasant party for dinner with Haskell and Mabel Boyter at the Top of the Mark and reached the church just as Fred Swann began his preludes for the Guild service.

Guild Service

Mr. Swann proved again that he has few peers as a service player. The Guild Service was much different from its predecessors and we thought it a welcome departure. None of the set liturgies borrowed from denominational services were heard this time and the service was dominated by music instead of speech. What church musician didn't utter a fervent prayer Thursday night that just one Sunday he might have that kind of hymn singing! Mr. Swann had more than a little to do with this as well; his performance on the two commissioned works was equally good.

The major part of the service was devoted to the performance of two large works especially commissioned for the occasion — one of the top achievements in the bold planning of the convention staff. The Gunther Schuller work made demands on the listeners which many of us will require several more hearings to satisfy. We were grateful that a piece of such complexity and explorativeness was included in the convention. All of us must grow out to meet the expressions of our own culture and our own time; it is well to be reminded of this so tellingly. We are not competent to express an adequate one-hearing opinion. Even the excellent Schola Cantorum which Hugh Ross brought down especially for the service, and the Atlanta Symphony players were hesitant to express an opinion.

The Kodaly, on the other hand, was, by comparison, as comfortable as an old shoe and will surely be taken up and performed by many, despite the rather obscure references of its Latin text, beautifully translated in the program by Program Chairman Adele Dieckmann. It was easily recognizable Kodaly, good, though perhaps not great.

We publish the terse, appropriate sermonette by Dr. Allison Williams verbatim.

Three Clavierübung Preludes, Bach; The Angel with the Trumpet, Charpentier; Mid Freuden zart, Pepping; Sacred Cantata, Gunther Schuller; Laudes Organi, Kodaly; Alleluyas, Preston.

Friday

The conflict we most regretted was that between the Mass at the Cathedral of Christ the King (about which we heard glowing reports but for which we were unable to provide coverage) and the improvisation contest which seemed a must to us and to many others concerned with the development of church musicians. The three finalists did not measure up to any of the four finalists at the Philadelphia convention either in technique or in imagination. The theme (printed below) was

The theme for improvisation for the national convention is printed below. Contestants were given 10 minutes to study and complete the theme and 15 minutes to set up registration and to improvise a set of variations upon it.



unlike the too-difficult Persichetti one at Philadelphia but it was neither distinguished nor challenging; the three sets of variations on it were not very distinguished either. It was heartening to learn that headquarters too feels the necessity for urging the whetting of interest in the important art of improvisation right up from the local levels of our organization. Every one with whom we spoke shared our disappointment in this event. For the record, Ann Labounsky and Thomas Atkin shared the first prize provided by the Aeolian-Skinner Company; Philip Gehring was awarded the second prize given by the Allen Organ Company.

Billy Nalle

Far outdistancing the competitors in the art of improvisation was Billy Nalle at the giant Möller in the Fox Theatre. If perhaps less scintillating than George Wright or less exuberant than the late Raymond Shelley at New York Milkman's Matinee or at the Detroit Night Owl session, Mr. Nalle seems to us to have remarkable originality and impeccable taste. His bass line, for example, always serves a contrapuntal purpose beyond an oompah rhythm and the variety of his harmony is sometimes astounding. The most popular piece was surely the Chorale Prelude on All' die Dingen (All the Things You Are). In this crowded final day, the program was a little long, making lunch a hazardous risk.

Chorus from Texas

A heavy downpour failed to dampen the enthusiasm for the fine choral program at the Glenn Memorial Baptist Church. Morris Beachy performed wonders of sound and balance with his University of Texas Summer Chorus and the Austin Chorale. The Gabrieli moved us especially but the Brahms was also something to hear. The Barber Prayers of Kirkegaard proved a rare opportunity for listening, though the chorus understandably responded less completely to Mr. Ross' entirely different style of conducting and his different concept of choral sound. It seemed to us admirable that the last ensemble sound at the convention should have been this fine chorus.

Jubilate Deo, Purcell; O Domine Jesu Christe, O Jesu Mi Dulcissime, Jubilate Deo, Gabrieli; Lobet den Herrn, Bach; Song of Destiny, Brahms; The Prayers of Kirkegaard, Barber.

Murray Prize Recital

Whoever pressured talented young Tom Murray into adding the Bach D major to his program after it had gone to print seems to us to have done both him and all the rest of us a disservice. Tom did not quite equal the performance of this work which won him first place in the organ playing competition; it made his program a bit long, and it spoiled the special distinction which the program of just two works would somehow have had. The Handel Concerto 15 went well and we thought it especially brave to play the entire Widor or Symphony 6 before such an audience. Without the Bach, the audience would have been more appreciative of the Widor in a solid Romantic performance. Such poise, musicianship and command at 22 augurs a bright future for Thomas Murray.

Prelude and Fugue in D major, Bach; Concerto 4, Handel; Sympony 6, Widor.

Even on Mildred Andrews' fifth session, between two downpours and preceding the final banquet, seats were at a premium and ears and notebooks were drinking in every detail of this exemplary course.

Final Banquet

The banquet was not cluttered with an endless array of speeches. Introductions were brief and to the point; most jokes were comparatively inoffensive and George Mead proved a charming toastmaster not in need of resorting to the buffo. Not nearly all the people

deserving praise could receive even a mention. All of us should turn to page 9 of that handsome brochure at exactly 1 p.m. August 14 and thank those chairmen in one mighty effort of thought-transference. Maybe they would then all sense how grateful all of us are to all of them.

The council meeting bit at the banquet impressed several at our end of the room as unnecessarily flip but the awards and prizes period was handled well. (See list of prize winners elsewhere).

The major entertainment was provided by the now venerable John Jacob Niles. The people in our end of the room obviously enjoyed being reminded of the tunes which have become such a part of our heritage largely through the efforts of this one man. They were understanding of the present state of that famed voice and of Mr. Niles' reluctance to confine his program to half its length. We wouldn't have missed it, for all the impatience we observed at more distant tables.



Prexy and Mrs. Prexy, he FRCO, FRCCO, FAGO etc., she MAGO (mother image, that is)

A few special words about the convention: no previous meeting we have attended has followed its time schedule so faithfully. This was a direct result of not packing more into a given time than could possibly be completed. The wonderful hour and a half allowed for exhibits and relaxation every afternoon completely avoided the traditional convention-fag which usually creeps up on one about Wednesday night.

The convention staff tells us that the response of the City of Atlanta was one of the greatest of its many joys. The fine coverage of local newspapers — actually vying with that of the Atlanta Braves themselves — the co-operation of the musician's union in providing help from the Recording Fund and the highly superior way in which Atlanta Symphony musicians rose to the occasion, the help from foundations, individuals, advertisers and exhibitors all exceeded fondest expectations. Even officials of the transit company which provided such dependable bus service (not, alas! air conditioned!) went out of their way to comment on the agreeable, co-operative attitude of the conventioners; the best of all the many conventions they had served.

"General" Weaver (whom some mammoth cartel may very well draft as its chief co-ordinator) feels that the chapter itself was perhaps the chief beneficiary of its back-breaking efforts. The convention really put the chapter on the map of Atlanta and of Georgia (just as it put it on the AGO national map) in a way that will be lasting and cumulative. The strengthening effect within the chapter itself should be worth all the work, too. Nothing brings out hidden talents like discharging group responsibilities. — F.C.

An Omer of Manna

by ALLISON F. WILLIAMS

on the occasion of the Guild Service
at the Atlanta Convention June 30, 1966

"Music", observes Alan Watts, "is that which is no sooner sounded than it dies away . . . To be passing is to live; to remain and continue is to die." If there is a theme in these scattered remarks, this is it; not so much a sermon as gesture of gratitude from the stodgy clergy to the artist, to those who give breath and life through music.

The text is obscure. Not many persons are mindful that an omer is an ancient "unit of dry capacity equal to one-tenth of an ephah". Fewer persons are certain as to the exact description of "manna". The Hebrew word is a composite which may articulate the question of the Israelites when they saw this strange substance and asked, "What is it?" Certainly this agrarian phenomena holds little interest for a national gathering of organists and composers. Chances are that this group is not acutely concerned about food shortage problems in ancient Israel. Chances are that, infected with a healthy sophistication, this group would view the whole proceedings with notable skepticism. Undaunted, contemporary scholars analyze manna as "three basic sugars with pectin produced by insects . . . The plant saps on which these insects feed are rich in carbohydrates but extremely poor in nitrogen content. In order to acquire a minimum amount of nitrogen for their metabolism, they must consume great quantities of sap. The excess passes from them in honeydew excretions which in the dry air of the desert quickly change into drops of sticky solids." There you have what the modern microscope does to the delightful story of manna in the wilderness. But perhaps the analysis for all of its accuracy loses the fact rather than finds it. Engrossed in such a deliberate search of what it is, perhaps we miss the deeper inquiry . . . for what purpose; how this may become the vehicle for something more subtle and profound. "The the Lord said to Moses, ' . . . the people shall go out and gather a day's portion every day' . . . "Take a jar, and put an omer of manna in it, and place it before the Lord to be kept throughout your generations." Here is the paradoxical symbol of liberation and limitation, symbol of death in order to life — "a day's portion every day", symbolized by the omer of manna before the people to remind them that vitality of life is not possible through any storage of the past but rather in the depth encounter of the moment.

1. Episode and symbol speak to a perennial problem for man in his perspective on security and meaning. This is his confusing of security with possession. The rich farmer in Jesus' parable is tragically impoverished when he proclaims: "I will tear down these barns and build yet larger ones, and there I will store all my grain and goods. And I will say to my soul, 'Soul, you have ample goods laid up for many years, take your ease.'" God's word to him, "thou fool, this night is thy soul required of thee", is the symbol of an omer of manna given fresh expression.

In a world of frightening change where the familiar suddenly becomes the strange, where the ground is shifting and there is no easy foothold, in this kind of world, we succumb to the deception and more frantically build our barns, forgetting the injunction of the symbol that we gather "a day's portion". Security and meaning undergo tragic transformation from being that which is supplied us in a creative grace to a desperate self-sufficiency which visits us with anxiety for ourselves and suspicion for all about us. Breath and spirit are choked out. Lifeless and irrelevant form is the morbid result.

The church, among the institutions of man, is most vulnerable in this sterile atmosphere. The "Protector of the faith" becomes preserver of a corpse. She secures her holdings and

retreats from the world. Auden's lines are descriptive:

So many try to say Not Now,
So many have forgotten how
To say I Am, and would be
Lost, if they could, in history.
Bowling, for instance, with such old
world grace
To a proper flag in a proper place,
Muttering like ancients as they stomp
upstairs
Of Mine and His or Our and Theirs." 5

2. Episode and symbol, what pertinent message? "Take a jar and put an omer of manna in it and place it before the Lord to be kept throughout generations." 6

A strange sort of security is symbolized here. When every dictate seems to be in the direction of holding and possessing, storing against the time, a scant measure suggests that peculiar sufficiency for the day, the wisdom of letting go. To the would-be builder of greater barns, the retort of God is not about some distant future but rather, "today" will thy soul be required. An omer of manna reminds Israel that life and meaning are in the depth of the present moment, not in an endless succession.

Words of the itinerant teacher from Nazareth capture the spirit of this ancient symbol. "Do not be anxious about your life, what you shall eat or what you shall drink, nor about your body, what you shall put on. Is not life more than food, and the body more than clothing? . . . Do not be anxious about tomorrow, for tomorrow will be anxious for itself. Let the day's own trouble be sufficient for the day." 7 Or again, "Unless a grain of corn fall into the ground and die, it remains alone. But if it dies, it brings forth much fruit." 8 So it is that to contain and hold back a rushing stream is to transform it into a stagnant pool and thereby lose its vital stream character which is to be found in movement. To box up the wind is to transform it into stale air thereby losing the fresh and quickening character of a breeze. To hold a single note or chord interminably is to silence music. Alan Watts makes the interesting observation of music that "it fulfilled in each moment of its course. You do not play a sonata in order to reach the final chord, and if the meanings of things were simply in ends, composers would write nothing but finales. It might, however, be observed in passing," says he, "that the music specially characteristic of our culture is progressive in some respects, and does at times seem to be decidedly on its way to a future climax. But when it gets there, it does not know what to do with itself. Beethoven, Brahms, and Wagner were particularly guilty of working up to colossal climaxes and conclusions, and then blasting away at the same chord over and over again, ruining the moment by being reluctant to leave it." He goes on to say, apropos of our previous thoughts, that "wherever the past is dropped away and safety abandoned, life is renewed." 9 Paul Tillich poses the same thought as a question, a question which holds disturbing pertinence for an age that is compulsively interested in clutching and containing, "If one is not able to die, is he really able to live?" 10

Music then, in the worship of the church, may well be that omer of manna, that reminder of a paradox of death in order to life. Amid so much that would conserve and hold fast, that would look to intransigent form, music speaks the creative and open spirit. John Killinger confesses for the church its failure "to be alive and 'in touch' . . . We are inclined to become proud of our possession of dogma and therefore to become calloused in our sensibilities. We are liable to think we have cornered-up all revelation and the world must beat a path to our door for our commodity. Our sense of miracle is so cramped that

we forget that God will be God and that he will make other bread than ours sacramental when he chooses . . . But art, if we will allow it to have its say, will not let us forget this . . . It keeps our edges pliable and receptive, so that we do not dry up and die of 'hardening of the categories'. This is what Nathan Scott is pleading for when he speaks of a 'theology of the imagination' — a theology that keeps itself alive and vibrant in every generation by combining the truth of revelation with the sensibility of the artist." 11

Music, like the omer of manna, reminds us of our liberation and our limitation, the paradox of death in order to life, the presence of the creative and open spirit, that "to be passing is to live; to remain and continue is to die." If the church is to be the church she must always reflect this open spirit that in so doing she gives genuine witness to the depth of her faith.

1 Watts, Alan W. *The Wisdom of Insecurity*. Pantheon pg. 41

2 *Interpreter's Bible*. Vol K-Q NY Abingdon. pg. 260

3 Exodus 16:16 - 23

4 Luke 12:17

5 Auden, W. H. *The Collected Poetry of W. H. Auden* NY Random House pg. 41

6 Exodus 16:33

7 Matthew 6

8 John 12:24

9 Watts, Alan op. cit. 116

10 Tillich, Paul *The Eternal Now* NY Scribners pg. 124

11 Killinger, John *The Failure of Theology in Modern Literature* NY Abingdon pg. 224-225

Prize Winners and Their Prizes

ORGAN PLAYING COMPETITION:
Thomas Murray, Alhambra, Calif.: \$1,000 first prize awarded by the Schantz Organ Company
Margaret Kautz, Toccoa Falls, Ga.: \$500 second prize awarded by the Baldwin Organ Company



MURRAY

IMPROVISATION CONTEST:
Thomas Atkin, Kansas City, Mo., Ann Labounsky, New Hyde Park, N.Y.: Split \$500 first prize awarded by the Aeolian-Skinner Organ Company
Philip Gehring, Valparaiso, Ind.: \$200 second prize awarded by the Allen Organ Company

EARLY REGISTRATION:
Mrs. Leslie D. Ward, North Psalm Beach, Fla.: first door prize of Marshall Stone positiv
Betty Williford, Decatur, Ga.: second door prize of suite at the Marriott
Some 13 smaller door prizes — records, books, scores — were awarded, but too quickly for us to keep score.

The Art of Fugue scores for the Von Karajan Ensemble concert were provided by the Austin Organ Company.

The red portfolios in which most conventioners keep all their belongings were furnished by the Hammond Organ Company. Lost and Found did a rushing business in these.



MABEL AND HASKELL BOYTER

THE DAILY DULCIANA

Another of the delights of the convention was *The Daily Dulciana*, a daily information sheet of which Convention Secretary Margaret Swain was editor. (One of our dictionaries says the Dulciana has "a tone of singing, silvery quality".) On hand at the crack of each dawn, *The Dulciana* not only gave invaluable schedule and personnel information — alumni dinners, lost articles etc. — but is was full of witty, charming one-liners, a few of which we reprint with a low bow to Miss Swain:

Don't you wonder what John Weaver thought when about 20 early arrivers paraded through his pre-recital resting place in search of the ladies' room?

Mary Frances Ross broke a string! and she had a spare on hand! It was not a "string" of St. Anne's new organ — it was a shoe string!

Surely Central Presbyterian must be an unusual church, choosing a pipe organ in preference to air-conditioning . . . takes real courage in this climate!

We wonder how many at Robert Noehren's recital remembered reading in *THE DIAPASON* about the fire that damaged the choir loft right after the organ was installed.

What afternoon recitalist lost his grip on a lemon wedge and splashed tomato juice in his ear at breakfast.

The Langlais Piece in Free Form seems to be the "sleeper" of the convention. We didn't know it was going to be that pretty.

We warned you about that first chord in the Bernstein Chichester Psalms.

John Weaver's playing of the Bach G minor Fugue made us wonder if he really was playing the inner voices that convincingly, or if Mildred Andrews' master classes had made us better listeners for such things.

There are perhaps three sorts of people in this world of music: Those who make things happen; those who watch things happen; those who don't know anything's going on."

Margaret Swain is a member of the first sort!



WARD



WILLIFORD



**CREATIVE ORGAN BUILDING FOR
ARTISTIC MUSICAL RESULTS**

Greenwood Organ Company

3553 DRIFTWOOD DRIVE

CHARLOTTE, NORTH CAROLINA 28205

"THREE GENERATIONS OF ORGAN BUILDING"

"The House Of Quality"

A complete line of the best in
pipe organ parts and supplies

ORGAN SUPPLY CORPORATION

540 East Second St.

(PO Box 999)

Erie, Pa. 16512

Suppliers to the organ trade

**OUR 1966 CATALOGUE ILLUSTRATING A
COMPLETE LINE OF ORGAN SUPPLIES, PIPES
& TOOLS IS NOW AVAILABLE.**

Send \$1.00 for your copy of this complete manual. This deposit is
deductible from the first purchase of \$10.00 or more made during 1966.

DURST & CO., INC.

P. O. BOX 1165M • ERIE, PENNA.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN
NORTH AMERICA"

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550

222 Summer Street, Boston 10, Massachusetts



BERKSHIRE ORGAN COMPANY

NORTH WILBRAHAM, MASSACHUSETTS

PIPE ORGAN ARCHITECTS & BUILDERS

MAYLAND Chime Co.

SOLID CATHEDRAL CHIMES
ELECTRIC CHIME ACTIONS

Estab. 1866

205 Babylon Turnpike
Roosevelt, L. I., N. Y.

CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED

POSITION WANTED — ORGANIST-
choirmaster, MSM, middle thirties, excellent
references, happily employed in full-time posi-
tion: multiple volunteer choirs, oratorios,
recitals; music used as instrument of total
church program. College teaching. Seeks relo-
cation in similar position near cultural or
educational metropolitan area; slight prefer-
ence for West coast; any region considered.
Address E-14, THE DIAPASON.

POSITION WANTED — ORGANIST-
director, male, 41, family. BA-MM. Episco-
pal or Protestant church where music pro-
gram is integral part of Christian nurture.
25 (16 full-time) years experience multiple
children's and volunteer and professional adult
choirs, university teaching, excellent references.
Challenging full-time with opportunity to per-
form best in choral-organ music. Possible
teaching privileges. Address E-12, THE DIA-
PASON.

POSITION WANTED — ORGANIST-DI-
rector, single, male, 30 years experience, wishes
east coast position in liturgical protestant
church with good pipe organ. Prefer Lutheran
church. Address G-7, THE DIAPASON.

POSITION WANTED — EXPERIENCED
and well-qualified organist seeks position: Re-
citalist and choral director. New England Area:
Write 10 Edward St., Worcester, Mass. Phone:
753-3566.

MISCELLANEOUS

SERVICE MEN — DO YOU LACK SHOP
space? We specialize in leather work, recover-
ing pneumatics, pouches, actions, etc. Write
R. M. Minium & Son, Box 293, Lewisburg,
Pa. 17837.

MUSEUM WANTS — AUTOMATIC PIPE
organ players, music rolls, catalogs and lit-
erature. Write J. V. Macartney, 406 Haver-
ford Ave., Narberth, Pa.

NEW PEP FOR YOUR REED ORGAN
or Melodeon. Reeds cleaned, revoiced, tuned.
Replacements. C. H. Gunzlinger, Box 276,
Williamsville, Vt.

WANTED—MISCELLANEOUS

WANTED — ST. PAUL'S EPISCOPAL
Church, Chattanooga, Tenn. has opening for
organist and choirmaster with highest qual-
ifications. Send resumé to Church Services Com-
mittee, c/o St. Paul's Church, Chattanooga,
Tenn.

WANTED — 16' DIAPHONE RESONA-
tors, prefer Wurliizer metal. Will purchase
complete diaphone or just resonators if rea-
sonable. State condition, make and price. P.O.
Box 305, S. Vineland, N.J.

WANTED — TO BUY: TWO-MANUAL
full pedal electronic organ, new or used.
Contact Tecumseh Methodist Church, 205 W.
Chicago, Tecumseh, Mich. Phone 423-3929.

WANTED — QUALIFIED PARISH MU-
sic director for St. Ann Catholic Church,
Naples, Fla. Write to Pastor, P.O. Box 1945,
Naples, Fla. 33940, or telephone 813-642-4256.

WANTED — ORGAN BOOKS, MAGA-
zines, builders publications permanently want-
ed. Organ Literature Foundation, Nashua,
N.H.

SERVICE MANAGER WANTED

If you're a fully experienced electronic organ
technician with executive aspirations, here's your
chance to manage your own Service Department.
Three existing full-time employees prefer field
service to office work. Excellent base salary,
plus overtime and service commissions. Generous
fringe benefits. Write Allen Organs, 1509
Broadway, Detroit, Michigan 48226.

WANTED—MISCELLANEOUS

WANTED — FULL-TIME ORGANIST
for church in suburban Philadelphia area by
Sept. 1. New 42-rank Austin organ to be in-
stalled this summer. Work outline includes
playing organ for all services and rehearsals,
and assisting in details of multiple choir pro-
gram. Forty hour work week. Privilege of
private teaching in church facilities. Reply to
The Ministry of Music, First Presbyterian
Church, 20 King's Highway East, Haddon-
field, N.J. State salary needed, experience
and training.

WANTED — GOOD ORGAN SERVICE
men who want to establish their own businesses
and have sufficient resources to support them-
selves while becoming established. We need
good service men at Denver, Seattle and San
Francisco and will be able to give good as-
sistance through sales, installation and service
of Möller organs. Your reply will be held in
confidence. Write: Eugene E. Poole, Western
Sales Representative, M. P. Möller, Inc. 165
Lakewood Road, Walnut Creek, Calif. 94598.

WANTED — CATHOLIC ORGANIST-
choirmaster. Accompany all Sunday and week-
day masses, weddings, funerals; care for adult
and youth choirs; work with grade school
children; help lead congregation to full litur-
gical participation. Quote salary requirements.
Resumé of education and experience. Our
Lady of Loretto Parish, 11539 Caraway Ct.,
St. Louis, Mo. 63138. TU6-7282.

WANTED — ORGANIST-CHOIR DIRE-
ctor with minimum of BA in music, for church
with multiple choir program, and well-or-
ganized young people's groups. Must direct
entire music program in church with mem-
bership of 1400. Send resumé, including salary
expected, to Chairman, Music Committee,
First Congregational Church, Braintree (Bos-
ton), Mass. 02184.

WANTED — ORGANIST-CHOIRMASTER
for Slovak Roman Catholic Church. Possi-
bility for teaching in parochial school. Sal-
ary negotiable. Excellent acoustics, 2-manual
Austin 1962. Present organist leaving for
college. Contact: Glenn Armstrong, 257 Sum-
merfield Ave., Bridgeport, Conn.

WANTED — MINISTER OF MUSIC (OR-
ganist-director, youth choirs, C. E. program),
suburban church, 1,000 members. Salary ne-
gotiable, facilities for teaching. Pilgrim United
Church of Christ, 130 Broad, Cuyahoga Falls,
Ohio 44221.

WANTED — WILL BUY AND REMOVE
small electro-pneumatic pipe organs, any con-
dition, for rebuilds 300 mile radius Northern
Ohio. Must be cheap. Cash payment. Ad-
dress G-6, THE DIAPASON.

WANTED — THREE OR FOUR RANK
unit or straight chest, two-manual console
and small pedal bourdon with chest. Write
or phone R. Lichtenheld, 684 Marylane Drive,
Holland, Mich.

WANTED — CRASH CYMBAL, TUNED
sleigh bells, tuned saucer bells. Paul L. Coates,
937 Twining, Webster Groves, Mo.

WANTED — TWO-MANUAL FULL PED-
al Estey Reed organ. Mike L. Meyer, Mendon,
Ill. 62351. 217-936-6607.

WANTED — 3-MANUAL HORSESHOE
console in good condition. Address H-3, THE
DIAPASON.

OPPORTUNITY

Detroit, Michigan's Dynamic new Allen Deal-
ership is now appointing part-time, resident rep-
resentatives in Hillsdale, Lenawee, Livingston,
Macomb, Monroe, Oakland, St. Clair, and Wash-
taw Counties. Applicants must be "self-start-
ers", able to work with others, and capable of
playing reasonably artistic church and home organ
demonstrations. For a confidential personal inter-
view, send background resume to Allen Organs,
1509 Broadway, Detroit, Michigan 48226.

PIPE ORGAN Engineers & Consultants

(Over Thirty Years Experience)

CHESTER A. RAYMOND, INC.

Member of APOBA

P. O. Box 55

Princeton, N.J.

Felix F. Schoenstein

& Sons Pipe Organ Builders
SAN FRANCISCO, CALIF.

METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.

Box 278

Brattleboro, Vt.

CLASSIFIED ADVERTISEMENTS

FOR SALE

FOR SALE — UNUSUAL OPPORTUNITY for large church with limited budget. Glorious, new 3-manual, 26 rank pipe organ with all new chest work etc. Literally identical to new Aeolian-Skinner. Incorporated in this superb instrument are carefully chosen pipes from famous New York Skinner organ together with magnificent new reeds, mixtures and mutations rendering a heavenly total ensemble. This fine pipe organ, completed last month, is fully erected in our spacious demonstration department where it may be played, heard and easily inspected. Cost of this instrument is approximately 40% of its true value, or \$900 per rank totalling \$23,400 complete. FOB our factory with 10 year unconditional warranty. Reasonable delivery and installation charges anywhere without delay. You are invited to visit our factory, and also inspect our numerous pipe organ installations in the Boston area. For specifications and additional information write William F. Patchell, Church Organs, Patchell Building, 150-160 Charles St., Malden, Mass. 02148, Telephone 324-5100.

FOR SALE — SCHOMACKER ROSEWOOD square grand piano. Recently rebuilt and refinished. Beautiful instrument in perfect condition. \$1,000. Contact Mrs. Charles K. Kerschmar, 524 S. Bergen St., Bethlehem, Pa. Phone 215-868-1595.

FOR SALE — ONE 9-RANK MÖLLER duplexed electro-pneumatic organ, 13 feet long, 8 feet wide, 12 feet high. Tecumseh Methodist Church, 205 W. Chicago, Tecumseh, Mich. Phone 423-3929.

FOR SALE — HOOK AND HASTINGS marimba and harp. 49-note marimba newly rebuilt \$350. 61-note harp-glockenspiel needs some work \$150. R. Kendrick Earle, 82 Morse St., Sharon, Mass.

FOR SALE OR TRADE — HAMMOND Novachord, good condition. Will take used Hammond organ or Gulbrausen. Charles J. Schmoll, 201 Clark St., Berea, Ohio. Tel. 234-5567.

FOR SALE — DIRECT ELECTRIC chests, 5, 6, or 8 rank, 61 note relays and switches. Pedal unit chests, 32 and 44 note. Write Box 2061, Knoxville, Tenn.

FOR SALE — WURLITZER THEATRE pipe organ 2/8 complete with toy counter and percussions, \$2100. Miller, 954 Rutherford Lane, West Palm Beach, Fla.

FOR SALE — PORTABLE POSITIV GE-deck plays 8 & 4, principal 4 & 2, mixture, 3 ranks, 20 ft. cable to console. Near NYC. Address G-4, THE DIAPASON.

FOR SALE — RODGERS 34E THEATRE organ, extras, like new. Beautiful theatrical sound. Cost \$12,500; \$8,000 or offer. Address F-2, THE DIAPASON.

FOR SALE — PRACTICE PIPE ORGAN 2 manuals and pedal. 2 1/2 ranks, immediate delivery. Chicago area only. Address H-4, THE DIAPASON.

FOR SALE — PILCHER, 22 RANK 3M pipes only or complete organ or will rebuild. Box 2061, Knoxville, Tenn.

FOR SALE

FOR SALE — KILGEN 3-RANK UNIT chest w/ matching res., cable \$150, Wurlitzer two-manual console w/o comb. action \$100, Wurlitzer 7-rank (4 unit — 3 straight) relay \$190. Spencer blower 1 1/2 hp s/p 8" and Kinetic 1 and 1/2 HP 6-10" \$75 each w/gen. Möller tibia, flute \$1.00 per pipe. Also Gottfried kinura, Möller diapason, misc. strings and trap actions, comb. box from 3/9 Kilgen, pedal relay. All items FOB plus crating. Box 46, Brookview, N.Y.

FOR SALE — AUDSLEY ART OF ORGAN Building \$15; Barnes: Contemporary American Organ \$6; Blanton: Revival of the Organ Case \$9; Whitworth: Cinema and Theatre Organs \$15; Fruiis: Marcussen & Son \$4.50; Haacke: Organs of the World \$2.75. Postpaid, Organ Literature Foundation, Nashua, N.H.

HARPSICHORD — SAME AS OWNED by Philadelphia Orchestra and RCA Victor. In kit form for home workshop assembly \$150. Also Clavichord kit, \$100. Free brochure. Write: Zuckermann Harpsichords, Dept. D, 115 Christopher St., New York City 10014.

FOR SALE — SKINNER ORGAN GEAR. 8' violin diapason; 16' bourdon with chest; 8' dulciana, 3/4 horsepower blower, console without stop action. \$120 or trade for Fender Reverb Amplifier. F. Findling, P.O. Box 1521, West Palm Beach, Fla.

FOR SALE — TWO-MANUAL 11-STOP Estey organ. All pipes firm and sound. All new leather throughout organ. All working parts guaranteed as new. Lovely tones, Hewitt Organ Service, 7 Myrtle St., Brattleboro, Vermont.

FOR SALE — 2 MANUAL 4 RANK WURLITZER theatre organ. Complete with all percussion. Releathered and rewired. 80% playing. Inspection invited. \$2,500. W. H. Jost, 215 North Avenue, Franklin Lakes, N.J.

FOR SALE — TWO-MANUAL ELECTRO-PNEUMATIC Pilcher organ, 17 sets. Built 1924 — \$2,200. May be played. Available Jan. 1, 1967. Southside Baptist Church, Lakeland, Fla.

FOR SALE — MANY RANKS SKINNER-Hutchings pipes and parts in excellent condition, available June 1, 1966. Richard Walker, 17 Greenwich Ave. #8, New York City, N.Y.

FOR SALE — WELL KNOWN PIPE ORGAN repair and service business in large eastern city. Established 1930. Principals only. Address H-5, THE DIAPASON.

FOR SALE — TWO-MANUAL TRACKER-action Steere pipe organ. For information write: Walter E. Murphy, 5 Cliff St., Rockville, Conn.

FOR SALE — METAL ORGAN PIPES. First class workmanship. Helmut Hempel Organ Pipes, 4144 West 50th Street, Cleveland, Ohio 44109.

FOR SALE — THEATRE PIPES. Diapason, voxes, kinura, concert flute, string, xylophone. C. F. Evans, Box 308, Wiggins, Miss. 39577.

FOR SALE

FOR SALE — NEW REGINALD FOORT organ arrangements. Fritz Kreisler Favorites (Album, Liebesleid, Lebesfreud, The Old Refrain, Caprice Viennois.) \$2.00 postpaid. Overture to William Tell, Second Hungarian Rhapsody, \$1.00 each postpaid. Stars and Stripes Forever, arr. Pasquale; if you can play, get this one. Includes piccolo part against theme. \$1.00 postpaid. Cappelli Publications, Box 186, River Forest, Ill. 60305.

FOR SALE — CHESTS: 16' MÖLLER tibia, 12-note, \$50. 8' Wurlitzer 6-note offset, \$25. Pipes: Estey, 4' flute d'amour, 8' melodia and 8' clarabella \$50 each. 8' corneopoean \$50, 37-note 4' dopple flute \$15 Austin 10" wind. Wurlitzer brass trumpet reeds (no resonators) \$5 each. P.O. Box 305, S. Vineland, N.J.

FOR SALE — WICKS 32 PEDAL HOME pipe organ, 3 ranks, AGO specs. Consider electric organ in trade. Can install and deliver. Come play it. \$1500 Steinway square grand piano. Offer. Bob Lilarose, 527 Dorchester Ave., Lincoln Park, Reading, Pa., 19609. 215-777-2461.

FOR SALE — WURLITZER — ONE SIX rank, two-manual unified Wurlitzer pipe organ. Recently rebuilt, 3 horsepower motor, Spencer blower, 500 cfm at 15" pressure. Contact St. Elmo Methodist Church, 4626 St. Elmo Avenue, Chattanooga, Tenn.

FOR SALE — WURLITZER 2-MANUAL, 3-rank chapel organ. 6" wind. Case 8 1/2 x 8 1/2 x 4 1/2 feet deep. 3/4 H.P. Spencer blower, 7.5 amp. generator. All in excellent condition. Now playing in residence. Serious inquiries only. Address H-6, THE DIAPASON.

FOR SALE — HARPSICHORD. WITTMAYER-Monteverdi, 2 manual 7'6" concert size in beautiful walnut case. 16 — 8 — 8 — 4. Reasonably priced. T. Nicholson, 1 Rancho Drive, San Anselmo, Calif.

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 — MISC. ORGAN PARTS, including some theater parts, and various ranks of pipes. Write for list. Larry Whitlock, 824 Chicago Avenue, Downers Grove, Ill. 60515.

FOR SALE — BALDWIN WALNUT ORGAN 46C 1962 model, excellent condition. For information write Edith M. McClain, 110 Silver Way, Grass Valley, Calif.

FOR SALE — WIND GAUGE — NEW dial type, no water, steel case. For information write KimBarCo, 19 N. Main, Glen Ellyn, Ill. 60137.

FOR SALE — SMALL PIPE ORGANS, custom designed to fit smallest suitable space and budget. Charles Riedel, 193 Longcommon, Riverside, Ill.

FOR SALE — KIMBALL FOUR-RANK theatre pipe organ. Complete. All unit chests. \$700. Buyer remove, Chicago area. 312-325-2879.

FOR SALE

THE GREAT WANDA LANDOWSKA had many good reasons to choose a metal frame harpsichord as her lifetime instrument. Such instruments, for a long time the privilege of the Few Great, are now available at reasonable prices. Sabathil harpsichords unite authentic, beautiful sound with modern reliability. 3911 W. 25th, Vancouver, Canada.

FOR SALE — CONSOLE MIRRORS, suitable for organ console or piano. Solid hardwood construction. Lacquer finished. Fully adjustable. Felted base. Size 14" x 5" x 5 1/2" high. Please specify wood finish desired. Full money-back guarantee. Shipped prepaid. \$19.95. S. G. Bullions & Co., 211 York Avenue, West Pittston, Pa. 18643.

FOR SALE — CONN CLASSIC ORGAN, beautiful walnut finish. 2 manual, AGO pedal, 2 sets remote speakers. This organ is brand new but is superceded model. Dealer will sell at 40% off list price of \$4,200 to clear inventory (FOB Cape Cod, Mass.) Robert F. Sims, 25 Pine Lane, Osterville, Mass. 02655.

FOR SALE — TWO MANUAL AND PEDAL Wicks pipe organ. 24 sets of pipes, four years old. Specifications upon request. Can be seen and heard by appointment. Edgar H. Mangam, 209-15 Fairmont Ave., Philadelphia, Pa. 19123. 215-WA2-2217.

FOR SALE — HIGH PRESSURE WURLITZER and Welte offset chests, reservoirs, tremolos, Wurlitzer unit bourdon, 2 blowers Kinetic and Spencer 5 HP each. Make offer. W. H. Jost, 215 North Ave., Franklin Lakes, N.J.

FOR SALE — TWO-MANUAL, 6-RANK Wicks pipe organ. Can be seen and heard at Temple Beth Israel, Jackson, Miss. Available summer 1966. Best offer. Rivé Pipe Organ Co., 861 Camp St., New Orleans, La. 70130.

FOR SALE — TWO MANUAL AND pedal Steere pipe organ. 12 sets of pipes. Specifications upon request. Edgar H. Mangam, 209-15 Fairmont Avenue, Philadelphia, Pa. 19123. 215-WA2-2217.

FOR SALE — BALDWIN THEATRE model HT-2, 70-watt self-contained, one month old. Originally, \$4,200, firm \$3,000 FOB. Replacing with pipe organ. Box 46, Brookview, N.Y.

FOR SALE — WURLITZER ORGAN piano, releathered. Has black light on visible part of action. James Widdis, 6873 Post Oak Drive, Birmingham, Mich. 48010.

FOR SALE — PIPE ORGAN BUSINESS, tuning, repairing, rebuilding, valuable service contracts, great potentials. In East Pennsylvania. Address H-2, THE DIAPASON.

FOR SALE — HARPSICHORDS, CLAVICHORDS, spinets, virginals, pianofortes. Write John W. Allen, 500 Glenway Ave., Bristol, Virginia 24201.


FOR SALE — PIPE ORGAN SERVICE business. Parts. 30 ranks used pipes. Max Miller, Redkey, Ind.

FOR SALE — USED PIPES AND ORGAN gear. Write Box 2061, Knoxville, Tenn.

LOUIS F. MOHR & COMPANY
ORGAN MAINTENANCE
 2899 Valentine Ave.
 New York 58, N. Y.
 Telephone: SEdwick 3-5628
 Emergency Service Yearly Contracts
 Harps — Chimes — Blowers
 Expert Overhauling
 "An Organ Properly Maintained Means Better Music"

AIKIN ASSOCIATES
 BOX 144 CLOSTER, N. J.
 (201) 768-7231
 Tuning - Maintenance - Rebuilding

FRANK C. WICHLAC
 Research Division
 Saville Organ Corporation
 Northbrook, Illinois


Klann ORGAN SUPPLY CO.
 MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

Prompt delivery on
SLIDER CHESTS
PITMAN CHESTS
CONSOLES
ROSTRON KERSHAW CO.
68 WASHINGTON ST.
LOWELL, MASS. 01851
 "Quarter century of service"

G. F. ADAMS
 Organ Builders, Inc.
 204 West Houston Street
 New York, New York 10014
 Telephone ORegon 5-6160
 BEnsonhurst 6-9202

CHURCH ORGAN REPRESENTATIVES
 Representatives are being established in remaining areas of the nation to promote a unique non-pipe organ in churches and institutions. Sales experience and pipe organ background required. Attractive commissions, unprecedented warranty and exceptional sales tools. An unusual opportunity. Send resume to Organ Division, Electro-Voice, Inc., Buchanan, Michigan, 49107.

D. S. WENTZ, INC.
 Pipe Organs
 Organ Supplies
 Prices Available Upon Request
 1104 W. 59th St., Chicago, Ill.
 WA1brook 5-0534

ELECTRIFY PLAYER PIANOS
 PUMP ORGANS
 YOU CAN QUICKLY END TIREsome FOOT-PUMPING
 With a Compact Low-Cost Lee Silent Suction Unit
 EASY TO INSTALL
 FULLY GUARANTEED
 1000'S IN USE
 write to
LEE MUSIC MFG. CO.
 Box 595, Tujunga, Calif.

Lilian Murtagh Concert Management



NITA AKIN



RAY FERGUSON



MARILYN MASON

EUROPEAN ARTISTS
Touring 1966-67



FERNANDO GERMANI
Oct. 3-Dec. 10



ROBERT ANDERSON



JERALD HAMILTON



FREDERICK SWANN



PETER HURFORD
(Three Weeks Only)
Oct. 13-Nov. 3



ROBERT BAKER



GERRE HANCOCK



WILLIAM TEAGUE



JEAN LANGLAIS
Jan. 16-Mar. 17



CLAIRE COCI



CLYDE HOLLOWAY



LADD THOMAS



HEINZ WUNDERLICH
Feb. 12-Mar. 17



DAVID CRAIGHEAD



WILMA JENSEN



JOHN WEAVER



FRANCIS JACKSON
Apr. 7-May 15



CATHARINE CROZIER



DONALD McDONALD



WILLIAM WHITEHEAD