

# 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

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## CARNEGIE HALL RECEIVES GIFT OF 3-MANUAL FLENTROP

INSTALLATION SET FOR 1968

Mrs. Leo Simon Is Donor — Changes to Be Made in Stage — Robert Owen Collaborates on Design

Frederick W. Richmond, chairman of the board of the Carnegie Hall Corporation, has announced that the board has accepted a contribution from Mrs. Leo Simon of New York City which stipulates that it be used to construct and install an organ, "befitting Carnegie Hall's international importance."

The organ will be built by Flentrop Orgelbouw of Zaandam, The Netherlands, under the personal supervision of Dirk A. Flentrop. The choice of the Flentrop firm was made at the suggestion of Mrs. Simon and with the concurrence of Carnegie Hall's authorities.

The Carnegie Hall board has entrusted the over-all project to Julius Bloom, its executive director, and the following consultants have been appointed: for the organ's design and specifications, Robert G. Owen, organist of Christ Church, Bronxville, N.Y. in collaboration with Mr. Flentrop; and for accommodating the organ to the Hall's celebrated acoustics, Heinrich Keilholz, noted acoustical engineer of Hannover, West Germany.

The new instrument will be placed on the back wall of the stage. The organ will be free standing with tracker action and slider chests, based on classical principles but with stop specifications which will enable it to be used for the modern as well as past organ repertoire.

The present organ at Carnegie Hall, built in 1929 and recessed in the right wing of the stage, will be dismantled. The space thus gained will provide even greater flexibility to the use of the stage. In addition, the work preparatory to the installation of the organ, will enable Carnegie Hall to make further physical improvements on stage.

Installation was originally scheduled for the Hall's 75th anniversary in the Fall of 1966 but the stage alterations will delay it until 1968. The organ will be completed this summer and stored in the Netherlands.

### GREAT

Bourdon 16 ft. 56 pipes  
 Prestant 8 ft. 56 pipes  
 Roerfluit 8 ft. 56 pipes  
 Octaaf 4 ft. 56 pipes  
 Fluit 4 ft. 56 pipes  
 Quint 2 1/2 ft. 56 pipes  
 Octaaf 2 ft. 56 pipes  
 Mixtuur 4 ranks 264 pipes  
 Scherp 3 ranks 186 pipes  
 Trompet 8 ft. 56 pipes

### POSITIV

Gedeckt 8 ft. 56 pipes  
 Prestant 4 ft. 56 pipes  
 Roerfluit 4 ft. 56 pipes  
 Octaaf 2 ft. 56 pipes  
 Quint 1 1/2 ft. 56 pipes  
 Sesquialtera 2 ranks 112 pipes  
 Scherp 4 ranks 224 pipes  
 Regaal Chamade 16 ft. 56 pipes  
 Kromhoorn 8 ft. 56 pipes  
 Continuo 8 ft. 56 pipes  
 Tremulant

### SWELL

Prestant 8 ft. 56 pipes  
 Openfluit 8 ft. 56 pipes  
 Gemshoorn 8 ft. 56 pipes  
 Gemshoorn Celeste 8 ft. 56 pipes  
 Octaaf 4 ft. 56 pipes  
 Fluit 4 ft. 56 pipes  
 Nasard 2 1/2 ft. 56 pipes  
 Quarte de Nasard 2 ft. 56 pipes  
 Terts 1 1/2 ft. 56 pipes  
 Mixtuur 4-5 ranks 254 pipes  
 Dulciana 16 ft. 56 pipes  
 Trompet 8 ft. 56 pipes  
 Tremulant

### PEDAL

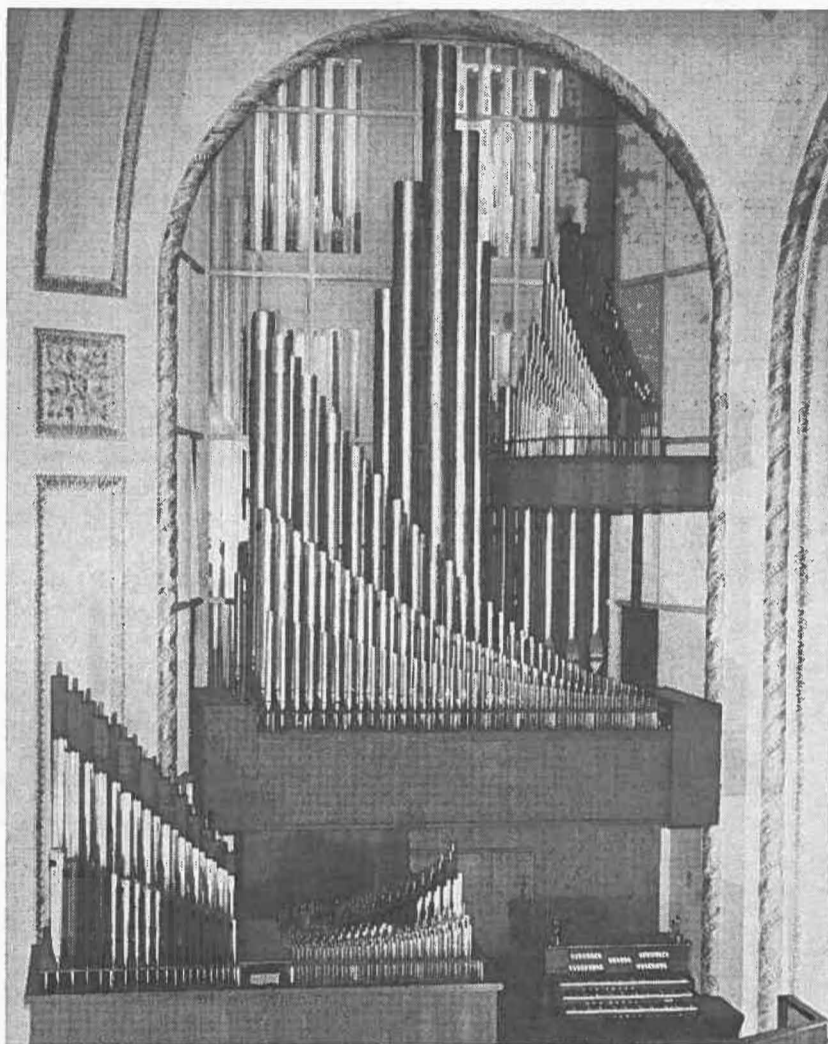
Prestant 16 ft. 32 pipes  
 Subbas 16 ft. 32 pipes  
 Octaaf 8 ft. 32 pipes  
 Gedeckt 8 ft. 32 pipes  
 Quint 10 1/4 ft. 32 pipes  
 Octaaf 4 ft. 32 pipes  
 Nachthoorn 2+1 ft. 32 pipes  
 Mixtuur 5 ranks 160 pipes  
 Trompet 16 ft. 32 pipes  
 Trompet 8 ft. 32 pipes  
 Schalmey 4 ft. 32 pipes

## HONOR ROBERT ELMORE ON 10TH ANNIVERSARY AT BETHLEHEM

Dr. Robert Elmore was honored at the morning service Dec. 20 in appreciation of 10 years of service as organist-choirmaster of the Central Moravian Church, Bethlehem, Pa. Thomas E. Butterfield, Jr., chairman of the music committee, spoke of Dr. Elmore's accomplishments, already familiar to readers of this journal. He has received degrees in music from the University of Pennsylvania, the Royal College of Organists and the London Royal Academy of Music. He has been awarded two honorary doctorates.

Dr. Elmore heads the organ department of the Philadelphia Musical Academy and is on the faculty of the Eastern Baptist College. He was presented with a painting of the church at a reception following the service.

AN ARCHITECTURAL ACOUSTICS brochure discussing the inter-relationships between acoustics and building elements, the control of noise and vibration in buildings, the use of creative acoustics to complement architectural design and other aspects of planning, design and constructions is available from Bolt Beranek and Newman, Inc., 50 Moulton St., Cambridge, Mass. 02138.



HOLTKAMP AT EASTERN KENTUCKY STATE COLLEGE

## CCM WILL GRANT MASTER'S DEGREES FROM JUNE 1966

Authorized by a Congressional charter, the College of Church Musicians of the Washington Cathedral will grant master's degrees to qualified candidates for the first time this June. The graduate program leading to the Fellowship will be continued. A maximum of 15 students is chosen in competition, works in a one to three year program on a scholarship basis.

## WEINRICH TO OPEN HALL AND ORGAN AT BOGOTA, COLOMBIA

Carl Weinrich will go to Bogota, Colombia, in late February to play three recitals dedicating a new concert hall and Walcker organ in the Biblioteca Louis Angel Arango. The first program will include music for organ and brass instruments, and the second and third will be all-Bach.

## HONOR SAMINSKY MINISTRY IN WASHINGTON PROGRAM

Dr. Herman Berlinski conducted the festival choir of the Washington Hebrew Congregation Jan. 14 in the first of a series of contemporary liturgical music programs. The opening program honored the ministry of the late Lazare Saminsky and included his own works and works dedicated to him or commissioned under his tenure at Temple Emanu-El, New York City.

## NEW HOLTKAMP ORGAN OPENED AT RICHMOND, KY.

ARTHUR POISTER PLAYS OPENER

Others to be Heard in Season's Series Include Clyde Holloway, Donald McDonald, Nancy Lancaster

An interesting new three-manual Holtkamp organ was opened Nov. 7 in the Hiram Brook Auditorium of the Eastern Kentucky State College, Richmond. Arthur Poister played one of his rare recitals for the dedicatory program. It and Nancy Davis Lancaster's Dec. 5 program appear in the recital pages. Clyde Holloway was scheduled to play Jan. 16 and Donald McDonald, March 13.

### GREAT

Quintadena 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Gedackt 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Flute 4 ft. 61 pipes  
 Octavin 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Trumpet 8 ft. 61 pipes

### SWELL

Gamba 8 ft. 61 pipes  
 Celeste 8 ft. 56 pipes  
 Bourdon 8 ft. 61 pipes  
 Gemshorn 4 ft. 61 pipes  
 Flute 2 ft. 61 pipes  
 Quinte 1 1/2 ft. 61 pipes  
 Basun 16 ft. 61 pipes  
 Oboe 8 ft. 61 pipes

### POSITIV

Copula 8 ft. 61 pipes  
 Principal 4 ft. 61 pipes  
 Rohrflöte 4 ft. 61 pipes  
 Nazard 2 1/2 ft. 61 pipes  
 Doublette 2 ft. 61 pipes  
 Tierce 1 1/2 ft. 61 pipes  
 Scharf Mixture 3 ranks 183 pipes  
 Cormorne 8 ft. 61 pipes

### PEDAL

Principal 16 ft. 32 pipes  
 Quintadena 16 ft.  
 Subbas 16 ft. 32 pipes  
 Octave 8 ft. 32 pipes  
 Gedackt 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Mixture 4 ranks 128 pipes  
 Posaune 16 ft. 32 pipes  
 Clairon 4 ft. 32 pipes

## CATHARINE CROZIER OPENS VESPER SERIES AT ROLLINS

Catharine Crozier opened her 10th season of organ vespers Jan. 5 in Knowles Memorial Chapel, Rollins College, Winter Park, Fla. The series of six programs, one each week in January and two in February enlisted the cooperation of Alphonse Carlo, violinist, and Ross Rosazza, baritone, both members of the Rollins faculty.

Of special interest is Miss Crozier's Feb. 2 recital of music by Widor and Vierne with movements of the Widor Gothic Symphony and from Vierne Symphonies 1, 2, 5, and 6 included. The all Bach program Feb. 9 will include five larger chorales, Sonata 1, five Orgelbüchlein chorales and the Prelude and Fugue in G major.

## MARGARET HILLIS TO SCREEN CANDIDATES FOR FULBRIGHT

Margaret Hillis has been appointed to the national screening committee of specialists in various fields who review Fulbright scholarship applications. She will be responsible for auditioning of choral and orchestral conducting candidates in the Mid-West. Final selection of grantees is made by the Board of Foreign Scholarships.



Bruce Bennet, winner of the 1965 Young Artists' Competition sponsored by the Boston Chapter, will appear in his award recital Feb. 13 at Symphony Hall. In addition to winning a place on the Symphony Hall series, Mr. Bennet won a \$500 cash award.

He has his masters degree and the artist diploma from Peabody Conservatory where he studied with Arthur Howes. He is doing post-graduate study with Donald Willing of the New England Conservatory and is organist of the First Congregational Church, Winchester, Mass., and the Beth El Temple, Belmont, Mass.

March 31 is the deadline for applications for the 1966 contest for which any organist between 25 and 35 whose residential address is in the New England states, New York, New Jersey or Pennsylvania, is eligible to compete. Write Donald Willing, New England Conservatory, 290 Huntington Ave., Boston, Mass. 02115.

CLARENCE MADER was organist and Robert Prichard harpsichordist in a recital Oct. 25 honoring the inauguration of Richard Carleton Gilman as President of Occidental College.

JAMES JOHNSON directed An Evening of Music for Divers Instruments by J. S. Bach Dec. 12 at All Saints Church, New York City.

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*Recently published:*

- Adeste fideles. Hymn-Anthem on "O Come All Ye Faithful" (Latin-English) [Peters 6399] ..... .30  
SATB, Organ (Piano) [2 Trumpets, 2 Trombones ad lib., each \$ .30] (Christmas, concert)
- Christ The Lord Is Risen Today [Peters 6388] ..... .30  
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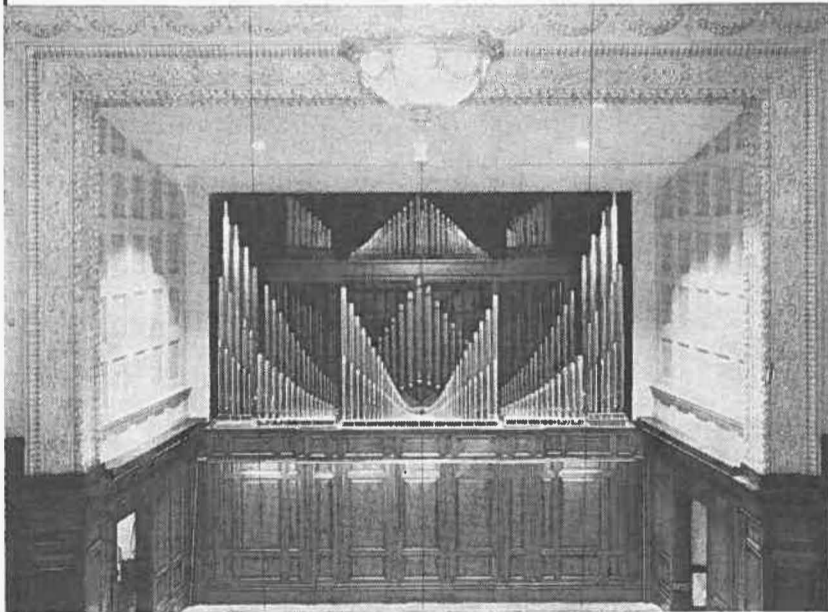
Reference copy of these 5 anthems available upon request (Please send \$.50 for postage and handling.)

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## NATIONAL AGO CONVENTION

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### THREE MAJOR CHORAL PROGRAMS

Hugh Ross conducting Schola Cantorum of New York in world premieres of newly commissioned works by Zoltan Kodaly and Gunther Schuller

Thor Johnson conducting Atlanta Festival Chorus in three works: Latrobe "Dies Irae;" Bernstein "The Chichester Psalms;" Charpentier "Te Deum"

Morris Beachy conducting University of Texas Choir Program Including Barber "Prayers of Kierkegaard" revised for this performance by Lee Hoiby.



**TEAGUE RESUMES HIS ORGAN  
RADIO BROADCAST SERIES**

William Teague resumed his weekly broadcasts Dec. 4 from St. Mark's Episcopal Church, Shreveport, La. over station KWKH.

His radio debut was in the 4th grade in a piano recital over KRLD, Dallas. In high school he made guest appearances on stations throughout North Texas. While at the university he gave weekly programs over WRR, Dallas.

This year is the fourth of his Organ Masterpieces series sponsored by Centenary College.



Clyde Holloway, AAGO, has joined the Lillian Murtagh Concert Management. Born in Texas, he received BMus and MMus degrees from the University of Oklahoma where he studied with Mildred Andrews. He received the American Guild of Musical Artists' award for outstanding performance and was granted a Fulbright scholarship to attend the Amsterdam Conservatory where he studied organ, harpsichord and chamber music with Gustav Leonhardt.

Until this season Mr. Holloway was assistant organist at St. Bartholomew's Church, New York City. He has completed residence requirements for the SMD at Union Seminary where he studied with Robert Baker. He is on the faculty of Indiana University, Bloomington.

At the AGO national convention in Philadelphia in June 1964 he won the national organ playing competition. He is playing recitals this season in many parts of the United States, including an appearance with the Cedar Rapids orchestra.

HEALEY WILLAN conducted a recital of liturgical music Dec. 6 at the Church of St. Mary Magdalene, Toronto. To plainsong and his own liturgical settings, he added music of Bach, Gibbons, Victoria, Tallis and Weelkes.

**PREMIERE NEW BALES WORK  
AT ORGAN DEDICATION**

The rebuilt Möller organ at St. Mark's Cathedral, Minneapolis was dedicated Dec. 7. Brass and timpani joined organ and choir in the premiere of Gerald Bales' Jubilate Deo as well as a performance of his Festival Fanfare, Peeters' Entrata Festiva and works of Poulenc, Bach, Walther, and Willan and closing with the Widor Marche Solennelle. Mr. Bales conducted and shared the organ bench with Paul Emch.

**DEWAYNE GRAMLY MOVES  
TO SAN FRANCISCO CHURCH**

Dewayne W. Gramly, formerly organist and choirmaster at St. Paul's Episcopal Church, New Rochelle, N.Y., has become organist at the First Church of Christ, Scientist, San Francisco, Cal. A former student of Dr. Norman Coke-Jephcott, in 17 years he has held organist-choirmaster positions in various Westchester Episcopal churches and at St. Mary's, Manhattanville, New York City.

HAROLD CHANEY appeared with the Contemporary Chamber ensemble Dec. 20 under the direction of Arthur Weisburg at Carnegie Recital Hall, New York City.

BRUCE PRINCE-JOSEPH'S People's Mass on Let Us Break Bread Together received its premier performance Jan. 9 at St. Bartholomew's Church, White Plains, N.Y.

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FEATURES

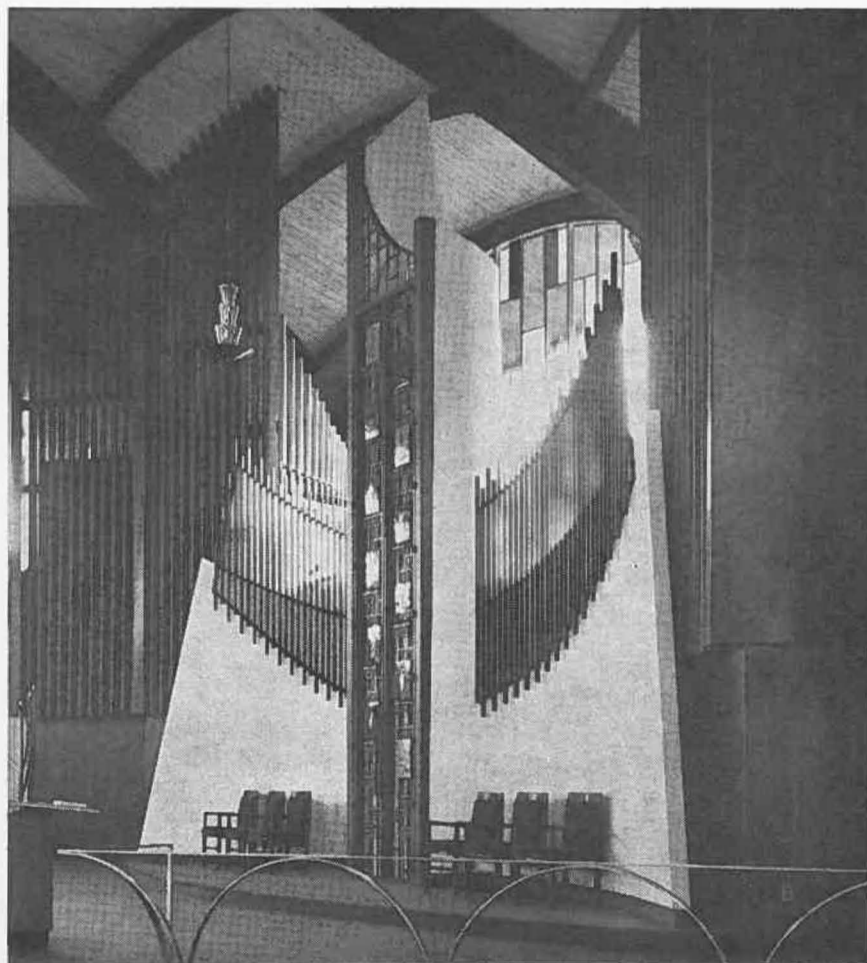
The Old Italian Organ and Its Music by Luigi Ferdinando Tagliavini	14-16
AGO Midwinter Conclave in Charlotte	17-19
Annual Christmas Summary	26-28

AGO CHAPTER NEWS	10-13
RCCO CENTRE NEWS	22
EDITORIALS	20
LETTERS TO THE EDITOR	20
CALENDAR	24-25
RECITALS	30-36
NUNC DIMITTIS	37
CLASSIFIED ADVERTISING	38-39

REVIEWS

Choral	20-21
Organ	20
Books	29

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The Reuter Organ Company has completed the installation of a new three-manual, 27-rank organ in the Derry Presbyterian Church, Hershey, Pennsylvania.

The instrument is located in a newly completed church with choir and organ situated across the front of the church to the rear and above the pulpit area. Both choir and organ enjoy excellent placement within the room.

The great section is unenclosed and located in the rear center of the organ area with the individually expressive swell and choir divisions located on either side of the great. Pipework of the pedal is distributed throughout these locations.

Negotiations for the sale of the instrument as well as the installation were undertaken by Henry Fabry, district representative for the firm. The tonal finishing was under the supervision of Homer A. Frank of Reuter and he was assisted by Charles A. Durst, western Pennsylvania representative for the company.



Dr. John Wesley Obetz, college organist at Albion College, Mich., has been awarded a grant to study and travel in Europe in the summer of 1966. The college awarded the grant under its program for faculty enrichment. Included will be private study, participation in organ festivals and study of important and historic organs.

Hautbois 16 ft. 85 pipes  
 Trompette 8 ft. 61 pipes  
 Hautbois Clarion 4 ft. 61 notes  
 Tremolo

### CHOIR

Nasonflöte 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Gemshorn Celeste 8 ft. 49 pipes  
 Nachthorn 4 ft. 61 pipes  
 Principal 2 ft. 61 pipes  
 Larigot 1½ ft. 61 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremolo

### PEDAL

Resultant 32 ft. 32 notes  
 Violone 16 ft. 32 pipes  
 Bourdon 16 ft. 44 pipes  
 Rohrgedeckt 16 ft. 32 notes  
 Octave 8 ft. 32 pipes  
 Bourdon 8 ft. 32 notes  
 Rohrflöte 8 ft. 32 notes  
 Choral Bass 4 ft. 32 pipes  
 Rohrflöte 4 ft. 32 notes  
 Hautbois 16 ft. 32 notes  
 Hautbois 8 ft. 32 notes  
 Krummhorn 4 ft. 32 notes

### GREAT

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  
 Fourniture 3 ranks 183 pipes  
 Chimes (prepared)  
 Carillon (prepared)

### SWELL

Rohrgedeckt 16 ft. 97 pipes  
 Rohrflöte 8 ft. 61 notes  
 Viöle de Gambe 8 ft. 61 pipes  
 Viöle Celeste 8 ft. 49 pipes  
 Principal 4 ft. 61 pipes  
 Rohrflöte 4 ft. 61 notes  
 Nasard 2¾ ft. 61 pipes  
 Rohrflöte 2 ft. 61 notes  
 Tierce 1¾ ft. 61 pipes

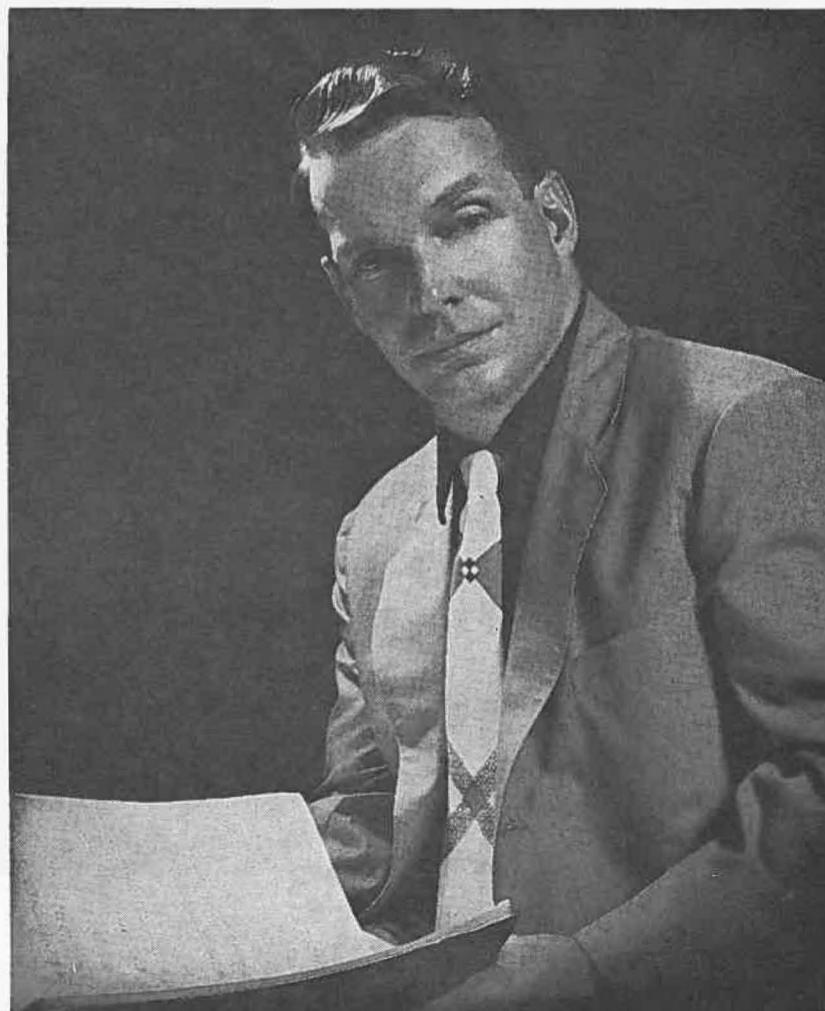
# Robert RAYFIELD

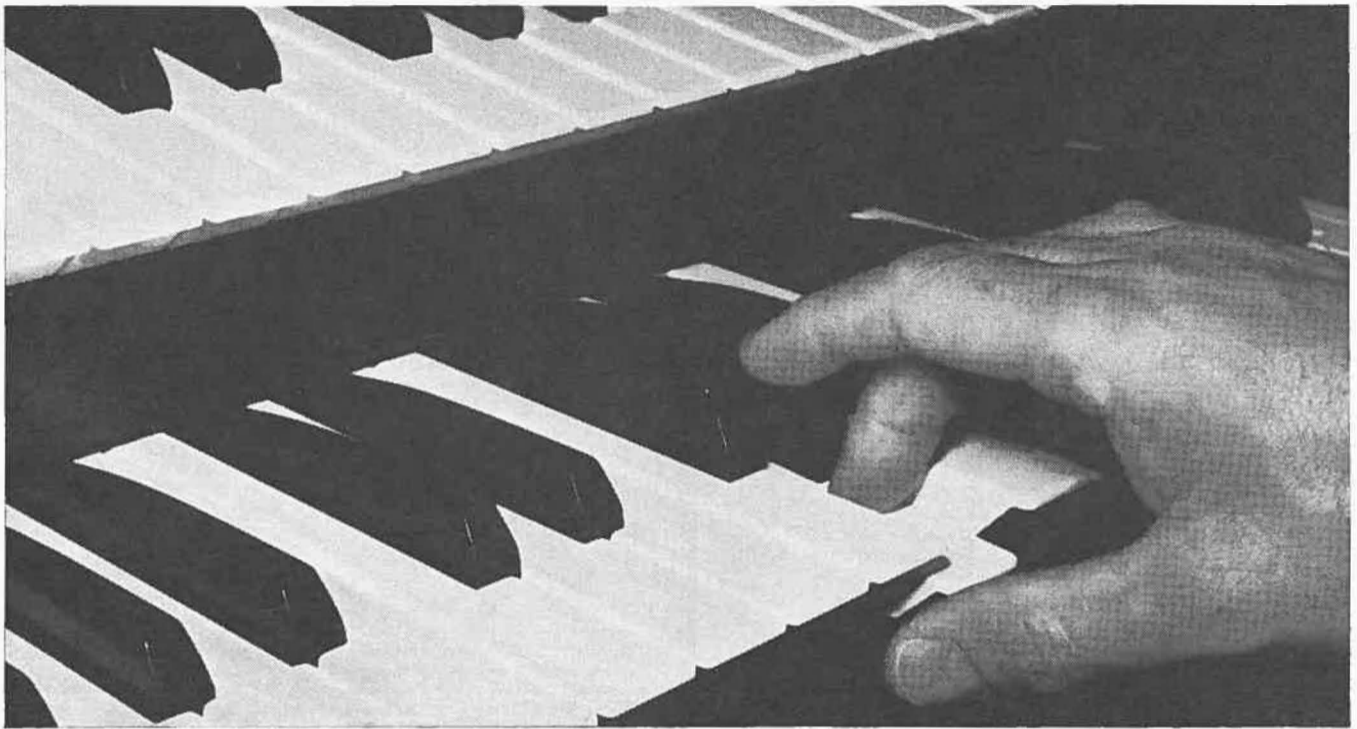
recitals

The program Authenticity in Registration . . . was . . . brilliant both in its conception and in the manner of its execution.

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1964 AGO Conclave Report

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## NEW PUBLICATIONS FOR LENT AND EASTER

### ANTHEMS

(For S.A.T.B. unless otherwise specified)

Our Lord Is Risen (Optional accompaniment for 3 trumpets)	W. Glen Darst	.25
Jesus Christ Is Risen Today	Peter Dickinson	.30
Into the Woods My Master Went (Lent)	Garth Edmundson	.20
The Green Blade Riseth	Joseph Roff	.25
Christians, to the Paschal Victim	Leo Sowerby	.35
Glory, Praise and Dominion (Palm Sunday)	Lloyd Webber	.30
Cheer Up, Friends and Neighbors (With optional youth choir)	David H. Williams	.25
We Will Carol Joyfully (Youth choir, S.A.)	Claude Means	.25

### CANTATAS

On the Resurrection of Christ (SATB and organ, with solos for soprano, alto, tenor and bass. Time: 25 minutes.)	David H. Williams	1.50
Gethsemane (SA and piano or orchestra. Time: 10 minutes.)	Christopher Steel	1.50

### ORGAN

Out of the Depths Have I Cried unto Thee	R. Evan Copley	.75
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### ORGAN AND BRASS

Awake, Thou Wintry Earth (Arranged by Roberta Bitgood for 2 trumpets, 2 trombones and organ.)	J. S. Bach	1.25
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## AEOLIAN-SKINNER OPENED AT NEWTON, MASS. CHURCH

IN CENTRAL CONGREGATIONAL

Alec Wyton Plays Opening Recital on New Instrument — Some Hutchins Ranks Retained

The new three-manual and antiphonal Aeolian-Skinner organ in the Central Congregational Church, Newton, Mass. was dedicated Nov. 23 with Alec Wyton playing the dedicatory recital. The chancel organ is structurally new; some ranks of the 1895 George S. Hutchins have been retained but have been rescaled and revoiced to fit the new tonal scheme. The antiphonal was a gift to the church in 1946.

The specification was worked out by Marshall Wilkins, organist of the church, and William Bunch of Aeolian-Skinner.



Alta Bush Selvey is graduate assistant to Mildred Andrews at the University of Oklahoma; she assumed duties in September. She received her B.Mus. last June. She previously studied with Virginia Denyer Reese, Jeanne Gentry Waits and Dr. Frank Herand. She is graduate assistant accompanist in the school of music and serves as organist and choir-master of St. John's Lutheran Church, Moore, Okla.

### GREAT 1

Prinzipal 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Superoktav 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Major Trumpet 8 ft. 61 pipes  
Major Clarion 4 ft. 12 pipes

### GREAT 2

Quintatön 16 ft. 12 pipes  
Holzgedeckt 8 ft. 61 pipes  
Quintatön 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Tremulant

### SWELL

Geigen Principal 8 ft. 68 pipes  
Bourdon 8 ft. 68 pipes  
Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Spitzflöte 8 ft. 68 pipes  
Spitzflöte Celeste 8 ft. 68 pipes  
Prestant 4 ft. 68 pipes  
Flute Harmonique 4 ft. 68 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu 3-4 ranks 226 pipes  
Fagott 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 8 ft. 68 pipes  
Tremulant

### POSITIV

Singendgedeckt 8 ft. 61 pipes  
Spitzflöte 8 ft.  
Spitzflöte Celeste 8 ft.  
Spillflöte 4 ft. 61 pipes  
Rohrnat 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Rohrschalmei 8 ft. 61 pipes  
Major Trumpet 8 ft.

### ANTIPHONAL

Principal 8 ft.  
Salicional 8 ft.  
Salicional Celeste 8 ft.  
Octave 4 ft.  
Mixture 3 ranks 183 pipes  
Vox Humana 8 ft.  
Tremulant  
Chimes 25 bells

### PEDAL

Untersatz 32 ft. 12 pipes  
Contrebasse 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintatön 16 ft.  
Lieblich Gedeckt 16 ft. 12 pipes  
Oktav 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Spitzflöte 8 ft.  
Quintatön 8 ft.  
Choral Bass 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 12 pipes  
Fagott 16 ft.  
Trumpet 8 ft.  
Fagott 8 ft.  
Clarion 4 ft.  
Rohrschalmei 4 ft.

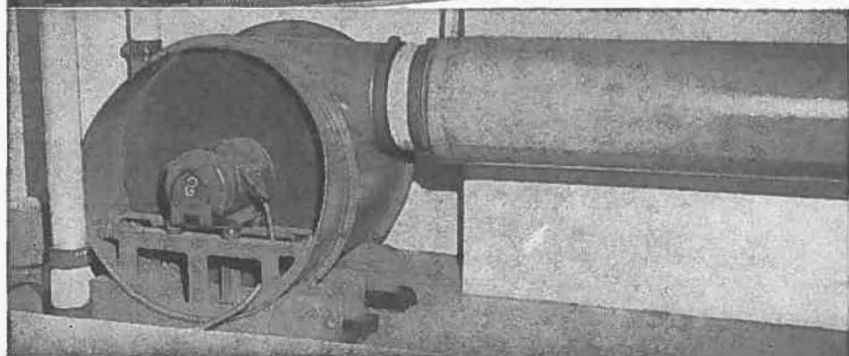
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Christ Lutheran, Pacific Beach Will  
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The Reuter Organ Company has been awarded a contract to build a three-manual, 33-rank organ for Christ Lutheran Church, Pacific Beach, San Diego, Cal.

The instrument will be installed in the chancel area of the church with the exposed great cantilevered from the right chancel wall and the exposed positive cantilevered from the left wall as one faces the chancel area. Some pedal pipework also is located in an exposed position. The expressive swell section is situated to the rear of the cantilevered positive.

Negotiations for the sale of the instrument were conducted by Justin Kramer, district representative for Reuter, who will make the installation of the organ scheduled for late spring, 1966.

**GREAT**

Sub Principal 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 3 ranks 183 pipes  
Chimes

**SWELL**

Lieblüchflöte 16 ft. 92 pipes  
Hohlflöte 8 ft. 68 notes  
Viole de Gambe 8 ft. 68 pipes  
Viole Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Hohlflöte 4 ft. 68 notes  
Octavin 2 ft. 61 pipes  
Scharf 3 ranks (prepared)  
Fagotto 16 ft. 80 pipes  
Trompette 8 ft. 68 pipes  
Fagotto 8 ft. 68 notes  
Hautbois 4 ft. 68 pipes  
Tremolo

**POSITIV**

Gedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. (prepared)  
Gemshorn Celeste 8 ft. (prepared)  
Nachthorn 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo  
Pedal  
Subbass 16 ft. 32 pipes  
Sub Principal 16 ft. 32 notes  
Lieblüchflöte 16 ft. 32 notes  
Octave 8 ft. 44 pipes  
Principal 8 ft. 32 notes  
Hohlflöte 8 ft. 32 notes  
Super Octave 4 ft. 32 notes  
Principal 4 ft. 32 notes  
Hohlflöte 4 ft. 32 notes  
Principal 2 ft. 32 pipes  
Mixture 3 ranks 64 pipes  
Fagotto 16 ft. 32 notes  
Fagotto 8 ft. 32 notes  
Fagotto 4 ft. 32 notes

THE CARILLON CHOIR of the Govans Presbyterian Church, Baltimore, directed by Gordon and Helen Betenbaugh included a program on the lawn of the White House in its tour of 12 concerts.

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The Allen area representative, N. Stetson Company, Philadelphia, handled the installation, with negotiations by Robert Gearson. The final voicing was supervised by Fritz Wenderhold of the same company.

**GREAT**

Gemshorn 16 ft.  
Principal 8 ft.  
Dulciana 8 ft.  
Bourdon 8 ft.  
Lieblüchflöte 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Fifteenth 2 ft.  
Waldflöte 2 ft.  
Mixture 4 ranks  
Harp  
Celesta  
Carillon

**SWELL**

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

**CHOIR**

Viola 8 ft.  
Flute 8 ft.  
Aeoline 8 ft.  
Prestant 4 ft.  
Spitzflöte 4 ft.  
Nasat 2 1/2 ft.  
Blockflöte 2 ft.  
Tierce 1 1/2 ft.  
Larigot 1 1/2 ft.  
Clarinet 8 ft.  
Oboe 8 ft.

**PEDAL**

Contre Bass 32 ft.  
Principal 16 ft.  
Bourdon 16 ft.  
Lieblüch 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.

E. POWER BIGGS was soloist with chamber orchestra conducted by Frederic Waldman Dec. 18 and 19 in a Musica Eterna program at New York City's Metropolitan Museum of Art.

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Michael Veak is organist for the new Roman Catholic Cathedral of the Risen Christ, Lincoln, Neb. An Episcopalian, he graduated with the BME degree from the University of Nebraska last June with a major in organ. He studied with Myron Roberts.

Mr. Veak teaches instrumental music at Pius X High School in Lincoln. He served for three years as assistant organist to Myron Roberts at the Holy Trinity Episcopal Church in Lincoln. The organ at the cathedral is a 50-rank, three-manual Casavant installed last February.

VIRGIL FOX was soloist with the Little Orchestra Society of Miami, Fla. Dec. 6, playing the Bach D minor Concerto, originally for harpsichord, and the Poulenc.



James Moeser has been appointed organist-choirmaster of Mariners' Church, Detroit, in the Detroit Civic Center beside the Detroit river. Established in 1842, it stands as a cultural and historical monument, its structure having been moved to the present location for preservation. A new three-manual Casavant has been installed in the rear gallery. An American tracker built in 1842 by Hausner of Buffalo is located in the chancel and will be preserved.

Mr. Moeser held a similar position at the First Baptist Church, Detroit. He is a teaching fellow at the University of Michigan, Ann Arbor, and a candidate for the DMA degree. He formerly taught at the University of Texas where he received previous degrees. His teachers have included William Doty, John Boe, Michael Schneider, Marcel Dupré and Marilyn Mason.

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For two-part chorus (SA) with organ accompaniment. Contents include There Shall A Star Come Out Of Jacob, O Turn Thee, Create In Me A Clean Heart, O God, Jesus Walked This Lonesome Valley, Fair Easter, etc. .... 1.25

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#### Arranged by Herbert Grieb

Contents include Stand Up, Stand Up For Jesus, Blest Be The Tie That Binds, O God, Our Help, Faith Of Our Fathers, Saviour, Like A Shepherd, etc. .... 1.00

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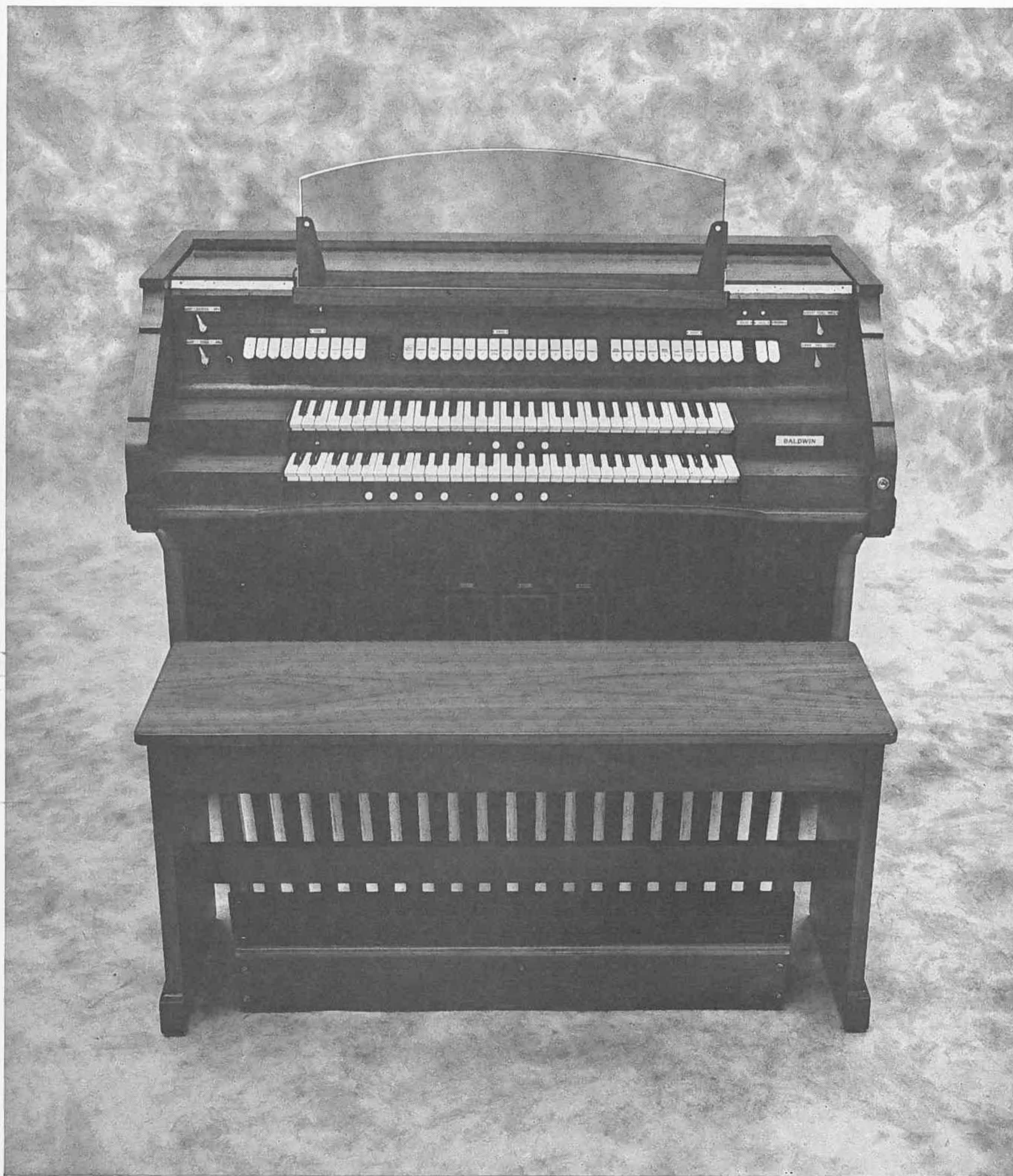
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## Everyone to Hear Every Recitalist at Atlanta

In Atlanta every person attending the 1966 National Convention will have the opportunity to hear every artist who is playing. This will mean that several performers will have to repeat programs three times in order to rotate the schedule to permit this. Certainly, the invitation to appear at the National Convention is the highest professional compliment that a performer can receive.

Obviously, every church with an organ we would wish to use will not seat 2,000 persons. So, we shall head out in three directions on a rotating schedule Tuesday, Wednesday and Thursday of the Atlanta convention.

Plans have been carefully laid to do this with a minimum of confusion, with a promise of top rank performers in every area.

### Monmouth

The Monmouth, N.J. Chapter met Dec. 6 at St. Luke's Methodist Church, Long Branch. A members organ recital was played by Dr. Dan Yaffe, Rutherford, and Linda Shadel, Montclair State College. Works of Bach, Haydn, Mendelssohn, Honegger, Leach, Peeters, Vierne and Widor were heard. Dean Barbara F. Mount conducted a brief business meeting following the recital. The mid-winter conclave at Charlotte, N.C. was discussed. Herbert Burtis was to participate as accompanist for Gertrude Neidinger and as panelist. Olga Lewis announced the children's choir workshop for March 6 conducted by Virginia Cheeseman. An adult choir workshop is tentatively set for March 27.

JOAN COVERT MILLERING

### Hudson-Catskill

Members of the Hudson-Catskill Chapter met Jan. 10 at the First Presbyterian Church, Hudson, N. Y. when David L. Clapper, Catskill, gave an illustrated talk on The History of Music or What Goes with Who, Where and Why? An exchange box luncheon was enjoyed with Mrs. Robert Belknap, Mrs. August Ihlenburg, Sr. and Mrs. Elias on the social committee.

### Northern New Jersey

The Northern New Jersey Chapter held its Jan. 4 meeting in the First Presbyterian Church, Ridgewood. Hampson Sisler spoke on the topic, You Too Can Improvise. Dr. Sisler told how to begin to improvise and to improve it. Arrangements for the meeting were made by Jack Secrist, host organist, and David E. Braun.

MRS. PETER L. PONTIER

### Monadnock

James Ingerson, Mrs. Clarence Bonneau and Richard Chorley were members of a panel to discuss the function and appropriate use of funeral music at the Nov. 28 meeting of the Monadnock Chapter at Gilsum Congregational Church, Gilsum, N.H.

MRS. H. CLAUDE MOWRY

### West Jersey

The West Jersey Chapter sponsored an organ recital Jan. 10 by Gordon Bush at the First Presbyterian Church, Moorestown, N.J. His program appears in the recital section.

GEORGIA D. WILLIAMS



Roberta Gary, Capitol University, Columbus, Ohio, is one of the several recitalists of next June's national convention who will play her recital three times to assure that every delegate will have an opportunity to hear it. She will play Tuesday, Wednesday and Thursday mornings.

### Alexandria

The Dec. 13 meeting of the Alexandria, Va. Chapter was held at the old Presbyterian Meeting House. Joan Sandmeyer, organist and choir director, directed the choir in singing of music appropriate to the Christmas season. The feature of the evening was a short organ recital by Mrs. Sandmeyer and Marshall Stone, Arlington, on the new 15-rank Reuter, preceded by the Brahms Es ist ein Ros' which Mrs. Sandmeyer played on the one-manual tracker Erben which the Meeting House has preserved. Refreshments were served in the social hall following the program. The Montgomery County, Md., Chapter members were guests of the chapter. At the business meeting preceding the program, Edith Hooten, junior choir festival chairman, distributed materials to be used in the March festival.

(Delayed report): The chapter began its 11th year with a membership of 100 from communities throughout Northern Virginia. The Sept. 13 meeting began with introduction of these officers: Nancy Phillips, FAGO, dean; Francis Harrell, sub-dean; Caroline Gorham, secretary; Eugene Livesay, treasurer; Mary Adams, registrar; Martha Hedgers, librarian; Edith Hooten and Marvin Kenze, auditors; Robert Zboray, Marion Thomas and Grace Osborne, members-at-large. William Watkins, AAGO, was guest speaker at Mount Olivet Methodist Church and gave an illustrated talk on organ teaching.

New Choral Repertoire was the subject of the Oct. 11 meeting at First Presbyterian Church, Arlington. Ben Smith, Margaret Gart-hoff and Isaac Keith discussed choral compositions which members sang under their direction.

Robert Zboray presented a program on Pipe Organ Design at the Nov. 8 meeting at St. George's Episcopal Church, Arlington. Panelists Dr. Richardson Dougall, Cleveland Fisher, and Mary Adams joined him in the discussion. Dr. Dougall closed the meeting with a short recital.

MARY CAMM ADAMS  
NANCY PHILLIPS

**MONEY-SAVING SUGGESTION**  
Members flying to Atlanta for the convention should consult their local airline offices or travel agents about the possibility of group fares. Delta Air Lines has already announced such an arrangement for groups of 25 or more from California and from Southern Florida. Other lines may offer equally attractive savings.

### Nassau

The Dec. 12 meeting of the Nassau County Chapter was held at the Congregational Church, Rockville Center. Following the singing of Handel's Messiah by the Long Island Choral Society at the Garden City Cathedral, members were guests of the Congregational Church at Rockville Center. After a box supper a business meeting was conducted by Dean Sally Tobin Dietrich. A performance of Part 1 of Mendelssohn's Elijah was sung by the Choraleers of South Side high school and the choir of the host church, Dean Dietrich conducting from the console.

MARCELLA M. POPPEN

### Montgomery County

The Montgomery County, Md. Chapter and the District of Columbia Chapter were guests of the Alexandria, Va. Chapter Dec. 13 at the historic Old Presbyterian Meeting House. Following separate business meetings the chapters joined to hear the new and old instruments housed in the church played by Marshall Stone and Joan Sandmeyer, organist-director. The Meeting House choir sang.

SARAH B. RICE

### Chesapeake

The Church of the Redeemer was the setting for the Nov. 19 meeting of the Chesapeake Chapter. After a short business meeting Paul Manz, Minneapolis, played a recital of Couperin, Handel, Bach, Peeters, Rohlig, Micheelsen and Manz. The meeting really continued through Saturday with a workshop led by Mr. Manz on improvisation and articulation and phrasing. He also described steps he followed preparing music in his own church.

The chapter had its Christmas party Dec. 6 at St. Bartholomew's Episcopal Church. Several members prepared dinner rather than the women of the church. After dinner and the party, John Ickes directed a program of Christmas chorals by the Catonsville senior high school chorale. As a closing gesture the group sang carols outside the church door as members were leaving.

CHARLES A. TREXEL

### Delaware

The Delaware Chapter sponsored the Mad-rigal Singers Dec. 5 at Grace Episcopal Church, Wilmington. Donald Rittenhouse directed and Ruth Gardner was guest organist. The program: The Christmas Story, Distler; Five Hymns in Popular Style, John Gardner; Laud to the Nativity, Respighi; Fantasie on Christmas Carols, Vaughan Williams. The singers dressed in costumes of the eras portrayed.

CAROLYN CONLY CANN

### Roanoke

The Roanoke, Va. Chapter sponsored the Roanoke Valley Chorus Nov. 15 in a concert at St. John's Episcopal Church. Frank M. Williams was director and Alan C. Bostwick organist. The program consisted of Respighi's Laud to the Nativity and Mozart's Glory, Praise and Power.

### Central Pennsylvania

The Central Pennsylvania Chapter invited the public to a hymn sing and musical service Nov. 7 at the Westminster Church. The Rev. Kingsley, host pastor, and Chaplain Jay Walters conducted the service. Helen Stitt told a story of a familiar hymn and Fred Wagner directed the choir. Walter Kelley was at the organ for the service.

Dr. Robert Baker played a recital Nov. 21 in the First Lutheran Church, Altoona. A reception for him was held in the Penn-Alto Motor Hotel.

The belated Christmas party was held Jan. 8 with dinner at the Penn-Alto. A short business meeting was conducted by Dean Mildred Taylor.

MARY E. WERTZ

### Chester

The Chester, Pa. Chapter sponsored a recital by John Tuttle at the Swarthmore Methodist Church Nov. 30. His enjoyable program appears in the recital pages. After the recital refreshments were served.

GEORGE W. TURNER

### Chautauqua

The Chautauqua Chapter attended a recital Nov. 7 by Richard D'Amore in Bethlehem Lutheran Church, Falconer. His program included Bach, Widor, Franck and Alain.

A Christmas party was held Dec. 7 at the studio-home of Anna A. Knowlton, past-dean. Miss Knowlton and Fanny E. Bickley played two-piano compositions with a Christmas theme. Musical games were played, carols were sung and small gifts were exchanged. The hostess was assisted by Mrs. Paul Westenberg, Mrs. Charles Cale, and Mrs. William Judson.

MARY ANNA ADAMS

### Central New York

A meeting of the Central New York Chapter was held Dec. 7 at the Westminster Church, Utica, with a recital James Hanosh. After the recital Dean Robinson conducted the business meeting in the choir room. The February meeting was discussed — an open meeting with a panel discussion on jazz in the church service. Refreshments were served.

RAY CONRAD

### Rockland County

In place of the Dec. 3 meeting, members of the Rockland County Chapter went to the Church of St. Paul the Apostle, New York City, to hear John Weaver play the new Möller organ. Dr. Frank Campbell-Watson, organist of that church, was the founder and first dean of the Rockland County Chapter.

HELEN SCHIMPF

### Lexington

The Lexington, Ky. Chapter met Dec. 14 at Christ Episcopal Church to hear a program on organ improvisation given by Robert Quade, host organist and dean. Mr. Quade summarized the main points used in improvisation in the church and in recital and improvised on themes suggested by members. He also illustrated the use of free accompaniment of hymns sung by the congregation.

MARTHA OPHELIA WHALEN

### Nashville

The annual Christmas party for the Nashville, Tenn. Chapter was at the home of Dean Gregory Colson. After a brief business session, the evening was given over to participation in carol singing led by Dean Colson. At an intermission refreshments were served and all agreed Betty Colson's talents in literature and music are matched by her culinary skill. Guests departed imbued with the Christmas spirit.

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# News of the American Guild of Organists—Continued

## Memphis

The Memphis, Tenn. Chapter held its Nov. 6 meeting at St. John's Episcopal Church with Mr. and Mrs. Richard T. White host and hostess. Mrs. Darrell Henning, dean conducted the business meeting; members introduced their guests. A choral workshop and seminar on Conducting from the Console included Mr. White, Billy Christian and Walter Wade, each conducting an anthem with members and guests acting as choristers and spectators.

EUGENIA EASON

## Knoxville

The Knoxville, Tenn. Chapter held a dinner meeting Nov. 1 at New Providence Presbyterian Church, Maryville. The program was on Music of the Presbyterian Church, another in the series The Heritage of Church Music, with Dr. Barnett Eby, pastor of the church and past-chaplain of the chapter as speaker. Musical illustrations were sung by a quartet from the host church choir directed by Lou Mize.

The Dec. 6 Christmas party was held at Grace Lutheran Church, with Alfred Lunsford as host and Mrs. Dale Ogg in charge of a program featuring junior and junior high choirs of the Smithwood Baptist Church. Jerry Reeves, director, spoke about part-singing with children; the choir demonstrated. Following the program the party and an exchange of gifts were held.

ROBERT E. BIGGERS

## Mobile

The Edward Mondello recital planned by the Mobile, Ala. Chapter for Nov. 9 was cancelled because of the illness of Mr. Mondello; rescheduling is planned.

A buffet supper was held Dec. 14 at the home of Dean David Witt. Members listened to a wide selection of Christmas recordings.

ESTHER KNUDSEN

## Charleston

The Charleston, S.C. Chapter sponsored a student recital Dec. 6 at St. Michael's Episcopal Church with Mrs. Paul Davis as host organist-director. Playing were Marie McMillan, student of Louise Mathis; Denise Garrow and Richard Mays, students of Saramae Hanon; and Mrs. Robert Miller and Katie Walker, students of Vernon Weston. Some had played in last year's recital, and thus had a chance to show musical growth. A social hour followed in the parish house.

James D. Vick gave a demonstration and talk on organ registration and sound for the Jan. 3 meeting at the St. Johannes Lutheran Church where Louise Mathis is organist-director. Mr. Vick discussed with charts and the instrument itself the harmonic division of musical tone as related to using stops to produce effective results. A short business meeting preceded the program with Mrs. F. B. Taylor, dean, in charge. A nominating committee for next year's officers was appointed and the first rehearsal set for the May junior choir festival. Refreshments were served, with much musical talk around the table in the new church kitchen.

RUTH ROGERS

## Durham

The Jan. 10 meeting of the Durham, N.C. Chapter was held at the Watts Street Baptist Church. A panel discussion titled The Challenge of Mediocrity in Church Music placed special emphasis on hymns and wedding music. Members of the panel were Ruth Phelps, The Rev. Robert McClernon and Dr. Paul Keopke with Dr. William W. Johnston moderating.

LEONARD A. SMITH

## Central Florida

The subject Gripes and Groans was dealt with at the Jan. 4 meeting of the Central Florida Chapter held at Grace Covenant Presbyterian Church, Orlando. Mrs. Frank Madson, host organist-choir director conducted a panel discussion dealing with favorite complaints of members. Dean Walter Hewitt conducted a business meeting and introduced Jack Rogers, state chairman making his first chapter visit. The evening concluded with a Twelfth Night party.

ROBERT ESHENAUER

## Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter met Dec. 11 for its annual Christmas dinner at Immanuel Lutheran Church. Its pastor, the Rev. Paul Lindstrom, conducted the group on a guided tour of the new building, explaining the symbolism of all the furnishings, the structure, the stained glass windows and an exhibit of contemporary sculpture. Mr. and Mrs. Andrew Hansen showed a film on organ building supplied by the Reuter company. Mirnaveve Voegts was chairman for the evening.

FRIEDA STEGINK

## Excitement Prevails as Toledo Members Are Trapped in Elevator

Eleven members of the Toledo, Ohio, Chapter, six men and five women, had a real surprise element added to their annual chapter Christmas party. Dec. 14. Trapped in the elevator on their way from the building lobby to the basement Swivel Chair room of Smith's restaurant for half an hour, they all had to scramble up a ladder through a trap door in the top of the elevator and clamber back to the lobby.

After the escapade the Christmas turkey dinner must have seemed a welcome and calming letdown.

The program followed at Bleckmer's Auditorium featuring a baroque ensemble from St. Wendelin high school, Fostoria. Some of the composers heard were: Vivaldi, Telemann, Handel, Scheidt, Grapner and Jeremiah Clark. The ensemble consisted of only 11 members but each student played two or more instruments, including clarinet, bassoon, harpsichord, recorders, French horns, tuba and trombone. The group also sang selections. Timothy McGee directed the group in a commendable fashion.

NORMA KELLING

## Cleveland

The Cleveland Chapter held its Nov. 8 meeting at Trinity Evangelical Lutheran Church. Dinner was served by the ladies of the church and a program of chamber music for organ with instruments and voice followed. Participants were: Donald Shelhorn, organ, Jill Weller, soprano, Dorothy Neff, alto, Muriel Moebius and Patricia Pesek, violins, Francis Grant, viola da gamba, and Loretta Kirkell, cello. Works performed included six Mozart sonatas for organ and strings; Herr, ich hoffe darauf, Schütz; Sonata for viola da gamba and continuo, Handel; solo cantata, Jubilate Deo, Buxtehude.

DOROTHY B. ASTON

## Dayton

The Dayton, Ohio Chapter held its Jan. 3 meeting at the First Lutheran Church where Jan Bender played a recital of contemporary music for the worship service, consisting of his own works. The program is listed in the recital section. A reception was held in the church social room.

DENISE GREINER

## Milwaukee

The Milwaukee Chapter has announced details of its composition contest. A committee of professional musicians will judge a brief anthem on a sacred text, recently composed by a resident of Wisconsin. The winning anthem will be awarded a \$100 prize. For information write, Phyllis Stringham, Carroll College, Waukesha, Wis. 53186.

WALTER DERTHICK

## Lincoln

The Lincoln, Neb. Chapter met Jan. 3 at Bishop's Cafeteria for supper. The business meeting and program were held at the First Plymouth Congregational Church. Dean Ernest Bedell presided and awarded Guild emblem pins to Myron Roberts and Dr. C. R. Williams for their many years of service to the chapter. Rosanna Wheaton was awarded a past-dean's pin. The program was a lecture on singing, tone production and accurate production of vowels by Earl Jenkins, University of Nebraska. He then led the group in singing several anthems with Myron Roberts at the piano.

MRS. WALTER WITT

## Kansas City

The Dec. 13 dinner meeting of the Kansas City Chapter was held at St. Paul's School of Theology Methodist, after which Bill Cofer directed Amahl and the Night Visitors with his students from Van Horn high school. The students did an excellent rendition with Anna F. Whitsell accompanying.

LOIS S. BURTON

## Wichita

The Wichita, Kans. Chapter held its Dec. 21 meeting at the Westside Presbyterian Church. Husbands and wives were guests. Vernon Nicholson directed the Southeast Madrigal Singers in a Christmas program. Refreshments were served following the program. Dean Janet Wittmer presided at a board meeting.

GENEVA LACY MCNEW

## KNOW YOUR GUILD

*It was suggested at the National Council Meeting in December, to continue the "Know your Guild" column in THE DIAPASON. This first appeared in the October, 1964 issue at the request of our National President, Alec Wyton. Mr. Wyton is quite anxious to have Guild members everywhere know something of the work of Headquarters and the various committees of the Guild.*

*The new series begins with the introduction of National Committee Chairmen.*

JAMES E. BRYAN  
Executive Secretary



Marguerite Havey, AAGO, Chairman of the National Committee on Members' Interests — whose fellow Committeemen are Donald Coats, David Hewlett, J. Vincent Higginson, Albin McDermott, AAGO, and John Spottiswoode — still recalls the awe she felt for the American Guild of Organists when, as a student, she was a member of the National Association of Organists. When the two associations merged, she became a Guild member and later passed the examina-

tion for the Associateship. It was shortly after the AGO-NAO merger that Henry W. Thornton of Utah wrote to Dr. S. Lewis Elmer suggesting that, as not many in the new large membership would take the examinations, a committee be formed to watch over the interests of the colleagues, as non-academic members were then called. A Committee for Colleagues was formed and out of this grew the Committee on Members' Interests. Two of their contributions have been the series of pamphlets — now being revised and brought up to date — and *The Quarterly*. While this committee is still responsible for the pamphlets, *The Quarterly* has functioned separately following its inception. Miss Havey became Chairman of the committee in 1959.

Miss Havey studied with Jessie Craig Adam, who preceded Vernon de Tar at the Church of the Ascension in New York, and Gaston Dethier at the Institute of Musical Art. After receiving her diploma from the Juillard School of Music, she studied composition and orchestration with Leo Sowerby, piano with George Copeland, and prepared for the Guild examination with Harold Friedell.

Having served as organist and director of churches in New Jersey and New York, Miss Havey was appointed, in 1939, organist and director of the Church of the Epiphany in New York City where she remained for 18 years. She is now a member of the faculty in the music department of the Brearley School in New York. Miss Havey has also been Director of the Hastings Singers, Hastings on Hudson, N.Y., since 1950. She has directed this choral group of amateurs in Bach, Beethoven, Brahms, Britten, Handel, Hindemith and Mozart. Her compositions, some of which have been published by G. Schirmer and H. W. Gray, include works for instruments, chorus and a musical play, *Jonah*. Miss Havey is presently a member of the executive committee of the New York City Chapter and is chairman of its special projects committee.

## River Valley Chapter

The recently organized River Valley Chapter in Iowa has elected the following officers: dean, Robert Triplett, Cornell College, Mt. Vernon; sub-dean, Carroll Hanson, SUI student; secretary, Margaret Sprengeler, Marion; treasurer, Sister Mary Sylvester, All Saints School and Sacred Heart Convent, Cedar Rapids; communications, Gerhard Krapf, Iowa City area, Dr. Triplett, Mt. Vernon Area; publicity, Les Zacheis. The Jan. 4 meeting was held at Sacred Heart Convent. Members were taken on a guided tour of the new chapel and the convent choir sang a program of sacred songs.

MARGARET SPRENGELER

## Clinton

The Clinton, Iowa Chapter met Nov. 21 at St. John's Lutheran Church. The business meeting presided over by Dean Frances Munson was followed by a program of organ music for Christmas. Players were Betty Nelson, Jon Lahann, Kathy Rhame and Stella Burgdorf. Students present met to organize a student group. A coffee hour followed.

MRS. PAUL BURGENDORF

## Southeastern Minnesota

The sound of music filled the frigid air as members and friends of the Southeastern Minnesota Chapter went caroling for their Dec. 17 meeting in Rochester. A buffet luncheon followed at the William Furlow home.

MARIAN TREDER

## Western Iowa

The Western Iowa Chapter held its annual Christmas dinner party Dec. 11 at the Normandy restaurant. The evening was spent socially with a gift exchange.

GRACE ALLEN

## Fort Smith

The Fort Smith, Ark. Chapter had its annual Christmas dinner Dec. 4 at the South Side Baptist Church. Kenneth Osborne gave a brief report of the new Otto Hofmann 28-rank tracker organ at St. Scholastica's Convent, on which he played the dedicatory recital Dec. 7. The group was also given a report on the main activity of the chapter, the sponsoring of a community chorus organized to sing the Berlioz *L'Enfance du Christ* Dec. 12 with the Fort Smith symphony orchestra. After the traditional exchange of gifts, a Christmas story was told by Bobbie Dees, followed by the singing of carols accompanied by Mrs. Milton Birkett, organist.

FRANK L. DEES

## Tulsa

The Tulsa Chapter met Dec. 7 at the First Christian Church for its annual pastor-organist dinner meeting. The John Knox Bellingers, conducted by Past-dean James Stewart Boles, played a short program of handbell music. A panel of three pastors and three past-deans fielded (or fumbled) questions submitted. A wide range of subjects was covered; much linen was aired; many axes ground. Nearly 80 members and guests were present. The Jan. 4 meeting was held at the First Baptist Church. Sub-dean John Halvorsen was in charge of the brief business session after which members and guests heard Danny Lyon, 1965 student competition winner. His program appears in the recital section.

MRS. JAMES E. WATKINS, JR.

## El Paso

The El Paso Chapter gathered Dec. ? for the annual Christmas dinner held at the W. J. Montgomery home which was surrounded by Spanish luminarios. Members joined in fellowship, food and carol singing.

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Shown at the door of the First Presbyterian Church, Spartanburg, S.C., are (left to right): William Partridge, Converse College professor and conductor of the Converse Chorale, Dr. Leo Sowerby, director of the College of Church Musicians at Washington Cathedral, Rachel Barron Pierce, organ professor at Converse, and John Williams, choir director of the church. The college and the Spartanburg Chapters sponsored Dr. Sowerby as a special guest at the Contemporary Music Festival which began Nov. 18.

Several events were planned in honor of Dr. Sowerby. The concluding concert Nov. 21 featured organ choral and instrumental compositions by Dr. Sowerby with the composer directing a community choir in two works.

Mr. Partridge arranged a meeting of local clergy and church musicians Nov. 20 for a more informal and intimate discussion. Luncheon was held with Arthur A. Hauser, Theodore Presser Company, and Iain Hamilton, composer, as additional guests of honor.



Joyce Jones is shown with members of the GSG of Grand Canyon College, Phoenix, Ariz. after her benefit recital there Nov. 15. Nearest to the soloist is Marjorie Psalmonds, faculty sponsor.

### Fort Worth

The Fort Worth Chapter met Dec. 13 at the Arlington Heights Methodist Church. The Wesley bell ringers played a few secular numbers during dinner. At the short business meeting, Mrs. J. C. Neel introduced a new patron. In the absence of Sub-dean Gladys Day, Mrs. H. R. Jordan offered names for membership. Reports were heard from the treasurer and concert chairman with a reminder of the Catholic music workshop March 19 and 20 with Dr. Salamonovitch conducting. Mrs. Will Foster directed the handbell choir in a program of carols and hymn tunes. After the program the annual Christmas party was held in the recreation hall under the direction of Elza Cook.

GERALDINE F. ASKEW

### East Texas

The East Texas Chapter met Nov. 30 in the Highland Presbyterian Church, Tyler to conduct its business and to hear a discussion by Wayne Cohn, minister of music of First Christian Church. He showed color slides as he discussed Gothic architecture of European churches. Various organ installations as well as the Flentrop organ factory in Zandaam, Holland, made up portions of the discussion.

SARAH WILSON

### North Louisiana

Members of the North Louisiana Chapter had a covered dish supper Dec. 13 at the William Teague home. A business meeting followed with the dean, Mrs. Henry Bond, presiding. Norman Fisher and Bill Teague reported on the workshop in Dallas conducted by Marie-Claire Alain. A number of Centenary College students also attended. Final instructions were given to members taking the service playing examinations in January.

CORRIE SHAMP

### Corpus Christi

The Corpus Christi Chapter met Nov. 8 at the Corpus Christi Minor Seminary. Members and friends were conducted on a tour of the institution by Father Mendez after which a program was held in the chapel. Dean Les Peart explained the symbolism in the preludes of the Bach Little Organ Book, assisted by Donna Robertson. They played a two stop pipe organ built by the Holland American Organ Company. A short business meeting was held after the program and refreshments were served. Hostesses were Micki George, Frances Holaya and Donna Robertson.

MARCIA CARAVANTES

### Dallas

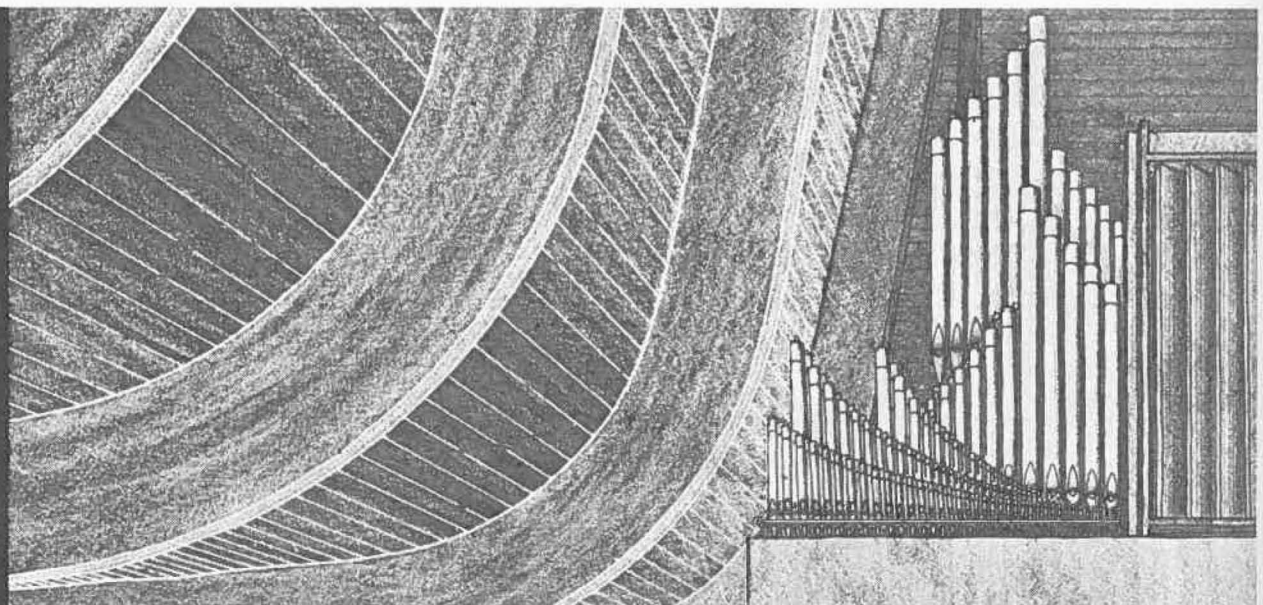
The Dallas, Tex. Chapter met Dec. 7 at St. John's Episcopal Church. Following dinner, the business meeting was conducted by Dr. Robert T. Anderson, dean. The program was a concert by the Southern Methodist University Choir and brass ensemble, with Dr. Lloyd Pfautsch conducting the choir, Ronald Modell the brass ensemble, and William Huckaby organist. Works of Pachelbel, Praetorius, Warlock, Pinkham and Bach were heard.

MARTHA BINION

### Helena

The Helena, Mont. Chapter sponsored an interfaith Christmas junior choir festival Dec. 5. Entitled A Christmas Pilgrimage and featuring carols of many lands, the festival was held at the Civic Center auditorium. Twenty choirs from churches of 10 denominations participated. Joseph Munzenrider played the preludes and Mrs. Robert Wix was service organist. Director was Richard Merley, chairman Mrs. Stephen C. Grose and narrator Douglas Sutherland.

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# News of the American Guild of Organists—Continued

## Southern Arizona

(Delayed report) The Southern Arizona Chapter held its Sept. 28 meeting at Our Saviour's Lutheran Church, Tucson, with Dean Kathryn Eskey presiding and Audrey Becker as host organist.

Charles Burgess was host organist when the chapter met Oct. 19 at St. Paul's Episcopal Church. The Rev. Norman Thalman spoke on The Singing Clergy; a discussion period followed.

The Nov. 9 meeting took place at the First Christian Church with Martha Cox host organist. The Reuter film, Making a Sound Decision was shown.

The Chapter's Christmas party was held Dec. 13 at the home of C. Esther Hammil. The John Buckwalter madrigal singers provided entertainment.

V. LOUISE PATTERSON

## Hawaii

The Hawaii Chapter held its Dec. 13 meeting at the Honolulu Community Church, Nuuanu. The church is a newly built edifice of fine architectural design. Members were given the opportunity to try the new Allen. Following the meeting, members met at the home of Dean Walter Kau for a Christmas Party.

SYBIL AHANA

## Portland

The Portland, Ore. Chapter's Christmas party was held Dec. 11 at the Hazelle Studios. Elaine Barber served a buffet supper; Christmas decorations were by Carolyn Larsen. Mary and Earl Hazelle, John Jensen and D. Deane Hutchinson participated in a program of carols and other seasonal music. Dean Florence Abel thanked the participants. Chairman Freda Haehlen named committee members for the Robert Baker recital Feb. 25. A gay white elephant gift exchange was conducted by Mr. Hutchinson.

REBA M. PAYNE

## Eugene

The Eugene, Ore. Chapter met Dec. 14 at Ebbert Memorial Methodist Church, Springfield. Dean Elwin Myrick played a Christmas recital on the Reuter organ of compositions of Bach, Buxtehude, Langlais, Franck, Benoit, Balbastre and Clokey. Following the recital the chapter met for refreshments and a business meeting. Dean Myrick gave an informative talk following the meeting, on a recent tour of the Reuter factory.

RICHARD DITKOW

## Tacoma

The Tacoma Chapter held its Dec. 13 meeting at the Annie Wright Seminary and heard a program of Christmas music by: John Fay, seminary organist and director of the chapel choir; the Rev. Richard Tumilty, seminary chaplain; Mrs. Dexter Edge and the choir of students. Composers represented were Bach, Peeters, Lenel, Scheidt, Brahms, Franck; Vaughan Williams, Titcomb and Daquin. Following the program guests and hosts moved to the Great Hall of the seminary where refreshments were served and fellowship enjoyed.

REGINALD HEAFIELD

## Seattle

The Seattle, Wash. Chapter heard Dr. Melvin West, FAGO, regional chairman, Walla Walla College, speak Jan. 10 on the subject of organ registration at the First Lutheran Church of Richmond Beach. He demonstrated the Kleucker tracker organ in the church and also discussed Guild national affairs.

MARILYN TURNER



Officers and committee members of the Waterbury, Conn. Chapter and St. Joseph's Roman Catholic Lithuanian Church who jointly sponsored a concert of sacred music Dec. 12 are: first row, left to right: Marcella Andrikis, president of the host choir; Alexander J. Aleksis, host organist and choir director; the Rev. A. Edward Gradeck, its pastor; Mrs. Ernest Carosella, Sacred Heart Church. Second row: Mrs. Donald Brown, First Baptist; Robert Rudesill, St. John's Episcopal; Mrs. Casimira Campe; Edgar A. Edman, South Congregational. Other groups which co-operated were: Holy Trinity Greek Orthodox, Temple Israel; First Lutheran; St. Mary's Hospital and Watertown Methodist.

## San Joaquin

The San Joaquin Valley Chapter celebrated its 20th year with an anniversary dinner Nov. 2 in the fellowship hall of the Church of the Brethren, Fresno. Four past-deans were present: Ruth Rockwood, Jane Keene, Tryon Richards and Margarette Larwood. The latter reviewed the chapter's history in considerable detail. The main speaker at the dinner was Dr. Paul S. Kershner, First Congregational Church, Fresno whose subject was Lifting of Spirit, Bowing Down.

A reception was held Nov. 21 in honor of Frieda Ann Murphy following her recital in the Shrine of St. Theresa. Her program appears in the recital section.

Justin Kramer gave a lecture-demonstration on pipe organ design for churches with limited budgets, giving practical samples which could be executed for from less than \$10,000 up to \$20,000.

ELEANOR PEABODY

## Long Beach

The Immanuel Baptist Church was host to the Dec. 7 meeting of the Long Beach Chapter. After an exchange of gifts and the singing of carols led by Barbara Watson and the handbell ringers of First Congregational Church, the group heard a recital of Advent music by members: Connie Lu Berg, Donald Palmer, Sam Posthuma and Elizabeth Vasa. Paul Stroud spoke informatively about the church organist and his responsibility to the church in the proper understanding of service music.

ROBERT D. HEALY

## Santa Barbara

Some 25 members of the Santa Barbara Chapter met Dec. 14 in the library of El Montecito Presbyterian Church for a Christmas party. Dr. John Gillespie, University of California, Santa Barbara, gave a slide lecture of his recent trip to the Near East and spoke of his research into Coptic Church liturgies in Egypt. A display of vestments, religious artifacts and recordings added authenticity to his program. Program chairman was Ardis Higgins and hospitality arrangements were by Lucile Beasley.

WILLIAM J. BEASLEY

## Palm Springs-Coachella Valley

Leslie Spelman spoke interestingly and informatively on the History and Contribution of the AGO to Church Music at the Oct. 10 meeting of the Palm Springs-Coachella Valley Chapter. Further meetings will discuss the technique of organ playing following the Gleason book.

BETTY LUDWICK

## Los Angeles

The Los Angeles Chapter met Jan. 3 at the First Baptist Church of Alhambra. After-dinner speaker was Halstead McCormac who showed slides of European churches and organs and illustrated his talk with recordings. Recitalist of the evening was James Greasby, organist of the host church and faculty member at Azusa College. The program is listed in the recital section.

JANICE MITCHELL

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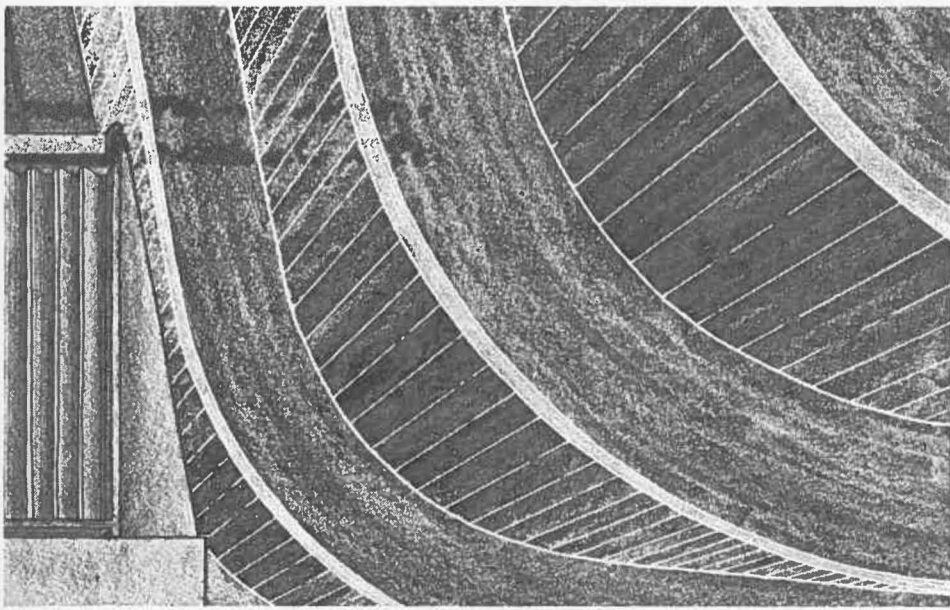
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### The Organs

While the organ in the north of Europe reached its highest point in the Baroque Era, the Italian organ found the apex of its sound concept in the Renaissance, a concept to which the Italian organ has remained faithful in the ensuing centuries. More than in any other school of organ building, the essence of the Italian organ is found in the family of Principals; when played in chorus they form the *Ripieno* (the Italian organum plenum), really an instrumental interpretation of a choral ensemble. The importance of this family of Principals was recognized by all Italian organists and organ builders; indeed, they were so important that they were called the "registri d'organo" (the stops of the organ) in opposition to all the other stops which were called "registri de concerto."

The nature of the Italian ripieno already found in the Gothic organ was clearly defined in the second half of the 15th century. Most important at this period was the invention of the organ stop that allowed a single rank of pipes to be drawn separately. Hereafter it was only possible to play the complete mixture or organum plenum. While the organ builders in the north limited themselves to separating only the lower ranks of Principals, leaving the upper ranks in compound mixture form, the Italian builders separated all ranks of the organum plenum, both high and low, offering to organists infinite possibilities for mixing the individual sounds.

Like the plenum of the organs in the north, the Italian ripieno is composed of ranks of pipes tuned to the harmonics of the octave and the fifth. The individual stops are named according to the distance of each rank from the fundamental pitch; e.g., ottava (octave), quintadecima (fifteenth), decimanona (nineteenth), etc. The disposition of the stops assumed the following form:

Principale	(8')
Ottava	(4')
Quintadecima	(2')
Decimanona	(1 1/3')
Vigesimaseconda	(1')
Vigesimasesta	(3/8')
Vigesimanona	(1/2')
Trigesimaterza	(3/4')
Trigesimasesta	(1/4')

The distinctive character of this ensemble is a silvery and light sound that is never aggressive, a fact that is due to the particular voicing of its pipes, voicing that is lively and sweet at the same time. The ideal of the better organ builders was to make the pipes speak in a sensitive manner, lively and quick, avoiding the degree of chuff found in German and northern organs. The ideal of sound of the pipes is in one sense a stylization of the spoken

word; thus the Italian organ ideally reflects the pronunciation of the Italian language, richer in vowels than in consonants, while the prominent chuff of the northern organ really interprets the rich consonants of the German language.

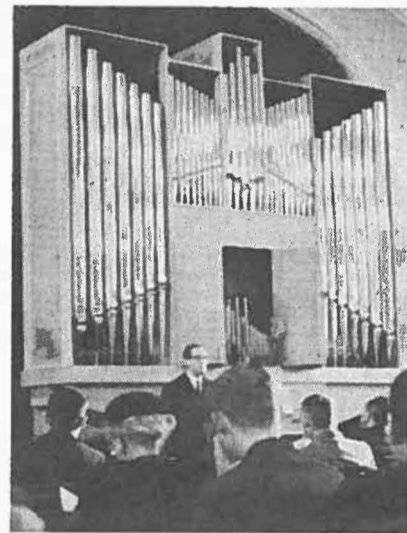
In the last decades of the 15th century the palette of sound colors was extended and other stops "da concerto" were added to those "di ripieno," which were, as Constanzo Antegnati (1608) said, "per concertar e far diverse sorti d'armonie." First were added the pipes of large scale, namely, the Flutes. As was customary with the ripieno stops, the Flutes began to be tuned in harmonics (the octave, the twelfth and the fifteenth, then, much later, toward the end of the 17th century, the seventeenth). The stop giving the fundamental pitch was always the Principal. The Italian organ truly represents a veritable climax of the reign of the harmonics: the Flutes unlike the ripieno stops are not used individually but as harmonics to create synthetic colors over the Principal foundation. Only the octave Flute may be used alone (either in its natural 4' pitch or played down an octave as an 8' Flute). The disposition of sonorities of the Italian organ has a peculiar characteristic in that the Principal serves as natural foundation for the ripieno and also for the Flutes. This is an exclusive characteristic of the voicing of the Italian "principale." One must not think that because of this double function the Italian Principal has a large scale and sounds like a Flute; this is a legend which has been so widely circulated that the name "Italian Principal" began to be associated with a wide-scale stop; but it is a legend completely without foundation. The scale of the classic Italian Principal is not much different from the French or German Principal; only its mouth is narrower and its voicing is more delicate.

In their aspiration toward the vocal ideal and toward a sensitive expression of the "affetti," the Italian builders introduced by the middle of the 16th century a specific stop not found in other countries for many years to come: the "Fiffaro" or "Voce Umana;" this stop must not be confused with the French "Voix humaine" or the German "Vox humana" which are Regals. Instead, the Italian "Voce Umana" is a Principal rank found only in the treble register and tuned sharp (the Venetian School of the 18th century tuned it flat), so that when it is played together with the Principal one hears a slight undulation. It is similar to the effect produced by the Voix céleste in the Romantic organ.

The stops described form the body of the classic, Italian organ; large instruments have other stops and other colors added to them, but they were not con-

sidered essential. Indeed, the organ builder Antonio Barotto from Padua describes these additions in the middle of the 17th century with the picturesque and expressive word "galanterie." Among the most important of these "galanterie" were the reed stops. The oldest known reed stop was the Regal, sometimes called in Italy "cornamusa" or "Zampogna," a stop which, as A. F. Doni described in the 17th century, "sounds like the quacking of a duck and makes a beautiful effect in the organ."

These stops were normally distributed on one manual, but in large organs the single manual was extended down an octave; in other words, a stop that would normally be called an 8' stop is extended downwards as far as the 16' C (or in medium-sized instruments to the 12' F). In addition to the manual there was a pedal with a compass of not more than two octaves (the first a short octave, and the second a full chromatic one), the keys of which were so short that one could play only with the toes. This pedal was always coupled to the manual and sometimes had an independent 16' stop called "contrabassi."



Mr. Tagliavini lectures with Zimmer tracker organ in the background

The esthetic taste of the Baroque that developed in the direction of the monodic and concertato styles was influential in determining the evolution of the northern organ, multiplying the solo and coloristic stops and favoring the several contrasting ensembles on different manuals for the effect of dialogues, echos, etc. But in Italian organs such an influence was moderate. Until the 18th century Italian organs of two or more manuals were exceptions. To overcome this limitation, some of the stops of the one Italian manual were



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split into bass and treble. In Spain this divided manual is reflected in the literature where there is a flowering of Tientos for split stops, but is not reflected in Italian music.

In two manual organs, the pipes of the second manual (which was very often the lower manual, and called "eco" or "di Risposta") are often situated as a kind of Brustwerk, but placed to the left of the player, and only rarely as a Rückpositiv. In the 18th century a few larger organs were constructed such as the famous four-manual one built in 1738 in the Chiesa dei Cavalieri di S. Stefano in Pisa under the direction of Azzolino della Ciaja and the one built slightly later by Donato del Piano in S. Nicolò l'Arena in Catania; this one has five manuals distributed in three consoles (three manuals for one player and a manual at each side for two other players).

In the scaling of the ripieno pipes, in the faithfulness to the old style of Flutes and Voce Umana, but above all in the delicacy and clarity of its voicing, the Italian organ even up the last decades of the 19th century tenaciously retained its ancient tradition. The finest instruments of the later period were built by Nacchini and Callido of the Venetian School and the Serrassis of the Lombardian School. It is to that tradition which the best organ builders of today turn for inspiration

### The Music

In this world of sonorities is framed the repertoire of Italian organ music, whose greatest flowering extends to not much more than a century, from the two Cavazzonis and Andrea Gabrieli until Michaelangelo Rossi. At this point one should remember that Italian music for organ is not clearly differentiated from harpsichord music, as is indicated by the great number of collections of music "per organo o cembalo" or "per ogni sorta di istrumenti da tasto." An examination of individual compositions in order to identify the exact medium of performance

is rarely very fruitful. What is clear is that pieces with liturgical functions, for example organ masses and alternatim settings of chant, are specifically conceived for the organ. This is, of course, also clear for pieces which indicate use of pedal. Yet, the two great Toccatas with pedal in Frescobaldi's Second Book of Toccatas bear the instructions "with pedal or without," evidently in order not to exclude the possibility of performance on a harpsichord. It is also clear that composers and publishers aimed their printed collections at the largest possible public, not only at organists or at harpsichordists. We often find pieces clearly conceived for the organ in manuscript sources, as for example Frescobaldi's compositions preserved in the Biblioteca Vaticana at Rome and in the Biblioteca Nazionale at Turin. These manuscripts contain a great many compositions with obbligato pedal parts.

Anyway, as already noted, there remains a large body of organ music, some of it with an improvisational character, and some of it in strictly polyphonic style, which was actually conceived with a double purpose. Nevertheless, they suit the organ and its sonorities perfectly.

Considering the most typical forms of the literature for organ or organ-harpsichord, we can observe how each one needs a specific type of sonority. I have already mentioned that the Italian ripieno in all its various gradations constitutes in a way an instrumental translation of the vocal ensemble. Those organ pieces most closely related to the spirit of vocal music require this family of stops, e.g., the Ricercare, whose origins are to be sought in the vocal motet and strictly polyphonic Versetti. For such pieces, the proper registrations are Principal 8', Principals 8' and 4', or 8', 4' and 2'.

For the full ripieno sustained by the pedal, prelude-like pieces, which are always in Toccatà style, are suitable; for example, the Intonazioni of the Venetian School and the Toccatas "avanti la Messa" of Frescobaldi.

Lively and lighter compositions more typically instrumental in style like the Canzone alla francese invite the use of

the "Registri da concerto," especially the Flutes, which as Antegnati confirms, "succeed wonderfully for diminutions and for playing Canzoni alla francese." The possible combinations for the Flutes are: Principal 8' and Flute 4', Principal 8' and Flute 2 2/3', Principal 8' and Flute 2'; to each of these combinations the Principal 4' could be added. We have no example of two Flutes used together (e.g., Principal 8' and Flutes 4' and 2 2/3'). This use of the Principal as the foundation for the Flute is only possible, of course, on the authentic Italian organ. In other instruments the only possible base is a Flute or Gedect.

The most important source for the knowledge of old Italian registration is Costanzo Antegnati's *Arte Organica* (1608). He advised how to use skillfully the separate ranks of the ripieno; the most characteristic combination which he suggested is the so-called "mezzo ripieno": Principal 8', Octave 4', Flute 4', Vigesimalnona 1/2' and Trigesimaterza 1/3'.

During the Elevation of the Mass, Italian organ tradition uses compositions in calm and meditative style, of which Frescobaldi's Toccatas "per l'Elevazione" are most beautiful examples; for such works the Principal defined by Antegnati as "delicatissimo," alone or together with the Voce Umana was used, as many sources testify.

One of the most typical methods of the northern organists, i.e. the opposition of two or more colors and the emphasizing of one or more voices through the use of several manuals, was unknown to the Italian organ, faithful to the one manual. The clarity of each voice must result from the polyphonic transparency of the organ sonorities in consequence of the great organ builder's skillful voicing. Therefore if today we give in to the temptation to play an Italian Versetto by emphasizing the cantus firmus as in a German chorale prelude we always risk betraying its spirit.

The new taste of the Baroque for contrasts, dialogues, echo effects, the same taste which in French organ music resulted in a large flowering of "Récit" and "Dialogues" doubtlessly influenced

the Italian organ, spreading the use of split stops in bass and treble and introducing little by little new solo and coloristic stops. Yet its influence on Italian organ music was imperceptible; this remained faithful to the polyphonic ideal of the Renaissance organ and to the forms of the Toccatà, Ricercare and Canzona. Antegnati gives instructions for playing dialogues using the split stops, but in the organ literature (at least in that which we know) we cannot find any trace of such effects, which probably were widely used in improvisation. The few examples of dialogues and echoes we find in Italian organ music of the 17th century only exploit the traditional resources of the Renaissance organ; thus, Adriano Banchieri in two compositions (Dialogo and Fantasia in eco movendo un registro) uses the device of continuously drawing and putting in one stop; the anonymous author of an Intonazione Cromatica (which perhaps can be attributed to Tarquinio Merula) creates a dialogue between one octave and the other of the keyboard.

Also when the organ composition conforms to the monodic style, it does not use solo stops, being content with the clarity which the singing treble pitch of the Principal can give to the melody.

This small interest in the proceedings of the soloistic organ style and the opposition of colors explains why in the golden age of Italian organ music the reed stops were never considered essential. Therefore there is perhaps a bit of malice in the statement of an anonymous French organ builder of the middle of the 17th century who asserts (in a treatise preserved in Bologna) that reed stops are neglected in Italy because the Italian organists are reluctant to tune them. The Regals were certainly used to imitate bagpipes in pieces of pastoral character. For this kind of stop were probably composed the Capriccio Pastorale of Frescobaldi and later the first section of the Pastorale of Bernardo Pasquini and the Piva of the Pastorale of Domenico Zipoli.

From this short description the world of the sounds of the classical Italian

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organ may perhaps seem narrow and poor. Nevertheless, if we approach it, we can discover an astonishing richness. The Italian organ builders, instead of following the way of their northern colleagues in multiplying colors and keyboards, bound themselves to refine their art of voicing, and succeeded in giving to each stop and to each sound blend singing beauty unknown to the northern organ, and a limpid transparency.

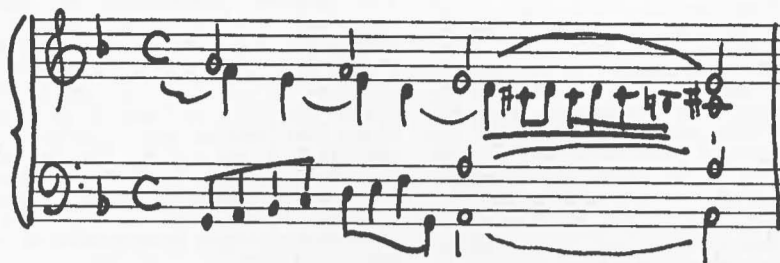
The possibilities of changing stops and colors were various and skillfully exploited by the old Italian organists. Antegnati advises explicitly to change the registration often since "the world is beautiful because of its variety and there is no beautiful thing that, if long, does not become tedious."

A rich source of nuances of colors, unknown to other organ schools, is given by the separation of the ripieno into all its single ranks, which offers to the organist the possibility of combining artificial harmonics and creating new colors; the brilliant "mezzi ripieni" and the imitation of a "concerto di cornetti" (Octave 4', Flute 4', Decimanona 1 1/3' and Vigesimaseconda da concerto 1') suggested by Antegnati are among the most significant examples of such registrations.

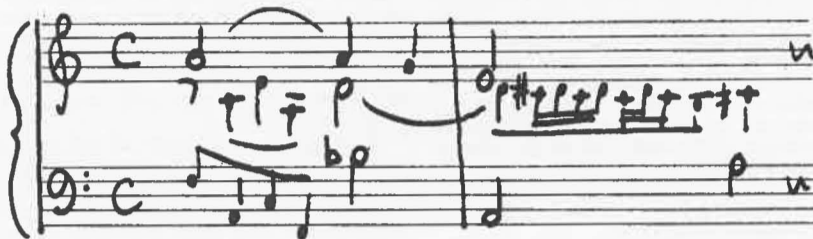
A close acquaintance with the old instruments which are still preserved in Italy is of fundamental importance for the understanding of problems of performance and registration of old Italian organ music.

One of the most delicate problems of performance practice is presented by the great freedom that one of the favorite forms of Italian organ music, the Toccata, requires from the player. In this case only a long familiarity and a profound penetration can guide the organist. But here the old theoretical sources are precious; the preface of the two books of Frescobaldi's Toccatas remains a testimony of particular importance. It is interesting to read what Frescobaldi says about the great freedom of rhythm and measure, the performance of the trills and the rhythmic alteration (when one voice has sixteenth

**Example 1 (Frescobaldi, Toccata III from 1st Book)**



**Example 2 (Rossi, Toccata I)**

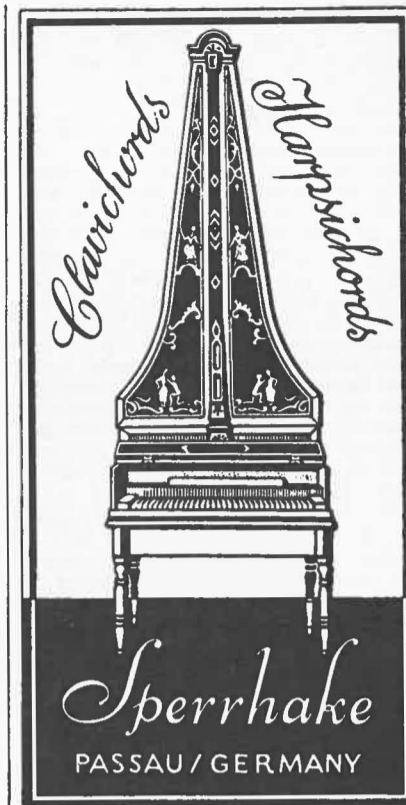


notes and another at the same time eighth notes, each second sixteenth must be somewhat dotted; unfortunately, in the English translation of the Preface of the Toccatas in the Bärenreiter Edition, the Italian word "punctato" is translated as "staccato" instead of "dotted". I have to mention here another very important piece of evidence; it is not hidden away in theoretical writings, but exists right in the musical text of M. A. Rossi, one of Frescobaldi's most ingenious pupils. Rossi writes with a greater wish of exactitude than Frescobaldi, and gives us often a clear explanation of some rules of Frescobaldi's prefaces; e.g., if we read in Frescobaldi's Preface to the Toccatas that the last note of trills and "passaggi" must be held back, we may be still uncertain exactly how to per-

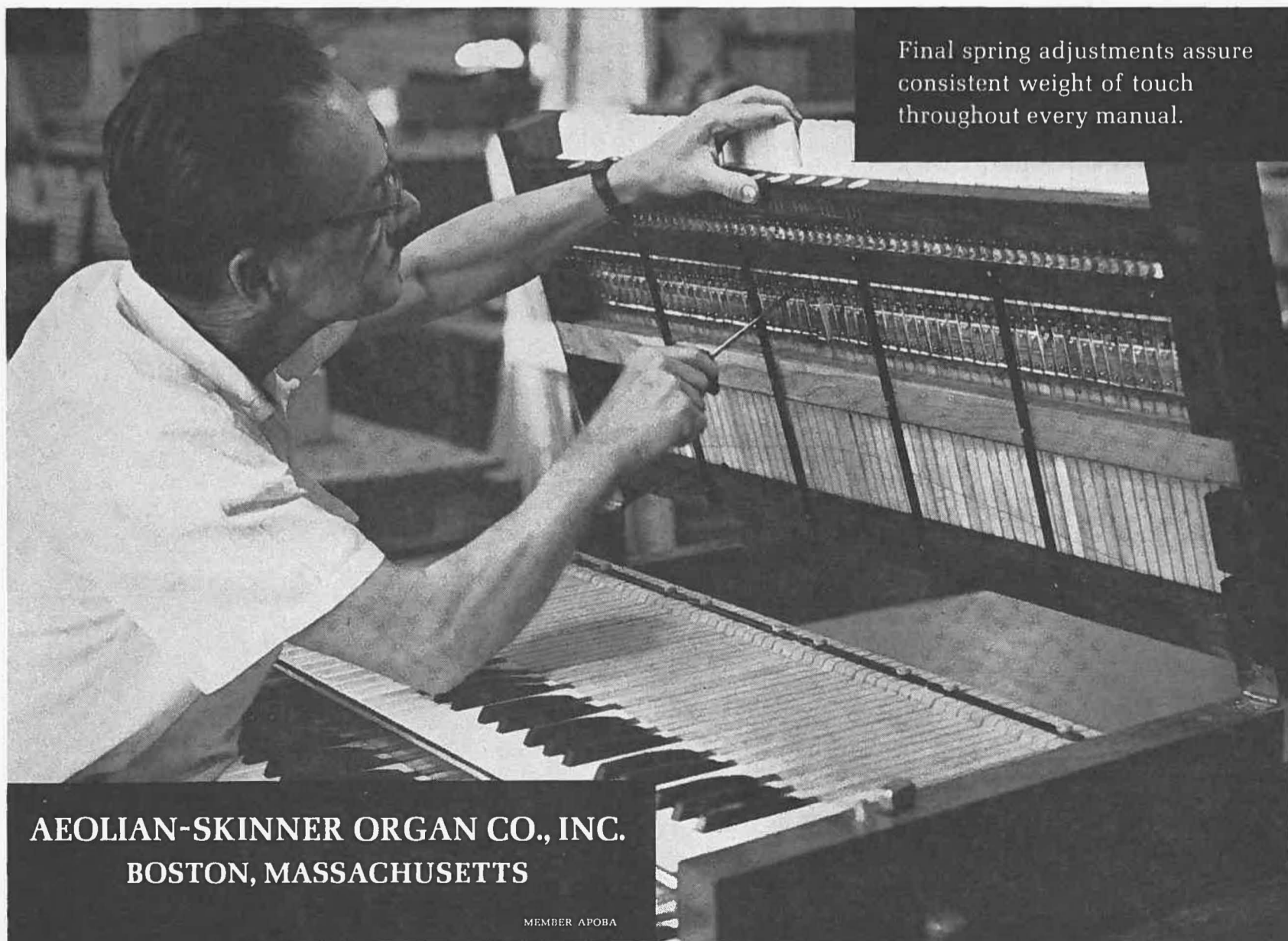
form them; but if we compare this example of Frescobaldi (example 1) with one of M. A. Rossi (example 2) we discover that Rossi's notation is precisely in accordance with Frescobaldi's prefatory instructions.

In conclusion, I want to emphasize the decisive importance of the knowledge and understanding of the instruments that were and are destined to translate into sound Italian organ music. Right now there is in Italy a movement for the inventory, safeguard and restoration of the ancient organs that are preserved. Thus, the panorama of the world of the Italian organ is becoming clear. This will also surely contribute to a more profound understanding of Italian organ music.

*Transcribed by Dr. Robert Anderson SMU Dallas.*



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Mayor Stan Brookshire awards the key to Charlotte to Sr. Tagliavini



Robert Rayfield, Indiana U, visits with Mr. and Mrs. Howard Kelsey, Washington, U.



Bill Maul with Rudi Kremer and Sr. Tagliavini after Kremer recital



Mme. Lagacé sees something of interest at the conclave banquet



Robert Anderson, SMU, Dallas, with Carolyn Darr, organist of host church.



Atlanta delegation: Dean Adele Dieckmann, William Huckaby, Philip McGuire

# CONCLAVE IN

The Charlotte Chapter showed remarkable talent for organization, fine taste in program making and unusual warmth of hospitality as it played host to the largest midwinter conclave in 10 years and one of the smoothest and pleasantest of our experience. Mild, generally fair weather (most of us left our topcoats at the hotel the last day!) was apparently insisted upon by the steering committee who had things so well in hand that not even a meteorologist dared pose a challenge.

The 240 plus registration came from 30 of our 50 states. The traveller from the farthest distance (barring the distinguished Sr. Tagliavini) was apparently Dick Kelley from Los Angeles. Naturally North Carolina had a bumper attendance — nearly a third of the total — and neighboring Virginia with 21 and South Carolina with 24 also showed regional loyalty. The Chicago Chapter's representation of seven elicited some favorable comment.

National President Alec Wyton was able to attend only the last day's events and National Secretary Charles Dodsley Walker and Executive Secretary James Bryan were also in part-time attendance. Only one of the 24 national councillors was present: Kathryn Hill Rawls, who is also a regional chairman. Dr. Robert Lodine was, we believe, the only other regional chairman present. Four of the 50 state chairmen, Dr. Dean Thomas of Virginia, Catherine Ritchey Miller of North Carolina, Emily Remington of Georgia and Gilbert Pirovano of Mississippi were in attendance and we had a chance to talk with each of them.

A goodly delegation from the Atlanta area was present to remind everyone of the national convention the end of June; Dean Adele Dieckmann headed this group.

Several people pointed out to us the unusual preponderance of men: we would estimate the ratio at at least three to one. The large representation of college faculty members was, we feel, an encouraging and important detail.

We know of no other city of Charlotte's size which can boast of so many large, fine churches. With plants so extensive and complete as to suggest college campuses, they have facilities for every kind of activity and though the architecture ranges from advanced contemporary to the various traditions, the standard of taste seems to us extraordinarily high.

## Tuesday

The first day, Dec. 28, gave conventioners a chance to see a number of churches. The morning was devoted to what people are these days calling an "organ crawl". To those of us who have donned overalls to explore the innards

of old organs, this term seems to us a misnomer or at least an exaggeration for a series of pleasant visits to a variety of largely rather new churches. This activity more nearly resembles the old-fashioned "progressive dinner" at which one ate a course or so at each of six or seven homes. We would volunteer, gratis, the derivative term "progressive recital" for this kind of activity.

We were a bit surprised that several of the "host organists" (to borrow a familiar p. 12 term) were not present for the visits to their churches but noted with approval the unanimous and co-operative attendance of the resident clergy. We might have preferred a wider variety of program, showing more completely the possibilities of the organs seen, or even more in the way of a genuine demonstration. But the bus trips gave a welcome opportunity to see a good deal of the host city and to get acquainted with a number of the bus passengers.

The itinerary for the crawl began at the Sardis Presbyterian Church whose three-manual Möller was described in the May 1959 issue. John Morrison, Queens College, was the recitalist. Myers Park Methodist was next where host organist Walter Ball made delegates feel at home. There was a coffee break after State Chairman Catherine Ritchey Miller played the recently enlarged Möller at St. John's Baptist Church. Herbert Burtis, present for other duties, pinch-hit on short notice on the Möller at St. Mark's Lutheran, a striking example of contemporary church architecture. The final stop was at the chapel of Covenant Presbyterian where Dr. Richard Peek demonstrated the Schlicker rebuild described in the Sept. 1959 issue, and where lunch was served to the peripatetic gathering.

## Steinhaus

After lunch at the Covenant Presbyterian Church, the first full recital of the conclave was played by Phillip Steinhaus on the four-manual Aeolian Skinner in the main auditorium of this large and beautiful church. (Stop list in March 1954 issue). We felt that Mr. Steinhaus' conception of the Franck E major Chorale was a good one, despite a far from flawless performance. His Bach Toccata, Adagio and Fugue was less to our liking either in style or registration; the extreme test of its ending was not convincing to us. We also question the wisdom of his change of program to include, instead of some smaller works, the mammoth Reger F sharp minor Variations. Despite breathtaking virtuosity in some variations, the performance seemed to us not to develop the kind of logical continuity it must have to avoid a feeling of endlessness.

## Tagliavini Lecture

A coffee break preceded one of the real summits of the conclave: the lecture by Luigi Ferdinando Tagliavini. Essentially the same outline as his appearance at the Los Angeles County Convention, everything this time was in his favor. His English has improved immeasurably and as a result he is more relaxed and projects his pleasant personality easily. His organization of material and his examples played on a clear-voiced, small Zimmer tracker organ in a small hall enabled him to achieve a rare rapport with his listeners. We are proud to bring this lecture to readers of THE DIAPASON in this very issue. It should increase both the frequency and the quality of the performance of old Italian organ music in America. A special bow to Dr. Robert Anderson of Southern Methodist University for transcribing this fine lecture for our use as a special article.

## Solomon

To us, the most significant fact about the Tuesday night concert at the Myers Park Baptist Church is that the Charlotte Chapter has helped sponsor such a fine chorus for such a number of years. The choral singing and the orchestral playing in the performance of Handel's *Solomon* were of high order. Lack of rehearsal prevented perfect ensemble and the endless succession of recitatives for which the work is notorious was sometimes too tough a nut for the soloists to crack. But on the whole Donald Plott directed creditably.

Wednesday was the busiest day of the conclave and a most satisfactory one. Three major recitals, well contrasted and all of high order were on the bill of fare.

## Kremer

Post-breakfast recitalist was Rudolph Kremer on a Schlicker rebuild at the pleasant old First Presbyterian Church. Steady but subtly varied rhythm, clear and meaningful articulation and a nice differentiation of styles characterized his decidedly untrite program. His own new sonata attracted favorable comment.

Toccata undecima, Muffat; Toccata undecima, Scarlatti; Canonic Variations on Vom Himmel hoch, Prelude and Fugue in G major, Bach; Sonatine for Pedals, Vincent Persichetti; Première Sonatine, Koechlin; Sonata for Organ, Kremer.

## Lagacé

A bus trip to Gastonia and lunch there preceded Mireille Lagacé's recital on the finely placed Casavant (Aug. 1961 issue), in the large and striking

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# CHARLOTTE

contemporary First Presbyterian Church, one of the finest new plants we have seen. Young Mme. Lagacé fully measured up to her advance billing, playing perhaps the least musically venturesome recital of the conclave in such a warm style and with such complete musical and technical command that listeners found the no-applause restriction a very difficult one indeed. This highly satisfying player offered only one unfamiliar item, two well-made chorale preludes by her fellow Montreal organist, Raymond Daveluy. We think we shall be hearing much more about this promising player.

**Prelude and Fugue in E minor, Bruhns; Mein junges Leben, Sweelinck; Toccata in F major, Buxtehude; Herzlich tut mich erfreuen and Valet will ich dir geben, Daveluy; Fantasie and Fugue in G minor, Bach; Herzlich tut mich verlangen, Brahms; Chorale in A minor, Franck.**

#### Belmont Abbey

In lieu of a Guild service (an omission we heard not once bemoaned!) visitors bussed to Belmont Abbey for a chanted vespers. The quiet countryside, the tastefully rebuilt cathedral itself (really the abbey chapel) and the good sound of the Zimmer rebuild supporting the simple singing made a nearly unforgettable impression on most delegates. The only bus mix-up of the week caused a delay in the beginning of the service and the missing by many of the pre-service organ music, played on the clear sounding Zimmer described in the Aug. '65 issue.

#### Anderson

Robert Anderson played an unusually fine recital to close Busy Wednesday. A genuinely exciting growth has taken place here with a more relaxed approach to the music, a heightened sense of style, and a sense of humor backing up what has always been more than adequate command and good taste. Perhaps most deserving of individual comment were the lovely Bach sonata and the warm and brooding conception of the Brahms fugue. The Möller for which the recital was a dedicatory is one of the builder's best and on a par with the recitalist himself. (Stoipist Feb. 1965)

**Veni Creator, Grigny; Trio Sonata 6, Bach; Prelude and Fugue in E major, Lübeck; Fugue in A flat minor, Brahms; Canticle of Praise, Te Deum, Anderson; Laudation, Dello Joio; Prelude in C major, Bruckner; Scherzo, Durufle; Preludio, Symphony 2, Dupré.**

#### Deans Breakfast

There was a good turnout for the Deans and Regents breakfast at which President Wyton presided. Ask your dean for a detailed report.

#### Choral Workshop

We were not as stimulated by Donald Plott's choral workshop as we had hoped to be. Perhaps these things cannot be quite so informal but must be handled with a firm hand. Some of Mr. Plott's most valuable suggestions were with so little emphasis that they seemed to escape many listeners.

Buses again took the delegates to Myers Park Presbyterian Church for a three-fold session; a good lunch, a panel and a recital.

#### Panel

You can't combine as interesting and varied a set of personalities as Aler Wyton, Bob Anderson, Herbert Burtis, Rudi Kremer and the Rev. Martin Tilson without having some sparks fly. So there was consistent interest and bright audience participation. And the event was wisely held to a limited time slot. As far as The Low Status of Church Music is concerned, it was never established or even generally admitted. A great deal of time was spent talking about — and around — hymns. No speaker or listener, we think, changed his convictions in that area so much as a whit, and the non-musician of the panel seemed to us to say by far the most pertinent things about music. A couple of Mr. Wyton's stories, though, will serve all listeners and will probably be oft repeated.

#### Lucktenbergs

The musicianship and the perfect ensemble of the Lucktenberg Duo was something all felt it a genuine treat to hear. A quirk in the acoustics — perhaps carpet under the harpsichord but not under the violinist — made the violin predominate a little more than we would have wished — our only possible reservation regarding this fine recital. After so much organ, these extraordinary young players provided our ears with an ideal change; and the music was ideally chosen.

**Sonata in A major, opus 9, number 4, Leclair; Sonata 6 in G major, Bach; Sonata for Clavecin and Violin, Milhaud; Sonata 5, Tartini.**

#### Banquet

Gertrude Neidlinger, concert comedienne, was the major entertainment for the banquet, which proceeded with the minimum of speaking and introduction. Miss Neidlinger is very well-suited to a crowd able to appreciate the numerous subtleties of her performance. Most of her vignettes are based on situations most listeners felt acutely and not a gesture was lost. Herbert Burtis seemed to us a well-chosen fellow conspirator, retaining aplomb and tongue-in-the-cheek dignity under the most appalling situations. The drawing for the Walcha records was won by Dr. John M. Bull-

ard of Spartanburg, S.C. Henry Whipple, High Point, N.C. won the consolation prize.

#### Tagliavini Recital

Mr. Tagliavini's playing suggests fine chamber playing, with phrasing as delicately conceived as that of fine string players. Most of his program was music in which such a conception added immeasurably to the enjoyment. For us this was true even in the Bach, despite our early initiation into Bach in the grand style in our youth. Some felt the A minor, particularly, lost more of its bigness and its excitement than crystal clarity, subtle musicianship and a balance of details compensated. Many others felt that our distinguished Italian visitor opened doors and windows heretofore part of a blank wall.

**Toccata avanti la messa della Maddonna, Frescobaldi; Toccata III, Rossi; Sonatas in G and D major, Scarlatti; Concerto in F major, Albinoni-Walther; Wir glauben all', Allein Gott in er Hoh' and Prelude and Fugue in A minor, Bach.**

Miss Neidlinger and Mr. Burtis gave some further hilarious vignettes at the final reception, for which a surprisingly large remnant of the total registration remained. Much good talk made it a late bedtime for the many who had early morning planes to catch. (A fog delayed most of the take-offs for at least an hour!)

#### Afterthoughts

We wonder how the annual conclaves achieve an entirely different character than the national or even the regional conventions. As long as they can keep their individuality and provide an annual get-together for professional people who cannot always arrange attendance at the summer conventions, there certainly continues to be a reason for their existence. There is a feeling we have encountered in some quarters that, unlike the oft-mentioned "unchurched", we organists are perhaps over-conventioned. For others, of course, there can never be enough conventions, let alone too many.

Surely a small informal meeting where making friends is easy seems to us an ideal respite from Advent and Christmas responsibilities. Certainly congratulations and thanks are in order for Dr. and Mrs. Richard Peek and their cohorts. We'll just run down the list quickly: Robert Stigall, Walter Ball, Carolyn Darr, Henry Bridges, Nell Stowe, Ruth Barrett, Mary Lou Beaman, Frances Holland, Marcella Newell, Eugene Craft, Samuel Wilson, William Pilcher, Thomas Samonds, Herbert Russell, Richard Van Sciver — plus all their committee members.

A deep bow to the Queen City. — FC



President Wyton and Sr. Tagliavini at speakers' table at banquet



Ed Northrup, Casavant, vies at food table with Bill Tufts, DC Chapter Dean, representing THE AMERICAN ORGANIST



Gertrude Neidlinger and Herbert Burtis take a bow after their hilarious entertainment



Chairman Richard and wife Betty Peek finally get to relax at the banquet table



Rudi Kremer looks happy after his early morning recital; he should

Edward D. Berryman, SMD

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Organist-Choirmaster  
Westminster Presbyterian Church  
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Rudolph B. Berryman, PhD

**B E R R Y M A N**

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### Figures

Newspapers reported last week that church membership grew about two per cent in 1965, while the population gained less than 1.5 per cent. Church membership pushed up to 64.4 per cent of the population.

At first glance this is a most encouraging and favorable development. But as one reads further, he discovers that though membership grew, attendance dropped by one per cent. This is not particularly surprising; individual churches have often been puzzled by the same pair of trends and have come up with all kinds of explanations — competition of such outside interests as television, golf and motoring for the Sunday morning hours, inadequate parking facilities at churches, overtime work which leaves only Sunday for housekeeping, the laundromat, etc.

It would be interesting to correlate attendance at non-service activities of churches into this picture. Do people who spend weekday evenings on meetings, Boy Scouts, church bowling teams and what-have-you feel that they have done their share? Or, on the other hand, aren't these very people the ones most often found in the pews on Sunday morning?

How large a part in church attendance (or non-attendance) is played by the music, by the sermon, by the friendliness and group personality of the congregation? Even the church acoustics may unconsciously play a part if they make hearing or participating in the hymns difficult. (See November issue, page 45).

We are increasingly convinced that people can almost always find the time to do the things they want most to do, the things that deep down inside them they feel are most important.

All this stems from a small news item! What thoughts come to your mind?

### Specialists

The cliché "age of specialization" is a truism of life in the 20th century. Psychologists speculate that one of man's problems today lies in the necessity of accepting that he is usually only a small cog in a large machine. Personal adjustment was much easier, they

tell us, when a man made a whole article with his own hands, instead of performing one little assembly line operation. The failure to grasp things as a whole is a curse of the computer generation.

The matter of specializing in music, though, is not so new. Those of us in the upper age bracket remember such Chopin specialists as Pachmann, such Bach specialists as Harold Samuel and, for that matter, Albert Schweitzer. A certain amount of specializing is natural and good we think: we recall our grandmother as a specialist in doughnuts and lemon meringue pie.

It is probably true that "a jack of all trades is a master of none." But we believe a bit of eclecticism has something in its favor in church music. We can imagine a congregation getting just as fed up with a diet of early Baroque music as with 19th century romanticism or gospel hymns.

So we are glad to see the wide variety of music in our annual summary of Advent and Christmas church bulletins and in our recital pages — from Schütz to Daniel Pinkham and from the Buxheim book to Messiaen.

### Holidays for Sale

The month of February has its share of secular observances. The birthdays of Lincoln and Washington spark the sale of all kinds of patriotic gadgets. Even the Parade of American music project sponsored by the National Federation of Music Clubs gets wide publicity in newspapers and on the radio. We have already noted efforts to relate special sales of phonograph records to American Music month. We favor the regular use of American music provided it is both good and suitable, the same criteria we think all music must meet.

Though St. Valentine's day may once have been a religious festival, it vies now with Christmas itself as a promotional peg on which to hang sales pitches for candy, jewelry, greeting cards and intimate wearing apparel.

So far only food stores and bakers of hot cross buns have been able to capitalize on Lent which begins this year on Feb. 27. Of course travel agencies, steamship lines and dude ranches have found Mardi Gras festivals very responsive to advertising displays.

Certainly church music has something of particular interest to offer in its vast repertory for the Lenten season. But we too may have to call people's attention to it even if we have to resort to some of the less flamboyant advertising methods of American business. These days perhaps just quality is not enough (the better mousetrap, that is). Perhaps we need to hawk our wares a bit.

### Letters to the Editor

#### Corrections!

Vienna, Austria, Jan. 3, 1966 —

To the Editor:

I found the translation of my improvisation article excellent but wish to correct three little errors:

Column 2, p. 46 the word is *Vorboten* = forerunner, precursor, not *verboten* = prohibited.

Column 3 top line: Paumann's *Fundamentum organandi* should be dated 1452 rather than 1742.

Column 2 p. 47: Bruckner played for a wedding of the Imperial family at Ischl. The Imperial Palace is in Vienna.

Yours sincerely,

HANS HASELBOCK

#### No Jazz in Church

Boulder, Colo. Jan. 4, 1966 —

To the Editor:

Congratulations on the editorial "Modern!". Jazz is not suitable for any church service. Right now we need desperately to get reaction against "progressives" who would eliminate organs and resort to combos and night club music.

AGO is in danger. The "Amendments" would make all Certificates worthless and the examinations would disappear. Those Bostonians need to be refuted with most of the ideas they would foist on AGO.

ROWLAND W. DUNHAM, FAGO  
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### Information, Please!

St. Louis, Mo. Jan 4., 1966 —

To the Editor:

Arthur Davis, FRCO, FAGO, served as organist and choirmaster of Christ Church Cathedral, St. Louis from Aug. 1, 1911 to June 6, 1927. I would appreciate any information a reader might be able to give as to where he went after leaving St. Louis. This information is needed for a study of the organists, choirs and organs of the Cathedral.

Sincerely,

E. L. RODGERS  
P.O. Box 3758  
St. Louis 22, Mo.



### Choral Music

There was a slight speedup in choral releases this month, both in the quantity and in the number of publishers represented. We shall approach our listing this month alphabetically by publishers.

Augsburg's most ambitious release this month is a set of Inscriptons from the Catacombs by Normand Lockwood for an cappella choir of up to eight parts. This is music for program use and for experienced choirs. Gerhard Krapf's Savior of the Nations is a cantata in something of the baroque manner with a separate organ chorale prelude to match. It is not too difficult and provides for seven stanzas of the chorale. Paul Fetler's Jubilate Deo uses horn, trumpets and trombone for a big, festival sound; sopranos divide at climaxes and go fairly high.

Much of Augsburg's new material is for unaccompanied singing, some with modern texture. Normand Lockwood has a short but rather demanding Remember Now Thy Creator. Robert Wetzler has two — a five-voice Seek Ye the Lord and a small free-rhythm O Jesus, King Most Wonderful. Paul Fetler's The Beatitudes carries through a largely recitative style. Elwood Coggin has edited a small Schütz Jesus, Our Lord and Savior. Two accompanied anthems by Knut Nystedt are original and interesting — a partly chanted Peace Be with You and a Now Is Christ Risen, with an attractive ritornello for trumpet or flute and bells. Walter Pelz has a hymn anthem with trumpets on Jesus Christ Is Risen Today, with mostly unison singing.

In other voicings Augsburg sends Ulrich Leupold's SAB arrangements of Lift Up Your Heads, Ye Gates of Brass and Prepare the Way, O Zion, bound together, and an SAB Lord Keep Us Steadfast by Hugo Distler, whose SSA unaccompanied Our Father, Thou in Heaven Above and O Christ Our Hope also appear. Graham George has an SA, folk-like It Is the Joyful Eastertime. Simplified SSA and SSAB of the perennial Christiansen Beautiful Savior are available.

Bourne has a new series of older choral pieces — sacred and secular — for various voicings edited by Norman Grayson. Some of the material is familiar, some less so. School people should investigate the secular numbers: we list the sacred: O Rex Gloriarum, Marenzio; Rejoice in the Lord Alway, Purcell; O Bone Jesu, Agostini; In Nomine Jesu, Handl, and From the Depth of Sin, Byrd — all SATB; SAB O Jesu Christe, DeMelle; TTBB Oh Come, Ye Servants of the Lord, Tye, and Cantate Domino, Hassler; and SSA Gloria Patri, Palestrina. Marcel Frank's SATB of Geoffrey O'Hara's Prayer for Peace is at the bottom of the Bourne stack.

From J. Fischer come: A Carol for Easter by Kathryn Rawls for combined choirs and bells, and Robert B. Reed's Christ Our Passover, with a big organ accompaniment. Karl Kortess' Sing to the Lord a New Song is for a capella; its wandering tonality should pose tuning problems. George Brandon's This Is the Day is an SAB hymn-anthem on a quaint but strong old tune.

Emma Lou Diemer has a big Alleluia! Christ Is Risen, with trumpet (Flammer). It poses no choral problems and should be effective. Sharon Elery Rogers' Jubilate Deo might work well despite its derivative elements. Dowell Multer's Magnificat and Nunc Dimittis uses considerable unison and block harmony and has a large independent organ part. Kenneth Walton's Blessed Are the Poor has some effective dialog between a baritone or alto solo and the choir. Lloyd Pfautsch's unaccompanied God So Loved the World requires division of voices toward the end but is highly singable. Jerry Wesley Harris has arranged a Pitoni Cantate Domino.

Flammer sends two SABs for Easter, Gordon Young's lively We Will Carol Joyfully and Katherine K. Davis' All in



### Organ Music

Organ music continues in short supply this month with only a handful of new receipts.

Augsburg sends the organ chorale prelude of Savior of the Nations, Come by Gerhard Krapf, which matches a choral work listed in another column. It is for manuals only.

Number 30 in the *California Organist* series is a Prelude and Fugue in F major by Michael E. Young, within the abilities of most trained organists and decidedly worth their efforts.

A new rather large work, Poem of Life, by Jean Langlais comes from Elkan-Vogel. All his many admirers will be playing this soon. It is full of contrasts of rhythms and colors and will surely be interesting to learn.

Gregorian Institute sends a set of hymn-tune-based pieces by Sharon Elery Rogers called An Organ Festival of Hymn-Tune Preludes and Postludes. All six tunes are highly familiar and the adaptations are playable. But we have distinct reservations about adapting the Jesu Joy of Man's Desiring ritornelle to Jesu Lover of My Soul. On a much smaller scale, easier and, on the whole, more successful are Three Psalm Preludes by Gordon Young designed for the player of very limited accomplishments. The derivative Fugue in C major by Rudy Volkmann arranged for organ by Mr. Young is not likely to excite great interest. — FC

### Those Were the Days

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

The AGO held its 20th anniversary dinner in New York City

Gordon Balch Nevin joined the organ faculty of Hiram, Ohio College

Clarence Dickinson was in the midst of a series of historical organ recitals in the chapel of Union Seminary

A Chicago newspaper reported that 65 students of the Chicago Musical College were paying their tuition with money made singing in churches

Harry B. Jepson was to play his 19th series of Monday afternoon recitals at Woolsey Hall, Yale. "As heretofore, admission to single recitals is 10 cents. Season tickets for 12 programs are \$1."

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

A list of 25 important organs destroyed or damaged in the "Blitzkrieg" in England was headed by Westminster Abbey, St. Paul's Cathedral, Canterbury Cathedral, Liverpool Cathedral, St. Martin-in-the-Fields, and St. Clement Dane's. Pietro Yon was recovering from an attack of pneumonia which kept him from his duties at St. Patrick's Cathedral, New York City

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

300 attended the AGO midwinter conclave Dec. 27-29 in Philadelphia

Mrs. Thomas Walker retired after 51 years as organist of the Central Christian Church, Denver

A Christmas night fire destroyed the new 60-rank Aeolian-Skinner in St. Paul's E & R Church, Chicago

Flor Peeters was on a recital tour of South Africa

the Morning. Sharon Elery Rogers' SSA A Chant of Glory and Praise would require a large treble group to achieve its big ending. Lew Songer has two small unaccompanied treble works, SSAA Great Art Thou, O Lord, and SAA A Prayer with Psalm.

Much of the H. W. Gray stack is for the season just ahead. Most extended of the lot is a 25-minute Easter cantata by David H. Williams, On the Resurrection of Christ, with solos in each register and experienced choral writing. The same writer has a combined choir carol-anthem, Cheer Up, Friends and Neighbors. W. Glen Darst's Our Lord Is Risen has parts for three trumpets in a fanfarish style. Joseph Roff's Now the Green Blade Riseth sets a new tune to the familiar text, a treatment which Garth Edmundson gives Into the Woods My Master Went. Adolfo Mejia's unaccompanied Ave Maria has only Latin text.

For treble voices from Gray are Claude Means' pleasant SA We Will Carol Joyfully, Virgil Thomson's SSA of the Southern tune The Morning Star (also SATB) and a unison We Walk with God by Mary E. Caldwell.

Even those organists and directors deeply involved in the changes in Catholic music have problems in evaluating the quantities of new music which have sprung up so quickly to try to fill the needs. Most of it cannot be judged by simple musical standards. We have some of this music from three publishers who specialize in music for this faith.

Gregorian Institute sends a group this month and it has considerable interest. C. Alexander Peloquin is represented by a set of Four Prayers for Christian Unity, for congregation, choir, organ, brass and timpani; by a Song of Daniel for TTBB, cantor, unison choir or congregation and the same instruments; and a small Litany for two-part choir and organ. All of these are worth studying. A choral anthology of Offer-tories and Motets has only usefulness to recommend it. Three masses: Mass for St. Joseph by Edward Diemente, Mass in Honor of the Prince of Peace by Harry Lojewski and Mass in E minor by W. Lawrence Curry, all for choir and congregation and all written by good craftsmen, will be of interest to the laborers in this particular vineyard.

McLaughlin and Reilly leads off with a Magnificat for TTB and organ by Flor Peeters, with Latin and English text. The choral writing is good and the organ part effective. Raymond Keldermans is listed as arranger of To Jesus Christ Our Sovereign King, a run-of-the-mill hymn anthem on a good tune. Bernard Jones has written accompaniments for some adaptations of Ambrosian liturgy — Sprinkle Me, I Saw Water, and Glory to God. Theodore Maurier has made some soprano descants for hymns from *Cantus Populi*.

Novello sends two big settings of the Te Deum Laudamus (English text), one in G in very solid style by Herbert Sumsion and an equally strong one in C sharp minor by Herbert Howells. Anthony Lewis' setting of The Heavens Proclaim is the kind of big English anthem many choirs enjoy singing.

C. F. Peters sends two practical hymn anthems by Healey Willan (God of Mercy and Rejoice, O Land) as well as a big Sing unto the Lord with brass quartet and baritone solo. A brass quartet is also called for in Everett Titcomb's big, useful To the Prince of Peace. Alan Stout's Creator Spirit is

based on the Vater unser tune sung by the choir in unison over a decorative organ part.

Shawnee Press has a Scene on Easter Morning by Nevett Bartow which calls for narrator, several soloists, choir and a busy organist. The result of all this may be something rather exciting. A group of unaccompanied anthems of only moderate difficulty from Shawnee include: O Lord We Beseech Thee, by Anthony Garlick; Come Let Us Sing of His Glory, by Gordon Young, and I Will Sing and Give Praise, by Kent Newberry. With more or less independent accompaniments are: Psalm 139: O God, Search Me, by Susan Rowe Geist; O Master Let Me Walk with Thee by R. F. Swift (including the familiar tune); Nevett Bartow's A Thanksgiving Exultation, with piano duet accompaniment, and his modulatory setting of The King of Love My Shepherd Is; and a Walter Ehret editing of some of Handel's Utrecht Te Deum titled We Praise Thee, O God.

World Library of Sacred Music sends a large packet of some 16 of its Summit Series of Propers for the Mass. These are for various Sundays and their value is perhaps best attested by listing the composers involved: Leo Sowerby, Robert L. Sanders, Richard Felciano, Colin Sterne, Joseph Willcox Jenkins and Arthur Maddox. May we add that they are all practical and make only the most modest choral demands; most Catholic directors will want to study them carefully. — FC



John C. Boesenhofer became organist and director of music Nov. 1 for the Augsburg Evangelical Lutheran Church, Toledo, Ohio. He holds bachelor and master degrees from the Westminster Choir College, Princeton, N.J. where he studied organ with David Hugh Jones, George Markey, Donald McDonald and Alexander McCurdy; and conducting with Warren Martin and Dr. John Finley Williamson.

Mr. Boesenhofer was director of music and education at St. John's Lutheran Church, Easton Pa.; prior to that he served Trinity Methodist Church, Newport News, Va., and Holy Trinity Lutheran, Kingsport, Tenn. He served on a part-time basis on the staff of Tusculum College, Greeneville, Tenn.

At Augsburg, Mr. Boesenhofer directs seven choirs with a current enrollment of more than 200. He succeeds William Bliem. Mr. Boesenhofer is married and has a daughter.



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- 4' Koppel Flute.....61 generators
- 8' Trumpet.....61 generators
- Tremolo (Light) (Full)

PEDAL

- 16' Principal.....32 generators
- 16' Bourdon.....32 generators
- 8' Octave.....32 generators
- 8' Bourdon.....32 generators
- 4' Choral Bass.....32 generators
- 4' Bourdon.....32 generators
- 16' Trumpet.....32 generators
- 8' Trumpet.....32 generators
- 4' Clarion.....32 generators

SWELL

- 8' Rohr Flote.....85 generators
- 8' Viole de Gambe....61 generators
- 8' Voix Celeste.....49 generators
- 8' Flute Celeste.....49 generators
- 4' Chimney Flute.....61 notes
- 2 3/4' Nazard.....73 generators
- 2' Block Flote.....61 notes
- 1 1/2' Larigot.....61 notes
- 8' Fagotto.....61 generators
- Tremolo (Light) (Full)

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All correspondence should be directed to the general secretary

Winnipeg

The annual Christmas party of the Winnipeg Centre was held Dec. 4 at Deer Lodge United Church, taking the form of a dinner with punchbowl, followed by traditional toasts, carol-singing and games. The Rev. R. K. Vickers asked the blessing and the toast to the Queen was given by Chairman John Standing. Dorothy Matheson replied to the toast to the ladies given by G. Barry Anderson, while Conrad Grimes replied to the toast to the College given by the Rev. G. Hendra. W/C A. R. MacIver replied to the toast to the clergy given by Hugh Lloyd. Mr. Anderson led carol singing. Games concluded an enjoyable evening.

JACQUELINE ANDERSON

Toronto

A good attendance and a high standard of performance were the hallmark of two recent activities of the Toronto Centre. The Palmer Chamber Singers under the direction of Catherine Palmer, FRCO, sang a program ranging from the 16th to the 20th centuries Nov. 21, RCCO Sunday, at Metropolitan Church. Works of Stanford, Anerio, Holst, Brahms, Palmer, Britten, Purcell and Handel were heard. The host organist, Paul Murray, FRCO, FCCO, ARCM, supplied discreet accompaniments.

St. Paul's Anglican Church was the scene of a special Advent recital involving singers, brass, drums and organ Dec. 4, with choir and soloists under the direction of Dr. Charles Peaker and Keith Bissell.

KENNETH DAVIS

Barrie

The Collier Street United Church was filled to capacity Dec. 5 for the third annual Carol Service of the Barrie Centre. A pre-service organ recital was played by June M. Melenbacher. A choir of 180 voices from 11 churches was conducted by James J. Belcher and accompanied by Lloyd Tufford. The clergy of participating churches read lessons and the postlude was played by Elizabeth Farrar. A carol, Sing We with Joy, by Herman J. Fowler, vice-chairman of the centre whose death Christmas day was a great shock to members, was a highlight of the service. The death Dec. 19 of Mrs. J. R. Church had previously saddened the membership.

The regular business meeting was held Nov. 21 at Elizabeth Farrar's. Dates of the regional convention in Barrie were announced as Aug. 30 and 31 and Sept. 1. Convention Chairman Peter Coates reported arrangements for the convention in Barrie were announced as Aug. Mirielle Lagacé and Edward Mondello.

JUNE M. MELENBACHER

Brantford

A joint meeting of the Brantford Centre with the ORMTA was held Nov. 21 at the Cainsville United Church. Donald Clubine, host organist, demonstrated the two-manual Kney and Bright, pointing out tonal possibilities of a small pipe organ. He played two Bach pieces, Moment of Worship, Lorenz, and Trumpet Voluntary, Clarke. A panel moderated by George Fox discussed ear training and sight reading in vocal, instrumental and choral work and the correlation of the practical with the theory of music. Kathleen Jennings, Emma Ruth and Markwell Perry were members of the panel. A social hour followed with Mrs. John Rowcliffe and her committee serving lunch.

ELEANOR L. MUIR

Windsor

The Windsor Centre held its Nov. 17 meeting at the Woodward Avenue Presbyterian Church, Detroit. Kenneth Madill was host and his resident choir was in attendance. All members' choirs were invited to attend from Windsor and there was a good attendance for the workshop conducted by Mr. Madill. Many anthems were sung with emphasis on the smaller church and choir. Allanson Brown played the organ and afterwards a lunch was served by choir members.

VERA BRANIGAN

Montreal

The Montreal Centre sponsored Barrie Cabena in a recital Dec. 1 on the 1959 two-manual Beckerath tracker of Queen Mary Road United Church. His program appears in the recital pages.

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The organ was rededicated Sept. 19 with Peter Coates, organist and choir-master of the church, at the console. The first formal recital was played Oct. 24 by Douglas Elliott, Toronto.

- Dulciana 8 ft. 68 pipes
- Waldflöte 4 ft. 68 pipes
- Italian Principal 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 68 pipes
- Trumpet
- Chimes
- Tremulant

- PEDAL
- Open Wood 16 ft. 32 pipes
  - Bourdon 16 ft. 32 pipes
  - Gedeckt 16 ft. 32 notes
  - Dolce 16 ft. 32 notes
  - Stopped Flute 8 ft. 12 pipes
  - Principal 8 ft. 32 pipes
  - Still Gedeckt 8 ft. 32 notes
  - Octave Dolce 8 ft. 32 notes
  - Geigen Principal 4 ft. 32 pipes
  - Octave Geigen 2 ft. 12 pipes
  - Mixture 4 ranks 128 pipes
  - Posaune 16 ft. 32 pipes
  - Fagotto 16 ft. 32 notes
  - Tromba 8 ft. 12 pipes

**RELIGIOUS ART FESTIVAL  
IN CHICAGO SUBURB AREA**

Adult choirs of six churches, in the Hinsdale and Clarendon Hills area of Chicago's west suburbs, participate Feb. 20 in a religious art festival Feb. 20 at Union Church, Hinsdale. Brass, woodwind and timpani will assist in the Flor Peeters Entrata Festiva. The program will include Bach's Jesu, Priceless Treasure, a chorale concertato by Harald Rohlig and two anthems of Vaughan Williams.

The festival, sponsored by the Confederation of Churches and opening Feb. 11 includes an art exhibit, two one-act chancel dramas, T.S. Eliot's The Cocktail Party, discussion, poetry reading, chamber music and a youth choir festival.

A BACHFEST at Christ Church Cathedral celebrating St. Louis' bicentennial began Jan. 30 with a recital by Ronald Arnatt. Charles Heaton plays another recital Feb. 6 and Mr. Arnatt will conduct the St. Louis chamber chorus and orchestra Feb. 12. The chamber orchestra will play the six Brandenburg Concertos Feb. 27.



- GREAT
- Contra Dolce 16 ft. 12 pipes
  - Principal 8 ft. 61 pipes
  - Hohl Flöte 8 ft. 61 pipes
  - Dolce 8 ft. 12 pipes
  - Octave 4 ft. 61 pipes
  - Spitz Gedeckt 4 ft. 61 pipes
  - Fifteenth 2 ft. 61 pipes
  - Fourniture 4 ranks 244 pipes
  - Trumpet (prepared)
  - Chimes

- SWELL
- Gedackt 16 ft. 12 pipes
  - Diapason 8 ft. 68 pipes
  - Lieblich Flute 8 ft. 68 pipes
  - Nason Flute 8 ft. 68 pipes
  - Salicional 8 ft. 61 pipes
  - Celeste 8 ft. 68 pipes
  - Prestant 4 ft. 68 pipes
  - Traverse Flute 4 ft. 68 pipes
  - Nazard 2 3/4 ft. 61 pipes
  - Harmonic Piccolo 2 ft. 61 pipes
  - Tierce 1 3/4 ft. 61 pipes
  - Scharff 4 ranks 244 pipes
  - Contra Oboe 16 ft. 68 pipes
  - Trompette 8 ft. 68 pipes
  - Clarion 4 ft. 68 pipes
  - Tremulant

- CHOIR
- Metal-Gedackt 8 ft. 68 pipes
  - Spitz Flöte 8 ft. 68 pipes
  - Spitz Flöte Celeste 8 ft. 56 pipes

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- |  |  |
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| <p style="text-align: center;">GREAT</p> <ul style="list-style-type: none"> <li>8' Diapason . . . . . 61 generators</li> <li>8' Bourdon . . . . . 61 generators</li> <li>8' Dulciana . . . . . 61 generators</li> <li>4' Octave . . . . . 73 generators</li> <li>4' Flute D'Amour . . . . . 61 generators</li> <li>4' Dulcet . . . . . 61 generators</li> <li>2' Fifteenth . . . . . 61 notes</li> <li>8' Krummhorn . . . . . 61 generators</li> <li>Chimes—25 notes G<sub>2</sub>-G<sub>4</sub></li> <li>Tremolo (Light) (Full)</li> </ul> <p style="text-align: center;">PEDAL</p> <ul style="list-style-type: none"> <li>16' Principal . . . . . 32 generators</li> <li>16' Bourdon . . . . . 32 generators</li> <li>16' Lieblich Gedeckt . . . . . 32 generators</li> <li>8' Principal . . . . . 32 generators</li> <li>8' Gedeckt . . . . . 32 generators</li> <li>16' Trumpet . . . . . 32 generators</li> </ul> | <p style="text-align: center;">SWELL</p> <ul style="list-style-type: none"> <li>8' Hohl Flute . . . . . 85 generators</li> <li>8' Salicional . . . . . 68 generators</li> <li>8' Voix Celeste T.C. . . . . 49 generators</li> <li>8' Flauto Dolce . . . . . 68 generators</li> <li>8' Flute Celeste T.C. . . . . 49 generators</li> <li>4' Flûte Harmonique . . . . . 61 notes</li> <li>2 3/4' Nazard . . . . . 61 generators</li> <li>2' Harmonic Piccolo . . . . . 61 notes</li> <li>1 1/2' Nineteenth . . . . . 49 notes</li> <li>8' Trompette . . . . . 61 generators</li> <li>8' Oboe . . . . . 61 generators</li> <li>Tremolo (Light) (Full)</li> </ul> <p style="text-align: center;">MECHANICALS</p> <p>Two-manual Stop Key AGO Console • 32 Note Pedal Clavier • 25 Speaking Stops — 21 Independent Electronic Ranks • 13 Couplers • Each Manual Under Separate Expression • 12 Adjustable Tripper-Type Combination Pistons • One General Cancel Piston • Crescendo Pedal</p> |
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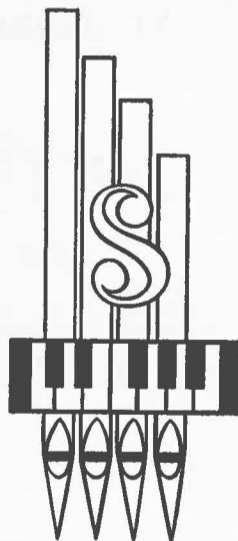
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## FEBRUARY

		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					

#### Feb. 10

Richard Ellsasser, Richmond, Ind.  
Michael Schneider master class, Union Seminary, New York City

#### 11

Robert M. Quade, First Presbyterian Church, Anaheim, Cal.  
Catharine Crozier, Converse College, Spartanburg, S.C.

Harold Gleason lecture, Converse College, Spartanburg, S.C.  
Gerre Hancock, First Methodist, Birmingham, Ala.

#### 13

Jan Bender, Concordia Senior College, Fort Wayne, Ind.

Nelson Adams, Duke U, Durham, N.C.  
Virgil Fox, First Presbyterian, La Grange, Ill.

Beethoven Missa Solemnis, Rockefeller Chapel, Chicago

Vaughan Williams Benedicite, St. Bartholomew's, New York City

Hollins College Choir, St. John's, Washington, D.C.

George Sparks, First Presbyterian, Lancaster, Pa.

David Hewlett, Church of Resurrection, New York City

Vaughan Williams' Dona Nobis Pacem, Church of Covenant, Cleveland

Princeton Pro Musica Brass, First Baptist, Philadelphia

Edmund Sereno Ender, Episcopal Church, Bethesda by the Sea, Palm Beach, Fla.

Clyde Holloway, Washington Cathedral, D.C.

Bruce Bennet award recital, Symphony Hall, Boston

Kodaly, Vaughan Williams, Riverside Church, New York City

Robert M. Quade, St. Mark's Episcopal, Palo Alto, Cal.

Alexander Boggs Ryan, Kalamazoo, Mich. College

Robert Baker, Illinois Wesleyan U, Bloomington, Ill.

Michael Schneider, U of South, Seawance, Tenn.

William Teague, St. Michael's RC, Houston, Tex.

Marilyn Mason, St. Matthew's Episcopal, Kenosha, Wis.

#### 14

Ronald Arnatt, Ethical Society, St. Louis

Charles Shaffer, First Baptist, Van Nuys, Cal.

Anthony Newman, King's Chapel, Boston

Frederick Swann, Church of St. Paul the Apostle, New York City

#### 15

Ivar Sjostrom, Central Congregational, Newtonville, Mass.

Gerald Bales, St. Mark's Cathedral, Minneapolis

Alec Wyton plus class, Mercer U, Macon, Ga.

Joyce Jones, High School auditorium,

#### Douglas, Ariz.

Richard Ellsasser, Dallas, Tex.

Robert Quade, Cleveland

Marilyn Mason, First Presbyterian, Indianapolis, Ind.

Michael Schneider, Boys Town, Neb.

Robert Baker, Southwestern U, Georgetown, Tex.

William Teague, Bethany Christian Reformed, Bellflower, Cal.

David Drinkwater, Rutgers U, New Brunswick, N.J.

Robert Baker workshop, Southwestern U, Georgetown, Tex.

Alec Wyton plus class, Mercer U, Macon, Ga.

Richard Ellsasser, Dallas, Tex.

Joyce Jones, High School, Uvalde, Tex.

William Teague, Palm Springs, Cal. Community Church

Robert Glasgow, Gallery of Modern Art, New York City

Gerre Hancock, Miami U, Oxford, Ohio

Robert Baker, Carleton College, Northfield, Minn.

Michael Schneider plus class, Augustana College, Sioux Falls, S.D.

Robert Prichard, with Long Beach, Cal. Symphony, City College auditorium

Ladd Thomas, Long Beach, Cal. Symphony

Robert Baker master class, Cornell College, Mt. Vernon, Iowa

Randolph-Macon Choir, Union Methodist, Washington, D.C.

Brahms Alto Rhapsody, Song of Destiny, St. Bartholomew's, New York City

Bruce Bennet, MIT Chapel, Cambridge, Mass.

Britten Rejoice in the Lamb, Festival Te Deum, Christ Church Cathedral, Indianapolis, Ind.

Arnold Ostlund, Jr., West Side Presbyterian, Ridgewood, N.J.

Frederick Bell, Siloam Presbyterian, Brooklyn, N.Y.

Milford Pilgrim's Progress, Christ Church, Glendale, Ohio

Dean Place, Church of the Transfiguration, Edgewood, R.I.

Michael Schneider, U of Ill., Urbana

Britten, Vaughan Williams, Riverside Church, New York City

Joyce Jones, High School, Monahans, Tex.

Britten St. Nicholas, Trinity Church, Swarthmore, Pa.

Philadelphia Musical Academy orchestra, First Baptist, Philadelphia

Bruce Bengtson, Albright College, Reading, Pa.

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Robert Quade, St. Thomas', New York City  
 George Markey, First Methodist, Cuyahoga Falls, Ohio  
 Religious Arts Festival, Union Church, Hinsdale, Ill.  
 21  
 Clyde Holloway, Centenary Methodist, Richmond, Va.  
 Chicago AGO Chapter members recital, Moody Bible Institute  
 22  
 William E. Gray, Jr., Brainerd Methodist, Chattanooga, Tenn.  
 Michael Schneider, U of Notre Dame, South Bend, Ind.  
 23  
 Verdi Requiem, St. Bartholomew's, New York City  
 Peggy Kelley Reinburg, Union Methodist, Washington, D.C.  
 Brother Jean Luc, Riverside Church, New York City  
 Ted Alan Worth, Salle Claude Champagne, Montreal  
 24  
 Poister workshop, U of Colorado, Boulder  
 Michael Schneider plus class, Brigham Young U, Provo, Utah  
 25  
 Poister workshop, U of Colorado, Boulder  
 Robert Prichard, Pasadena Presbyterian, Pasadena, Cal.  
 Carl Weinrich, Biblioteca Louis Angel Arango, Bogota, Colombia  
 Alexander Boggs Ryan, Corpus Christi, Tex. AGO  
 Robert Baker, First Baptist, Portland, Ore.  
 26  
 Leo Sowerby workshop, Washington, D.C. Cathedral  
 Michael Schneider class, Seattle, Wash.  
 27  
 Youth Choir Festival, Ebenezer Baptist, Atlanta, Ga.  
 Vaughan Williams Mass in G minor, Christ Church, Cincinnati  
 Elgar Dream of Gerontius, St. Bartholomew's, New York City  
 Bach, Peter, Fauré, St. George's, Nashville, Tenn.  
 Brahms Requiem, Church of Resurrection, New York City  
 Britten's Noye's Fludde, St. Paul's Cathedral, Buffalo, N.Y.  
 Robert Owen, Rutgers U, New Brunswick, N.J.  
 Britten War Requiem, First Baptist, Philadelphia  
 Bernard Lagacé, Cornell U, Ithaca, N.Y.  
 Fred Tulan, Haggin Museum, Stockton, Cal.  
 Robert Prichard, First Christian, Whittier, Cal.  
 Beethoven Missa Solemnis, Claremont, Cal. Congregational  
 Poulenc Stabat Mater and Litanies, Riverside Church, New York City  
 Bach Cantata 11 and Jesu, meine Freude, Asylum Hill, Congregational, Hartford, Conn.  
 Alexander Boggs Ryan, First Presbyterian, Bryan, Tex.  
 Michael Schneider, University Methodist, Seattle, Wash.  
 Robert Baker, First Methodist, Springfield, Ill.  
 Marilyn Mason, First United Presbyterian, Hammond, Ind.  
 28  
 Festal choral service, La Jolla, Cal. Presbyterian  
 Mozart Requiem, Church of Ascension, New York City

Carl Weinrich, Biblioteca Louis Angel Arango, Bogota, Colombia  
 March 1  
 Gerald Crawford, Alice Millar Chapel, Evanston, Ill.  
 Alec Wyton, AGO dinner, Utica, N.Y.  
 Clarence Ledbetter, Caruth auditorium, SMU, Dallas, Tex.  
 Richard Ellsasser, Beaumont, Tex.  
 Alexander Boggs Ryan, Good Shepherd Episcopal, Austin, Tex.  
 Robert Baker, Park Place Church of God, Anderson, Ind.  
 Michael Schneider, First Unitarian, Berkeley, Cal.  
 David Drinkwater, Rutgers U, New Brunswick, N.J.  
 2  
 Peggy Kelley Reinberg, Union Methodist, Washington, D.C.  
 Carl Weinrich, Biblioteca Louis Angel Arango, Bogota, Colombia  
 4  
 Calvin Hampton, Gallery of Modern Art, New York City  
 Michael Schneider, Whittier College, Cal.  
 5  
 Michael Schneider, master class, Whittier College, Cal.  
 Ladd Thomas lecture, Whittier College, Cal.  
 6  
 Samuel J. Chizmar, First Congregational, Detroit  
 Mildred Hendrix, Duke U, Durham, N.C.  
 Sandra Soderlund, Rice Chapel, Houston, Tex.  
 William Eifrig, Valparaiso, Ind. U Chapel  
 Ronald Arnatt, Peoria, Ill. AGO Chapter  
 Thomas Murray, St. Paul's Methodist, San Bernardino, Cal.  
 Scott Withrow, Central Methodist, Knoxville, Tenn.  
 James W. Bennett, Church of the Transfiguration, Edgewood, R.I.  
 Allegheny College choir, Riverside Church, New York City  
 Joyce Jones, High School, Defiance, Ohio  
 Virgil Fox, Academy of Music, Philadelphia  
 Lee Dettra, St. Stephen's Lutheran, Lancaster, Pa.  
 Pomona College Glee Clubs, First Congregational, Long Beach, Cal.  
 Clyde Holloway, Grace Methodist, Kokomo, Ind.  
 Donald Reber, Ruth Anne Maier, Albright College, Reading, Pa.  
 Vaughan Williams Mass in G Minor, Westminster Presbyterian, Dayton, Ohio.  
 Marilyn Mason, Zion Lutheran, Sandusky, Ohio  
 Ray Ferguson, Capitol Drive Lutheran, Milwaukee, Wis.  
 Frederick Swann, First Baptist, Racine, Wis.  
 7  
 Edmund Sereno Ender, AGO, Tampa, Fla.  
 Joseph Payne, King's Chapel, Boston  
 Scott Withrow choral workshop, Central Methodist, Knoxville, Tenn.  
 John Weaver, Amherst, College, Mass.  
 8  
 Michael Schneider, TCU, Fort Worth, Tex.  
 Richard Ellsasser, Nachitoches, La.  
 Virgil Fox, St. Paul's Episcopal, Duluth, Minn.  
 9  
 Peggy Kelley Reinburg, Union Methodist, Washington, D. C.

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8' Open Diapason	8' Rohrflute	8' Gedeckt	16' Bourdon
8' Bourdon	8' Salicional	8' Quintade (w/chiff)	16' Lieblich Gedeckt
4' Octave	8' Voix Celeste II	8' Dulciana	16' Dulciana
4' Flute	8' Flute Celeste II	4' Flute	8' Octave
2-2/3' Twelfth	4' Geigen Octave	2-2/3' Nazard	8' Flute
2' Super Octave	4' Nachthorn	2' Piccolo	8' Gemshorn
2' Piccolo	4' Salicet	1-3/5 Tierce	16' Trombone
Mixture III	8' Trumpet	1' Fife	
	8' Oboe	8' Clarinet	Great to Pedal Coupler
Swell to Great Coupler	4' Clarion		Swell to Pedal Coupler
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# Annual Christmas Summary

Our annual chore of collating Christmas bulletins received by the evening of Jan. 10 brought no real surprises this year. Handel's Messiah again led all large choral works in frequency of performance and the growth of the acceptance of the service of lessons and carols to an almost universal practice was predictable.

The bulletins themselves were more varied than before, with no two or three prepared covers predominating, as has happened in some previous seasons. There were more photographic covers this year — a return to realism. Another trend we noticed was the replacement of pictorial or "design" covers in many instances with tasteful arrangements of type, sometimes with simple symbols or bits of decoration available from the printer's type book. Among covers which struck our fancy were the Thelma Frazier Winter madonna on the covers from the Church of the Covenant, Cleveland, the baroque designs on two covers from the Central Methodist, Kansas City, the stained-glass windows of First Methodist, Riverside, Cal., and the first two of what we suppose are a new series from St. George's New York City.

The services of lessons and carols, almost all nine lessons but a few seven, appeared in churches of many denom-

inations and were adapted to many needs. As usual we noted a wide variety in the readers of the lessons; member of church school, or various choirs and of congregation or vestry; president of almost every conceivable church organization; every church official from organist to usher to clerk of the parish. At Christ Church Cathedral, Indianapolis, the bishop, a city councilman, and the mayor representing the governor added some variety. Christ Church Cranbrook used these classifications: business, education, medicine, law, women, men, youth, vestry, clergy.

Among the overwhelming participants in services of lessons and carols we note: St. Bartholomew's, New York (Jack Ossewaarde, James Christensen); First Methodist, Tulsa, Okla. (John Halvorsen, Jeanne Waits); St. Andrew's Presbyterian (Glen Smith, Mrs. J. E. Watkins, Jr., Mrs. H. C. Fisk, Mrs. R. G. Gray); St. Mark's Episcopal Shreveport, La. (William Teague, John L. Hooker); Christ Church, Glendale, Ohio, (Parvin Titus); First Presbyterian, Gainesville, Fla. (Willis Bodine); Christ Church, Manhasset, N. Y. (Robert Mahaffey); Central Methodist, Lansing, Mich. (Frank Bartlett, Jr.); St. George's Schenectady (Frederick Monks, Samuel Roberts); St. Clement's, St. Paul, Minn.

(Merrill Davis III); Emmanuel, Boston (Jack Fisher); St. John's Episcopal, Youngstown, Ohio (Ronald L. Gould); Trinity Church, Potsdam, N. Y. (George L. Jones, Jr.); Central Methodist, Kansas City, Mo. (Thomas Atkin); Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert E. Bates); First Presbyterian, Lancaster, Pa. (Reginald Lunt, George Sparks); St. Luke's Kalamazoo, Mich. (George Tucker); St. James the Less, Scarsdale, N. Y. (Robert N. Roth); St. Mark's Episcopal, Toledo, Ohio (Walter Rye); Christ Church Cathedral, St. Louis, (Ronald Arnatt, Henry Glass, Jr.); First Methodist, Decatur, Ill. (Theodore Ripper); Christ Church Cathedral, Indianapolis, Ind. (James Litton, William Tinker); First EUB, Elkhart, Ind. (D. Neal Smith); First Congregational, Danbury, Conn. (Thomas W. Powell); St. James, West Hartford, Conn. (John Doney); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl, Nancy Ferguson); First Presbyterian, Cumberland, Md. (Wayne E. Lenke); St. George's, New York City (Charles Hendersen); Church of the Covenant, Cleveland (Henry Fusner); Watts Street Baptist, Durham, N. C. (Richard Joiner); St. Mark's Episcopal, Glendale, Cal. (Richard Slater); St. James Cathedral, Chicago (Beverly Ward); University of

the South, Sewanee, Tenn. (Joseph Running); First Methodist, Rochester, Minn. (Robert Scoggin); St. George's United Toronto (Lloyd Bradshaw); St. Stephen's, Sewickley, Pa. (Julian Williams).

Other kinds of carol services were also about. We mention: candlelight services or Services of Lights as at First Methodist, Decatur, Ill. (Theodore Ripper); Knox Presbyterian, Guelph, Ont. (James Martindale); Trinity United, Altoona, Pa. (Ruth Dillard); Trinity Methodist, Grand Rapids, Mich. (Mano Hardies); Westminster Presbyterian, Greenville, S. C. (Stephen Farrow); First Presbyterian, Sanford, Fla. (Mrs. George Touhy); Westminster Presbyterian, Dayton, Ohio (Robert M. Stoffer); First Unitarian, Brooklyn, N.Y. (Collins Smith); First Presbyterian, Burlington, N.C. (Robert King); First Baptist, Vine-land, N.J. (Richard Matchner).

Many churches had communion services with carols: St. Bartholomew's, New York City (Jack Ossewaarde, James Christensen); St. Mark's Shreveport, La. (William Teague); Christ Church, Glendale, Ohio (Parvin Titus); St. George's Schenectady (Frederick Monks, Samuel Roberts); Emmanuel, Boston (Jack Fisher); Trinity Episcopal, Galveston, Texas (Paul Bentley); St. Paul's, Concord, N.H. (Trevor Rea); St. Luke's, Kalamazoo, Mich. (George Tucker); Trinity, Winchester, Mass. (Christopher King); St. Mark's Episcopal, Toledo (Walter Rye); St. Clement's, El Paso, Tex. (David Hinchshaw, Joe Breedlove); St. James, West Hartford, Conn. (John Doney); Grace Chapel, Jacksonville, Fla. (Amelia Smith).

There were many informal family carol services such as the "round the table" one we noted at First Congregational, Waterbury, Conn. (Antone Godding); and the Boar's Head festival at St. John's Youngstown, Ohio (Ronald Gould).

The perennial Messiah, largely part I, sometimes just excerpts, we know was done in many public programs as well as in the churches from whom we received bulletins. Here are a few we noted: Boston Avenue Methodist, Tulsa, Okla. (Frederick Elder, Catherine Mal-latis); First Presbyterian, Tulsa, Okla. (Nyle Hallman); First Lutheran, Tulsa (Luther Eulert); St. John's Episcopal, Tulsa (William Weldon); All Soul's Unitarian, Tulsa (Beulah McConnell); La-due Chapel, St. Louis with orchestra (Franklin Perkins, Lyle Hagert); Rockefeller Chapel, Chicago, with orchestra (Richard Vikstrom, Edward Mondello); First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); Brainerd Methodist, Chattanooga, Tenn. (William Gray, Jr., Raymond Ruckle); National City Christian, Washington, D. C. (Lawrence Schreiber); St. Bartholomew's, New York City (Jack Ossewaarde, James Christensen); Christ Church Cathedral, St. Louis (Ronald Arnatt, Henry Glass, Jr.); St. James, West Hartford, Conn. (John Doney); South Side Baptist, Fort Smith, Ark. (Frank Dees, Mrs. Milton Birkett); First Presbyterian, Birmingham, Mich. with orchestra (L. Robert Slusser); Crane Collegiate Singers, Potsdam, N.Y., Lincoln Center, New York City, Herman Scherchen conducting; North Carolina School of Arts (Ewald Nolte); King's Chapel, Boston (Daniel Pinkham); Maryville, Tenn. College, with orchestra (Harry H. Harter); First Congregational, Chicago (George Rico); First Baptist, Philadelphia, Pa. (Earl Ness); First Presbyterian, Royal Oaks, Mich. (Robert Schepfer).

Bach is perhaps the most frequently listed choral composer, his total performances probably far outstripping those of Handel's Messiah, even though no single work approaches its popularity. The cantatas achieve a higher choice each year. We noted Cantata 142, For to Us a Child, at the Boston Avenue Methodist, Tulsa (Fred Elder, Catherine Mellatis); Christ Church, Manhasset, N.Y. (Robert Mahaffey); Trinity Church, Winchester, Mass. (Christopher King); Third Presbyterian, Rochester, N.Y. (Theodore Hollenbach); Bates College, Lewiston, Maine (D. Robert Smith). We saw Cantata 122, The New Born Babe, listed at Christ Church Cranbrook, Birmingham, Mich. (Robert Bates) and 61, Nun komm, der Heiden Heiland at Union Methodist, Washington, D.C. (Peggy Kelley Reinburg).

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The Bach Magnificat was popular. A few listings: St. Chrysostom's, Chicago (Robert Lodine); Dana School of Music, Youngstown, Ohio (Ronald L. Gould); St. Bartholomew's, New York City (Jack Ossewaarde, James Christensen); St. Mark's Episcopal, Glendale, Cal. (Richard Slater); First Presbyterian, Evanston, Ill. (Richard Enright, Margaret McElwain).

Various excerpts from the Christmas Oratorio were popular: Bethany Congregational, East Rockaway, N.Y. (Wesley L. James); Church of the Covenant, Cleveland, Ohio (Henry Fusner); Grosse Pointe Memorial Church, Grosse Pointe Farms, Mich. (Malcolm Johns); First Church, Fairfield, Conn. (John Alves); First Presbyterian, Lancaster, Pa. (Reginald Lunt); San Diego State College Choir, with symphony (Paul V. Anderson, David M. Loomis); St. Michael's College, Winooski Park, Vt. (William Tortolano). We noted the motet Jesus, Priceless Treasure at Church of the Resurrection, New York City (David Hewlett, Clair van Arsdale).

Bach's predecessors and contemporaries fared well too: Buxtehude's The Infant Jesus was heard often: John Knox Presbyterian, Tulsa, Okla. (James and Carolyn Boles); St. Paul Methodist, Louisville, Ky. (Bennett Penn). His Rejoice Christians was heard often; at: Christ Church, Cranbrook (Robert Bates); Oak Cliff Methodist, Dallas (Robert Turnipseed, James Guinn) and Second Presbyterian, Kansas City, Mo. (William Bliem). Schütz was represented by The Christmas Story: Trinity Methodist, Grand Rapids, Mich. (Mano R. Hardies, Richard DeVinney); Trinity Church, Southport, Conn. (D. Frederic DeHaven) — and The Annunciation, Govans Presbyterian, Baltimore (Gordon and Helen Betenbaugh) where the Schulz Thou Child Divine and the Hammerschmidt O Beloved Shepherds were also heard. The Hammerschmidt was also listed at Grosse Pointe Memorial, Grosse Pointe Farms, Mich. (Malcolm Johns). Among places we noted the J. F. C. Bach Childhood of Christ was First Presbyterian, Burlington, Iowa (Donald Bogaards, David Baker). The Kuhnau How Brightly Shines the Morning Star we noted at Central Methodist, Lansing, Mich. (Frank Bartlett, Jr.) and Faith Lutheran, St. Paul, Minn. (Johannes Reidel, Louise Borak) and his For Us a Child at First Congregational, Danbury, Conn. (Thomas Powell). Scarlatti's O Humble City of Bethlehem we noted at First Methodist, Rochester, Minn. (Robert Scoggin) and the Pachelbel Magnificat at Christ Church Cranbrook (Robert Bates).

The Vivaldi Gloria was very often chosen: Watts Street Baptist, Durham, N.C. (Richard E. Joiner); Second Presbyterian, Roanoke, Va. (Jane Rasmussen, Christiana Graham); Union Methodist, Washington, D.C. (Peggy Kelley Reinburg); All Souls Episcopal and St. John's Presbyterian, Berkeley, Cal. (Arthur Lawrence, J. Richard Coulter); Westminster Presbyterian, Dayton, Ohio (Robert Stofer); Trinity Methodist, Richmond, Va. (Ronald Davis); St. Paul Methodist, Louisville, Ky. (Bennett Penn). The Charpentier Midnight Mass was sung at Grace Church, Elmira, N.Y. (Robert M. Finster); The Charpentier Song of the Birth of Our Lord at St. Anthony's Parish, Missoula, Mont. (Lawrence Perry, Sister Maura, Gene Hartfelder) and St. Paul Methodist, Louisville, Ky. (Bennett Penn). And there were the Gabrieli Magnificat at Concordia Senior College, Fort Wayne, Ind. (Herbert Neuchterlein, Robert Schuneman) and the Lübeck Christmas Cantata, St. Paul Methodist, Louisville, Ky. (Bennett Penn).

Only a couple of standard works of the 19th century were found often: St. Saëns Christmas Oratorio, Brentwood Congregational, St. Louis (Aline Perkins); Oak Cliff Methodist, Dallas (Robert Turnipseed, James Guinn); Wayne, Pa. Presbyterian (Kenneth Simmons); Saugatuck Congregational, Bridgeport, Conn. (Alice Evans, Larry Kempton) and the Berlioz L'Enfance du Christ which was sung, for example, by the Fort Smith, Ark. Community Chorus with orchestra (Frank Dees, Marx Pales).

Among contemporary works by far the most popular single work was Britten's Ceremony of Carols, often used as a part of various carol services. Here are a few: St. George's, New York City (Charles Henderson, Adrienne Fried); Christ Church Cranbrook (Robert

Bates); St. Mark's Episcopal, Glendale, Cal. (Richard Slater); Christ Church Cathedral, Indianapolis (James Litton); Bates College, Lewiston, Maine (D. Robert Smith); St. Paul's Chapel, Columbia University (Searle Wright); Northwestern U Choral, Thorne Hall, Chicago (George Howerton); John Knox Presbyterian, Tulsa, Okla. (John and Carolyn Boles, Nyle Hallman); St. Mark's, St. Louis, Mo. (Henry Glass, Jr.); First Baptist, Philadelphia, Pa. (Earl Ness); Woman's College of Georgia (Robert Wolfesteig). We noted Britten's St. Nicolas at Fox Chapel Episcopal, Pittsburgh (Bob Whitley).

Other contemporaries covered a wide range: Daniel Pinkham's Christmas Cantata, First Presbyterian, Burlington, Iowa (Donald Bogaards, David Baker); First Lutheran, Sioux Falls, S.D. (Merle Pfeuger). Desmond Ratcliffe's A Child's Nativity, Ladue Chapel, St. Louis (Franklin Perkins, Stacey McDowell). David H. Williams' The Child of

Heaven, Central Methodist, Lansing, Mich. (Frank Bartlett, Jr.); Wayne, Pa. Presbyterian (Kenneth Simmons, Martha Nelson). Ron Nelson's The Christmas Story, First Methodist, Riverside, Cal. (Donald and Donna Haneke). Harald Rohlig's Magnificat, Riverside Methodist, Columbus, Ohio (Marvin Peterson, Patricia Carlson). H. A. Matthews, The Story of Christmas, Gresham Methodist, Chicago (William Best). Elmore, The Incarnate Word, Central Methodist, Fayette, Ark. (Walter W. Davis, Kenneth Osborne). Randall Thompson, The Nativity according to St. Luke, Fourth Presbyterian, Chicago (Wyatt Insko, Elizabeth Paul); Hovhannes Magnificat, Northwestern U Choral Union (Hugo Vianello, William Ballard) with Poulenc Gloria. Clokey When the Christ Child Came, First Presbyterian, Birmingham, Mich. (L. Robert Slusser). Robert Powell's Of the Father's Love Begotten, First Methodist, Rochester, Minn. (Robert Scoggin).

Among 20th century near-standards from abroad were: Vaughan Williams Fantasie on Christ Carols, First Methodist, Wichita (Eugene Butler, Dorothy Addy) and his Hodie at La Jolla, Presbyterian with orchestra (Howard D. Small). Distler's A Little Advent Music, Central Presbyterian, Louisville, Ky. (G. Maurice Hinson) and Concordia Senior College, Fort Wayne, Ind. (Herbert Neuchterlein, Robert Schuneman). Respighi Laud to the Nativity, Third Presbyterian, Rochester, N.Y. (Theodore Hollenbach) and for Roanoke, Va. AGO Chapter, St. John's Episcopal (Frank Williams, Alan C. Bostwick). Finzi In Terra Pax, Westminster Presbyterian, Dayton, Ohio (Robert M. Stofer). Honegger Christmas Cantata, First Baptist, Philadelphia (Earl Ness).

Menotti's Amahl and the Night Visitors was not nearly so often encountered among our bulletins this year but it was still often heard: Ladue Chapel, St. Louis (Aline and Frank Perkins); St.



Apostolic Christian Church, Phoenix, Arizona

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11. Sustain Flute Long
12. Flute F
13. Flute Bass F
14. Flute Treble F
15. Tremolo L
16. Tremolo F
17. Chorus
18. Diapason to English Diapason
19. Diapason to String Diapason
20. Diapason to Horn Diapason

#### GREAT

21. Diapason 8'
22. Dulciana 8'
23. Gamba 8'
24. Trumpet 8'
25. Octave 4'
26. Super Octave 2'
27. Quint 1 1/2'
28. Cancel Left
29. Flute 8'

30. Flute D'Amour 4'
31. Nazard 2 1/2'
32. Piccolo 2'
33. Chime Preset

#### SWELL

34. Str. Diapason 8'
35. Echo Salicional 8'
36. Violin 8'
37. Vox Humana 8'
38. Oboe 8'
39. Trompette 8'
40. Solo to Solo 16'
41. Solo Unison Off
42. Solo to Solo 4'
43. Cancel Left
44. Cancel Right
45. Diapason 8'
46. Bourdon 16'
47. Con. Flute 8'
48. Orch. Flute 4'
49. Nazard 2 1/2'
50. Piccolo 2'
51. Tierce 1-3/5'

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George's United, Toronto (Lloyd Bradshaw); First Baptist, Philadelphia (Earl Ness); First Presbyterian, Delray Beach, Fla. (Hazel Morey).

The liturgical services are always difficult to collate here. Some of the following appear in other categories: St. George's, Schenectady, N.Y. (Frederick Monks); St. Clement's, St. Paul, Minn. (Merrill Davis III); St. Peter's, St. Petersburg, Fla. with Willan and Titcomb (Robert D. Setzer); St. Luke's, Kalamazoo, Mich. with Merbecke and Nicholson (George Tucker); St. Luke's, Dixon, Ill. (Mrs. Hubert Howell).

We have also categorized most college programs we received but these did not quite fit: Augustana College, Sioux Falls, S.D. (Merle Robert Pflueger, Harold E. Krueger); Weaver Chapel, Wittenberg U, Springfield, Ohio (L. David Miller, E. E. Blackmer); St. Paul's Chapel, Columbia U (Searle Wright, Ralph Kneeream).

For the first time in our long years of collating these bulletins, not a single program reached us this year without the name of the church, the city and the names of the organist and director. We don't know just what this signifies but we like it. We hope we have made a minimum of errors and omissions, too. Of course the many programs which arrive after Jan. 10 are just not possible to include.

Beyond the continued rise in standards, we noted nothing of particular import this year. We believe the recital pages give an excellent sampling of today's Advent and Christmas organ music, perhaps the best gauge we have of the improvement in standards.

This reassurance is perhaps the major compensation this difficult and time-consuming summary has for our readers and for us. — FC



The Rev. Patrick W. Collins has been appointed musical director at St. Mary's Cathedral, Peoria, Ill. The church has four choirs: an adult mixed choir, the Pontifical Choristers, a high school girls' choir and a grade school girls' choir.

Father Collins was ordained in May 1964 following studies at St. Paul Seminary, St. Paul, Minn. Prior to entering the seminary he studied organ with Russell Hancock Miles at the University of Illinois, receiving a BMus in 1959. He later studied at Pius X School of Liturgical Music, Purchase, N.Y.

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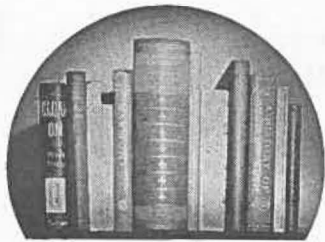
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James Johnson has received a scholarship from the Conservatoire de Musique, Geneva, Switzerland to study organ and harpsichord with Lionel Rogg. He is an alumnus of the Columbus Boychoir School and Williams College and has studied organ with Robert Barrow and Edgar Hilliar.

Last year he was guest organist for noonday recitals at Trinity Church, New York. He has been organist and choirmaster at St. John's Episcopal Church, Williamstown, Mass.; assistant organist at the Church of the Incarnation, New York City, and is presently organist and choirmaster of Trinity Reformed Church, West New York, N.J. He is a harpsichord student of Igor Kipnis and will be keyboard assistant to Mr. Kipnis at next summer's Berkshire Music Festival. He has been in the press department of the New York Philharmonic.

THE ORGAN LITERATURE FOUNDATION, Nashua, N.H. has added a list number 56 to its catalogue D, available for a self-addressed stamped envelope.



### Books

Books received this month are useful and interesting but perhaps only tangentially vital to the lives of most organists and choir directors.

André Gedalge's celebrated *Treatise on the Fugue*, one of the most thorough and complete studies in existence has been translated from the French by Ferdinand Davis (University of Oklahoma Press). It is full of musical examples from all periods and styles. No teacher or serious student can afford to be without it.

We expect to find the 1965 supplement to *Baker's Biographical Dictionary of Musicians* of almost daily use. Prepared by Nicolas Slonimsky and published by G. Schirmer, it helps to bring the standard work up to date.

In W. W. Norton's Instruments of the Orchestra series is Lyndesay G. Langwill's *The Bassoon and Contrabassoon*, an exhaustive research on the instruments. A whole series of supplements includes a historical listing of methods and charts, of famous players, of makers, of collections of the instruments, music and discography as well as an extended bibliography. In all, this is an extraordinary example of really scholarly research. — FC



Philip Treggor, Immanuel Congregational Church, Hartford, Conn. has been made music-drama critic for the Hartford Times. He has also been appointed area correspondent for the New York Music Journal.

Mr. Treggor has contributed articles to THE DIAPASON, conducted a weekly music column for the Manchester Herald and had an article included on hi-fi listening in the magazine, Best Articles and Stories.

Mr. Treggor is director of choral activities at the Hartt College of Music.

LUCY ANN McCLURE, Erskine College, is author of an article, Pipe Organs on Stamps, in the December issue of *Scott's Monthly Stamp Journal*.

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# LENT AND EASTER

### LENTEN SEASON

5252	BLESSED THEY — <i>Brahms/Field</i> .....	SATB
5280	BREAK MY HEART — <i>Handel/Kinsman</i> .....	SATB
5271	FIVE CHORALES — <i>Bach/Carlton</i> .....	SATB
5303	GO CONGREGATION, GO and SURELY HE HATH BORNE OUR GRIEFS — <i>Antes/McCorkle</i> .....	SATB
5254	IF BY HIS SPIRIT — <i>Bach/Carlton</i> .....	SSATB
5237	NOW MINE EYES ARE GROWN DIM — <i>M Hayden/Chambers</i> .....	SATB
5537	O SPOTLESS LAMB — <i>Bach/Field</i> .....	SATB
5146	THREE CHORALES — <i>Bach/Carlton</i> .....	SATB
5201	TWELVE MORAVIAN CHORALES — <i>Antes/Johnston/McCorkle</i> .....	SATB

### PALM SUNDAY

5528	HOSANNA TO THE SON OF DAVID — <i>Praetorius/Field</i> .....	SSATB
5176	OPEN THE GATES OF THE TEMPLE — <i>Knapp/Carlton</i> .....	SATB

### GOOD FRIDAY

5110	GOD SO LOVED THE WORLD — <i>Stainer/Wilson/Ehret</i> .....	SAB
5295	I SEE HIS BLOOD UPON THE ROSE — <i>Benjamin</i> .....	SSATB
5276	LAMB OF GOD — <i>Verdi/Carlton</i> .....	SATB
5297	THE MYSTERY — <i>Benjamin</i> .....	SATB
5530	O SAVIOUR MINE, WHAT AGONY — <i>Bach/Field</i> .....	SATB
5041	WELCOME SWEET AND SACRED FEAST — <i>Finzi</i> .....	SATB

### EASTER

5561	AN EASTER CAROL — <i>Broeckx/Peterson</i> .....	Combined Choirs
5419	CHRIST WHOSE GLORY FILLS THE SKIES — <i>Gover</i> .....	2 Part Mixed
5301	HALLELUJAH (from "Saul") — <i>Handel/Field</i> .....	SATB
5089	HALLELUJAH, AMEN — <i>Bach/Ehret</i> .....	SATB
5180	HALLELUJAH CHORUS — <i>Beethoven/Ehret</i> .....	SATB
5531	JESUS, FOUNT OF CONSOLATION — <i>Bach/Field</i> .....	SATB
5420	LOVE IS COME AGAIN — <i>arr. Sommerville</i> .....	SSA
5433	NOW LET THE HEAVENS BE JOYFUL (with Descant) — <i>arr. Chambers</i> .....	SATB
5223	THIS JOYFUL EASTER-TIDE — <i>Somervell</i> .....	UNISON
5319	WORLD ITSELF IS BRIGHT AND GAY — <i>arr. Chambers</i> .....	SATB
5284	WORLD ITSELF KEEPS EASTER DAY — <i>arr. Ehret</i> .....	SATB

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# Programs of Organ Recitals of the Month

Luigi Ferdinando Tagliavini, Bologna, Italy — Caruth Auditorium, SMU, Jan. 3: Toccata avanti la messa della Madonna, Canzon dopo L'Epistola, Ricercar dopo il Credo, Toccata per l'Elevazione, Capriccio sopra la girolmeta, Frescobaldi; Sonatas in G major and D. major, Scarlatti; Concerto in F major, Albinoni-Walther; Schücke dich, Herr Jesu Christ, dich zu uns wend and Prelude and Fugue in A minor, Bach.

Oswald Ragatz, Bloomington, Ind. — Fort Hays, Kans. State College Nov. 21 and St. Mark's Lutheran, Evansville, Ind. Oct. 10: Trumpet Tune and Air, Purcell; Wie schön leuchtet, Buxtehude; Capriccio Cucu, Kerll; Vom Himmel hoch, Pachelbel; Concerto 5, Telemann-Walther; Lob' dem Herrn and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Soul of the Lake, Karg-Elert; Divertissement, Vienne; Prelude and Fugue in G minor, Dupré.

Ivan R. Licht, Cleveland, Ohio — Our Lady of Angels Church Jan. 2: Trumpet Voluntary, Purcell; Prelude and Fugue in B minor, These are the Holy Ten Commandments, Bach; Chorale in A minor, Franck; Cantilene, Langlais; Sicilienne, Durufié; Allegro, Symphony 2, Vienne; Thou Art the Rock, Mulet. The gallery choir shared the program.

Everett Jay Hilty, Boulder, Colo. — Macky Recital Hall Dec. 6: Sonata 1, C.P.E. Bach; Variations on Jesu, meine Freude, Walther; Concerto in D, Cooke; Toccata in D minor, Buxtehude; Wacht auf, Krebs; Gelobet seist du, Kauffmann; In dir ist Freude, Bach; Was mein Gott will, Krebs; O Mensch, Bach; Christ the Lord has risen, Peeters.

Stanley Plummer, Walla Walla, Wash. — St. Paul's Church Dec. 5: Rejoice, O Earth, Bach; Watchman Tell Us of the Night, Bingham; Noël Variations, Daquin; In Dulci Jubilo, Now Thank We All Our God, Bach; Lo, How a Rose, Brahms; Noël Tema con Variazione, Monnikendam; Carillon, Plummer.

Edmund B. Wright, Hollins College, Va. — Du Pont Chapel Nov. 29: Suite on Tone 2, Clérambault; Musical Clocks, Haydn; Hymn-Tune Preludes, Cummins; Four Chorales, Schroeder; Prelude and Fugue in E flat, Bach.

Barrie Cabena, London, Ont. — For Montreal RCOO Centre, Queen Mary Road United Church Dec. 1: Voluntary in G, Stanley; Voluntary in D for Trumpet Stop, Boyce; Voluntary 1 in A, Healey; Sonata 6, Mendelssohn; Divertimento, Cundick; Concerto in E minor, Ahrens; Homage to Percy Whitlock, Cabena; Prelude and Fugue in G, Bach.

Earl Barr, Minneapolis, Minn. — Dedication of new organ, St. Luke's Lutheran Dec. 12: Sleepers Wake! and Come, Saviour of the Gentiles, Bach; A Lesson and Prelude and Fugue in A major, Selby; Epilogue on a theme of Frescobaldi, Langlais; Brother James and Greensleeves, Wright; Benedictus and Toccata, Reger. St. Paul's Episcopal Jan. 16: Toccata in D, Reger; Blessed are Ye and My Heart Abounds, Brahms; Prelude, Fugue and Variation, Franck; Suite, Creston. Bert Anderson, baritone, assisted.

George R. Hicks, Harrisonburg, Va. — Duke U Chapel, Durham, N.C. Jan. 9: Fantasia and Fugue in G minor, Bach; In Sweetest Praise, Buxtehude; Heartfelt Love Have I for Thee, Karg-Elert; Chorale in B minor, Franck; Trumpet Voluntary, Stanley; Carillon, Sowerby; Prelude and Fugue on B-A-C-H, Liszt. Gertrud Burau, contralto, shared the program.

Wilmer Hayden Welsh, Davidson, N.C. — Shearer Auditorium, Mitchell College, Statesville, N.C. Nov. 23: Fantasia in F minor, Mozart; Chaconne in D major, Pachelbel; Canon in C and Fugue in B flat on B-A-C-H, Schumann; Partita on Now Thank We All Our God and Pastorale for Clarinet and Organ, Welsh; Passacaglia and Fugue in C minor, Bach.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — Christ Church Nov. 28: All Bach: Prelude and Fugue in E minor; Nun danket alle Gott; Nun komm der Heiden Heiland; Wacht auf; Fugue in G minor (Little); Pastorale in F; Adagio, Trio Sonata 1; Toccata, Adagio and Fugue in C.

William C. Dickey, Paoli, Pa. — Wayne Presbyterian Church Dec. 8: Chorale in A minor, Franck; I Call to Thee, O Thou of God the Father and Arioso in A, Bach; Chorale and Variations, Dickey.

Arthur Poister, Syracuse, N.Y. — Eastern Kentucky State College, Richmond, Nov. 7: Allegro, Symphony 6, Widor; Fugue in E flat (St. Anne), Christ lag in Todesbanden, Liebster Jesu and Toccata in F major, Bach; O how blessed and Deck thyself, Brahms; Benedictus, Reger; Chorale in B minor and Pièce Héroïque, Franck.

Students of Dorothy Hester, Riverside, Cal. — First Methodist Church Dec. 4: How Brightly Shines the Morning Star, Buxtehude; Passacaglia, Young — Janice Johnson; Toccata in E minor, Pachelbel; We Pray Thee, Holy Spirit, Buxtehude; Divinum Mysterium, Purvis — Kathleen Warner; In Thee Is Gladness, Bach; Pastorale, Purvis; Toccata Basse for Pedal, Bedell — Juli Hobbs; Prelude and Fugue in G minor, Buxtehude; Come now, Saviour of the heathen, Bach; Toccata on Ave Maris Stella, Peeters — Judith Thompson.

Richard Danny Lyon, Oklahoma City, Okla. — First Baptist Church, Tulsa Jan. 4: Prelude and Fugue in G minor, Buxtehude; The Old Year Hath Passed away, He Who Will Suffer God to Guide Him, I Call to Thee, Bach; Chorale in A minor, Franck; Two Sketches, Schumann; My Heart Is Filled with Longing, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Kenneth Simmons, Wayne, Pa. — Wayne Presbyterian Church, Dec. 15: In dulci jubilo (two settings) and Nun freut euch, Bach; Carols of the 16th Century, Boely; Es ist ein Ros', Brahms; O Little Town of Bethlehem, Oetting; Offertory and Interlude, American Organ Mass, Purvis; Carol Rhapsody, Purvis.

Stanton Hyer, Miami, Fla. — Miami Shores Community Church Dec. 5: Toccata and Fugue in D minor, O man Bewail Thine Grievous Fall, Bach; Toccata on Vom Himmel hoch, Edmundson; Sarabande, Bingham; Fantasy on Nursery Themes, Elmore; Psalm 65, Rowley.

James Martindale, Guelph, Ont. — Knox Presbyterian Dec. 24: Good Christian Men Rejoice, Buxtehude, Bach; From Heaven Above, Bach, Reger, Karg-Elert; Improvisation on First Nowell, Burton; What Child Is This and O Little Town of Bethlehem, Purvis; Pastorale Dance on Christmas Night, Milford.

Gerre Hancock, Cincinnati, Ohio — For Chicago AGO Chapter, Church of the Ascension Jan. 10: Prelude and Fugue in A minor, Three Schübler Preludes, Bach; Chorale in A minor, Franck; Ciacona in E minor, Buxtehude Three Pieces for Mechanical Clock, Haydn; Pageant, Sowerby.

John W. Van Sant, Atlantic City, N.J. — Trinity Episcopal Cathedral, Trenton for Diocesan Choir Festival Nov. 28: Magnificat, Buxtehude; Sleepers, Wake, Come, Saviour of the Gentiles and My Soul Doth Magnify the Lord, Bach; Prelude-Improvisation on Veni Emmanuel, Egerton. Church of the Heavenly Rest, New York City Dec. 24: Varieties over Er is een kindeke geboren op aard, Muddle; Quem Pastores, Walcha; Chant de Paix, Langlais; In dulci júbilo, Dupré; Silent Night, Erb; Paean on Divinum Mysterium, Cook.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Jan. 16: Prelude and Trumpetings, Roberts; My Young Life Variations, Sweelinck; Have Mercy on Me, My Soul Doth Magnify the Lord and Whither May I Flee, Bach; Fantasia K 608, Mozart; Prelude, Suite, Durufié; Clair de Lune and Carillon de Westminster, Vienne.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral Dec. 24: Noël Grand Jeu et Duo, Daquin; The Nativity, Langlais; Variations on a Noël and In Dulci Jubilo, Dupré. Dec. 31: In Thee Is Gladness, The Old Year and O Hail this Brightest Day, Bach; Swiss Noël, Daquin; Andante and Toccata, Symphony 5, Widor.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Dec. 5: Come, Redeemer of Our Race, Buxtehude; These are the Holy Ten Commandments, Bach; Vom Himmel hoch, Peeters; All My Heart This Night Rejoices, Bunjes; Lift Up your Heads, Walcha; Let All Mortal Flesh Keep Silence, Sowerby.

Mrs. Hubert Howell, Dixon, Ill. — St. Luke's Episcopal Dec. 24: Eternal Purpose, Messiaen; Une Vierge Pucelle, LeBegue; Noël Suisse, Daquin; Josef est bien Marie, Balbastre; Noël Angevin, Franck; Noël, Byzantine Sketches, Mulet; The Nativity, Langlais; Magnificat, Dupré; In dulci jubilo, Bach.



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# Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich. — First Methodist Church, Ferndale, Mich. Oct. 24: Chaconne, Couperin; Partita on Christus der ist mein Leben, Pachelbel; Prelude and Fugue in E flat major, Bach; Musical Clocks, Haydn; Fantasie on Ein' feste Burg, Reger; Four Hymn Preludes, Near; Toccata and Fugue in D minor, Bach.

Mason Campbell, Lake Charles, La. — For Lake Charles A.G.O. Chapter, First Presbyterian Church, Dec. 1: From God I Ne'er Will Turn, Buxtehude; Variations on a Noël, Balbastre; Come, Saviour of the People and Prelude and Fugue in G minor, Bach; Offertoire Funèbre, Mulet; Toccata, Pierne; Break Thou the Bread of Life and Jesus, Lover of My Soul, Bingham; What a Friend We Have in Jesus, R. K. Biggs; O God Our Help in Ages Past, Coke-Jepcott; Les Images, Messiaen; Carillon, Sowerby; Litanies, Alain.

Kenneth R. Osborne, Fayetteville, Ark. — St. Scholastica Convent, Fort Smith Dec. 7: Prelude and Fugue in F sharp minor, Komm, heiliger Geist, In dulci júbilo, Lobt Gott, Buxtehude; Partita on Sei gegrüßet, Nun freut euch, In dir ist Freude, Bach; Partita on Built on the Rock, Viderø; Les Bergers, Transports de joie, Messiaen.

Clarence E. Whiteman, Petersburg, Va. — Virginia State College Dec. 5: Psalm 18, Marcellus; Chorale in B minor, Franck; Greensleeves, Wright; Fantasie sur Deux Noël's, Bonnet; Vom Himmel Hoch, Bach, Pachelbel, Pepping, Edmundson; Nativity Suite, Wyton; Passacaglia and Fugue in C minor, Bach.

Paul Tamblin, London, Ont. — Aeolian Hall Jan. 2: Prelude and Fugue in F sharp minor, Buxtehude; Fantasie in F minor K. 594, Mozart; Fantasie in G minor, Bach; Suite 2 in G minor, Clérambault; Le Banquet Celeste, Messiaen; Allegro vivace, Symphony 5, Widor.

John Boe, Evanston, Ill. — Macky Auditorium, Boulder, Colo. Jan. 4: Kyrie, Gott Vater, Prelude and Fugue in B minor, Alle Menschen müssen sterben, Ein' feste Burg and Christe, aller Welt Trost, Bach; Angels, Wise Men and Eternal Purpose, Nativity Suite, Messiaen; Kyrie, Gott heiliger Geist, Bach.

John Wesley Obetz, Albion, Mich. — Landreth Auditorium, TCU, Fort Worth, Tex. Nov. 30: Da Jesus an dem Kreuze stund, Scheidt; Benedictus, Reger; Chorale in A minor, Franck; Variations on Wondrous Love, Barber; Prelude and Fugue on a Theme of Vittoria, Britten; Fantasie in G, Bach.

Immo Christian Schneider, Santa Barbara, Calif. — First Methodist Church Dec. 15: Magnificat on Tone 1, Buxtehude; Mein Seele erhebet den Herrn, Strungk; Nun komm der Heiden Heiland, Buxtehude, Bach; Vom Himmel kam der Engel Schar, Buttstedt; Vom Himmel hoch, Pachelbel; Lobt Gott, ihr Christen allzugleich, Pastorale, In dulci júbilo, Bach; Puer natus, Buxtehude; O Jesulein siiss, Kaufmann; Canonic variations on Vom Himmel hoch and Fantasie in G major, Bach.

Steve Empson, New York City — Cathedral of St. Mark, Minneapolis, Minn. Jan. 4: Prelude and Fugue in F minor, Handel; Suite on Tone 2, Clérambault; Communion pour un Noël, Huré; Chorale in A minor, Franck; Joseph est bien marié, Balbastre; Kyrie, God the Holy Spirit, The Old Year Has Passed and Prelude and Fugue in B minor, Bach.

B. Graham Ellerbee, West Palm Beach, Fla. — Grace United Presbyterian, Lantana, Fla. Dec. 5: Prelude, Suite, Creston; Warum zerbüßt du, Scheidt; Prelude and Fugue in E major, Lübeck; Prelude and Fugue in D major, Bach; Ruhig bewegt, Sonata 1, Hindemith; Dialogue on the Mixtures, Langlais; Pièce Héroïque, Franck.

Kenneth Mansfield, San Francisco, Cal. — Interstake Center, Oakland Jan. 2: Chromatic Fantasie, Sweelinck; Andante, Concerto in G, Handel; Prelude and Fugue in D minor, Mendelssohn; Fantasie in F, K. 594, Mozart; Trumpet Voluntary in D major, Stanley; Sonata, De Brabanter.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church Dec. 8: Nun komm, der Heiden Heiland, Bach; Herzliebster Jesu, Lunt; In Dulci Júbilo, Koch; Partita on Nun komm, Distler; Geistliches Wiegenlied, Brahms; Pastorale, Roger-Ducasse; Fugue, Fantasie on Wacht auf, Reger.

Richard M. Peek, Charlotte, N.C. — Dedicator Oxford Presbyterian, Oxford, N.C. Jan. 5: Prelude and Fugue in G major, Bach; Pange Lingua, Bermudo; O Filii et Filiae, Dandrieu; O Trauerigkeit, Brahms; Passion, Reger; Partita on a Passion Chorale, Rippon. St. Thomas Church, New York City Jan. 9; First Methodist, Red Bank, N.J. Jan. 10; Covenant Presbyterian, Charlotte Jan. 23: Same Bach and Dandrieu plus: Chorale in B minor, Franck; Prelude and Fugue on St. Thomas, Peek; Dessein eternal and Dieu parmi nous, Messiaen.

David M. Lowry, Rock Hill, S. C. — All Souls Church, Asheville, N. C. Dec. 24: Four settings of In dulci júbilo, Bach; Greensleeves, Wright; Noël in G, Daquin; Prelude on Irby, Cowell; Zu Bethlehem geboren, Walcha. Park Road Moravian Church, Charlotte, N. C. Nov. 28: Fugue in E flat, Nun komm der Heiden Heiland, Toccata and Fugue in D minor, Bach; Scherzando and Pasticcio, Langlais; Toplady, Bingham; Greensleeves, Wright; Carillon de Westminster, Vierne.

Jessie Newgeon Hawkes, Hartford, Conn. — Christ Church Cathedral, Jan. 26: Wacht auf, Peeters; Nun komm, der Heiden Heiland, Bach; Zu Bethlehem geboren, Walcha; In dulci júbilo, Schroeder; Christ, unser Herr zum Jordan kam, Buxtehude; Wer nur den lieben Gott, Wir danken dir and O Lamm Gottes, Bach; O Welt, Brahms; Christ lag in Todesbanden, Bach; In Dir ist Freude, Dupré.

Richard Shirey, Akron, Ohio — Trinity Lutheran Dec. 12: Noël 10, Daquin; Nun komm, der Heiden Heiland, Bach; Weihnachten, Reger; Christmas Music, Rohlig (with flute); Carillon de Westminster, Vierne. Mrs. Robert W. Lutz, soprano, and Mrs. George Exline, flute, assisted.

John Gordon Morris, Tulsa, Okla. — Trinity Episcopal Dec. 29: O Hail This Brightest Day of Days, All Praise to Jesus' Hallowed Name. In dulci júbilo, Bach; Magnificat 4, Dupré; Chorale in B minor, Franck.

George L. Jones, Jr., Potsdam, N.Y. — Trinity Church, Fall Island Dec. 24: Pastorale, Bach; Pastorale on a Christmas Plain-song, Thomson; Pastorale, Franck.

Karel Paukert, St. Louis, Mo. — St. Paul's Church, Toronto Dec. 11: Prelude and Fugue in C minor, Zech; Toccata in C and Fugue in A minor, Cernohorsky; Pastorale, Kuchar; My Soul doth Magnify the Lord and Comest Thou Now, Jesus, Bach; Concerto in A minor, Bach-Vivaldi; Toccata in F minor, Wiedermann; Moto Ostinato, Ehen; Pastorale, Paukert; Postludium, Janacek.

Gwen Manchey Sladek, Chattanooga, Tenn. — Brainerd Methodist Dec. 28: From Heaven on High, Pachelbel; Plein Jeu, Fugue sur la Trompette and Recit de Chromorne, Convent Mass, F. Couperin; O Hail This Brightest Day of Days, Now Praise We Christ and Fantasie in G major, Bach; Lo, How a Rose, Brahms; Prelude, Fugue and Variation, Franck; Roulade, Near; Jesus Accepts Sorrow and The Wise Men, Messiaen; Finale, Symphony 1, Vierne.

Kim Kasling, Ann Arbor, Mich. — First Congregational Church Jan. 9: Magnificat, Dandrieu; Echo Fantasie, Sweelinck; Nun komm, der Heiden Heiland and Kyrie, Gott heiliger Geist, Bach; Cortège et Litanie, Dupré; Le Jardin Suspensu, Alain; Sketch in D flat major, Schumann; Introduction and Passacaglia in D minor, Reger.

Yalenda Waterman, San Diego, Cal. — First Lutheran Church Nov. 21: Wie schön leuchtet, Buxtehude; Prelude in G major, Meine Seele erhebet den Herrn, Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; The Cuckoo, Daquin; Pastorale and Pasticcio, Langlais; Tu es Petra, Mulet; Allegro, Symphony 6, Widor.

Calvin Bower, Knoxville, Tenn. — Central Baptist Church of Bearden Nov. 7: Concerto in A minor, Vivaldi-Bach; Ricercare for three voices, Willaert; Ricercare on Tone 12, A. Gabrieli; Sonata pian e forte, G. Gabrieli; Prelude and Fugue in D major, Bach; Three Chorale Preludes, Brahms; Come, Holy Ghost, Bender (with brass).

Carl E. Schroeder, Lancaster, Pa. — Holy Trinity Lutheran Dec. 28: Little Prelude and Fugue in B flat, Bach; In dulci júbilo, Buxtehude, Bach, Dupré; Concertina Sacra, Rohlig (with instruments).

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# Programs of Organ Recitals of the Month

**E. Power Biggs, Cambridge, Mass.** — St. George's Church, New York City Dec. 26; Trumpet Voluntary, Clarke; Noël Grand Jeu et Duo, Daquin; Westminster Suite, Purcell; Toccata in F major, Bach; Wachet auf, Krebs; Noël Ancien with Variations, Balbastre; Variations on America, Ives.

**Ann Arbor, Mich. Organists** — Zion Lutheran Church, Dec. 24: Magnificat on Tone 9, Scheidt, Bruce Wilson, cantor, James Anthony, organist; Prelude and Fugue in F, Lübeck, Elizabeth Kontony; Allegro, Trio Sonata in E flat, Bach, Carol Muehlig; Noël Ancien, Balbastre and Noël Suisse, Daquin, Donald Williams; Prelude, Fugue and Variation, Franck, Carol Muehlig; The Shepherds, Eternal Purposes and Jesus Accepts the Suffrage, Messiaen, and Concerto in C (with two trumpets), Vivaldi, Donald Williams.

**W. Arnold Lynch, Wichita, Kans.** — St. Christopher's Episcopal Nov. 21: Grand Choeur in A, Kander; Romance sans Paroles, Bonnet; Suite for a Musical Clock, Haydn; Fugue in G minor (Lesser), Rejoice now, Christians and Passacaglia and Fugue in C minor, Bach; Toccata Basse, Bedell; Romanza, Purvis; Finale, Symphony 2, Widor. Mark Edwards, cellist, assisted.

**Gordon Bush, King's Point, N.Y.** — For West Jersey AGO Chapter, First Presbyterian, Moorestown, N.J. Jan. 10: Introductie en Variaties over Psalm 136, Piet Rippen; Allegro, Concerto, Vivaldi, Bach; He Who Will Suffer God to Guide (two settings), Bach; Te Deum, Langlais; Chorale in E major, Franck; Carnival Suite, Crandell; Scherzo-Cats, Langlais; Allegro Maestoso, Suite, Creston.

**Joint Student Recital, Bluefield, W. Va.** — First Baptist Church Dec. 21: Trumpet Voluntary in D, Purcell; Pastorale, Bach — Tim Fuller. Quem Pastores, Willan; Seven Christmas Chorales, Scheidt; Zu Bethlehem geboren, Walcha — Carl Smith. Variations on a Noël, Dupré — David Dunkle.

**David E. Harper, Hartford, Conn.** — Christ Church Cathedral Dec. 8: Prelude and Fugue in G minor, Rohligh; Three Chorale Preludes, Walcha; Adagio, Nyquist; Two Liturgical Improvisations, Oldroyd.

**Robert M. Quade, Lexington, Ky.** — Landreth Auditorium, TCU, Fort Worth, Tex. Feb. 7: Toccata, Sowerby; Le Banquet Celeste, Messiaen; Prelude and Fugue on A-L-A-I-N, Durufflé; Concerto 1 in G minor, Handel; Prelude and Fugue in G, Schmücke dich, Bach; Improvisation.

**Roger Wischmeier, Omaha, Neb.** — First Baptist Church Dec. 7: O Come Emmanuel, Barlow; Watchman Tell Us of the Night, Bingham; Lo How a Rose, Brahm; All My Heart This Night Rejoices, Couper; Angels We Have Heard on High, Gehrke; Silent Night, Black; Angels from the Realms of Glory, Frank; Good Christian Men, Rejoice, Bach; Away in a Manager, Shaffer; Greensleeves, Purvis; As with Gladness Men of Old, Frank; Brightest and Best, Cassler; We Three Kings of Orient Are, Wyton; Carol Rhapsody, Purvis.

**Eugene Hill, Oxford, Ohio** — Miami University chapel Dec. 3: Chaconne, L. Couperin; Elevation, F. Couperin; Toccata and Fugue in F, Buxtehude; Three Orgelbüchlein Chorales, Prelude and Fugue in E flat, Bach; Fancies and Ayres in G minor and A minor, Jenkins; O Gott, du frommer Gott, Sollt ich meinen Gott nicht singen, O Lamm Gottes, Reger; Partita, Mathias; Nunc Dimittis and Te Deum, Hill.

**Jerry Brainard, Cleveland, Ohio** — For AGO Chapter, West Shore Unitarian Dec. 14: Prelude and Fugue in G minor, Buxtehude; Noël 9 and 10, Daquin; Variations on Jesu, meine Freude, Walther; Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Elevations 2 and 3, Grunenwald; Prelude and Fugue in B major, Dupré.

**Robert E. Shafer, Buckhannon, W. Va.** — W. Va. Wesleyan faculty recital Dec. 5: Prelude and Fugue in E major, Buxtehude; Elevation, Couperin; Chorale in B minor, Franck; Christmas Suite 2, Edmundson; Azmon, Wyton; Meditation on Silent Night and The First Noël, Groom.

**Catherine Mallatis, Tulsa, Okla.** — Boston Avenue Methodist Jan. 2: Pastorale, Bach; Benedictus, Reger; Adoration, Bingham; If Thou But Suffer God to Guide Thee, Peeters.

**Thomas Matthews, Tulsa, Okla.** — Trinity Episcopal Church, Dec. 8: Veni Emmanuel, Bairstow; Three Liturgical Preludes, Oldroyd; The Earle of Oxford's Marche, Byrd. Dec. 15: Pavana, Gibbons; Siliciane, Warner; Folk Tune, Whitlock; Noël Variations, Mulet. Dec. 22: Seven Seasonal Sketches, Millford.

**Lester Groom, Baldwin, Kans.** — First Methodist Church, Lawrence Dec. 5: Voluntary 4, Walond; Elevation, F. Couperin; Prelude in E flat major, These are the holy ten commandments, We believe in one God, Our Father Who Art in Heaven and Fugue in E flat major, Bach; Intemezzo, Symphony 1, Widor; Chorale in E major, Franck; Shepherds came, their praises bringing and In Bethlehem's Low stable, Walcha; Carol Prelude On Joseph Dearest, Means; In Dulci Jubilo, Bach; Noël Suisse, Daquin; Improvisation on Veni Emmanuel.

**Wittenberg U Students, Springfield, Ohio** — Dec. 5: Fantasie on Holy, Holy, Holy, Post — Jeanette Inbody; Toccata 11, Muffat — John Schuder; Prelude and Fugue in A major, Bach — Ruth Updegraff; A Mighty Fortress, Bender — Joanne Wrass; Cantabile in B, Franck — Charles Oldland; Christ ist erstanden, Lenel — Kathryn King; Te Lucis ante Terminum and Placare Christe Servulis, Dupré — Melva Treffinger.

**John Tuttle, Philadelphia, Pa.** — Swarthmore Methodist Nov. 20: Kommst du nun and Prelude and Fugue in A minor, Bach; Es ist ein' Ros', Brahms; Zu Bethlehem geboren, Walcha; In dulci jubilo, Dupré; Finale, Symphony 6, Vienne; Scherzo and Prelude, Adagio and Choral Varié sur Veni Creator, Durufflé.

**Sue Henderson Seid, Des Moines, Iowa** — Kreuzkirche, Bonn, Germany Dec. 1: Fantasie and Fugue in G minor, Bach; Nun komm der Heiden Heiland, Praetorius; Buxtehude, Bach; Les Bergers, Desseins Eternels and Les Enfants de Dieu, Messiaen; Toccata in F major, Bach.

**Steven R. Sigler, Hartford, Conn.** — Christ Church Cathedral Jan. 5: Movement 1, Sonata 1, Hindemith; Aria, Peeters; Prelude and Elevation, Te Deum, Langlais.

**Marianne Webb, Carbondale, Ill.** — Grandview Methodist, Kansas City, Kans. Dec. 22 and First Presbyterian, Mount Vernon, Ill. Dec. 12: Concerto del Sigr. Meck, Walther; Adagio, Fiocco; Prelude and Fugue in E flat major, Bach; Fantasie in F minor K 594, Mozart; Impromptu, Vienne; Prelude and Fugue in B major, Dupré.

**Harold C. O'Daniels, Binghamton, N. Y.** — Christ Church Nov. 16: Prelude and Fugue in E minor, Bach; Chorale and Andante con moto, Sonata 5, Mendelssohn; Cantabile, Franck; Aria, Peeters; Plein Jeu, Young. Dec. 7: Come, Saviour of the Gentiles, Walther, Buxtehude, J. S. Bach, W. F. Bach. Dec. 14: Sleepers Wake and O Thou of God the Father, Bach; Noël Basque, Benoit. Dec. 21: Benedictus, Reger; Come, Gentle Saviour, Redford; Four Advent Orgelbüchlein Chorales, Bach.

**Gene Hartfelder, Missoula, Mont.** — St. Anthony's Church Dec. 24: Swiss Noël, Daquin; Now Sing and Be Joyful, Joy from My Heart Has Spring, Pepping; A Babe Is Born in Bethlehem, Buxtehude; Let All Together Praise Our God, Comes Thou Jesu down from Heaven; From Heaven High to Earth I Come, O Hail This Brightest Day of Days, Bach; In dulci jubilo, Schroeder; The Star Proclaims the King Is Here, Peeters.

**Peggy Kelley Reinburg, Washington, D.C.** — Universalist National Memorial Church Jan. 9: Benedictus, Mass for Convents, F. Couperin; Fugue in G minor on B-A-C-H, Schumann; Prelude in C major, Krebs; Es ist ein' Ros', Brahms; Von Himmel hoch, Pepping; Meditation, Française, Langlais; Le jardin suspendu, Alain.

**Jerry Black, Atlanta, Ga.** — Brainerd Methodist, Chattanooga, Tenn. Nov. 21: Offertory for Full Organ, F. Couperin; O Sacred Head and Prelude and Fugue in G major, Bach; My Heart Is Ever Yearning, Brahms; Fantasie in A major, Franck; Greensleeves, Wright; Cortège et Litanie, Dupré.

**Jeannette B. Brown, Waterbury, Conn.** — First Presbyterian Dec. 15: Fanfare, Scherzo, Finale Jubilate, Willan; Miniature, Langlais; Puer natus est, Titcomb; Noël Languedocien, Guilmant; Prelude on In dulci jubilo, Rohligh.

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# Programs of Organ Recitals of the Month

Alexander Boggs Ryan, Kalamazoo, Mich. — St. Mark's Episcopal, Shreveport, La. Dec. 24: Fugue in E flat, Bach; Vom Himmel hoch, Pachelbel; Weinachten 1914, Reger; Variations, Introduction and Finale, Symphonie Gothique, Widor; Greensleeves, Vaughan Williams; Variations on a Noël, Dupré.

Margaret and Melvin Dickinson, Louisville, Ky. — Dedication of new Möller, First EUB Church, Zanesville, Ohio Dec. 29: Noël 10, Daquin; Den die Hirten lobten sehre and Frohlich soll mein Herze springen, Walcha — Mrs. Dickinson. Passacaglia and Fugue in C minor, Bach — Mr. Dickinson. Christmas Cradle Song, arr. Poister; Sonata on Psalm 94, Reubke — Mrs. Dickinson. Gelobet seist Du, Bach — Mr. Dickinson. Chorale in B minor, Franck — Mrs. Dickinson. Fughetta on Vom Himmel hoch, Bach; Variations on a Noël, Dupré — Mr. Dickinson.

Pierce Getz, Annville, Pa. — Lebanon Valley College Jan. 3: Jesu, Joy of Man's Desiring, Bach-Grace; Variations on Fortuna my Foe, Scheidt; Rejoice, Christians, Beside the Streams of Babylon, Comest Thou, Jesu, from Heaven to Earth, Toccata in F major, Bach; Variations on Wondrous Love, Barber; Fantasia in F minor, K 608, Mozart; The Celestial Banquet and Prayer of Christ, Messiaen; Prelude and Fugue in G minor, Dupré.

Don A. Vollstedt, Boulder, Colo. — Macky Recital Hall Nov. 29: Prelude and Fugue in G major, Bruhns; Voluntary 7, Stanley; Fantasia and Fugue in C minor, Bach; Chromatic Study on B-A-C-H, Piston; Musical Clocks, Haydn; Trio in A minor, Gerber; Concerto 5, Handel. Carol Ann Priest and strings shared the program.

Marrie Bremer, Washington, D.C. — Trinity Episcopal, Upperville, Va. Dec. 12: Wie schön leuchtet, Buxtehude; Puer Nobis, Sweelinck; Vom Himmel hoch, Pachelbel, Pepping, Walcha; O heilig, saligh Bethlehem, Steenwick; In dulci júbilo, Buxtehude. The Medieval Singers shared the program.

Raymond F. Glover, Hartford, Conn. — Christ Church Cathedral Dec. 1: All Bach; Pastorale in F; Four Orgelbüchlein Preludes; Fantasia in G major.

Jan Bender, Springfield, Ohio — Wittenberg U Dec. 12: Introduction Fugue and Three settings of We Praise Thee O God; Four Little Chorale Preludes; Six Variations on a Theme by Daniel Moe; Two Festival Preludes; Six Variations on a Theme by Hugo Distler, all by Bender; Partita on Wacht auf, Distler.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Jan. 5: Concerto in D minor, Torelli-Walther; Partita on Lobt Gott, Toccata and Fugue in D, Walther; Five Chorale Preludes, Walcha. Jan. 19: Fantasia, Variations on Puer nobis nascitur, Sweelinck; Hymnus, A solis ortus, Grigny; Fantasia in A major, Telemann; Prelude and Fugue in C minor, Lübeck. Jan. 26: All Bach: Fugue in B minor on a theme of Corelli; Trio Sonata 6; Prelude and Fugue in D minor.

Mark Davis, Santa Fe, N.M. — Church of Holy Faith Dec. 5: Fantasia in A, Franck; Gaily but not too quick, Delius; Concerto in F, Albini-Walther; From the Litany of Loretto, Muset. Jan. 2: Allein Gott in der Hoh', Wir Christenleut, Bach; Pastorale, Franck; From Missa Quinta por Natividad, Urteaga; From Litany of Loretta, Muset-Ferrer; Fantasia in D minor for two organists, Hesse (with Sally Stoker).

Hilaire-Marie Tardif, Montreal, P.Q. — Franciscan Chapel Dec. 19: Prelude and Fugue in D minor, Buxtehude; Have Mercy on Me, Hanff; Voluntary in D minor, Greene; Prelude and Fugue in G minor, Bach; Noël Etranger and Noël sur les Flutes, Daquin; Behold a Rose, Brahms; Prelude Modal, Langlais; Dans cette etable (two sets of variations), Trityque a L'Enfant Jesus, Trois Variations sur un Noël and Marche Nuptiale, Tardif.

Albert C. Sly, Lakeville, Conn. — Christ Church Cathedral, Hartford Dec. 22: Partita on Christ Is My Life, Pachelbel; The Shepherds, Messiaen; Adeste Fideles, Karg-Elert; Pastorale Dance, Milford; From Heaven Above, Bach, Pachelbel.

Jay Lovins, Kokomo, Ind. — First Congregational Jan. 5: Wir glauben, Fantasia in G, Fugue in G minor (little), Bach; Naiades, Vierne; Bell Prelude, Clokey.

James Litton, Indianapolis, Ind. — First Congregational, Kokomo Jan. 26: Prelude and Fugue in B minor, Bach; Chorale in E major, Franck.

Elisabeth Hamp, Danville, Ill. — First Presbyterian Dec. 1: Gentle Mary, full of grace, Schlick; A virgin unspotted, Lebegue; Sleepers, Wake, Krebs; Magnificat on Tone 9, Scheidt; Come, Savior of our race and God, through thy Mercy, Bach; Es ist ein Ros', Brahms, Porter; L'Annonciation, Langlais; Ecce jam nocte, Miller; Veni, Emanuel, Wyton; Ave Maris Stella, Dupré. Dec. 8: From highest heaven and Lord Jesus Christ, Thou Prince of Peace, J. Bernhard Bach Jesu, my Joy, W. F. Bach; Lord Christ, the only Son of God and Praise be to God on high, J. S. Bach; Cancion religiosa, Cabezon; Star of the Shepherds, Stcherbatcheff-Gaul; Christmas Dance of the Little Animals, Hopi Indian-Gaul; Pastorale on a Chinese Carol, Noble; This Endrys Night, Willan; Es kommt ein Schiff, Scheidt; Noël étranger and Noel Grand Jeu e Duo, Daquin; Preludes on Gregorian Hymns, Peeters; Preludes on Chorales, Walcha. Leroy Hamp assisted. Dec. 22: Vom Himmel hoch, Pachelbel; Vom Himmel kam der Engel Schar, Buttstedt; Four Orgelbüchlein Chorales, Bach; The tiny newborn Child and Noël of the Birds, Daquin; La Vierge, Les Bergers, Desseins Eternels, Messiaen; Christmas Chimes, d'Antalfy; Joyous Changes on Three Carols, Andrews. Dec. 24: Hail the Day, Bach; Forest Green, Purvis; Carol of the Angels, Niles; Cradle Song, Couperin; The Holly and the Ivy, arr. Milford; Silent Night, Barber; The tiny new-born Child, Dandrieu; In Bethlehem's Lowly Stable, Walcha. Dec. 20: Three Noëls, Boely; Choral Preludes, Bach, Walcha; At the Cradle of Jesus, Bingham; On Christmas Night, Milford; Greensleeves, Purvis; Canonic Variations on Vom Himmel hoch, Bach.

Joseph Running, Sewanee, Tenn. — All Saints Chapel, U of the South Dec. 5: Fugue sur les jeux d'anches, Benedictus, Dialogue sur les grandes jeux, Elevation, Dialogue sur les grandes jeux, F. Couperin; Ave Maris Stella, Dupré; Litanies, Alain. Dec. 12: Vom Himmel hoch, Walcha; In dulci júbilo, Schroeder; Noel, Josef est bien marié, Balbastre; Divinum, Purvis, Cook.

Irene Robertson, Los Angeles, Cal. — University of Southern Cal. Dec. 19: Spanish: Pange lingua, Cabezon; De la Virgen que pario, Anon.; Tiento de Falsa de cuarto Tono, Heredia; Tiento 2 de Quarto Tono, Arauxo; Pasacalles, Cabanilles; Sonata, Freixanet; Allegro, Carvalho; Sonata de Tono 1, Lidon. Scandanavian: Prelude and Fugue in G minor, Buxtehude; Korpartiter, Viderø; Breviarium Musicum, Sorenson; Be Glad He is Born Today, Christensen; Passacaglia on I will Adore and Praise, Wikander.

Arthur Carkeek, Greencastle, Ind. — Redeemer Lutheran, Fort Wayne Nov. 3: Tierce en Taille, F. Couperin; Prelude and Fugue in F sharp minor, Buxtehude; Five Chorales and Prelude and Fugue in A major, Bach; Sonata in One Movement, Krenek; Canons in B minor and major, Schumann; Sarabande, Letestu; Prelude 2, Milhaud; Fugue in C sharp minor, Honegger; Herzlich thut mich erfreuen and Herzlich thut mich verlangen, Brahms; Toccata in D minor, Reger.

Robert Bell, St. Louis, Mo. — Christ Church Cathedral, Dec. 24: Agincourt Hymns, Dunstable; Der Tag der ist so freudenreich, Nun komm der Heiden Heiland and Vom Himmel Hoch, Bach; Ave Maris Stella 4, Antiphons 3 and 5, Dupré; Es ist ein Ros', Brahms; Carillon, Vierne.

Richard Wesley Slater, Glendale, Cal. — St. Paul's Cathedral, Los Angeles Dec. 2: Veni redemptor gentium, Scheidt; Divertimento, Van Hulse; Partita over Hoe zal ik U ontvangen, Post; Prelude and Trumpetings, Roberts.

Gordon Betenbaugh, Baltimore, Md. — Golvans Presbyterian Jan. 2: Fugue in E flat (St. Anne), Before Thy Throne I Now Appear, Bach; Cantabile, Franck.

Robert Schilling, Indianapolis, Ind. — Christ Church Cathedral Jan. 21: Prelude and Fugue in G minor, Brahms; How Brightly Shines the Morningstar, Reger.

Henry Glass, Jr. St. Louis, Mo. — Trio Sonata in G, Bach; Suite for Epiphany, Tournemire; Noëls 9 and 6, Daquin; Variations on a Noël, Dupré.

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# Programs of Organ Recitals of the Month

George Markey, New York City — Johnson Memorial Methodist, Huntington, W. Va. for Huntington AGO Chapter Nov. 15: Prelude Fugue and Chaconne, Buxtehude; As Jesus Stood Beside the Cross, Scheidt; Bass et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue, Bach; Sonata 1, Mendelssohn; Scherzetto, Vierne; Landscape in Mist, Karg-Elert; Prelude and Fugue on A-L-A-I-N, Durullé.

Redlands, Cal. U Jan. 10, Shrine of St. Therese, Fresno Jan. 11, Madison Avenue Presbyterian, New York City Jan. 9, First Methodist, Portland, Ore. Jan. 12, First Congregational, Seattle, Wash. Jan. 14, RLDS Auditorium, Independence, Mo. Jan. 15, Westminster Presbyterian, Worthington, Minn. Jan. 17 included above plus: Grand Choeur Dialogue, Gigout; Prelude and Fugue in E flat, Bach; Pastorale, Roger-Ducasse; My Heart Is Filled with Longing, Brahms; Fantasia on How Brightly Shines, Reger; Chorale in B minor, Franck; Symphony 2, Vierne; Gavotta, Martini; Toccata, Adagio and Fugue, Bach; Prelude and Fugue in G minor, Dupré.

David Dunkle, Bluefield, W. Va. — First Baptist Church, Dec. 7: In Thee Is Gladness, He Who Will Suffer God to Guide Him and Trio Sonata 1, Bach; Praise to the Lord, Micheelsen; Now Dance and Sing, Pepping; All My Heart This Day Rejoices, Walcha; Antiphon 3, Magnificat 5, Dupré; Sonata 2, Hindemith; Suite Médiévale, Langlais.

S. Cyril Hurnyak, Springfield, Ohio — Wittenberg U student recital Jan. 7: Fantasia and Fugue in C minor, Bach; Allegro for a Mechanical Organ, Beethoven; Chorale in B minor, Franck; In Praise of Merbecke, Wyton; Meditation on Jesu, meine Freude, Read; Allegro, Symphony 6, Widor.

Sandra Soderlund, Houston, Tex. — Rice University Jan. 9: Prelude and Fugue in G minor, Buxtehude; Sonata 4, Bach; Partita on a Passion Chorale, Johns; Sonata, Schroeder; Noël sur les Flutes, Daquin; Prelude and Fugue in A minor, Bach.

Bennett Penn, Louisville, Ky. — Gallery of Modern Art, New York City Oct. 29: Symphony 3, Vierne; Resurgence du Feu and Vision of Christ-Phoenix, Williamson.

William Whitehead, Bethlehem, Pa. — For East Texas AGO Chapter, First Presbyterian, Tyler, Tex. Nov. 19: Fantasia in F minor K 608, Mozart; Prelude and Fugue in A minor, Bach; Suite Médiévale, Langlais; Chorale in E major, Franck; Passacaglia, Symphony in G, Sowerby.

Robert J. Powell, Concord, N.H. — St. Paul's School Nov. 12: All Glory Be to God on High, Scheidt; Blessed Jesu, Bach; O Christ, Thou Lamb of God, Lenel; In Memoriam, Berlinski; Sonata 2, Mendelssohn. Nov. 21: Sonata 8, Rheinberger. Dec. 5: Come now, Saviour (5 settings), Bach; Wake, Awake, Walther, Bach; Veni Emmanuel, Schaefer. Dec. 12: Quem Pastores, Willan; In dulci jubilo, Buxtehude, Bach, Dupré, Rohlig, Sowerby; Shepherds Came, their Praises bringing, Walcha; Swiss Noël, Daquin. Jan. 9: Jesu, Priceless Treasure, Walther; The Old Year Hath Passed, Bach; How lovely shines the Morning Star, Buxtehude.

Jerry Davidson, El Paso, Tex. — Rison, Ark. Baptist Church Dec. 26: Prelude and Fugue in D major, Come Now Saviour of the Heathen and I Call to Thee, Bach; From Heaven Above, Pachelbel; Ah, Leave Us with Thy Grace, Karg-Elert; Brother James' Air, Wright; Prelude and Trumpetings, Roberts; Shepherds Abiding, Davidson; Variations on a Noël, Dupré.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Church, Dec. 24: Divinum Mysterium, Cook; Lo, How a Rose, Driscner; Prologue to Jesus, traditional; Jesu, Joy of Man's Desiring, Bach; Noël 10, Daquin; Greensleeves, Purvis; Rhapsodie on Noël's, Gigout.

Frieda Ann Murphy, San Jose, Cal. — For San Joaquin Valley AGO Chapter Nov. 21: Suite Evacatrice, Tournemire; Wake, awake, Comes Thou, Jesu and Prelude and Fugue in B minor, Bach; Psalm Prelude 1, Howells; Scherzo, Peeters; Les Enfants de Dieu, Les Bergers, Dieu parmi Nous, Messiaen.

Larry Palmer, Norfolk, Va. — Epworth Methodist, Dec. 10: Five Pieces on Antiphons, Dupré; Noël, Grand Jeu et Duo, Daquin; The Shepherds, Messiaen; Partita on Joy is Born Today, Christensen.

Albert Russell, Hartford, Conn. — Westminster Presbyterian, Lincoln, Neb. Jan. 16: Sonata 1, Mendelssohn; Wir glauben all', Wie schön leuchtet und Fantasia and Fugue in G minor, Bach; Suite, Durullé. Grace Church, Providence, R.I. Feb. 7: same program.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church Nov. 16: Prelude and Fugue in E minor, Bruhns; Partita on Praise to Thee and Adoration, Böhm; From God Shall Naught Divide Me, Trio Sonata in C minor and Prelude and Fugue in G, Bach; Symphony in G, Sowerby. Dec. 5: Concerto 1, Handel (with strings); Concertato: Wake Awake, Rohlig (with choir and trumpet); Historia Nativitatis, Krapf; Mass of St. Nicholas, Purvis (with choir); Battle of Trenton, Hewitt; Psalm 150, Britten (with choir and instruments). First Congregational, Kokomo Jan. 19: Canzona, Gabrieli; Von Gott will ich nicht lassen and Prelude and Fugue in G, Bach; Symphony 1, Vierne.

Eugene Chapter Recital, Eugene, Ore. — Church of the Good Samaritan, Corvallis, Ore. Jan. 11: O World, I now must leave thee, Brahms; Trumpet Voluntary, Purcell — Alton Brown. Prelude and Fugue in B minor and Come, let us with fervor, Bach; Partita on Christ is my life's salvation, Pachelbel — Richard Ditewig; Finale in B flat, Franck — Mrs. Charles Neville.

Philip Malpas, Louisville, Ky. — Christ Church Cathedral, Indianapolis, Ind. Jan. 28: Toccata and Fugue in F major, Bach; Scherzo Fugue on B-A-C-H, Schumann; Fugue in A flat minor and Prelude and Fugue in G minor, Brahms.

Alice Perkins Smith, Philadelphia, Pa. — St. Mark's Church Dec. 12: Prelude, Fugue and Chaconne, Buxtehude; Fugue on the Kyrrie, Gloria, Benedictus and Elevation, Couperin; Fantasia and Fugue in C minor, Bach; Chorale in E major, Franck; Suite, opus 5, Durullé.

William R. Gable, Hartford, Conn. — Christ Church Cathedral Dec. 15: Lift Up Your Heads and How Shall I Receive Thee, Pepping; Berceuse, Alain; La Nativité, Langlais; Pastorale, Milhaud; Apparition de l'Eglise Eternelle, Messiaen.

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Squire Haskin, Buffalo, N.Y. — St. Paul's Cathedral Dec. 17: All Buxtehude: Praise be thou, Jesus Christ (larger setting); Christ our Lord to Jordan came; Fugue in C; Our Father, who art in heaven, and Prelude and Fugue in F.

Robert Sutherland Lord, Pittsburgh, Pa. — University of Pittsburgh Dec. 7, 12 and Jan. 4, Carnegie Music Hall Dec. 19 included: Heroic Piece, Franck; Heroic Piece, Song of Peace, Langlais; Fantasie and Fugue in G minor, Bach; From Heaven Above, Pachelbel; Sleepers Wake!, Saviour of the Heathen, Prelude and Fugue in D major, Bach; Noël, Daquin; A Lovely Rose is Blooming, Brahms; Variations on a Noël, Dupré; Toccata, Symphony 5, Widor; Four Versets on Ave Maris Stella, Titelouze; Benedictus, Offertory, F. Couperin; Suite 2, Clérambault; All Glory Be to God on High, Bach; In dulci jubilo, Bach, Dupré; My Soul Doth Magnify the Lord, Bach; Vom Himmel hoch, Edmundson; Greensleeves, Purvis; Gesu Bambino, Yon; The Old Year Has Passed Away and In Thee Is Joy, Bach.

Gordon Farndell, Naperville, Ill. — St. John's Episcopal Dec. 24: This Endris Night, Phillips; Arrival at Bethlehem, Crunden-White; A Virgin Most Pure, Thiman; To Shepherds as They Watched, Le Begue; Greensleeves, Vaughan Williams; Divinum Mysterium, Candles; Joy to the World, Whitney.

Anita Greenlee, West Chester, Pa. — Wayne Presbyterian Church, Wayne Dec. 22: Pastorale, Zipoli; Wie schön leuchtet, Scheidt, Bach; Buxtehude; Les Bergers, Messiaen; Puer natus, Steenwick; Dans une douce Joie, Langlais; Le Cloches, LeBegue; Prelude and Fugue in B minor, Bach.

Robert D. Setzer, St. Petersburg, Fla. — St. Peter's Church Dec. 24: Triple Fugue in E flat, Nun komm der Heiden Heiland, Bach; Exultemus, Whitlock; Carillon, Sowerby; Zu Bethlehem and Quem pastores, Walcha; La Nativité, Langlais.

Neal Smith, Elkhart, Ind. — First EUB Dec. 24: The Snow Lay on the Ground, arr. Sowerby; Silent Night, Barber; The Night of the Star, Elmore; At the Cradle of Jesus, Bingham; Le Bourgeoises de Chartre, LeBegue.

Antone Godding, Waterbury, Conn. — First Congregational Church Dec. 22: Noël on the Reed Stops, Daquin; Silent Night, Barber; Greensleeves, Wright; Suite Noël, Templeton. Dec. 24: Pastorale, Bach; Christmas 1914, Reger; Variations on In dulci jubilo, Driscner; Lo, how a Rose, Brahms; Swiss Noël, Daquin; Prelude on Divinum mysterium, Broughton.

Christ Church Cathedral, Hartford Jan. 12: Partita on What God Ordains, Pachelbel; Andante Sostenuto, Gothic Symphony, Widor; Baroques Suite, Bingham.

Mary Fenwick, Philadelphia, Pa. — Unitarian Church of Germantown Dec. 12: Trumpet Voluntary, Purcell; Jesu, Joy of Man's Desiring, Bach; The Fifers, Dandrieu; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Vom Himmel hoch, Walcha; Variations on Veni Creator, Durullé; Rhythmic Trumpet, Bingham; Pageant, Sowerby.

James Litton, Indianapolis, Ind. — Christ Church Cathedral Jan. 7 Noël Etranger, Daquin; Lo! How a Rose, Brahms; How Brightly Shines the Morningstar and From Heaven above, Pachelbel; Shepherds Came, In Bethlehem's Low Stable and All My Heart This Day Rejoices, Walcha; Noël Suisse, Daquin. Jan. 14: Prelude and Fugue in A major, Bach; Chorale in E major, Franck.

Robert Schuneman, Fort Wayne, Ind. — Kramer Chapel Jan. 8: Sinfonia, Torelli (with Jerry Castelman, trumpet); Three Orgelbüchlein Preludes, Prelude and Fugue in C major, Bach; Alleluyas, Preston; Adagio, Symphony 4, Widor; Chorale in E major, Franck.

Nancy Davis Lancaster, Richmond, Ky. — East Kentucky State College Dec. 5: Prelude and Fugue in E flat, Gottes Sohn ist kommen and Wacht auf, Bach; Sonata 3, Hindemith; Jesus, Jesus, Rest Your Head, Niles; Chorale in A minor, Franck.

William D. Peters, Kokomo, Ind. — First Congregational Jan. 5 All Bach: Prelude and Fugue in A; Ich ruf' zu dir; In dir ist Freude; Pastorale in F; Toccata in D minor (Dorian).

Ronald Arnatt, St. Louis, Mo. — Two recitals Christ Church Cathedral Dec. 24: Pastorale, Milhaud; Pastorale, Bernard Reichel. Three settings of Vom Himmel hoch and Canonic Variations, Bach.

Wayne Fisher, Cincinnati, Ohio — First Presbyterian Church, Youngstown, Ohio Nov. 23: Partita on Nun komm der Heiden Heiland, Distler; A Fancy, Stanley; Jesus Christus, unser Heiland and Kommst du nun, Bach; La Vallée du Behorleguy au Matin, Bonnal; Scherzando, Dupré; Variations on America, Ives; Fantasie and Fugue on Ad nos, Liszt. First Methodist, Greenfield, Ohio Dec. 26: Toccata, Adagio and Fugue in C, Bach; Noel for the Flutes, Daquin; Trumpet Tune, Stanley; Vox Celeste and Nazard, Langlais; The Valley of Behorleguy, Bonnal; Chorale in A minor, Franck; Symphony 5, Widor. Seventh Presbyterian, Cincinnati, Jan. 9: Improvisation, Saint-Saëns; A Fancy and Trumpet Tune, Stanley; Couplet 5 du Gloria, F. Couperin; Jesus Christus unser Heiland and Kommst du nun, Bach; Chorale in B minor, Franck; Final Rhapsodie and Nazard, Langlais; Carillon, Sowerby; Scherzando, Dupré; Partita on Nun komm der Heiden Heiland, Distler.

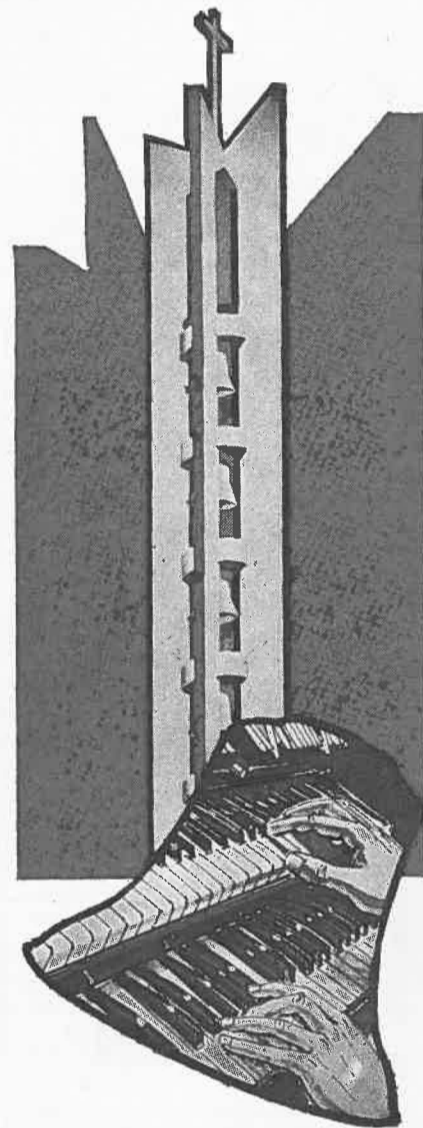
Students of Lilian Carpenter, New York City — Sherman Square studios Dec. 14, players not listed: Overture to The Messiah, Handel; Pastorale, Bach; Greensleeves, Wright; In dulci jubilo, Bach, Dupré; Der Tag, der ist so Freudenreich, Bach; Prelude on the Coventry Carol, Lenel; To the Manager, Christmas Symphony, Maleingreau; Away in a Manger, Wyton; La Nativité, Langlais; Vom Himmel hoch, Bach, Pachelbel; Le Prologue de Jesus, arr. Clokey.

Richard Purvis, San Francisco, Cal. — Trinity Church, Santa Barbara Nov. 17: Psalms 18 and 19, Marcello. Concerto 5, Handel; Passacaglia and Fugue, Bach; Prelude, Fugue and Variation, Franck; Intermezzo, Symphony 3, Vierne; Partita on Christ ist erstanden, Purvis.

Alan Shaler, Easthampton, Mass. — Williston Academy Chapel Jan. 5: Prelude and Fugue in D, Bach; Six Little Preludes and intermezzi, Schroeder; Five Church Sonatas, Mozart (with strings); Fantasie in F minor, K 608, Mozart.

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# Programs of Organ Recitals of the Month

Lilian Carpenter, New York City — Grace Lutheran, Palisades Park, N.J. Dec. 24: In dulci júbilo, Bach, Dupré; Greensleeves, Purvis; In Dir ist Freude, Bach; The Faithful Shepherd, Handel.

Fred Tulan, Stockton, Cal. — St. Andrew's Cathedral, Honolulu, Hawaii Dec. 21: My Spirit be Joyful, Our Father Who Art in Heaven, Fantasie in C major, O God of Faith, Now Doth Christ End in Triumph, Bach; Symphony for St. Cecilia's Day, Purcell; Adagio, Concerto, Albinoni; Minuet, Partita, Csermak; Chromatic Fantasie, Sweelinck; Ricercare on B-A-C-H, Casella; Prelude on H-A-Y-D-N, Dukas; Improvisation on B-A-C-H, Poulenc; Fantasie pour M. Dupré, Glazunov; Lamentation of Jeremiah, The Roads to Zion Mourn, Purvis; Toccata, Mushel; Circles, Bacon; Largo, Concerto, Peeters; Etude for Pedal Solo, Harris; Improvisations in the style of Delius, Thalben-Ball; Finale, Symphony for organ and orchestra, Copland. Instruments from the University of Hawaii assisted. Dec. 26: Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Earth Carol, Purvis; Variations on In the Bleak Midwinter, Tulan.

Theresa Thoma, Ann Arbor, Mich. — First Congregational, Detroit Dec. 12: Livre d'Orgue, DuMage; Schmücke dich and Fantasie in G minor, Bach; O Gott, du frommer Gott, O wie selig and Herzliebster Jesu, Brahms; Pastorale, Franck; Allegro, Symphony 6, Widor.

Mahlon E. Balderston, Jr., Santa Barbara, Cal. — Trinity Church Nov. 11: Agincourt Hymn, Dunstable; Concerto 1, Bach; The Cuckoo, Daquin; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Sketch in D flat, Schumann; Four Dubious Concepts, Purvis; Toccata on Duke Street, Balderston.

George Kershner, Reading, Pa. — Albright College chapel, Dec. 16: Noël Suisse, Daquin; Greensleeves, Purvis; Jesu, Joy of Man's Desiring, Bach; Chorale in B minor, Franck; Le Banquet Céleste, Messiaen.

Lowell Vincent Lacey, Redlands, Calif. — Redlands U senior recital Dec. 7: La Nativité du Seigneur (complete), Messiaen.

Robert Prichard, Los Angeles, Calif. — La Jolla Presbyterian Jan. 24: Fantasie in F minor, K608, Mozart; Fantasie in A, Franck; Three Antiphons, Dupré; Fantasie on Halle-luja! Gott zu Loben, Reger.

Students of Ramona Beard, Tallahassee, Fla. — Opperman Music Hall, Florida State University Oct. 28: Ich ruf zu dir, Sweelinck — Sharon Eschelmann; Toccata for the Elevation, Frescobaldi — Susan Cliatt; Toccata, Froberger — William Denison; Prelude in E minor, Pachelbel — Bob Antley; Offertoire sur les Grand Jeux, DuMage — Ralph Webb; Dialogue sur les Grand Jeux, Clérambault — Raymond Shepard; Prelude and Fugue in C, Boehm — Jolene Klein; Noël, Daquin — Cripps; Prelude and Fugue in F sharp minor, Buxtehude — Linny Powell. Nov. 4: All Bach: Prelude and Fugue in E minor (Cathedral) — Bill Kutz; In dulci júbilo — Judy James; Jesu meine Freude — Frances Hughes; In dir ist Freude — Marilyn Johnson; Prelude and Fugue in A minor — Ann Talley; Trio in E flat — Carol Moulder; Toccata, Adagio and Fugue — Helen Largent. Dec. 2: with instruments: Sonata da Camera 5, Corelli — John Burkett; Voluntary on Old 100th, Purcell — Bill Mills; Andante, Concerto in B flat, Handel — Jerry McLendon; Fantasie, Krebs — Linda Keen; Epistle Sonata, — James Cripps; Heroic Piece, Dupré — Jerry McLendon; Fantasie on Wareham, Wright — James Cripps. Jan. 27: Sonata 2, Mendelssohn — Bob Antley; Lo How a Rose, Brahms — Susan Cliatt; Fantasie in A, Franck — John Burkett; Grand Choeur Dialogue, Gigout — Margaret Love; Andante Cantabile, Symphonie Gothique, Widor — Sue Ann Rhyam; Finale, Symphony 1, Vienne — Bill Mills; Psalm 94, Reubke — Helen Largent.

Roger Nyquist, Santa Barbara, Cal. — Trinity Church Nov. 14: Concerto in A minor, Vivaldi-Bach; Adagio, Nyquist; Concerto 2, Handel; Noël Etranger, Daquin; Allegro, Symphony 6, Widor; Song of Peace, Langlais; Litanies, Alain; Wake, Awake, Comest thou, Jesus from Heaven Above and Toccata, Adagio and Fugue, Bach.

David S. Harris, Kent, Ohio — Kent State U graduate in recital Dec. 3: All Bach: Prelude in E flat; Six Schübler Chorales, Fugue in E flat; Wenn wir in höchsten Nöthen sein, and Passacaglia and Fugue in C minor.

John Holtz, Hartford, Conn. — Asylum Hill Congregational Jan. 30: Litanies, Alain; Chorale in B minor, Franck; Harmonies du Soir, Karg-Elert; Sonata, Noehren; Two Chorale Preludes, Pepping; Passacaglia and Fugue in C minor, Bach.

Lucile G. Beasley, Santa Barbara, Cal. — Community Methodist, Piru, Cal. Dec. 5: Allegro pomposo, Roseingrave; Flute Solo, Arne; Prelude and Fugue in E, Lübeck; Adagio, Toccata, Adagio and Fugue, Bach; Psalm 19, Marcello; Concerto in A minor, Vivaldi-Bach; Scherzo, Symphony 1, Vienne; Elevation, Langlais; Fugue in E flat (St. Anne), Bach. La Jolla Presbyterian Church for San Diego AGO Chapter Jan. 10: same Reseingrave, Arne, Lübeck; Vivaldi-Bach, Langlais, Bach plus Dialogue in F, Grigny; Elevation, F. Couperin; Finale, Symphony 1, Vienne; Solemn Melody, Davies.

David Periconi, Cortland, N.Y. — Grace Episcopal Dec. 12: Prelude, Fugue and Chaconne, Buxtehude; Sleepers Wake, Bach; Come Redeemer of Mankind, Buxtehude; Passacaglia in C minor, Bach; Noël, Grand Jeu et Duo, Daquin; O World, I Now Must Leave Thee and O Blessed Jesu, Brahms; Prelude, Air and Gavotte, Wesley; Pastorale, Milhaud; O Come, Emmanuel, Wyton; Now, Thank We All, Karg-Elert.

J. James Greasby, Azusa, Cal. — For Los Angeles Chapter, First Baptist Church of Alhambra Jan. 3: Chaconne in E minor, Buxtehude; Partita on Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Re Deum, Langlais; Wondrous Love Variations, Barber; The Burning Bush, Berlinski.

Claude Means, Greenwich, Conn. — Christ Church Cathedral, Hartford Jan. 19: Fugue in G minor (little), Bach; Prelude on Divinum Mysterium, Candlyn; Voluntary in A major, Selby; Down Ampney and Joseph Dearest, Means; Improvisation and Acclamations, Langlais.

Paul David Laubengayer, St. Louis, Mo. — Christ Church Cathedral Dec. 24: Toccata, Adagio and Fugue, Bach; Vom Himmel Hoch, Pachelbel; Le Bergers and Les Mages, Messiaen; Toccata, Böellmann.

John Doney, Hartford, Conn. — St. James' Church Dec. 14: Musical Clock Pieces, Haydn; In Dulci Júbilo, Bach, Buxtehude, Dupré; Noël, Grand Jeu et Duo, Daquin; Rhythmic Trumpet, Bingham; Greensleeves, Purvis, Wright; Toccata, Monnikendam.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral Dec. 12: Three Preludes on 16th Century Carols, Boely; Greensleeves, Purvis; Deck the Hall, Pasquet; Divinum Mysterium, Thomson; All My Heart This Night Rejoices, Bunjes; Carol Rhapsody, Purvis; Westwood Methodist Church Dec 17: Une Vierge Pucelle, LeBegue; In Dulci Júbilo, Bach; Vom Himmel Hoch, Pachelbel; Silent Night, Barber; Greensleeves, Wright, Purvis; Deck the Halls, Pasquet; Adeste Fideles, Karg-Elert; Bring a Torch, Williams; Carol Rhapsody, Purvis; Divinum Mysterium, Thomson, Cook.

Merrill N. Davis, Jr., Minneapolis, Minn. — Central Lutheran Jan. 9: Variations on an old Spanish-Portuguese Tune, Pasquini; We Pray Now to the Holy Spirit, Buxtehude; My Heart Is Filled with Longing, Brahms; Heavenwards He Ascended, Pepping; Fairest Lord Jesus, Schroeder; Lehaft, Sonata 2, Hindemith; Children of God, Messiaen; Agincourt Hymn, Dunstable.

Theodore Ripper, Decatur, Ill. — First Methodist Church, Dec. 26: Pastorale, Christmas Concerto, Corelli-Germani; Josef est bien Marie, Balbastre; Three Christmas Tunes, Barlow; Partita on From Heaven Above, Post; Greensleeves, Vaughan Williams; Partitas on Lo, How A Rose and In dulci júbilo, Driscoller; Nativity Suite, Held; Noël Grand Jeu et duo, Daquin.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral, Hartford, Conn. Dec. 29: Allegro, Concerto in A minor, Vivaldi-Bach; In dulci júbilo (two settings), Bach; Noël, Daquin; Pastorale, Zipoli; Chant Héroïque, Young; Air, Gerre Hancock; Fugue in A minor, Bach.

Julian Williams, Sewickley, Pa. — St. Stephen's Church, Dec. 24: Echo Voluntary, Trumpet Tune, Sonata for Trumpet and Organ and Voluntary on Old 100th, Purcell. Charles Hois, trumpeter, assisted.

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# NUNC DIMITTIS



H. Frank Bozyan, who retired last June as Yale University organist after 45 years on the faculty there, died Dec. 29 at the age of 68. He was preparing to undergo heart surgery at Yale-New Haven hospital.

A native of New York City and a graduate of Yale school of music, he was the first dean of the New Haven AGO Chapter. He was an authority on Baroque music. His close association with Paul Hindemith while that composer was on the Yale faculty had a good deal to do with that composer's organ sonatas, the second having been written for him.

Funeral services were held Dec. 31 at Christ Episcopal Church. His mother, his wife, two sisters, three daughters, a son and six grandchildren survive.

## JOHNSTOWN PAST-DEAN DIES AT HOSPITAL IN PITTSBURGH

Mabel Speicher Coleman, past-dean of the Johnstown, Pa. AGO Chapter and organist-choir director for many years at the Franklin Street Methodist Church died Dec. 9 in a Pittsburgh hospital.

Mrs. Coleman was honored at a dinner last June by the congregation of the Franklin Street Church in recognition of her 38 years of service there. A member of a musical family, she began her church work as a junior in high school.

She was prominent in many musical and civic activities. Her husband, Herbert, a daughter, two sisters, a brother and grandchildren survive.

## YOUNG CHICAGO ORGANIST KILLED IN HIGHWAY CRASH

Arthur Lee Marks, Homewood, Ill., 23-year-old organist and choirmaster of Chicago suburban Faith Lutheran Church, Homewood, was killed instantly Jan. 7 in a highway accident involving a semitrailer truck which had veered out of control into the wrong lane.

Mr. Marks was a member of the Chicago AGO Chapter and a student with Dr. Robert Lodine at the American Conservatory from which he was to have graduated in June.

## RETIRED COLLEGE ORGAN TEACHER DIES IN FLORIDA

R. Porter Campbell, 70, retired associate professor of organ at Lebanon Valley College, Annville, Pa. died Aug. 22 in a hospital at Miami, Fla. according to a late report received.

A graduate of the college, he served in world war I. After the war he studied at the New York School of Music and with Pietro Yon. He served St. Luke's Episcopal Church, Lebanon, for 30 years.

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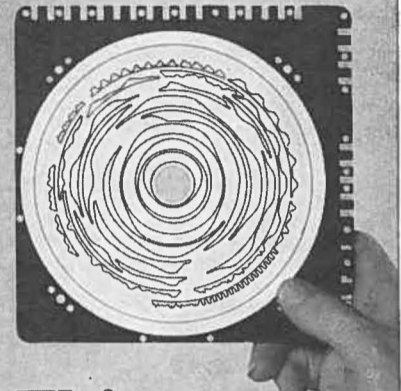
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Diapason 8'	Trumpet 8'
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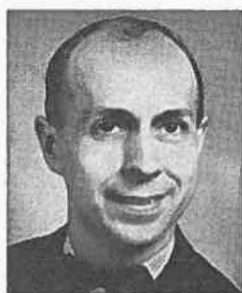
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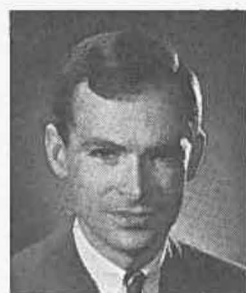
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