

# 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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JUNE, 1966

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## ANDREWS UNIVERSITY OPENS NEW CASAVANT

### CHANCEL AREA INSTALLATION

Opening Recitals by C. W. Becker  
at Barrien Springs School Draw  
Capacity Audiences

Capacity crowds totaling 6,000 attended three inaugural recitals played by Dr. C. Warren Becker, university organist, March 12 and 13, to open the new three-manual, five-division organ built by Casavant Frères. Lawrence I. Phelps, tonal director of Casavant, was responsible for the tonal layout and installation was under the supervision of Paul Hebert, Detroit.

Disposed in functional arrangement in the chancel, the swell and choral divisions are placed in large chambers on either side of the choir loft. Flanking the large baptistry arch are the great and positiv divisions. Situated above and in front of the baptistry is the pedal division divided on either side in smaller piers towered over by the large principal 16' pipes. A trompette-en-chamade is installed horizontally immediately below the large lancet windows.

The organ will not only be used for the regular chapel services of the university but also for a regular schedule of recitals.

#### GREAT

Quintade 16 ft. 61 pipes  
Prinzpal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Rohrgedackt 4 ft. 61 pipes  
Quinte 2 2/3 ft. 61 pipes  
Superoktav 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Trompette-en-chamade 8 ft. 61 pipes  
Chimes 25 tubes

#### SWELL

Geigen Prinzpal 8 ft. 68 pipes  
Zauberflöte 8 ft. 68 pipes  
Viola de Gambe 8 ft. 68 pipes  
Viola Celeste 8 ft. 61 pipes  
Oktaveigen 4 ft. 68 pipes  
Flauto Traverso 4 ft. 68 pipes  
Italian Prinzpal 2 ft. 61 pipes  
Mixture 6 ranks 366 pipes  
Fagott 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Klarine 4 ft. 68 pipes  
Tremulant

#### CHORAL

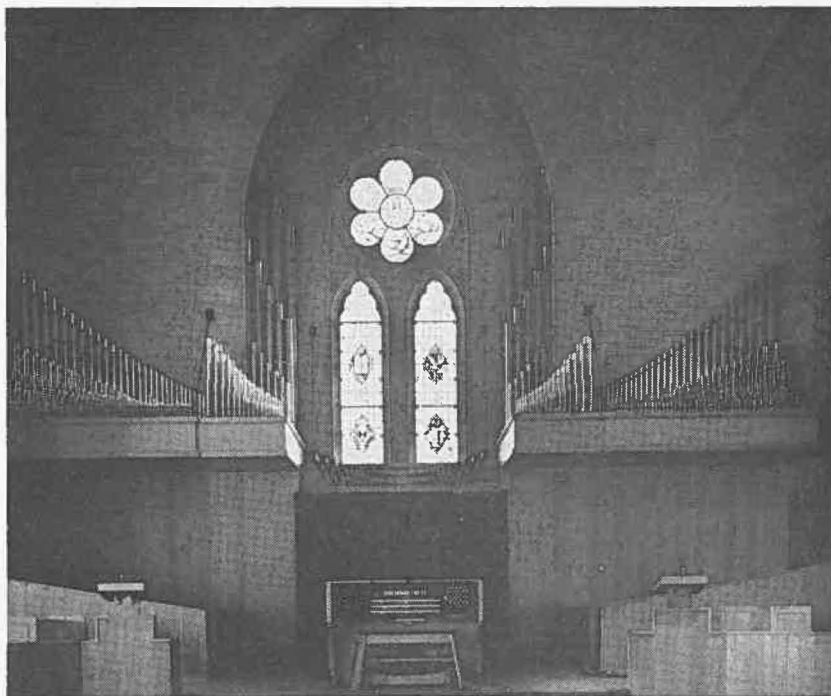
Salizional 8 ft. 68 pipes  
Rohrflöte 8 ft. 68 pipes  
Erzähler 8 ft. 68 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Spitzprinzpal 4 ft. 68 pipes  
Nachthorn 4 ft. 68 pipes  
Nasat 2 2/3 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Kleinmixture 3 ranks 183 pipes  
Oboe 8 ft. 68 pipes  
Tremulant

#### POSITIV

Gedackt 8 ft. 61 pipes  
Prinzpal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Quintflöte 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Scharf 4 ranks 244 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes

#### PEDAL

Prinzpal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintade 16 ft.  
Oktav 8 ft. 32 pipes  
Pommer 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Rohrpfeife 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 5 ranks 160 pipes  
Posaune 16 ft. 32 pipes  
Fagott 16 ft.  
Trompette 8 ft. 32 pipes  
Schalmei 4 ft. 32 pipes  
Chimes



NEW CASAVANT AT ANDREWS UNIVERSITY

## PETER HURFORD ON 3-WEEK AMERICAN TOUR IN AUTUMN

Peter Hurford, master of the music at the Cathedral and Abbey Church of St. Alban, England, and founder and chairman of the St. Albans International Organ Festival will be in America starting Oct. 13. The tour under Lilian Murtagh management is limited to three weeks and will include three lecture-recitals at MIT, Cambridge, covering the complete Bach Sonatas and Concertos (six of each) and part of the Orgelbüchlein.

Mr. Hurford will go to Australia in April 1967 for a one-month tour to include seven orchestral concerts in various Australian cities as well as solo recitals and studio broadcasts.

## WILLIAM TEAGUE IN EUROPE FOR 10-WEEK RECITAL TOUR

William Teague, St. Mark's Episcopal Church, Shreveport, La., sailed with Mrs. Teague May 10 on the SS Queen Elizabeth for a ten-week recital tour in England, France, Germany, Belgium and Holland. He played May 21 at King's College, Cambridge and May 23 at Christ Church, Northampton. He will be in Antwerp, Belgium June 3 for the Ars Organi Festival and will play June 7 at Ste. Clothile, Paris.

Appearances in Germany include Berlin June 12, Bad Oeyenhausen (13), Hamburg (18), Schleswig (19), and Cologne, July 6. In the latter part of June the Teagues will visit Scandinavia and in July will attend the Summer Academy in Haarlem. Mr. Teague will play in Tilburg July 12 and in Alkmaar July 29 for one of the famed Cheese Market recitals.

## UNITED NATIONS IS THEME FOR FORT WAYNE FESTIVAL

Junior choirs from six Presbyterian churches in the Fort Wayne, Ind. area joined May 1 in a festival, The Church's Unending Song, at the First Presbyterian Church. Based on a United Nations theme, the program included music from Germany, China, Ireland, France, Czechoslovakia, Sweden, the United States, Norway and England. Lloyd M. Pinkerton was guest director and Jack R. Ruhl organist.

## 450 SINGERS TAKE PART IN L. A. DIOCESAN FESTIVAL

The second annual adult choir festival sponsored by the music commission of the diocese of Los Angeles took place May 22 in All Saints Church, Pasadena. More than 450 singers took part representing 23 churches.

Conductors were Owen Brady, Beverly Hills, Carol Porter, Monrovia, and James Vail, USC. Organists were William B. MacGowan, of the host church, and John Barry, Long Beach. The committee in charge of the festival was E. Robert Kursinki, chairman, Los Angeles, George S. Freestone, Long Beach, and Mr. MacGowan. Frank K. Owen is convenor of the Diocesan Music Commission.

## TOLEDO CHOIRS CO-OPERATE IN ECUMENICAL CHORALE

Trinity Church Choristers, 70 boys and men and the Schola Cantorum of the Queen of the Holy Rosary Cathedral, 130 boys and men, sang their second annual Ecumenical Chorale May 1 in the cathedral, Toledo, Ohio. A fellowship supper was served after the Chorale to the members of both choirs. Hugh L. Murray, Ch.M. is the director of the Schola Cantorum and Wesley R. Hartung, Ch.M. is the organist-choirmaster of Trinity Episcopal Church.

Ray W. Urwin, chapel organist of Trinity, played the prelude recital of Bach, Dallier and Dupré and Mrs. Robert A. McKelvey played Cantabile, Franck, for the offertory and Fanfare and Gothic March, Weitz, for the postlude. The choirs sang separately and together in works from Arcadelt to Peeters.

## WALTON WORK IS PREMIERED AT COLUMBIA U FESTIVAL

The 14th annual spring festival concert May 8 at St. Paul's Chapel, Columbia University, included the American premiere of William Walton's The Twelve. The augmented chapel choir, soloists, and orchestral players from Juilliard and Manhattan Schools and Mannes College were also heard in music of Bax, Delius, Seiber, Holst, Vaughan Williams, Weelkes, Copland, Read, Dello Joio and Searle Wright, the conductor. Ralph Kneerum was at the organ.

## FINAL CONVENTION OUTLINE PRINTED AS PER CUSTOM

### ROOM RESERVATION BY JUNE 15

Busy, Exciting Week Is Promised  
with Several Firsts Listed —  
Registrations Pouring In

Just in case there is someone who has not received his brochure for the AGO National Convention at Atlanta June 27 through July 1, THE DIAPASON follows its usual custom of publishing a quick rundown of events. We precede this with a warning about reservations at the Marriott: To receive the convention rate, reservations must be made by June 15. After that date, the convention committee can make no promises as to place or price.

#### Saturday June 25

National Organ Playing Competition with 13 contestants followed by dinner for competition participants.

#### Sunday June 26

Preconvention recitals by E. Power Biggs and Virgil Fox.

#### Monday June 27

Mabel Boyter lecture-demonstration. Opening Luncheon and open meeting of national council. Robert Noehren recital. Von Karajan Ensemble concert.

#### Tuesday June 28

Concurrent lecture series. Recital roundrobin (see brochure for groups A, B, C). Mildred Andrews masterclass. Atlanta Festival Chorus, Thor Johnson guest conductor.

#### Wednesday June 29

Concurrent lecture series. Recital Roundrobin. Mildred Andrews masterclass. Madeleine Marshall lecture. John Weaver recital. Reproducing piano program.

#### Thursday June 30

Concurrent lecture series. Recital Roundrobin. Mildred Andrews masterclass. Madeleine Marshall lecture. Guild Service.

#### Friday July 1

Billy Nalle theater organ. University of Texas Summer Chorus. Competition winner's recital. Mildred Andrews masterclass. Banquet.

## CATHEDRAL CHOIRMASTERS CONFER AT INDIANAPOLIS

Thirty five organists and choirmasters from American Episcopal Cathedrals met together for the first time on May 1, 2 and 3 at Christ Church Cathedral, Indianapolis. The conference discussed in panels and seminars the identity and role of the American Cathedral, the Church and Contemporary Music, Choir of Men and Boys and the Role of the Non-Parochial Cathedrals and their relation to the Parochial Cathedrals. The conference heard a carillon recital May 2 by Frederick Weber, Christ Church Cathedral Carillonist, and an organ recital by Gerre Hancock followed by a service of choral evensong with anthems by the Cathedral choir of men and boys.

The conference has accepted an invitation to meet next year at Washington Cathedral. Officers elected for the coming year include James Litton, Indianapolis, president; Raymond Glover, Hartford, vice president and Gerre Hancock, Cincinnati, secretary.

THE CHATTANOOGA Boys Choir sang the Britten Psalm 150 with instruments at its Eighth Annual Arts Festival May 6.

**GIFT PERMITS NEW FRENCH REEDS ON ST. THOMAS ORGAN**

St. Thomas Church, New York City announces a gift which makes possible additions to the organ. A three-stop slider chest to accommodate independent reeds for the great manual has recently been installed. The gift includes an eight-foot trompette patterned after 18th century French models. The chest and the reed are the work of G. F. Adams Organ Builders, Inc., New York City. It is believed this is the first example executed in this style by an American builder. The sound of the reed differs from the conventional American trompette in being considerably thinner and more pointed, with a particularly pungent color in the bass and tenor octaves, a very effective feature in manual-to-pedal combinations.



Richard Bouchett, organist of the Fifth Avenue Presbyterian Church, New York City, is the winner of the 1966 Young Artists' Competition sponsored by the Boston Symphony and the Boston AGO Chapter. In addition to receiving a \$500 cash award, he will be sponsored in recital in Symphony Hall, Boston, in the 1966-1967 season.

Mr. Bouchett holds the BMus degree from the University of Oklahoma, the SMM degree from Union Theological Seminary, and the Artist's Diploma from the Curtis Institute of Music. He is presently enrolled in the doctoral program at Union Theological Seminary. His organ teachers include Adrienne Reisner, Emmet Smith, Mildred Andrews, Alexander McCurdy, Gustav Leonhardt and Robert Baker.

In addition to his recital in Symphony Hall, he will be playing numerous recitals throughout the country.

PETER J. WILHOUSKY will conduct a master class in choral conducting July 11 to 15 at Judson Hall, New York City. Write Registrar, Peter J. Wilhousky 1966 Master Class, Carl Fischer, Inc., 62 Cooper Square, New York City 10003.

ESTEY Musical Instrument Corporation will build a new plant at Harmony, Pa.

**DELLO JOIO, FAURÉ SUNG IN THREE VERMONT TOWNS**

Vermont's North Country Chorus, operating in the uncrowded northeastern corner of the state not many miles below the border with Quebec, gave its series of spring concerts April 24 at Lyndonville Congregational Church, with Lyndon State College as sponsor; at Little Methodist Church May 1 and at Wells River Congregational Church May 2.

The 43-voice group with Mary W. Rowe directing and Katrina J. Munn accompanying sang Psalm of David, Dello Joio, and the Fauré Requiem.

**CATHEDRAL BOYS TAKE PART IN THREE SPECIAL EVENTS**

The Singing Boys and Choristers of Christ Church Cathedral, Indianapolis, James Litton directing, participated April 23 in the second annual festival of fine arts at All Soul's Unitarian Church, in a concert and service April 17 at St. Thomas Aquinas Center, West Lafayette, Ind. and at a May 2 evening for the conference of the American Cathedral Organists and Choirmasters at the home cathedral.

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**NEW CONSOLE IS ORDERED  
FOR LOS ANGELES CHURCH**

A new four-manual console has been ordered for St. James' Episcopal Church located on Wilshire Blvd. in Los Angeles. E. Robert Kursinski is the organist and choir master. The console is being built by Casavant Freres of Canada and was represented locally by Abbott and Sieker. The installation is due in July of this year. The 83 draw-knob console will control the organ's present four divisions and will provide draw knobs for a positive division being included in new work for the organ. The new console will replace the original key desk built in 1924 by Kimball. The organ has changed very little since its first building with the exception of a small amount of work and additions completed after a very severe rain storm which managed to cause water damage to the great and choir divisions five years ago.

St. James' is one of the largest Episcopal churches in the Los Angeles Diocese and has a very active music program.

**MUSIC DIRECTOR ELECTED  
MAYOR OF CALIFORNIA TOWN**

William C. Atkinson, director of music (five choirs) at the Community Church, Vista, Cal. and vice-president of the Army and Navy Academy, Carlsbad, Cal., was elected mayor of the city of Carlsbad by the largest popular vote ever recorded there. Mrs. Atkinson is organist at the Community Church and chapel organist and chapel organist and director of choral music at the academy.

AUGSBURG PUBLISHING House will sponsor the fifth annual church music clinic Sept. 9 and 10 at Old Trinity Lutheran Church, Columbus, Ohio. There is no charge. Paul Manz will head the organ clinic, Leland B. Sateran the choral. Write Augsburg Publishing House, 57 East Main Street, Columbus.

THE FORD FOUNDATION has made a \$1.5 million grant to the North Carolina School of the Arts; the school must match the grant by raising \$2.5 million within the next five years.



Phillip Steinhaus, recital organist, has been appointed assistant to the president of the Aeolian-Skinner Organ Company. He resigns his post as organist and choirmaster at historic St. John's Church, Washington, D.C. Before going to Washington he held positions in Pontiac and Bloomfield Hills, Mich.

At St. John's Mr. Steinhaus began a series of Sunday evening concerts, fall and spring noonday recitals and a subscription series of choral and instrumental concerts. He leaves the organ faculties of the Peabody Conservatory of Music, Baltimore, and the American University, Washington, where he has taught for two years. He also was assistant conductor of the Washington Opera Society.

Mr. Steinhaus has concertized throughout the United States and has recorded for Boston and Aeolian-Skinner records. In 1963 he was musical director for eight OIP films on Italian Renaissance art and architecture. He has been responsible for the planning of numerous instruments in North America; his study of organ design has taken him to Europe and Mexico.

A graduate of the University of Michigan, Ann Arbor with BMus and MMus degrees, he studied with Marilyn Mason and Robert Noehren. His first organ teacher was Frank K. Owen.

In 1961, Parsons College, Fairfield, Iowa awarded Mr. Steinhaus the honorary Doctor of Music.

**THE DIAPASON**

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JUNE, 1966

FEATURES

Stampede at Calgary by Phyllis Ford	21
Lenten and Easter Summary	40-41
The Conservative Arts — Mars Lecture by Robert Shaw	42-44
AGO CHAPTER NEWS	10-18
RCCO CENTER NEWS	20
EDITORIALS	24
LETTERS TO THE EDITOR	24
NUNC DIMITTIS	28
CALENDAR	29
RECITALS	30-38
CLASSIFIED ADVERTISING	46-47

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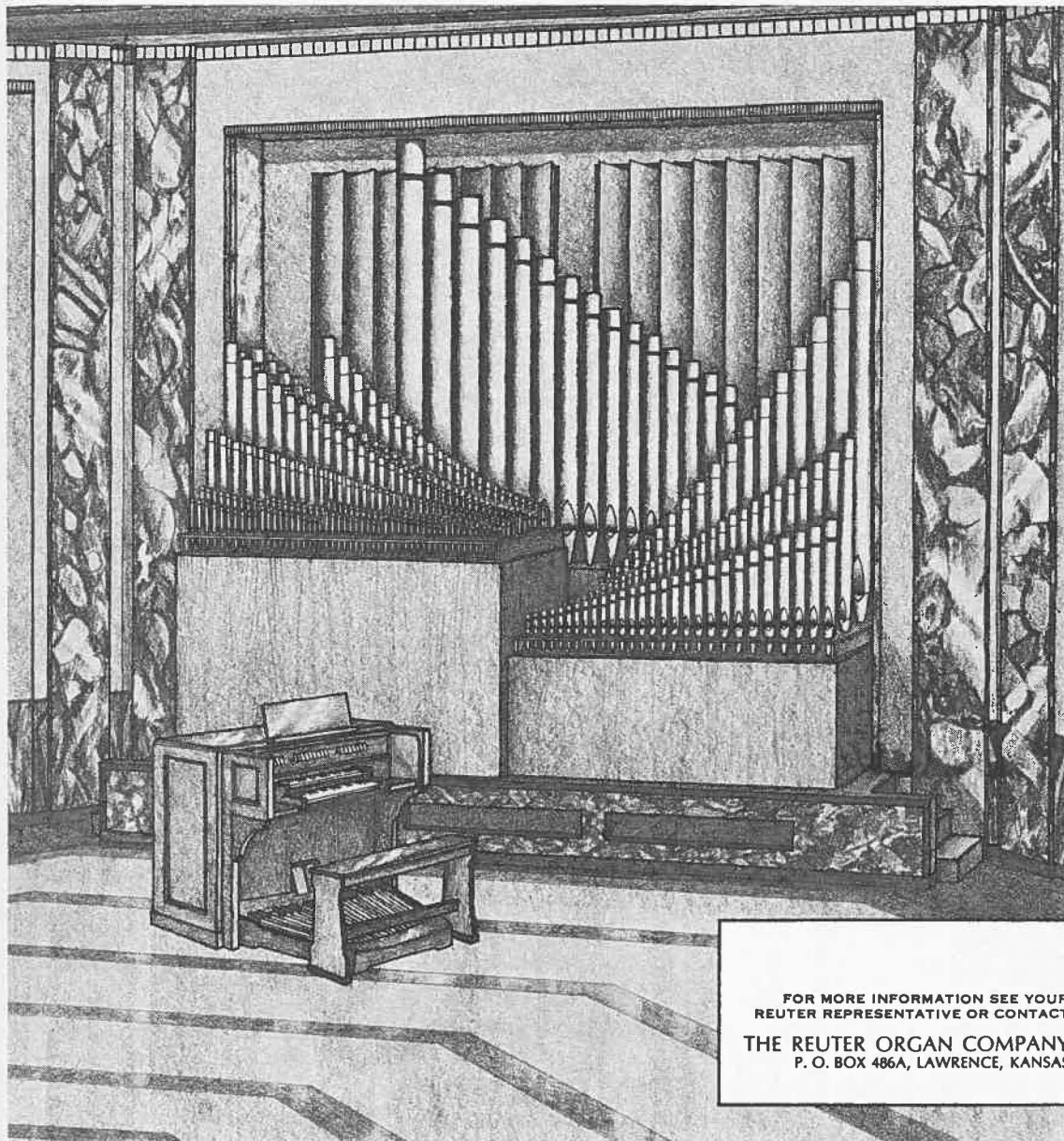
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REVIEWS

Books	24
Choral	28
Organ	29

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Principal, 8'  
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Bourdon, 8'  
61 pipes.  
Octave, 4'  
61 pipes.  
Fifteenth, 2'  
61 pipes.  
Mixture, 11 rks.  
122 pipes.

**SWELL ORGAN**

Rohrflöte, 8'  
61 pipes.  
Viola, 8'  
61 pipes.  
Viola Celeste, 8'  
49 pipes.  
Hohlflöte, 4'  
61 pipes.  
Blockflöte, 2'  
61 pipes.  
Larigot, 1 1/3'  
61 pipes.  
Trompette, 8'  
61 pipes.  
Tremolo

**PEDAL ORGAN**

Bourdon, 16'  
56 pipes.  
Rohrgedeckt, 16'  
12 pipes.  
Octave, 8'  
32 pipes.  
Bourdon, 8'.  
Rohrflöte, 8'.  
Choral Bass, 4'  
32 pipes.  
Bourdon, 4'.  
Trumpet, 16'  
12 pipes.

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### CHARLESTON, S.C. CHURCH TO HAVE NEW AUSTIN

#### FIRE DESTROYS 1946 ORGAN

Functional Display of Speaking Pipes Features Instrument Placed in Gallery

A disastrous fire Jan. 13, 1965 considerably damaged the large and historic St. Matthew's Church, Charleston, S.C. and destroyed the large 1946 Austin organ.

The rear gallery is being rebuilt and will house the new instrument. It will feature a functional display of speaking pipes. The antiphonal organ was saved and will be reconnected to the new organ.

The church tower contained a set of Meneely bells which were saved and are being reconditioned for reinstallation; their compass will be increased somewhat.

William R. Quarterman, Jr. is the organist of the church. Contract negotiations were handled by P. S. Fanjoy for Austin.



Richard Connelly, St. Paul's Church, Westfield, N.J. has been appointed an Honorary Member of the Royal School of Church Music (Hon RSCM) one of the three diplomas conferred by the RSCM in recognition of distinguished service to the cause of church music. Mr. Connelly is the first in North America to receive this distinction. He will be awarded his diploma at Addington Palace July 9 by the chairman of the RSCM council, the Right Rev. E. J. K. Roberts, DD, Lord Bishop of Ely.

Larigot 1 1/2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Schalmei 4 ft. 61 pipes

#### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 12 pipes  
Gemshorn 16 ft.  
Flauto Dolce 16 ft. 12 pipes  
Lieblich Gedeckt 16 ft.  
Octave 8 ft. 32 pipes  
Gemshorn 8 ft.  
Choral Bass 4 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 12 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Krummhorn 4 ft.  
Chimes

#### CHANCEL

Gedeckt 8 ft. 68 pipes  
Viole d'Amour 8 ft. 68 pipes  
Viole Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Chimney Flute 4 ft. 68 pipes  
Mixture 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Tremulant

#### CHANCEL PEDAL

Gedeckt 16 ft. 12 pipes  
Flute 8 ft.

G. ROBERT CHANCELLOR directed the 6th annual spring concert of music for voices and instruments May 22 at the Unitarian Church, Evanston, Ill.

#### GREAT

Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Rauschquint 2 ranks 122 pipes  
Fourniture 4 ranks 244 pipes  
Chimes  
Cymbelstern (prepared)

#### SWELL

Lieblich Gedeckt 16 ft. 24 pipes  
Geigen Principal 8 ft. 68 pipes  
Hohlflöte 8 ft. 68 pipes  
Gambe 8 ft. 68 pipes  
Gambe Celeste 8 ft. 61 pipes  
Principal 4 ft. 68 pipes  
Rohrflöte 4 ft. 68 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Contra Fagotto 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Fagotto 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Tremulant

#### CHOIR

Nason Flute 8 ft. 68 pipes  
Flauto Dolce 8 ft. 68 pipes  
Flute Celeste 8 ft. 56 pipes  
Koppelflöte 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 68 pipes  
Bombarde 8 ft. 68 pipes  
Harp (prepared)  
Tremulant

#### POSITIV

Suavial 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes

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*In the Fall of 1966 Dr. Baker will be in England, on Sabbatical from Union Theological Seminary. He will play a very limited number of engagements while abroad. His recital in London, on November 1st at Westminster Abbey, will be one in the series commemorating the Abbey's 900th Anniversary.*

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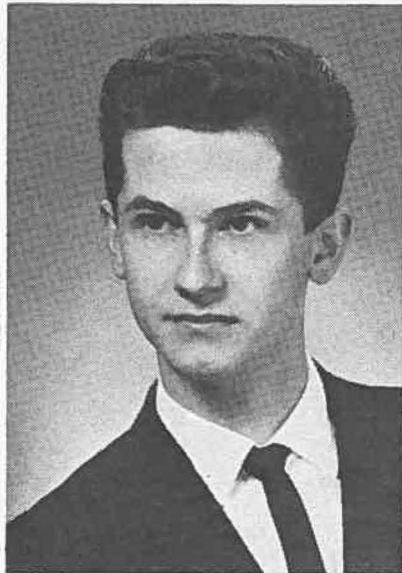
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Albert Russell assumed the position of organist and choirmaster of St. John's Episcopal Church, Lafayette Square, Washington, D.C. in May. St. John's is called the Church of the Presidents and is one of the historic landmarks in Washington. It has a professional choir of 14 and is well-known for its music. Mr. Russell will also teach organ at the Peabody Conservatory, Baltimore, Md. He has been organist and choirmaster of the Asylum Hill Congregational Church, chairman of the organ and church music departments at the University of Hartford for the last 10 years.



Robert Zeman has been appointed organist-choirmaster at the Church of Notre Dame, New Hyde Park, L. I., N. Y. He is studying at the Guilman Organ School where he is a student of Dr. George Markey.

Mr. Zeman has appeared in numerous recitals including Guilman's First Organ Festival at Lincoln Center.

JUNIOR CHOIR, A Force or A Farce was the subject of Stephen J. Ortlip's address before the Choristers' Guild chapter the night before he directed the 28th annual junior choir festival in Lynchburg, Va., one of the oldest junior choir traditions in the country. 20 churches of five denominations participated; James R. Anderson was organist.

## WICKS BUILDS ORGAN FOR PORTLAND CHURCH

ROSE CITY PARK METHODIST

Installation in Summer in Oregon City — Barbara Laferriere Is Organist of Church

The Wicks Organ Company, Highland, Ill., has been awarded the contract to build an instrument of 37 ranks for Rose City Park Methodist Church, Portland, Ore. An extensive remodeling project of the 42-year-old structure has been completed, which included an enlarged chancel, choir, and organ area.

Space comprising the entire width of the building has been assigned for the organ, situated behind the chancel. The swell and choir divisions will be expressive; the great and pedal, centrally located, will be unenclosed and on low wind pressure. The choir loft and organ console are situated together on the west side of the chancel area. Installation is scheduled for this summer.

Mrs. Robert Sheriden was chairman of the organ committee; Clifford Williams is choir director and Barbara Laferriere is organist.

Specifications and negotiations were handled by Charles W. Allen, Wicks representative, in co-operation with the organ and building committees of Rose City Park Methodist Church.

#### GREAT

Principal 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 notes  
Octave 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Fagot 8 ft. 61 pipes  
Fagot 4 ft. 12 pipes  
Chimes

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Gemshorn 8 ft. 61 pipes  
Geigen Principal 4 ft. 61 pipes  
Traversflöte 4 ft. 61 pipes  
Nasard 2 2/3 ft. 61 pipes  
Hohlflöte 2 ft. 61 pipes  
Acuta 2 ranks 122 pipes  
Bassoon 16 ft. 49 notes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes

#### CHOIR

Gedeckt 8 ft. 61 pipes  
Kleinerzähler 8 ft. 61 pipes  
Kleinerzähler Celeste 8 ft. 49 pipes  
Spitz Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Terz 1 3/5 ft. 49 pipes  
Larigot 1 1/3 ft. 61 pipes  
Sifflole 1 ft. 12 pipes  
Clarinete 8 ft. 61 pipes  
Chimes

#### PEDAL

Resultant 32 ft. 32 notes  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohrgedeckt 16 ft. 12 pipes  
Kleinerzähler 16 ft. 12 pipes  
Diapason Conique 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Gemshorn 8 ft. 32 notes  
Choralbass 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Flute 2 ft. 32 notes  
Mixture II 122 pipes  
Trombone 16 ft. 32 pipes  
Tromba 8 ft. 12 pipes  
Hautbois 8 ft. 32 notes  
Fagot 4 ft. 32 notes  
Rohrschalmei 4 ft. 32 notes

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**REUTER BUILDS ORGAN  
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IN LYNCHBURG COLLEGE CHAPEL

Completion Scheduled for Early  
in Next Year — Franz Engle  
is Professor of Organ

The Reuter Organ Company of Lawrence, Kansas has been awarded a contract to build a new three-manual, 39-rank instrument to be installed in Lynchburg College Chapel, Lynchburg, Va. The instrument will be installed across the rear and on the right side of the chancel as one faces this area. The great will be unenclosed, while the swell and positiv sections will be individually expressive.

Professor of organ at Lynchburg College is Franz Engle. Installation of the organ is scheduled for early 1967. Negotiations for the sale of the organ were handled by R. W. Dirksen, district representative for Reuter.

**GREAT**

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 3 ranks 183 pipes

**SWELL**

Rohrbordun 16 ft. 68 notes  
Rohrflöte 8 ft. 85 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 56 pipes  
Spitz Principal 4 ft. 68 pipes  
Hilfsflöte 4 ft. 68 pipes  
Nasard 2 1/2 ft. 61 pipes  
Rohrflöte 2 ft. 61 notes  
Tierce 1 1/2 ft. 61 pipes  
Plein Jeu, 3 ranks 183 pipes  
Fagotto 16 ft. 68 pipes  
Trumpet 8 ft. 68 pipes  
Clarion 4 ft. 68 pipes  
Tremulant

**POSITIV**

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 1 pipes



Clarence Ledbetter has been appointed artist-in-residence and assistant professor of organ at Baylor University, Waco, Tex. He will assume his duties Sept. 1. He will be on leave the academic year 1967-68 for doctoral work at the University of Michigan.

Mr. Ledbetter will continue his extensive recital schedule. He was a recitalist at the Los Angeles County AGO national convention and has appeared at several regionals.

He leaves a post on the faculty at Ball State College, Muncie, Ind.

Zimbel 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**PEDAL**

Acoustic Bass 32 ft. 32 notes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 44 pipes  
Quintaten 16 ft. 32 notes  
Rohrbordun 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 32 notes  
Rohrflöte 8 ft. 32 notes  
Choral Bass 4 ft. 44 pipes  
Rohrflöte 4 ft. 32 notes  
Principal 2 ft. 32 notes  
Mixture 2 ranks 64 pipes  
Bombarde 16 ft. 44 pipes  
Bombarde 8 ft. 32 notes  
Clarion 4 ft. 32 notes

**NEW CANTATA SUNG TO HONOR  
DEDICATION OF STATUES**

The dedication of two identical sets of bronze statues was the occasion for a special ecumenical service March 29 at Trinity Episcopal Church, Topsfield, Mass. Clergy participating in the service included Richard Cardinal Cushing of Boston, Abbot M. James Fox of the Trappist Order, the Rt. Rev. Anson Phelps Stokes, Bishop of Massachusetts, the Rev. Herman J. Silvius, Rector of Trinity Church, and clergy from Lutheran and Congregational churches.

Gethsemane, a new cantata by Christopher King, AAGO, organist-choirmaster of Trinity Church, was sung at the service by the choir of the host church augmented by Sisters from the Maryknoll Novitiate and guests from Harvard University. Mr. King played parts of Hommage a Frescobaldi, Langlais, and Introduction, Passacaglia and Fugue, Wright.



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**FESTIVAL MARKS DEARBORN  
CHURCH'S 100th BIRTHDAY**

Celebrating its centennial, Christ Episcopal Church, Dearborn, Mich., had an arts festival April 24-May 8 with art exhibits, lectures, dance drama, folk singing and musical services. The music ranged from an early Christian Eucharist celebrated April 24 with the co-operation of the University of Michigan Consort on historic instruments from the Stearns collection, to Geoffrey Beaumont's controversial Twentieth Century Folk Mass May 8.

PIET KEE, organist of two of Holland's most famous churches, will play Bach's great Organ Mass (Clavierübung, part 3) in evening recitals June 14 and 21 in St. Bavo Cathedral, Haarlem. The chorale will be sung by the choir before each chorale-prelude, in arrangements by Bach and other masters.

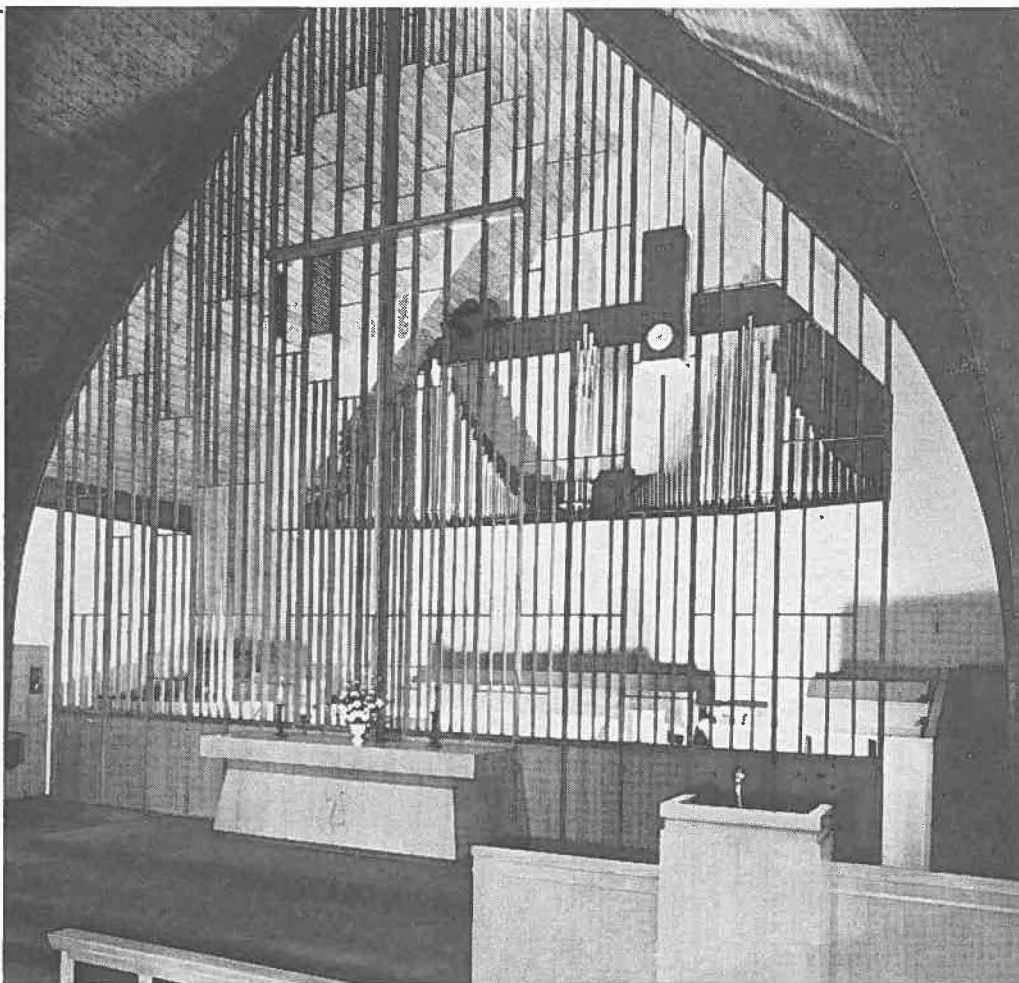
DR. MICHAEL SCHNEIDER, professor at the Hochschule für Music, and organist of the Gurzenich in Cologne, completed a two month American tour and returned April 14 to Germany. He played April 26 at the Cathedral of St. Peter, Geneva, in a series inaugurating the new Metzler organ in that church.

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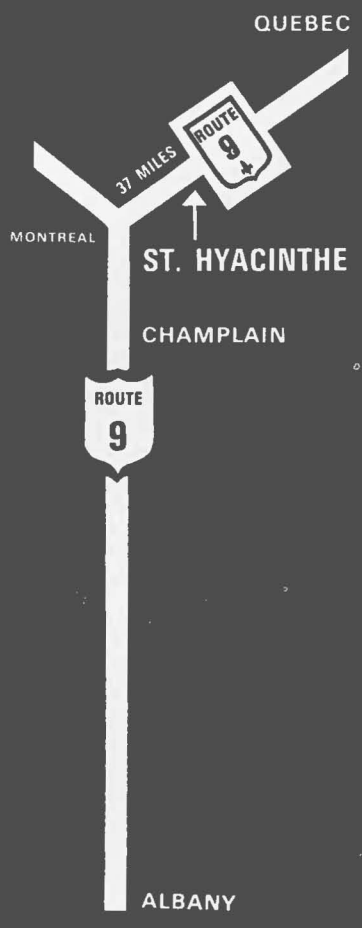
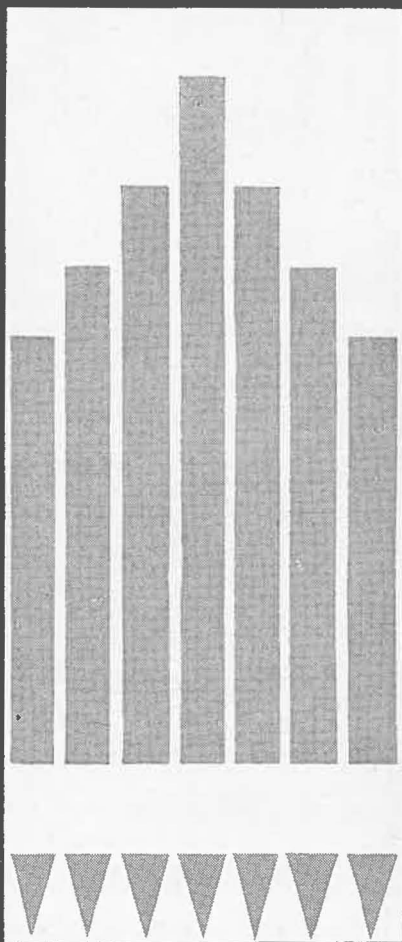
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### PLAN ITALIAN ORGAN FOR WAYNE, PA. CHURCH

FRATELLI RUFFATI BUILDS

First Organ by This Builder in USA —  
Virgil Fox, Ted Alan Worth  
Consult on Design

St. Mary's Episcopal Church, Wayne, Pa., has contracted for a three-manual, 60-rank organ to be built by Fratelli Ruffatti, Padua, Italy. This will be the first organ in the United States by this builder, though a 25-rank, two-manual will be on display at the Marriott Hotel, Atlanta, at the AGO national convention at the end of June.

The design of the Wayne organ was drawn up by Antonio Ruffatti, Ted Alan Worth organist of the church, and Virgil Fox, consultant for the church. Installation will be in July and August, 1966 and the instrument will be inaugurated in October with a dedication service and organ recitals.

The only other Ruffatti on this continent is in the 1,000-seat concert hall of the Ecole de Vincent d'Indy, Montreal — a four-manual, 60-stop instrument dedicated by André Marchal in the Spring of 1965.

#### GRAND ORGUE

Montre 16 ft. 61 pipes  
Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Quinte 2 3/4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Zauberflöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Fourniture 4 ranks 244 pipes  
Ripieno 3 ranks 183 pipes  
Trompette de Fête 8 ft. 61 pipes  
Trompette de Fête 4 ft. 61 pipes  
Tremulant

#### CHOIR

Rohrflöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Cor Anglais 8 ft. 61 pipes  
Trompette de Fête 8 ft.  
Trompette de Fête 4 ft.  
Zimbelstern  
Chimes  
Harp  
Celesta  
Tremulant

#### RECIT

Bourdon 16 ft. 68 pipes  
Principal Etroit 8 ft. 68 pipes  
Bourdon 8 ft. 12 pipes  
Flute Douce 8 ft. 68 pipes  
Flute Celeste 8 ft. 56 pipes  
Viole de Gambe 8 ft. 68 pipes  
Viole Celeste 8 ft. 56 pipes  
Prestant 4 ft. 68 pipes  
Flute à Cheminée 4 ft. 68 pipes  
Octavin 2 ft. 68 pipes  
Plein Jeu 5 ranks 305 pipes  
Bombarde 16 ft. 12 pipes  
Trompette Harmonique 8 ft. 68 pipes  
Oboe d'Amore 8 ft. 68 pipes  
Voix Humaine 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

#### PEDAL

Contre Bourdon 32 ft. 32 pipes  
Diapason 32 ft. 12 pipes  
Flute Acoustique 32 ft.  
Quintaton 16 ft.  
Contrebasse 16 ft. 32 pipes  
Montre 16 ft.  
Bourdon 16 ft.  
Soubasse 16 ft. 32 pipes  
Grande Quinte 10 3/4 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Quintaton 8 ft.  
Bourdon 8 ft. 12 pipes  
Quinte 5 1/2 ft. 12 pipes  
Prestant 4 ft. 12 pipes  
Cor de nuit 4 ft. 12 pipes  
Principale Italiano 2 ft. 12 pipes  
Mixture 6 ranks 192 pipes  
Contrebombarde 32 ft. 12 pipes  
Bombarde 16 ft. 32 pipes  
Trompette 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes

### MÖLLER BUILDS 40-RANK ORGAN FOR SPRINGFIELD

NEW CENTRAL BAPTIST CHURCH

Congregation Has a Long History —  
Samuel J. Hood Is Organist,  
Assistant to Pastor

Installation is scheduled for October for the new 40-rank, three-manual Möller organ being built for Central Baptist Church, Springfield, Ill. The organ will be installed in the new traditional colonial building, soon to be completed, which will seat 700, a fellowship hall seating 400 at tables and educational facilities for 850 in the church school.

The church, organized in 1830, has had a colorful history and has, through the years, provided the nucleus of membership for numerous new Baptist churches in the area.

A unique feature of the new building will be the tower installation of the church's 112-year old bell which, from 1859 until 1880, was used with a clock mechanism to announce the time of day to the citizens of Springfield's Lincoln era. The church was then affectionately known as the "Old Town Clock Church."

Specifications for the new organ were drawn up by W. A. Brummer, area representative for Möller, in conjunction with the Rev. Samuel J. Hood, organist and assistant to the pastor. The four divisions of the organ will be located in the chancel area with two divisions speaking directly into the length of the nave and the other two from each side of the choir. The great and pedal divisions will be unenclosed. One of the primary needs of the organ is to provide accompaniment for the five singing choirs directed by Mrs. Hood, wife of the organist. To complete a well-rounded music program, Mr. Hood directs three handbell choirs.

#### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Holzbordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Chimes 25 tubes

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Spitzprincipal 4 ft. 61 pipes  
Loch Gedackt 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Terz 1 3/5 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohr Schalmel 4 ft. 61 pipes

#### CHOIR

Gedackt 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Flachflöte 4 ft. 61 pipes  
Prinzpal 2 ft. 61 pipes  
Klein Quinte 1 1/3 ft. 61 pipes  
Zymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Zymbelstern 4 bells  
Tremulant

#### PEDAL

Untersatz 32 ft. 32 notes  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Flauto Dolce 16 ft. 12 pipes  
Oktav 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choralbass 4 ft. 12 pipes  
Nachthorn 4 ft. 32 pipes  
Nachthorn 2 ft. 12 pipes  
Rauschbass 3 ranks 96 pipes  
Bombarde 16 ft. 32 pipes  
Fagot 16 ft.  
Trumpet 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Fagot 4 ft.

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## President's Column

AN OPEN LETTER TO  
GEORGE MEAD AND JOHN HOLLER  
My very dear colleagues:

The ballots are counted and we have a new vice president and treasurer. This is good because it represents a democratic process which is the only proper way for our Guild to function.

I cannot let the election go however without writing to you of the enormous gratitude I feel and which must be felt by every member of our organization who owe so much to you for the hours of quiet, patient, behind-the-scenes toil which you have given to the Guild in these years we have worked together.

Only those of us who work at headquarters can know the extent of the contribution which you have both made: Your great wisdom, George, and your know-how in the world of administration and the law, your wise and cheerful restraint of my excessive enthusiasm, the time and effort you have spent in your journeys to Albany and to see people in the know there and elsewhere concerning the make-up of our organization. You, John, with your long experience of the Guild's financial affairs and the practical and carefully thought-through suggestions you have made in terms of financial procedures in the office and your willingness to be available almost at any time for consultation and other work.

Couple it all with the abiding sense of humor which has made some of the seemingly driest matters sparkle with life when they came up for discussion.

For all of these tangible and intangible things, I want to say on behalf of the entire membership the warmest thank you. I hope, if I may, to continue to put you to work because the Guild cannot spare you whether you are in or out of office. I have taken the liberty of writing to you thus publicly so that all of our members may know what a debt they owe, not only to you, but to many other people who toil ceaselessly and selflessly and pretty well anonymously for the advancement of our great cause. Believe me,

Yours most affectionately,

ALEC WYTON  
National President

### Sacramento

National President Alec Wyton played a recital April 13 at St. Paul's Episcopal Church. He conducted a master class the following day at Pioneer Congregational Church. After dinner at the church he spoke to members and guest choral conductors on the subject: What the AGO Can Offer Choral Conductors.

The chapter's guest speaker March 8 was Harry Newstone, new conductor of the Sacramento Symphony Orchestra who spoke about The Organ in Combination and in Contrast with the Orchestra. He played several tape recordings of organ and orchestras he had conducted in England, Canada and the United States.

CAROL PREUS

## 1966 Election Results — All Amendments Pass

The national annual general meeting was held May 9 at the Community House, St. Bartholomew's Church, New York City. We publish herewith the results of the national election as read at the meeting, with number of votes cast. There was a total of 5,757 national ballots cast, 958 more than in 1965. 79 of these were void, compared with 97 in 1965. The candidate listed first for each office below (first two auditors) is the member elected; the first five candidates listed for the national council were elected.

**President:** Alec Wyton, FRCO, ChM, FAGO, FRCCO.

**Vice-president:** Vernon de Tar, SMD, MusD, FAGO 2446; George Mead, MusDoc, AAGO 1578; Jack Fisher, AAGO, ChM 632.

**Secretary:** Charles Dodsley Walker, FAGO 2675; George Powers, SMD, FAGO 1899.

**Treasurer:** Lilian Carpenter, FAGO 1939; John Holler, AAGO 1862; Norman Hollett, FAGO, ChM 768.

**Registrar:** Ruth Milliken, AAGO, ChM 3263; Barbara Mount, AAGO 1143.

**Librarian-Historian:** S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCOO.

**Auditors:** Seth Bingham, MusDoc, FAGO 2763; George A. Markey, MusDoc, FAGO, 2595; George W. Volkel, SMD, FAGO 1938; Searle Wright, FAGO, FTCL 2538.

**Chaplain:** The Rev. Joseph Sittler, DD, LLD, LHD.

**Councillors, term ending 1969:** Catharine Crozier 2801; Alexander Schreiner, PhD, FAGO 2276; Roberta Bitgood, SMD, FAGO, ChM 2115; Austin C. Lovelace, SMD, MusDoc, AAGO 2115; Mildred Andrews 2063; Dorothy Addy, AAGO 685; Robert T. Anderson, SMD, FAGO 1104; Arthur Carkeek, AAGO 283; Robert Clark 297; Wallace M. Courson, Jr., FAGO 196; Robert Glasgow 535; Gilbert Gledhill 86; Raymond F. Glover 299; Jerald Hamilton 995; Wilbur Held, SMD, FAGO 1123; Walter N. Hewitt, AAGO, FTCL 589; Larry King, AAGO, ChM, ARCO 616; Alice Leisman 237; Robert Lodine, MusDoc, FAGO 577; Kent McDonald 457; Lawrence Moe, PhD, AAGO 611; Robert M. Quade 239; Lawrence Schreiber 301; William Teague 1443; Harry Wilkinson, PhD, FAGO 783.

All six of the proposed amendments passed overwhelmingly: the subscribing members one 4113 to 243; the national nominating committees one 4109 to 159; on the dean, sub-dean 4253 to 81; executive committee 4110 to 162; meetings of council 3921 to 361; executive committee of council 4164 to 107.



Billy Nalle will play a theatre organ recital the morning of July 1 — the first regularly scheduled one to be given a "prime time" slot at an AGO national convention. The huge Möller at Atlanta's Fox Theatre will be the scene of Mr. Nalle's exploration of contemporary theatre organ style. The program of entertainment music is listed on page 35 of your convention brochure.

Bill Nalle has a formidable list of credits for his work on television and as a recording artist. His reputation as an improviser is not less considerable.

The Fox Theatre is second only to Radio City Music Hall among remaining movie houses and seats 5,000. Its great stage is so large that the Metropolitan Opera must enlarge its sets for its annual visit.

### Los Angeles

The Los Angeles Chapter held a dinner meeting April 4 at the First Baptist Church. Recitalist was James Livengood, Occidental College student of Clarence Mader. His program was listed in the May recital section.

The May 2 meeting was held at the First Baptist Church, Van Nuys. Past deans were honored, six being in attendance. In the annual business meeting after dinner, officers were elected: Robert Bruce, dean; Halsted McCormac, sub-dean; Rebecca Thompson, secretary; Tad Schmitz, treasurer; Shirley Hill, registrar; William Beck, librarian; James Tyler, Thomas Johnson, auditors; The Rev. Marvin Blake, chaplain. Guest recitalist in the final series recital of the season was Ray Ferguson playing the new 8-rank Casavant. His program is included in the recital section.

JANICE MITCHELL

### San Joaquin Valley

The annual meeting of the San Joaquin Valley Chapter was held April 19 in the Fireside Room of First Congregational Church, Fresno. New officers were elected with Lola Army as new dean. Dale Wood, Riverside, Calif. was guest speaker. His talk was This Noise Called Multiple Choirs. He had strong ideas on the subject and gave practical suggestions on how to make a multiple choir system work.

ELEANOR E. PEABODY

### San Diego

The San Diego Chapter sponsored its annual student recital May 8 at the College Park Presbyterian Church. Wayne Seppala played Psalm 19, Marcello, and Toccata in F, Tittcomb; Ruth Kolpacoff played Festival Toccata, Fletcher; Martha Koon played Toccata in G, Walond; Nancy Koon played Largo and Final. Peeters; students of Mary Henson. Ray Kalanquin, student of James Weld, played Pastorale, Bach, and March, Peeters; Yalenda Waterman, student of Stanley Ledington and winner of the chapter's Gertrude Elizabeth McKeller scholarship award, played Opus 9, numbers 4 and 6, Schroeder, and Prelude and Fugue in C minor, Bach.

The chapter sponsored Marilyn Mason April 25 in a master class and recital at the La Jolla Presbyterian Church. Her program appears in the recital section.

ISABEL TINKHAM

### Central Arizona

Shepherd of the Valley Lutheran Church, Phoenix, was host for the April 11 meeting of the Central Arizona Chapter. The ultra-modern church with its new pipe organ provided much interest for the dinner meeting and the program which followed. The organ program by Chalmra Frost and Muriel Wright was devoted to Easter music chosen to demonstrate the tonal range and beauty of the 17-rank organ. Marvin Anderson, its builder, gave a brief explanation of the instrument and of the stops used for each selection. Members remained for some time after the program to inspect the chambers and enjoy the surroundings spotlighted against the dark night sky.

KENNETH L. WALKO

### Contra Costa

The Contra Costa Chapter sponsored a workshop by Pierre Cochereau April 26 at St. Mary's College, Moraga, Calif. The afternoon session focused on 18th century French music, a Couperin mass and the nature of French organs. After dinner M. Cochereau described service playing at Notre Dame, the educational system in France (especially at the Paris Conservatory) and the art of improvisation, which he demonstrated at the end of the session. He played an all-French program the following night capped by a brilliant 35-minute improvised symphony in four movements.

LOIS HILL

### Tacoma

The Tacoma, Wash. Chapter met April 11 at the First Lutheran Church for an organ program by Mrs. Paul Margelli and Mrs. William A. Daniels. Mrs. Margelli—Voluntary on Old 100th, Purcell; Ah, Holy Jesus, Wyton; Christ the Lord Is Risen, Walther; O Christ, Our True and Only Light, Walcha. Mrs. Daniels—Pange Lingua Glorioso, Edmundson; Our Blessed Saviour Seven Times Spoke, Van Hulse; To Thee O Lord, Bach; Sonata 6, Mendelssohn. Following the program a brief business meeting was held. Candidates for next years officers were presented. The group had an opportunity to inspect the Möller organ. Refreshments and a social hour followed with Mrs. M. R. Hornum and Mrs. James Eubanks as hostesses.

REGINALD HEAFIELD

### Eugene

At the April 12 meeting of the Eugene, Ore. Chapter at the First Congregational Church two AGO student scholarship winners played as follows: Carol Terwilliger—Sonata 2, Mendelssohn and Allegro, Sonata 1, Bach. Lanetta Carter—Pastorale, Franck; Sonata 1, Hindemith. Both are students of John Hamilton at the University of Oregon.

RICHARD DITWIG

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# News of the American Guild of Organists — Continued

The cut-off date for room reservations at the Marriott Motor Hotel is June 15. After that applicants will be at the mercy of wherever they want to send reservations. The \$12 single price is a cut price, available only with the AGO card in the convention brochure.

WILLIAM WEAVER, Chairman  
and WARNER-IN-CHIEF

## Seattle

The last meeting of the season for the Seattle, Wash. Chapter was held April 18 at the University Presbyterian Church. Last year's scholarship winner, Peggy Christensen, played numbers listed in the recital section. Terry Anderson, winner of the Northwest organ playing competition, played numbers also listed in the recital section.

The chapter held its Guild Sunday service May 15 at the Sacred Heart Church, Bellevue. A business meeting with installation of officers preceded the service and a reception followed.

DORIS HELEN SMITH

## Portland

The Portland, Ore. Chapter met April 12 at the First Christian Church. Host Laurie Pratt welcomed members and friends and introduced his organ student, Janet Petraso, senior at David Douglas high school. She played: Trio Sonata 1, Bach; Elegie, Peeters; Toccata, Monnikendam. The Portland Classic Chorale with Mr. Pratt at the organ sang: Warum ist das Licht gegdnen. Brahms; How Excellent Thy Name, Hanson; Rejoice in the Lamb, Britten. Dean Florence Abel thanked participants. A reception followed in the church parlor at which the Classic Chorale entertained with light music.

REBA M. PAYNE

## Boise

The Boise, Idaho Chapter held a choral festival service May 8 at First Methodist. Donald R. Oakes played Processional, Goode, and Arioso, Sowerby, for preludes. Buxtehude's Jesu, Joy and Treasure had Lee N. Jennings as director and Dr. Richard Skyrms as organist. Vivaldi's Cum Sancto Spiritu was directed by Dr. Sam Pobanz with Deloris Waller at the organ, David Wehr directed his own Go! Church of God with Mrs. Wehr at the organ, and the Vaughan Williams Old 100th was directed by Gary N. Keyser with Charles Lore at the organ. C. Griffith Bratt improvised on service tunes for the postlude. Choirs of nine churches of four denominations were joined by the Treasure Valley Chorus and a brass ensemble.

BERNICE BRUSEN

## Fort Collins

The Fort Collins, Colo. Chapter met March 21 at St. Luke's Episcopal Church for a program of contemporary music for Lent and Easter. Mrs. Robert Metzger played works of Walcha, Pepping, Persichetti and David Johnson. Lee Garrett played Suite Médiévale, Langlais.

The chapter sponsored a choir festival May 1 for junior, youth and adult choirs of Fort Collins and Loveland. Dr. Austin Lovelace, Denver, was guest conductor, and Michael McBride was organist. Anthems by these composers were heard: Bach, M. Shaw; Vigeland; Lovelace; Roth; Pfautsch; Vaughan Williams; Holst; Ahle. Two hymns were sung by the congregation, one with brass, the other with descant by Dr. Lovelace.

SARA SIMCOE

## Colorado Springs

The Colorado Springs Chapter held its May meeting at the First Presbyterian Church with Dean Dorothy Schlegel as hostess. Dean Everett J. Hilty, University of Colorado, gave a talk with illustrations on wedding music. This was followed with a discussion on hymns. The meeting was well attended.

AGNES S. MARTIN

## Houston

The Houston, Tex. Chapter heard a program of Romantic Music April 18 at St. Paul's Methodist Church. Lanson Demming, host organist, gave an interesting talk preceding the recital by various chapter members, pointing out the emphasis on baroque and contemporary music in recent decades to the near exclusion of much fine romantic music. Sue Ofield played the Boely Fantasia and Fugue; Sonata 1, Guilment was played by Lorene Whitley. Bob Bennett played Sonata 1, Mendelssohn and G. Alex Kevan Three Liturgical Preludes, Oldroyd. Lanson Demming closed the program with Chorale in A minor, Franck. A social hour followed in the church parlors.

ARLINE HASKELL

## KNOW YOUR GUILD



Jack Fisher, AAGO, ChM., chairman of the national examination committee was born and raised in Houston, Tex. He received his BMus in 1947 and his MSM from Union Theological Seminary, New York City, in 1949. He passed his AAGO examination in 1953 and his ChM in 1964.

Mr. Fisher became organist and choir-master of the National Presbyterian Church, Washington, D.C. in 1948, moving the following year to St. Clement's Episcopal Church, St. Paul, Minn. where he served for 10 years. Since 1960 he has been organist and choir-master of Emmanuel Episcopal Church, Boston.

He has served the AGO in various capacities — program chairman for the national convention in St. Paul-Minneapolis in 1954, dean of the Twin Cities Chapter 1956-58, and, at present, dean of the Boston Chapter and state chairman for Massachusetts.

Mr. Fisher joined the late Ray Berry in reporting the 1956 national convention in New York City, the International Congress of organists in London in 1957 and the national convention in Houston in 1958 for *The American Organist*. He covered several events of the Detroit convention in 1950 for *THE DIAPASON*. Articles by him have been published in *THE DIAPASON*, *The American Organist* and the *AGO Quarterly*.

## West Texas

The West Texas Chapter held its annual election of officers May 2 with this result: Dean, Ted James, Big Spring; sub-dean, Clair Foster, Midland; treasurer, George L. DeHart, Midland; registrar, Mrs. Hugh Dickson, Midland; secretary, Mrs. William Minnerly, Midland; auditors, Mrs. Ashley Lawson, Jack Hendrix, both Odessa; executive committee, Mrs. Arnold Leonard, Midland; Jack Hendrix, Odessa; Mrs. Harry P. McClintock, Midland.

MRS. WILLIAM MINNERLY

## Waco

The Waco, Tex. Chapter co-sponsored the second program of Baylor University's second annual Festival of Contemporary Music. Frederick Grimes played the Langlais Suite Médiévale, Simonds' Iam sol recedit, and Ginastera's Toccata, Villancico and Fugue. The Baylor Chamber singers were directed by Robert H. Young in works of Britten, Beall, Colvin, Berger, Elmore; Richard Wills was guest conductor for his own Four Elizabethan Songs.

BETTY D. RICHARDS

## Fort Worth

The Fort Worth, Tex. Chapter held its annual Guild service April 11 at the Broadway Baptist Church. After dinner and a business meeting the service included the following music: As Jesus Stood Beside the Cross, Scheidt; Shout and Sing for Joy, Edwards; Go Not Far From Me, O God, Zingarelli; O Sons and Daughters, Farnam.

GERALDINE ASKEW

## East Texas

The East Texas Chapter concluded its year at a dinner meeting March 29 at the new First Christian Church, Tyler. Wayne Cohn, minister of music, was host. A brief business meeting followed dinner; Dean David McCormick presided. The following officers were elected: dean, Mary Bruce Burt; sub-dean, Tom Mosley; secretary Ida Faye Fix; treasurer, N. Neil Davis; registrar, Dr. Weldon Carter; executive committee members, one year term, Doris Chambers, three year term, Dr. David McCormick. Dean McCormick expressed appreciation for the assistance of officers and members since the founding of the chapter two years ago. Dean-elect Burt requested recognition of the direction and leadership Dean McCormick has provided. Dale Peters, North Texas State U introduced his students, Don Campbell, David Aston, Shirley Grubbs, Linda Ehlerd, Carolyn Head, who played the program listed in the recital section.

SARAH WILSON

## Corpus Christi

Members and friends of the Corpus Christi, Tex. Chapter heard Leslie Peart in the fourth and final organ recital of the season sponsored by the chapter series. The April 24 program on the Reuter organ at First Methodist Church is listed in the recital section. A reception was held following the recital.

The chapter held its annual choir-master-organist-clergy dinner May 2 at the same church. Music was provided by the church's handbell ringers and guest speaker was Sam Frech whose topic was A Layman Views Church Music. New officers were elected. Mr. Peart, Mrs. Henry Schlenk and Marcia Caravantes were in charge of arrangements for the evening.

MARCIA CARAVANTES

## Austin

The Austin, Tex. Chapter sponsored its fourth annual junior choir festival April 24 at the First Baptist Church with some 175 children from nine churches participating. One group came from Brenham, Tex. The massed choirs sang four anthems under the direction of G. Robert Downer, and the congregation joined in hymns and other acts of worship. Carol Hamilton and H. Myron Braun were organists and Margaret Mathews, harpist.

H. MYRON BRAUN

## Dallas

A dinner and business meeting of the Dallas Chapter was held April 19 at the Highland Park Methodist Church. Dean Robert Anderson announced at the business session that committees were already making progress in their plans for an outstanding regional convention in December. The program for the evening was the final recital in this year's series. The chapter sponsored Pierre Cochereau on the new Aeolian-Skinner in Caruth Auditorium at Southern Methodist University. The program is listed in the recital section.

MARTHA BINTON

## Texarkana

Dr. Lewis Miller, Texarkana College, was speaker for the April meeting of the Texarkana Chapter in the studio of Robert Mann, First Methodist Church. Dr. Miller reviewed his experience as a composer at Elkhart, Ind. and El Paso, Tex. where he worked under a Ford Foundation grant, composing for bands, choirs and orchestras on the high school level. At the conclusion of his talk, Dr. Miller played a recording of a work for flute and strings played by the Dallas Symphony Orchestra and his concerto for piano and orchestra recorded by the Manhattan School of Music, New York City. Dean Mann conducted a business session, asking members to vote on the official ballot and to attend a joint meeting May 7 in Longview, Tex. with the Shreveport and East Texas Chapters. A nominating committee was appointed.

DOROTHY ELDER

## Central Arkansas

The April meeting of the Central Arkansas Chapter was held at Christ Episcopal Church, Little Rock. Hosts were Craig Chotard, L. M. Phillips and Mr. and Mrs. Edgar Ammons. Invocation and welcome was given by the Rev. Rufus Womble. Dinner music on the Hammond was played by Christine Raetz. Archie McMillan read the names of officers for the new year which were voted on. Licia Gibson gave a report on the organ in Lucy Cabe's home. Glen Metcalf suggested chartering a bus to Gurdon, Ark. for the May meeting. Mrs. Conrad Farrell, chairman, introduced students participating in the annual college student program listed in the recital section and their teachers as well.

HELEN MARTIN

## South Arkansas

The April 23 meeting of the South Arkansas Chapter was held in the First Baptist Church, El Dorado. Dr. William J. Reynolds, Nashville, Tenn. conducted a three-hour workshop on Congregational Participation in Singing Hymns. Discussion included how to choose hymns, the background of hymns, how to teach them and their place in worship. Dr. Reynolds is music editor of *Southern Baptists*.

VIOLET GILLER

## North Louisiana

The North Louisiana Chapter met March 21 for a covered dish supper at St. Paul's Episcopal Church. Dr. Thomas Matthews was guest speaker and followed the meeting with an organ recital. A reception in his honor followed the program.

CARRIE SHAMP

## Tulsa

The Tulsa Chapter's monthly dinner meeting was held May 3 at the First Methodist Church. Dean Thomas Matthews presided at the business session. These officers were elected: dean, Thomas Matthews; sub-dean, John Halvorsen; secretary, Catherine Mallatis; treasurer, Frederick Elder; registrar, Mrs. R. B. McGill; librarian-historian, Mrs. C. E. Hickman; auditors, Richard Doverspike and Mrs. James E. Watkins, Jr.; chaplain, the Rev. David Williams; executive committeemen, Arthur Stokes, Mrs. Edwin Cager and Don Whited. After the business session, members and guests participated in the annual Guild service done in the style of John Wesley. John Halvorsen, host minister of music, selected hymns and chants by composers of the period; Dr. Wayne Coffin, host minister, read an abridged version of one of Wesley's sermons; Jeanne Gentry Waits, host organist, played Suite in D, Stanley, and Voluntary on Old 100th, Purcell.

MRS. JAMES E. WATKINS, JR.

## Wichita

The Wichita, Kans. Chapter met April 19 in St. Christopher's Episcopal Church. Arnold Lynch, host organist, gave a review of the new organ and played Herzlich tut mich verlangen, Buxtehude and Passacaglia, Frescobaldi. Marilyn Reger, recorder, played the Loeillet Sonata in E minor with George Vollmer at the organ. Sandra Telfer, student of Robert Town, Wichita State U., played Wir glauben all' and Movement 1, Sonata 5, Bach. Refreshments were served by the social committee Dorthea Waidly, Pegg Sondergard, Elizabeth Tegler and Geneva McNew. A short board meeting followed with Dean Janet Wittmer presiding.

GENEVA MCNEW

## Kansas City

The April 18 meeting of the Kansas City Chapter was held at the First Lutheran Church, Kansas City, Kans. After dinner, guests were introduced and officers for next season voted upon. Guild Student Group members played a recital listed in the recital section and acquitted themselves in a professional manner. Pauline Wolfe has charge of the GSG. The students study with seven members representing six high schools and two college departments.

LOIS S. BURTON

## Central Missouri

The Central Missouri Chapter was represented by six members on a program April 17 at the First Methodist Church, Jefferson City, for the Morning Music Club. Jacqueline Raithe played In God, my Faithful God, Buxtehude; Mrs. C. Stuart Exon played meditation on Beneath the Cross, Elmore and Air, Hancock; The Rev. Kenneth Yerkes played O Sacred Head, Bach and As Jesus Stood beside the Cross, Scheidt; Mrs. R. A. Bryant played two of Seven Last Words, Huston and At Eventide, Bitgood; Shirley Klein was heard in Adoro Devote, Edmundson, Ah Jesus, Dear, Brahms, and Lamb of God, Bach.

JACQUELINE RAITHEL

## West Iowa

Kids Night at First Methodist was the title chosen by Elma Jewett, host organist for the April 16 meeting of the Western Iowa Chapter. A delightful program of songs by two children's choirs of the church was directed by Helen McCracken. Organ students of Mrs. Jewett also played. Preceding the program dinner was served in the church dining room.

GRACE ALLEN

## Blackhawk

In place of a regular meeting, the Blackhawk Chapter migrated to the University of Iowa, Iowa City, for the Sacred Music Workshop there April 17-19. Some members were able to be there for one or more entire days; others could attend only one event. Several heard the closing recital by Robert Baker at Gloria Dei Lutheran Church.

KENNETH LOWENBERG

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St. Michael-All Angels  
Baltimore, Md.

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# News of the American Guild of Organists—Continued

## Central Iowa

The Central Iowa Chapter met April 18 at the Central Presbyterian Church, Des Moines. Dean Bryant Denniston opened the business meeting with election of officers and committee reports, the progress of the committees on the organ work commission being of special interest. The program in charge of Dr. Frank Jordan, scholarship chairman was the organ competition for the annual scholarship. Dr. Myron Roberts, University of Nebraska, was the judge and John Ditto, junior at Drake University, and student of Russell Saunders, placed first. Refreshments were served at the social hour which followed for members and guests.

HELEN S. SMITH

## Twin Cities

David G. Baker, Carleton College sophomore from Burlington, Iowa, won first prize in the student organ competition sponsored by the Twin Cities Chapter. Mr. Baker, an economics major, is a student of Enid M. Woodward. Emily Maxson, Minneapolis, won second prize and Mary Ellen Ewing, Osseo was third. The competition was held April 30 at First Congregational Church, Minneapolis. Prizes were \$100, \$50 and \$25. Seven young people studying in the Twin Cities area participated. Judges were Edward Berryman, Patricia Porter and Paul Connick.

## Arrowhead

The Arrowhead Chapter met April 18 in Cloquet, Minn. at Zion Lutheran Church built in 1961. The host choir under the direction of Belvin Heieie with Mrs. Kenneth F. Johnson sang music from Jomelli to Pasquet.

The chapter sponsored a recital by Michael Corzine at First Methodist Church, Duluth March 6. He is a student of member Lucile Hammill Webb, Wisconsin State U, Superior, Wis. His program is listed in the recital section.

ISABELLE B. JOHNSON

## Southeastern Minnesota

The April 22 meeting of the Southeastern Minnesota Chapter was held at the First Presbyterian Church with Mabel Boyter conducting a workshop in children's choirs. A short business meeting was conducted by Dean Robert Scoggin at a coffee break.

Dr. Heinrich Fleischer, University of Minnesota, played a recital May 1 at the First Congregational Church, co-sponsored by the chapter and the host church.

MRS. VINTON HARRIS

## Clinton

The Clinton, Iowa Chapter met April 17 in Dixon, Ill. at the H. A. Howell home. Dean Frances Munson conducted the business meeting after which a demonstration of registration on a small organ was given by the hosts, using a tape recording. After refreshments, the group participated in an organ crawl, examining the organ at the Church of The Brethren, Dixon, where Alice Ruth Stern played Toccata per l'Elevazione, Frescobaldi, and Janice Fluck played Processional on All Glory, Laud and Honor, Bender. At Grace Episcopal Church, Sterling Frances Griffith played Two Elevations, Benoit, Toccata in E minor, Pachelbel, and Psalm 19, Marcello.

NAOMI HOWELL

## Milwaukee

Ellen Reithmaier, second place winner in the student playing contest and student of Sister Theophane, Alverno College, and Michie Kobayashi, first place winner, student of LaVahn Maesch, Lawrence University, played a recital May 1 for the Milwaukee Chapter at Emmaus Lutheran Church. Their numbers appear in the recital section. Martha Gillett, student of Phyllis Stringham, Carroll College, was not heard because of illness. A recorder quartet also played. A short business meeting followed dinner in the church hall. The present officers were retained: Wesley Skilton, dean; Phyllis Stringham, sub-dean; Winston Luck, secretary and treasurer, Robert Legler, registrar. New executive committee members: Sister M. Theophane, OSF, FAGO, PhD, and Walter Gresens. Sr. Theophane gave an interesting report on the Fifth International Church Music Congress to be held in Chicago and Milwaukee the last week of August.

WALTER DERTHICK

## LaCrosse

The LaCrosse, Wis. Chapter's April 26 program was contemporary music. The Lutheran Brotherhood shared the program at Viroqua, Wis. Sue Fortney played Out of the Depths, Langlais and Prayer of Christ Ascending, Messiaen; Kathleen Hanson played a Mighty Fortress, Bender, and Spiritual, Young; Maxine Olson played a Mighty Fortress, Walcha and Praeludien und Intermezzi, Schroeder. Shirley Steiner vocal numbers were The Birds, Britten; The Lord's Prayer, Peeters; Magnificat, Thompson; In Thine Own Image, Adler; Out of the Depths, Hovhaness. Daniel Moe's hymn, Song of David, closed the program, with the congregation participating.

## Northeastern Wisconsin

The Northeastern Wisconsin Chapter held its Feb. 20 meeting at Lawrence University, Appleton, with the student chapter under the direction of Miriam Duncan playing the Schantz organ in the Memorial Chapel.

Lawrence U and the chapter sponsored the Von Karajan Ensemble March 10. New officers were to be announced at the May 15 meeting.

ELIZABETH HARRIS

## Galesburg

The Galesburg, Ill. Chapter had the Peoria Chapter as guests April 17 for an organ crawl. Starting with the 80-year-old Pilcher in the Gothic Chapel of the former St. Mary's school in Knoxville (now used by a Congregational group) the tour continued to First Methodist, First United Presbyterian and Evangelical Covenant in Galesburg, the organ in the latter church being four years old. Organists playing demonstration numbers on their respective organs were Dr. J. Mac Weddell, Aria Peck; Muriel Neave, Avis Moore and Adeline Rosine. A social hour with refreshments in the Covenant Church lounge concluded the interesting evening.

ADELINE ROSINE

## Springfield

The Springfield, Ill. Chapter met April 25 at the First Christian Church. R. John Specht, Illinois College, directed the 40-voice college choir and brass ensemble in a program of sacred music. The Rev. Cyril B. Russell, librarian of the college, served as accompanist. The program was designed to remind choir directors of some good old standard anthems useful for church choirs and to introduce useful numbers perhaps new to them.

SAMUEL J. HOOD

## St. Joseph Valley

Eleven church choirs representing more than 250 voices participated in a choir festival April 24 in the Goodman Auditorium, Bethel College, South Bend, Ind. under the sponsorship of the St. Joseph Valley Chapter. Bruce B. Brown was chairman of the event. Each choir sang two numbers and then joined in the massed choir singing under the direction of Myron Tweed of the host college staff. Besides South Bend and Mishawaka groups, Elkhart, Michigan City and Notre Dame, Ind. were represented. Raymond Weaver played a Bach prelude and Sonata 6, Mendelssohn, and accompanied the massed choirs in a processional and recessional.

LILLIAN KLAUSMEYER

## Evansville

The Evansville, Ind. Chapter met April 25 at St. Mark's Lutheran Church. A pre-meeting recital was played by Mrs. John Faunt, host organist: Open Now Thy Gates of Beauty, Praise Be to Thee, Walcha; Ride On, Ride On in Majesty, Webber; Prayer, Nowakowski; Apparition de l'Eglise Eternel, Messiaen; Holy God We Praise Thy Name, arr. John Klein. A business meeting followed. Dean Genevieve Erickson was in charge of the program called Musical Potpourri and consisting of slides of a trip to Sweden and Norway last summer. Recordings of old and famous musical instruments shown on slides were heard. The nominating committee reported the slate of new officers: Dr. Elizabeth Ryan, dean; Evelyn Bawel, sub-dean; Merle Baer, secretary; Dorothy Bray, treasurer; Emma Dreisch, historian. A social hour and refreshments followed in the church parlor.

MARY FAITH

## Muncie

The Muncie, Ind. Chapter held a meeting April 25 at Grace Lutheran Church. Mrs. Alvin Pfenninger played a program of funeral music and spoke of the problems organists have in dealing effectively with funeral music. A business meeting was held with Dean Richard Einsel presiding. Election of officers was held. The May meeting was to be a picnic.

MRS. JAMES W. MAIDLOV

## Indianapolis

Winners of the annual Young Artist Competition of the Indianapolis Chapter traditionally play for the chapter. David N. Fienen was winner this year and played April 12 at the First Presbyterian Church. Gertrude Mennenlein won second place. Both are students of Oswald Ragatz of Indiana University. Mr. Fienen's program is in the recital section.

ERWIN W. MUHLENBRUCH

## Central Michigan

The newly-formed Central Michigan U Chapter met March 21 and journeyed to Dearborn to hear a recital by Marilyn Mason sponsored by the Detroit Chapter at the First Presbyterian Church, Dearborn. They also attended a tea honoring Dr. Mason.

KAREN LEVI

## Port Huron Branch

The Port Huron, Mich. Branch sponsored a junior choir festival April 24 at the First Congregational Church. Lloyd M. Pinkerton, Ft. Wayne, Ind. was guest conductor of the combined choirs in a group of anthems.

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# News of the American Guild of Organists—Continued

## Southwest Michigan

The Southwest Michigan Chapter held its April 4 meeting in Battle Creek. Dinner and a business meeting were held at the First Methodist Church with a slate of officers offered. The group then moved to the First Congregational Church for a junior choral workshop with Emily and Danford Byrens in charge of the program. Several anthems were demonstrated. Handbells were used with two anthems. Mrs. Byrens directed the junior choir and Mr. Byrens accompanied.

The May 1 meeting was held at the First Presbyterian Church, Kalamazoo, with the chapter sponsoring its sixth large youth choir festival. More than 300 from area churches participated, with the choristers of St. Luke's Episcopal Church, George Tucker directing, assisting. An instrumental ensemble from Kalamazoo Christian High School directed by Sherman VanderArk also played. Festival guest conductor was Dr. Robert Hieber, Mayflower Congregational Church, Grand Rapids, and organist was Troy Carpenter, First Presbyterian Church, Kalamazoo. Following the festival a short business meeting was held to elect these officers: Dr. John Obetz, dean; Troy Carpenter, sub-dean; Adele Elgerton, secretary; Geraldine Derhammer, treasurer; George Tucker, chaplain; Marjorie Klose, registrar.

MARJORIE M. KLOSE

## Detroit

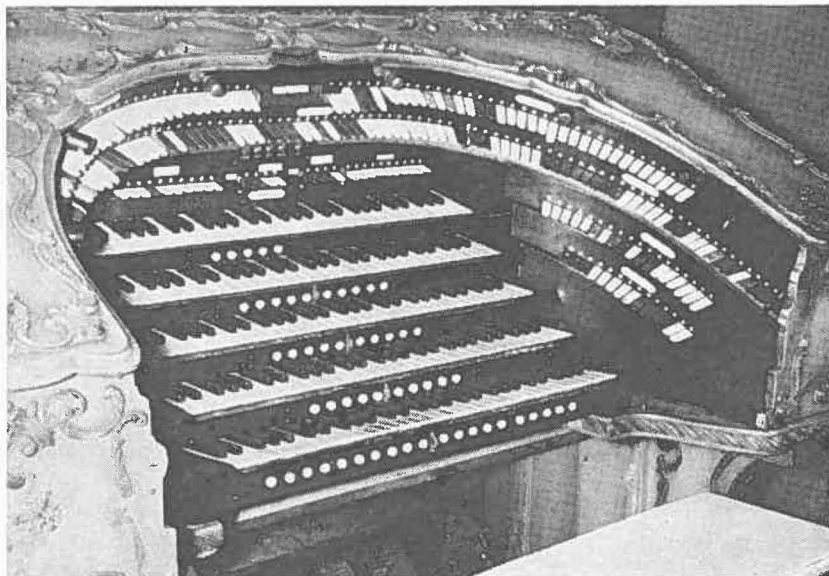
The April 18 meeting of the Detroit Chapter was held at Calvary Methodist Church. Dean John Andrews conducted the business meeting after dinner with dispatch. The program was a reading session of the Bach B minor Mass. Guest clinician was Dr. Kenneth Jewell, long active in Detroit and now choral director of the Interlochen Arts Academy. He attempted to capsule the pervading mood of each chorus before it was sung.

DALOS GROBE

## Monroe

The April 17 meeting of the Monroe, Mich. Chapter was held in St. Paul's Methodist Church. At the business meeting the main item on the agenda was planning the banquet for May 14. Regional Chairman Robert Lodine, Chicago, spoke on Music for the Service. His presentation included music from the Baroque, Bach, Romantic and Modern eras. After the program the group enjoyed refreshments served by Doris Eber.

VERNA ROEDEL



The Kenosha, Wis. Chapter visited the home of Frederick P. Hermes in Racine May 1 to see and hear the instrument (console above) about which he has literally built his house. The organ is said to be the largest five-manual theater organ Wurlitzer ever built and was originally installed in the Michigan Theater, Detroit.

Consisting of 28 ranks, the organ has about 2,000 pipes, the largest being the bombarder weighing nearly 500 pounds. There are four organ lofts and a 15HR blower. The console has second and pizzicato touch. The percussions include drums, cymbals, harp, xylophone and a piano; there is also a bird call, train whistle and a set of tuned doorbells.

Mr. Hermes is developing the two-story basement of the house into a theater reminiscent of the silent movie days, large enough to accommodate about 100.

Linda Burns

## Sandusky

The Sandusky, Ohio Chapter held its final meeting of the season May 7 at Zion Lutheran Church. Organ and vocal music for a church wedding was discussed. Vocal solos were sung by Frank Schlottag and Delton Persons and organ numbers were played by Paul Becker. The following officers were elected: Dean, Paul Becker; sub-dean H. Brock Barkley, Jr.; treasurer, Leona Downing; secretary, Miriam E. Rogers. A social hour in the church parlors followed the meeting.

MIRIAM E. ROGERS

## Central Ohio

St. Philip's Episcopal Church, Columbus was host April 11 to the Central Ohio Chapter. Sub-dean Eugene Brand conducted the business meeting. The program was a talk by Jan Bender, Wittenburg U, Springfield, Ohio. His subject covered the aims, challenges and problems of today's church music composer. He believes church music must be alive. He played examples of new ways to introduce hymns for congregational singing and new styles for use of hymns in chorale preludes.

ELEANOR CLINGHAM

## Cleveland

The Cleveland Chapter's April 18 meeting was a two-star event, paying tribute to past deans who were honored guests, and having to opportunity to hear Klaus G. Roy, director of publications for the Cleveland Orchestra, composer, critic and lecturer. The meeting was held at Bay Methodist Church with John Landrum host minister of music. Past deans attending, who received either corsages or boutonnières, were: John Lane, 1963-64; Warren Berryman, 1961-62; Joy Lawrence, 1959-60; Mrs. Norman Goldsword, 1957-59; Farley K. Hutchins, 1953-54; Cyril H. Chinn, 1951-52; and Edwin D. Anderson, AAGO, 1949-50. Past deans unable to attend were: W. William Wagner, 1955-56; Laura Louise Bender, FAGO, 1938-40; and Carleton Bullis, AAGO, 1928-29. Dean John Herr commented briefly on events that took place in some of the dean's tenures of office and told some amusing anecdotes and facts. Mr. Roy spoke on Contemporary Music and the Religious Spirit; his talk was interspersed with recordings.

DOROTHY B. ASTON

## Muskegon-Lakeshore

The Muskegon Lakeshore Chapter met April 16 in the choir loft of the Central Methodist Church to hear a lecture on organ design and tonal color by Troy Carpenter, Kalamazoo, Mich. He illustrated his talk with music played on the newly remodeled and expanded organ in Central Church. A dinner meeting in a local restaurant preceded the program.

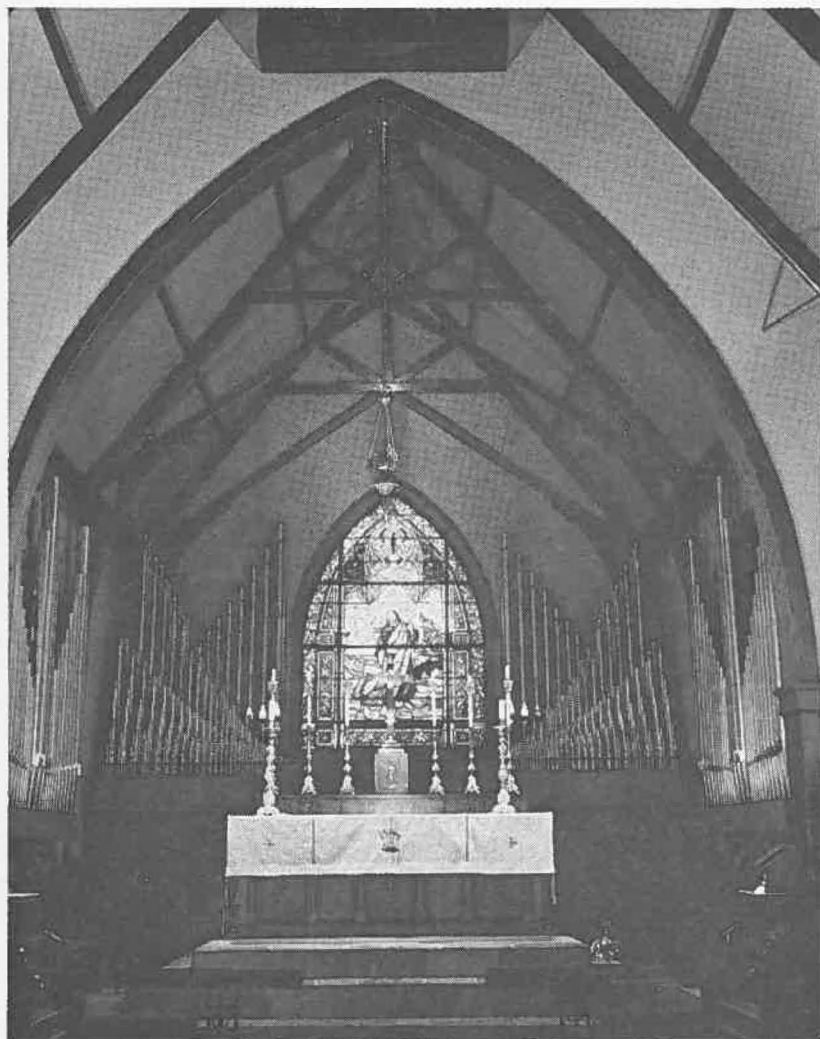
The chapter sponsored a concert May 4 at Central Reformed Church by Mr. and Mrs. James Tallis, harpsichordist and soprano on the faculty of Hope College, Holland, Mich. Mrs. Robert Sheets and Bertha Leenstra made the arrangements. Mrs. H. Andrew Hansen and Mrs. Walter G. Beyer, Jr. were in charge of the coffee hour following the program.

FRIEDA STEGINK

## Saginaw

The Saginaw Valley Chapter met April 26 at the First Congregational Church, with Mr. and Mrs. Page Long as hosts. Mr. Long played the harpsichord and accompanied Mrs. Dyer and Mrs. Ingell. Mrs. Long played the Skinner organ newly rebuilt by John F. Shawhan. Dean George Devey conducted a business meeting. Mr. Shawhan gave a short talk about the organ. Refreshments were served.

Mrs. JOHN ENSZER



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## Canton

The March 28 meeting of the Canton Chapter was held in the chancel of Christ United Presbyterian. Henry Fusner, Cleveland, led a session on organ repertory, analyzing and playing works of Greene, Handel, Zipoli, Kodaly, Brahms, Hindemith, Parry, Vaughan Williams, Hurford and Preston. Refreshments were served.

The April 25 meeting was held in St. John's Lutheran Church, Massillon. Peter Paterson moderated a panel on Standards of Church Music. Dr. George Parkinson spoke for the clergy; Jack Vogelgesang on the place of contemporary music in the service; The Rev. Donald Hulstrand on music for the liturgical service; Arthur Lindstrom representing music educators. Mr. Paterson spoke briefly on the role of music committee members. A question and answer period followed. Ministers, choir members and music committees were guests of members. Slovak pastries were provided by Mrs. Brondos, hostess, and members of the host church.

GENE B. MOSS

## St. Lawrence Valley

The St. Lawrence Valley Chapter and the Watertown Morning Musicales sponsored a program of music for brass and organ April 26 at First Presbyterian Church, Watertown, N.Y. Dr. George L. Jones, Clarkson College Potsdam, was organist, Harold and David Grahling were trumpeters and Robert C. Best, Jr. and James A. Balukjian, trombonists. Following the program a reception was held in the social hall of the church.

EDITH R. NEY

## Cincinnati

The April 18 meeting of the Cincinnati Chapter was held in co-operation with Villa Madonna College at the Cathedral Basilica of the Assumption, Covington, Ky. Robert J. Schaffer, dean of the chapter and organist-director at the cathedral directed an Evening of Sacred Music - Renaissance, Baroque and Contemporary. He was assisted at the organ by Rita Schaffer and in directing by Paul Zappa. Performers were members of The Bishop's Choir at the Cathedral, students at the college, at LaSalette Academy, Notre Dame Academy and instrumentalists from the Cincinnati Symphony Orchestra. Musical numbers were from works of Buxtehude, Gabrieli, Lassus, Berchem, Palestrina, Tallis, Schaffer and Peeters.

SUE K. MILLER

## Toledo

The Toledo, Ohio, Chapter met April 18 in the home of James and Nira Francis for a carry-in dinner, meeting and program. Members were fascinated by the museum-like features of the home. Large rooms are lined with lighted bookshelves in which musical instruments are displayed. There is a Sabathil harpsichord made in Bavaria, a square piano built in 1859, a melodeon, a psaltery, ram's horn, handbells from 1780, various reed and brass instruments, old books and music. Mr. Francis played selections by Giles Farnaby on the harpsichord, variations on Old 100th by George Poulton written in 1856 on the square piano and hymn tunes on the melodeon. Nira Francis sang accompanied by the auto harp.

NORMA KELLING

## ELMIRA HAS 17TH JR. FESTIVAL

Some 325 children from 20 churches of six denominations participated in the 17th annual festival of music by junior choirs May 1 at the Park Church, under sponsorship of the Elmira, N.Y. Chapter. Robert G. Zazzara was festival director and Albert J. Zabel was festival organist. Anthems of praise, of prayer, on Old Testament, New Testament and hymn texts included works of Mozart, Gibbs, Tomblings, Marshall, Grieg, White, Bitgood, Vaughan Williams, Jacob, Bender, Marcello and Bouman.

## Syracuse

Three chapters of two states combined with Syracuse Chapter was held May 2 at the Stonecrest Supper Club, Manlius. Highlighting the evening was the presentation of a citation to Dr. Joseph J. McGrath, FAGO, for his many years of devoted service to church music and to the Guild. Dean Helen Jenks presided as toastmistress. Program Chairman Paul MacMahon, AAGO, introduced the speaker, Dr. Charles Peaker, Toronto. The following slate of officers was elected for the coming year: dean, Helen Jenks; sub-dean, John Hutchinson; secretary, Mary Elizabeth William; treasurer, Elinora Price; registrar, Janet Lindsey; librarian, Heddy Kilian; auditors, Arthur Stasko, Robert Anderson; executive committee, Donald Sutherland, Winifred Isaac, Marion Orr.

WINIFRED ISAAC

## Youngstown

Dr. Robert Baker conducted an interesting and helpful master class April 16 at Westminster College, New Wilmington, Pa. Students from Westminster, Grove City and Ashland Colleges participated.

John Loessi, Fort Wayne, Ind. conducted a choral workshop April 30 at the First Presbyterian Church, Youngstown. Included were techniques on voice building, introducing new music, intonation problems and editing choral music. A large attendance at both workshops enjoyed and appreciated the new ideas and helpful hints offered by these leaders in the field of church music.

BERNICE KERR PRICE

## Lorain County

The Lorain County Chapter met April 18 at St. Barnabas Episcopal Church, Bay Village, Ohio. After the business meeting, members entered the choir loft before the free-standing altar. In the absence of host organist, J. Reilly Lewis, in Fort Wayne, Ind. for his recital as winner of the annual competition, the Rev. Thomas Curtis sightread at the organ as members sang through Sydow's Seven Words from the Cross and several anthems. Richard Palmer, host choir director, conducted.

MRS. FRANK E. CRAWFORD

## Johnstown

The Johnstown, Pa. Chapter met March 20 at Franklin Street Methodist Church. Albert Paul Fruth played the recital listed in the recital section. Following the program a reception was held in the church parlor. Mrs. James B. Antes, dean, conducted a business meeting.

The April 18 meeting was held at Zion Lutheran Church. Dr. Donald D. Ketting, East Liberty Presbyterian Church, Pittsburgh, gave a lecture demonstration on Choir Conducting from the Console. His wife assisted. A reception for Dr. and Mrs. Ketting followed in the church lounge.

MARTIN D. McCAMLEY

## Niagara Falls

The April 18 meeting of the Niagara Falls, N.Y. Chapter featured a workshop on electronic musical instruments. Lillian E. Morton demonstrated Hammond registration techniques at Calvary Baptist Church; Lee Travers at Bacon Memorial Presbyterian Church demonstrated a Baldwin with a short program of service music. Dean Margaret Bowen conducted a short business meeting.

DAYTON F. TYNAN, JR.

## Lockport

The annual dinner meeting of the Lockport Chapter was held May 1. Reports of the secretary, registrar and treasurer were read and approved. These officers were elected: dean, William Kirchner; sub-dean, Bessie A. Clifford; secretary, Evelyn Bayliss; treasurer, Eleanor E. Strickland; registrar, Doris Whitwell; librarian-historian, Mrs. George Benziger; auditors, Cecil A. Walker, Edwin Searle; directors, Grace TenBroeck, one year; Richard Tuohy, two years, Mrs. Charles Robertson, three years. Dr. Harry D. Hawthorne, chaplain, was to install these officers at the final meeting in June.

BESSIE A. CLIFFORD

## Lancaster

The April 11 meeting of the Lancaster, Pa. Chapter was held at the First Church of God. Program for the evening was a sightreading session of selected anthems and portions of larger choral works. Members directed some of their favorite works, and choir members were invited to join with members in the reading session. Directors and accompanists who participated were Dean Abram Longenderfer, Karl Moyer, Russell Getz, Helen Buss and Lee Dettra. Future plans include a repeat of the recent choir festival program as a part of Lancaster's summer music series at the Long Park Amphitheatre.

VERNA LEFEVER

## Lehigh Valley

Dr. Robert Noehren was guest lecturer for a four-hour master class sponsored by the Lehigh Valley Chapter at the Asbury Methodist Church, Allentown, Pa. April 16. Dr. Noehren discussed psychological and practical problems of the organist; organ building; and the Gress-Miles organ in the host church.

The chapter sponsored a youth choir festival May 8 at the First Presbyterian Church, Allentown. James A. Berry, Myers Park Baptist Church, Charlotte, N.C. directed. Rehearsals for participating choirs were held Friday afternoon and Saturday, with workshop sessions for directors Friday evening and Saturday afternoon.

JEAN HAY

## Wilkes-Barre

The Wilkes-Barre Chapter held a choral workshop March 28 in the new education wing of the Trucksville Methodist Church. G. Donald Kaye, from the neighboring Scranton Chapter, led the meeting with explanations of techniques he had found successful. Anthems of general interest were read through in various voicings—treble, three and four part mixed, unison—and older easy anthems were put to use again. Copies from several publishers were available to read through or purchase. The chapter's annual banquet May 9 featured installation of new officers.

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# News of the American Guild of Organists—Continued

## Philadelphia

The Philadelphia Chapter held its dinner meeting March 12 at St. Mark's Church, Frankford. Alec Wyton, national president, spoke about organ and choral contributions to sacred music. More than 90 members crowded into the choir loft to sing under Mr. Wyton's direction. Among music sung and heard was: Jubilate Deo, Britten; Missa Brevis, Wills; Carol, Peter Maxwell Davis, and parts of the Nativity, Messiaen.

SANDRA ILENE WELLS

## Central Pennsylvania

The April 23 meeting of the Central Pa. Chapter took place in the Broad Avenue Presbyterian Church, Altoona. Mrs. Don Taylor, dean, conducted the business meeting. New organ music and anthems were played and evaluated by the members. Mary Wertz, host organist, served refreshments in the social rooms of the church.

MARY E. WERTZ

## Pittsburgh

The Pittsburgh Chapter met March 28 at the Brookline Methodist Church, with June and Earl Dubas as hosts. Dinner was served to 70 members. A report of the nominating committee was made. Professor Slaney, Ball State U. was introduced and spoke of a summer program on the Carl Orff method at Carnegie Tech and Mount Mercy College, Pittsburgh. Dean Mary Louise Wright introduced Candace Crawford, who studied with Carl Orff in Salzburg, who demonstrated Orff's teaching philosophy and ideas and methods. She used recordings and showed the various instruments used by children for rhythm and played them. The audience was enthusiastic and attentive.

Donald Wilkins was host for the April 25 meeting at Calvary Episcopal Church. Dinner was served to 93 members. Dean Wright conducted the business meeting. These officers were elected: dean, Joseph Michaud; sub-dean, Gerald Crawford; secretary, Harriet Hargus; treasurer, Lester Carver; registrar, Shirley Kroske; executive committee, Arpad Heutych, Robert Lord, Franklin Watkins. Mr. Wilkins had prepared a program showing the use of instruments with organ. Wagner-Bund Music Store prepared a list of music available for organ and other instruments. Several students from Duquesne University assisted Mr. Wilkins. He gave interesting information about each piece and composer, using works of Handel, Vivaldi, Corelli, Bach, Purcell, Vivaldi and Sowerby.

JANET H. NETTLOUR

## Central New York

The April 5 meeting of the Central New York Chapter was to be held at the Munson-Williams-Proctor meeting house, Utica. On arrival there, members found the building closed; Jeannette Snyder invited the group to the South Congregational Church house. George Harrer conducted the meeting in the absence of Dean Donald Robinson. George Davis gave a detailed report on the junior choir festival for 1967 and announced most of the numbers to be used. The nominating committee read the slate of officers for 1966-67 and all present officers are to serve another year with the exception of the registrar, Ray Conrad; Esther Chase Brown will be new registrar. Don Robinson gave a report on the May meeting in Rome at which Ashley Miller, New York City was to play the restored organ in the Capitol Theatre in Rome. Refreshments were served by ladies from the Valley.

The May 3 meeting was held May 3 in the balcony of the Capitol Theatre, Rome, N.Y. Dean Robinson announced the death of long-time valued member William Barlow April 29. The meeting was adjourned to hear a pop concert by Ashley Miller on the recently renovated Möller theatre organ at the Capitol Theatre. The program was sponsored by the Utica-Rome area members of ATOE. Donald P. Robinson is one who spent Saturday mornings for two years working on the organ. Mr. Miller played a long program of largely show tunes with an admixture of serious music, old timers for a sing-along and background music from movies.

RAY CONRAD

## Hudson-Catskill

The Hudson-Catskill Chapter held its seventh annual choral and organ workshop May 21 at St. Luke's Episcopal Church, Catskill, N.Y., with luncheon at noon. Workshop conductors were Robert Blayfield, director of the Berkshire Lyric Theatre, Pittsfield, Mass. and R. Ross King, Hudson, N.Y. builder. There was a display of organ music. Mr. Blayfield led the choral workshop, Mr. King the organ.

The chapter was to hold its annual banquet June 12 at Beekman Arms Hotel, Rhinebeck, N.Y., said to be the oldest hotel in America.

CLAYTON J. WALTERMIRE

## Queens

Virgil Fox was featured recitalist at the March 13 meeting of the Queens Chapter at the Congregational Church, Manhasset, L.I. The Nassau Chapter joined in sponsorship and the program was included in the Nassau County Chapter report in the May issue. The organ was centered and visible to the audience.

LILY ANDUJAR ROGERS

## Central New Jersey

The final regular meeting of the Central New Jersey Chapter was held May 2 at the First Methodist Church, Trenton. A short business meeting was held at which the following slate of officers was offered: Louise Clary, dean; John Hackling, sub-dean; Jean Eades, secretary; Dolores Kirkham, treasurer; John Schroeder, registrar. After the business meeting an organ recital was played which appears in the recital pages. Refreshments were served at its conclusion.

JOHN SCHROEDER

## Northern Valley

Marilyn Keiser, assistant organist at Riverside Church, New York City, was sponsored jointly by the chapter and Bergen County Music Teachers Guild in a recital April 4 at the Reformed Church, Oradell, N.J. Her program appears in the recital section.

RUBY THOMPSON

## Northern New Jersey

The Northern New Jersey Chapter and the West Side Presbyterian Church, Ridgewood, jointly sponsored a festival of children's choirs May 1 in recognition of National AGO Sunday. More than 750 attended the program sung by 600 children from 21 choirs. They represented churches in Caldwell, Totowa, Ridgewood, Fanwood, North Haledon, Passaic, Midland Park, New Brunswick, Westfield, Hawthorne, Oradell, Ramsey and Lyndhurst, N. J. and Suffern, N. Y. The festival conductor was H. Wells Near, minister of music at the host church. Organist was William S. Wrenn, Fanwood. Dr. George Mead, national vice-president, was present to install new chapter officers. Participating in the installation service were Mrs. Herbert Schipper, dean, and the Rev. Warren J. Henseler, chaplain. Officers installed were: Inez A. Hudgins, dean; Clifford N. Gerenz, sub-dean; Mildred Petersen, secretary; Claire De Korte Meyers, treasurer; Grace deVries Pontier, registrar; Joan Voogel, librarian; the Rev. James

W. Barr, chaplain; Donald F. Bond and David E. Braun, auditors; Samuel Eliezer, Wilma Schipper and Dr. Reay S. Adams, directors.

GRACE POINTER

## West Jersey

The May 2 meeting of the West Jersey Chapter took place at the Country Fare dining rooms, Moorestown. A buffet supper was served and election of officers was held. Helen Martin, Willet Studios, Philadelphia, spoke on New Directions in Stained Glass and showed color slides of European and American church windows.

Members took a bus trip to Washington, D.C. May 22 and 23. Among churches visited were the National Cathedral, The Cathedral of the Immaculate Conception, and the Washington Hebrew Congregation, as well as touring the musical instrument section of the Smithsonian Institute.

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# News of the American Guild of Organists — Continued

## Metropolitan, New Jersey

The senior choir of Old First Church, Newark, with Lewis Bruun, organist director, gave a program April 18 for the Metropolitan New Jersey Chapter at Central Presbyterian Church, Summit. The choir sang A Paean of Dedication and Praise, Purvis, accompanied by organ, timpani and brass, commissioned for the 300th anniversary of Old First Church. The choir also sang Kalmár, George Lynn. Mr. Bruun played works of Purvis and Lynn in the program listed in the recital section. A reception followed in the Fellowship room. Nellie Blasius, organist-director of the host church, was hostess.

ELSIE D. BROOKS

## Staten Island

The Staten Island Chapter had as its guest April 12 Wallace Zuckermann, harpsichord builder from New York City. The program at the Unitarian Church featured Mr. Zuckermann in a historical review of the harpsichord and a survey of some of its technical intricacies. Roland Trogan, host director of music, played representative music on a harpsichord built for him by Mr. Zuckermann.

RALPH A. CLAUSON

## Westchester

The Westchester Chapter held its April 19 meeting at the North Baptist Church Port Chester, N.Y. Dean Russell Blackmer conducted a short business meeting. Earl Berg, Union Theological Seminary, led a choral reading session, suggesting many helpful voice techniques for choir training. Following the program William Hargrove, host, served refreshments.

FLORENCE W. HYDE

## Rockland

The Rockland Country Chapter met May 9 at the Nyack Missionary College for a program of music for brass and organ. James Stabile directed the brass ensemble and Harold Best was organist.

The chapter sponsored a youth and junior choir festival May 15 at Grace Episcopal Church, Nyack, N.Y.

President Alec Wyton invited chapter members to a festival evening May 1 at the Cathedral of St. John the Divine, New York City. The cathedral boy choir sang a historical recital after the service. Following the recital members had an opportunity to speak to Mr. Wyton in the rectory.



At the reception following the Pierre Cochereau recital sponsored by the Chattanooga Chapter are, left to right: Mrs. William E. Gray, Jr.; Dr. and Mrs. Frank Green, at whose Missionary Ridge home the reception was held; Mrs. Cochereau; Mr. Cochereau; and Mr. Gray, organist of the host church.

Organ music written after 1750 was the program subject of the April 18 meeting of the Rockland County Chapter at the Tappan Reformed Church. Members playing were: Polly Daniel, Margaret Rednour, Donna Crews, Tichard McCoy and Harlowe Hawthorne. Oscar Dike, composer of Trio for Organ, commented on the piece before Richard McCoy played it.

## Rhode Island

The April 4 meeting of the Rhode Island Chapter at the Grace Episcopal Church, Providence was a recital by Adele Adams, chapter historian, followed by a reception. Miss Adams' program appears in the recital section. Preparations are underway for a recital and all day workshop Sept. 16 and 17 with Fred Swann as recitalist and lecturer.

DAVID L. MITCHELL

## Stamford

(delayed report) The Stamford, Conn. Chapter's activities include a talk and demonstration on Service Playing and Improvisation by Claude Means, Greenwich, and an informal talk on his wide travels and experiences by David McK. Williams at the Bush-Holley House, local landmark owned by the Greenwich Historical Society.

Vernon De Tar conducted an organ and choral workshop Feb. 19 at the First Presbyterian Church, Greenwich. Members from the Bridgeport and Westchester Chapters also attended.

March 16 was the occasion of the chapter's annual members recital at St. John's Episcopal Church, Stamford. Recitalists were Rodney Hansen, Charles Moore, and Frederick Tripodi. The program appears in the recital section.

ANN LOMBARD KELK

## Vermont New Hampshire Monadnock

Three chapters of two states combined with the music department of Dartmouth College, Hanover, N.H. April 17 to sponsor a superb recital by Harriette Slack Richardson and an interesting report by Milton Gill, chairman of the department, on his study and travels in Germany last year. Chapters participating were the Vermont, initiator of the event, New Hampshire and Monadnock Chapters. Many music lovers from the college community swelled the large attendance. Mrs. Richardson's program explored the full possibilities of the large, complete three-manual organ recently installed in the college's Rollins Chapel. Her program appears in the recital section. Mr. Gill recalled numerous incidents on his sabbatical in Germany, his studies with Heinz Wunderlich in Hamburg and comments on organs he played and concerts he heard. He discussed tone clusters and played a tape of a work using this device by a German composer. Katrina Munn, dean of the Vermont Chapter, and R. Gilman Stockwell, dean of the New Hampshire Chapter spoke briefly at the supper hour of coming events.

JAMES STEARNS

## Roanoke

The Razor's Edge was the title of an interesting program which George Council and his committee offered the Roanoke, Va. Chapter April 15 at the Windsor Hills Methodist Church. A "coffee house" atmosphere was achieved by dimly lit tables, modern art on the walls and jazz piano played by Ed Wright, plus a modern dance. New trends in church music and some of the experiments being tried was the more serious purpose of the program. Young people sang several religious songs to the accompaniment of a guitar; a mass was heard from the record of Frank Weis and his orchestra, and familiar hymns were played with new and modern harmonizations. The climax of the evening was an original symphony for cello, violin and solo voice. Other instruments and sound effects were used—two metronomes set at different speeds, an alarm clock, exploding balloons, ping pong game, drums, bells, etc. The performing members revealed new talents. A table laden with exotic foods prepared by Florence Mann rounded out an evening of good fun and new ideas.

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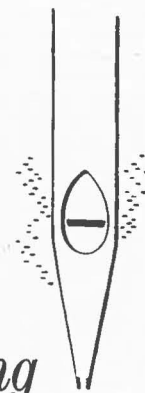
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# News of the American Guild of Organists—Continued

## New London County

The New London County, Conn. Chapter sponsored its biennial youth choir festival May 1 at the Second Congregational Church, New London, with 11 choirs and 170 children participating. Sydney J. H. Kennedy directed and Richard W. Hyde was service organist. Student organists Cheryl Stober and Margaret Sue Ladr played prelude offertory and postlude, and Margaret Kinchey and Marcia Romanowycz, flutists, assisted the chorus. The committee in charge included Alma B. Linderston, Jean C. Knapp and Lois L. Morrill.

The chapter met March 14 at the Central Baptist Church, Norwich. Following a dinner prepared by the senior choir of the church, members watched a program of movies of current interest shown by Henry F. Schrader, and inspected changes recently made in the organ chamber.

RICHARD W. HYDE

## Westerly Branch

Eight organists of the Westerly Branch, Rhode Island Chapter, participated in a musical vesper service May 1 at the Third Baptist Church, North Stonington, Conn. in observance of National Guild Sunday, before a capacity audience. Organ numbers were Prelude and Fugue, Buxtehude; Paraphrase on a Scotch Tune, Diggie; A Mighty Fortress Is Our God, Mueller; Fanfare, Lemmens; Serenade, Widor, organ and Piano, a Prelude and Fugue, Bach, and Dona Nobis, Mass 16, Mozart. Vocal selections were H. Mullan and Richard, I'll Walk With God, Brodsky. The Rev. Holger Schluntz gave the invocation and benediction, the Rev. Edward Hayes the scripture reading and the Rev. Ralph Howe the prayer. The choir of the host church held a reception in Glen Chapel following the program for members and friends.

ALBERT M. WEBSTER

## Montgomery County

Hazel Erskine was hostess to the Montgomery County Chapter April 12 at the Liberty Grove Church, Burtonsville, Md. Following the business meeting, Dale Krider, First Methodist Church, Hyattsville, spoke to the group about the College of Church Musicians and answered questions. He also played this program: Fugue in E flat, Bach; My Spirit Be Joyful, Bach (with two trumpets); Deck Thyself, Blessed Are Ye Faithful Souls, Brahms; Fanfare on 'The Strife Is O'er, Wytton; Prelude and Fugue on B-A-C-H, Liszt.

SARAH B. RICE

## Danville

The Danville, Va. Chapter met for dinner April 18 at the Mount Vernon Methodist Church with Sub-dean Richard Miller as host. Mrs. Miller played her graduation recital as the evening program. It included My Soul Doth Magnify the Lord and Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Toccata, Reger. A short business meeting preceded the program.

A program on handbells was given by Richard S. Miller, Mount Vernon Methodist Church, at the March 28 meeting at Moffett Memorial Baptist Church. Dean Richard Ford introduced Mr. Miller who gave each member a bell to play and led the group in a number of selections, including two numbers from the Junior Choir Festival to be accompanied by handbells. A brief business session preceded the program.

RONALD COCKRILL

## Alexandria

The Alexandria, Va. Chapter held its April 11 meeting at Emmanuel Episcopal Church. Following usual business procedures, the program consisted of a panel discussion on Ethics. The panel, comprised of Bill Stokes, moderator, Dean Thomas, organist, Pastor Kuhn, minister, and Dick Dougall, organist-choir-master, gave their views on the relationship between church, organist and minister. The AGO Code of Ethics served as a basis for discussion. The consensus was that the congregation is the most important consideration and the minister and organ should work in concert to effect harmony. Refreshments were served following the business meeting and members went into the church to see the new Allen.

MARY CAMM ADAMS

## Patapsco

The Patapsco Chapter met April 12 at the Douglas Memorial Community Church, Baltimore, Md. Hostesses were Emma Poulson and Genevieve Wisner. Dean James Spencer Hammond was in charge of the business meeting. Guest speaker Matthew Frahling explained the Catholic mass in detail and enumerated the changes since 1962. At the close of the business meeting Mrs. Powell, the chaplain, led in the Mizpah. Refreshments were served.

FRANCES CHAMBERS WATKINS

## Delaware

The Delaware Chapter sponsored David A. Porkola April 24 at Christ Episcopal Church, Wilmington. Mr. Porkola is dean of the Southern New Jersey Chapter. The program appears in the recital pages.

CAROLYN CONLY CANN

## District of Columbia

The May 2 meeting of the D.C. Chapter was held in Washington Hebrew Congregation, Dean William Tufts presiding. At the business meeting the dean announced that the local scholarship winner was Elizabeth Young. The annual election of officers was held with these elected: Dean, William O. Tufts, AAGO; sub-dean, Preston Rockholt, MusD, FAGO; secretary, Cornelia Kinsella; treasurer, Marietta A. Clayton; registrar, W. Lash Gwynn; librarian-historian, Cleveland Fisher; auditors, Frances Hoschna, Everett W. Leonard; executive committee, class of 1969, Peggy Kelley Reinburg, Ann Hammond Vannaman, Augusta B. Willson. The annual report of the dean was read followed by annual reports of chairmen of committees. Following the business meeting Dr. Herman Berlinski, host organist, played a recital.

W. LASH GWYNNE

## Chesapeake

The April 19 meeting of the Chesapeake Chapter was held at St. Luke's Lutheran Church, Baltimore. After a brief business meeting, members enjoyed a Fun Night put together by several members and entitled How a Service Should Not Be Conducted. Included were: Detergent Fantasie, readings from the Fifth Gospel, Looking for the Lost Chord and Playing Around with a Sharp. Thanks to the Youngstown, Ohio chapter for use of their material. A social hour was held after the program.

CHARLES A. TRENEL

## Spartanburg

The Western North Carolina Chapter combined with the Spartanburg, S.C. Chapter for a dinner meeting April 26 at the Brevard Methodist Church. The program, A Service of Music included: Prelude and Fugue 2, Well-Tempered Clavier, Bach. Sonata in F for Flute, Telemann; Sonata for two Bassoons, Mozart; Prelude 1, Shostakovich; Sonatas in D, C, and G major, Scarlatti. The Brevard College Glee Club, Harvey H. Miller, Jr., director, Tony Argo, accompanist, sang: This is the Day, Peeters; Come Let Us Rejoice, Amner; The God of Glory Thundereth, Hovhanness; The Lord Remember Us, Frauenholtz; Darum wachet, denn ihr wisset weder Tag, Hammerschmidt. Adelaide H. Miller played The Burning Bush, Berlinsky. Following the service all were invited to a reception in Dunham music center, on Brevard College campus.

ANNA MACGREGOR

## Charlotte

The annual picnic of the Charlotte, N.C. Chapter was held April 18 at the T. M. Holland home in Mount Holly. After the meal Sally Wyly, Limestone College, and William Guthrie, Pfeiffer College, sang songs by Vaughan Williams, Wolf, Purcell, Brahms, Barber, Ives, Trunk and a duet by Bach.

The 18th annual children's choir festival sponsored by the chapter was held April 24 at the Piedmont Junior High School. Albert McClanahan was director and Anita Bultman pianist; a brass quartet assisted. The festival was the culmination of the 14 participating junior choirs' year's study on the theme One God—Three Ways of Worship: Jewish, Roman Catholic, Protestant. Prelude and Postlude included Variations and Fugue on Hanukah, Ancis, Conzon Primi Toni, Gabrieli; My Spirit Be Joyful, Bach; Entrata Festiva, Peeters; Sortie, Monnikendam. Members of the festival committee were Henry Bridges, chairman, Albert McClanahan, Marcella Newell, Betty Peck, Eloise Siskron, William Stephenson, Richard Peck, ex-officio.

MARY LOU BEAMAN

## Western North Carolina

The Western North Carolina Chapter and the Spartanburg, S.C. Chapter held a joint meeting April 26 in Brevard, N.C. Dr. Nelson F. Adams, Brevard College, introduced faculty members and students of the college in a service of music at the Brevard Methodist Church. The numbers are listed in the Spartanburg report. Paul H. Bates, dean, presided over a brief business meeting at which these officers were elected: dean, Mrs. William J. Peeke; sub-dean, Lewis J. Fisher; secretary, Mrs. Frank E. Ratzell; treasurer, Russell B. Wooden. A reception was held immediately after the service in the Dunham music center of the campus, honoring the participants and welcoming the Guild members to the campus.

CHRISTINE RATZELL

## Durham

The Durham, N.C. Chapter held its April 19 meeting at Hill Hall, U of North Carolina, Chapel Hill. Members heard a program of organ music by local students. Those playing, and their teachers: Nancy Bagwell and Mary Ruth Laverty, students of John Laverty; Mark Reed and Sue Guerry, students of Rudolph Kremer; Mary Etta Eyler, Richard Fuller and Jere Farrah, students of Mildred Hendrix.

A public program by Oswald G. Ragatz, Indiana U, was sponsored by the chapter April 26 at the First Presbyterian Church.

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# News of the American Guild of Organists—Continued

## Central North Carolina

The March 28 meeting of the Central North Carolina Chapter was held at the Forest Hills Baptist Church, Raleigh. The program featured a discussion of service music. Several choir directors brought music to share with the group. Introits, invocations, responses and other service music was discussed.

The chapter sponsored its annual student recital April 25 at Meredith College. Students of Dr. Harry Cooper, Mrs. William D. Miller, Jack Biggers and Max Smith participated. Immediately following the recital, a business meeting was held at which officers for the coming year were elected. They are: Walter Ross, dean; Geraldine Cate, sub-dean; Nancy Jane Burroughs, secretary; Kenneth Kerr, treasurer; William Byrd, registrar and publicity.

NANCY BURROUGHS

## Greenwood

The Greenwood, S.C. Chapter met April 25 at Holiday Inn. Ministers of members were honor guests at the dinner party. Mrs. Thomas Wood, retiring dean, welcomed guests and their wives. Hosts and hostesses for the event were William Bobo, Bankston Derrick, Mrs. R. L. Chipley and Mrs. Wood.

MRS. W. D. SMITH

## Columbia

The Columbia, S.C. Chapter met April 12 for a program by the Columbia High School Chorus made up of a wide variety of music in many styles including John Gardner's Five Hymns in Popular Style. Members of the chorus were some of them members of church choirs. Following the recital came a brief business session.

The chapter held its 19th annual junior choir festival May 1 at Trinity Episcopal Church. Robert L. Van Doren directed with Walker L. Breland at the organ. Fred Howard Parker played organ preludes by L. Couperin, Brahms, Kee and Peeters. Eighteen churches of four denominations had participating choirs in works of Christopher Thomas, Robert Powell, Bunjes, Willan, T. Charles Lee, Rowley, Bengson, Pooler, Lovelace and Copley.

## Charleston

At the April 7 meeting of the Charleston, S.C. Chapter at the Westminster Presbyterian Church, prospective brides were invited to hear a discussion and program of wedding music. Mrs. A. L. Rogers led the remarks and members were heard in solos and organ music. Mrs. W. A. Rowe was hostess. Playing were Mrs. H. L. Muller, Saramae Hannon, Mrs. J. D. Royall, Mrs. H. C. Tate, James D. Vick and W. R. Quarterman.

RUTH ROGERS

## Augusta

The April 18 meeting of the Augusta, Ga. Chapter was a recital by members at the Lutheran Church of the Resurrection. Eight organists played well-prepared music by Bach, Buxtehude; Rameau, Jongen, Guilmant, Langlais, Titcomb, Peloquin and Schroeder listed in the recital pages. A short business meeting included reading of the new slate of officers.

The chapter sponsored a recital by Robert Burns King, Burlington, N.C. April 29 at the Lutheran Church of the Resurrection; this program is also in the recital section.

EVELYN TURNER

## Macon

The Macon, Ga. Chapter met April 4 at the Ingleside Baptist Church to hear a presentation on Southern Baptist Hymody, Past and Present by Edmond Keith, associate in church music for the Georgia Baptist Convention. He illustrated important developments with copies of hymnals from each period from his valuable private collection. Examples of various hymns were sung by a quartet of organists and directors. Mercer's Cluster, an old Southern Baptist hymnal, provided the name for the Mercer University student publication.

JOHN TREMAINE

## Georgia GSG

The GSG of the Woman's College of Georgia and the Milledgeville Community Concert Association sponsored a recital April 19 by Dr. Oswald Ragatz at Tussell Auditorium. The following day, Dr. Ragatz conducted a workshop at Porter Auditorium discussing articulation and phrasing of Bach. He illustrated from Eight Little Preludes and Fugues.

CONNIE COOK

## St. Petersburg

The St. Petersburg, Fla. Chapter held its annual joint luncheon with the Music Teachers Association April 14 at the Princess Martha Hotel. Dr. Gary Wolf, University of South Florida, played a piano recital.

Dean Sabra MacCullough Davis presided at the April 18 business meeting and program in St. James Episcopal Church. A tape recording was played by John Miller of two-manual Tellers in St. James Episcopal, Hendersonville, N.C.

The annual Guild service May 2 at St. Peter's Episcopal Church featured four anthems by Gore, Arnatt, Diercks and Sowerby, directed by Robert C. Setzer. Jerry Strawski played Sonata 1, Bach for prelude and Barry Stevens Little Fugue in G minor, Bach for postlude. These two are recipients of the chapter's scholarship for 1965-66 and study at St. Petersburg Junior College with Mr. Setzer.

Edmund S. Ender played a program May 3 on the Skinner at the Fifth Avenue Baptist Church including: Pièce Héroïque, Franck; Toccata and Fugue in D minor, Bach; Two Hymn Preludes, Ender; Roulade, Bingham.

MAX MIRANDA

## Miami

The Miami, Fla. Chapter sponsored a Festival of Music April 19 at our 12th Century Spanish Monastery. Participating groups were: Children's choir, St. Philip's Episcopal Church, Jim Crawford director; Barry College Madrigal Singers, Sister Alma Christ, director; Sacred Dance Guild of Miami, Diana Avery director; University of Miami Madrigal Singers, Glenn Draper director; Young Artists Baroque Society, B. Warren Signor director. The proceeds were divided between the Monastery and the chapter's artist's recital fund.

The regular meeting was held May 3 at the First Methodist Church, South Miami. The program was choral and organ music by American composers performed by the Miami Palmetto Concert Chorus and Ensemble under the direction of Dale Willoughby. Organ selections were by Gordon Young and Searle Wright and an arrangement by Dale Willoughby. The annual business meeting and election of officers followed.

RUTH MCCOOK

## Jacksonville

The Jacksonville, Fla. Chapter sponsored Willis Bodine, University of Florida in recital May 3 at the Church of the Good Shepherd. A reception followed. The nominating committee reported the new slate of officers: Rosalind MacEnulty, dean; Wilbur Forschler, sub-dean; Evelyn Green, treasurer; Mary Lee Sharp, recording secretary; Mary Sorensen, corresponding secretary; Thomas K. Brown, Willis Johnson, auditors; Mary E. Kittell, executive committee member.

The regular May 23 meeting was a picnic supper at the home of R. L. Hutchinson, Jr., Ponte Vedra Beach. New officers were installed.

MARY SORENSON

## Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held April 26 at Peace Memorial Presbyterian Church, Clearwater. Dean Robert Wilson presided. Following the business meeting the annual anthem reading clinic was led by Frederick Hubbard, Helen Ross, Laura White and David Wilcox. Dr. Edward Young was accompanist.

EARLE C. NORSE

## North Miss. Chapter Holds Annual All-Day Spring Meeting

The Spring meeting of the North Mississippi Chapter was held April 23 at the Wood Junior College, Mathiston. President Felix Sutphin welcomed members. Barbara Unvert, college music department, was heard in a lecture recital of Contemporary Organ Music. For illustration she used: Flourish and Fugue, Cook; Sonata 2, Hindemith; Sonata, Krenek. Dean G. Edward Ludlow, Blue Mountain College, lectured on The Rhythmical Organist. Esther Oelrich, University of Mississippi, was elected dean in the business meeting following lunch in the private dining room of the college.

In the afternoon, Miss Oelrich played this recital: Toccata, Pachelbel; Jig Fugue, Buxtehude; Chorale Prelude and Dorian Toccata, Bach; Chorale in A minor, Franck; Divertissement, Vienne; Aria, Peeters; Toccata on Filii, Farnam.

MAY H. BUCHANAN

## Central Florida

The Central Florida Chapter met April 12 in the First Presbyterian Church, Sanford. Jack Bookhart was in charge of the program dealing with music for church weddings. Reports were submitted by members on such topics as processional music, vocal solos, organ music, fees and practices in different churches. The election of officers was held with these elected: dean, Louise Touhy; sub-dean, Helen Rice; secretary, Beatrice Buck; librarian and historian, Lester Geisler; registrar, Robert Eshenaur; directors, Donald Warner, Queen Madsen; auditors, Clifford Berry, Athalia Honeycutt. Louise Touhy was hostess for the evening which closed with the serving of refreshments.

ROBERT ESHENAU

## South Mississippi

The South Mississippi Chapter entertained ministers and their wives with a dinner meeting April 5 at the Holiday Inn, Hattiesburg. Guests were welcomed by Mrs. Clyde Bryan, Dean. Following dinner a short business meeting was held to elect officers: dean, Mrs. A. M. McWhorter; sub-dean, Mrs. W. M. Breland; secretary, Mrs. J. B. Holloway; treasurer, Mrs. Margaret Porter; reporter, Mrs. J. B. Salmond. Members and guests went to William Carey College for a duo-piano recital by members Dr. and Mrs. Benjamin Dunford, assisted by Mrs. McWhorter at the organ.

MRS. J.B. HOLLOWAY

## Muscle Shoals

The Muscle Shoals Chapter held its annual dinner meeting March ?? at Florence State College, with ministers and choir directors as guests. The following officers were elected: dean, Walter Urben; sub-dean, Mrs. James M. Campbell; secretary, Emma Lou Fox; treasurer, Mrs. Broze Dixon; registrar, Myrtle Roberts; auditor, Robert Beck. Urben showed an interesting and instructive film on organ building and installation, Making a Sound Decision.

## Memphis

The April 25 meeting of the Memphis Chapter featured Clyde Holloway as guest recitalist on the 55-rank Schantz at St. Mary's Episcopal Cathedral. The combination of organist, organ and the physical environment of the building made his French music exceptionally outstanding. The program appears in the recital section.

EUGENIA EASON

## Nashville

The Nashville, Tenn. Chapter met April 12 at First Lutheran Church with Ralph Mills as host. Dean Gregory Colson presided at the business meeting. Ralph Erickson, chairman of the nominating committee offered a slate of officers. Plans were discussed for delegates to attend the national convention in Atlanta. The meeting adjourned to hear a most enjoyable recital by Clyde Holloway which appears in the recital section.

ELEANOR DUBUISSON FOSSICK

## Knoxville

The Knoxville, Tenn. Chapter held its regular monthly meeting April 4 at Carson-Newman College, Jefferson City. After dinner and brief business meeting at the college cafeteria, members adjourned for a recital of music for organ and brass at the First Baptist Church with H. Max Smith, organist, Southeastern Baptist Theological Seminary, Wake Forest, N.C. and the bass ensemble from the host college, Wesley McCoy, director.

The chapter held its final dinner-banquet meeting May 2 at the Mountain View Hotel, Gatlinburg, Tenn. Dr. Alfred Humphrys, University of Tennessee, was after dinner speaker. He spoke on the influence and possible effects applied musicians can have in the beginning and continuing music education of people of all ages. Musical entertainment was furnished by a quartet. Officers were elected.

The chapter sponsored Ladd Thomas April 29 at Central Baptist Church of Bearden in co-operation with the annual Dogwood Arts Festival. The program appears in the recital pages.

ROBERT E. BIGGERS

## Louisville

The Louisville Chapter held its March 22 dinner meeting at the Broadway Baptist Church. Singers of Congregation Adath Israel and Bennett Penn, organist-director offered a program of Jewish Liturgical music. Harold Rosen, president of the Congregation served as commentator. Among composers represented were: Samuel Adler, Herman Berlinsky; Lazare Saminsky, Abraham Binder; Max Helfman; Max Janowski; Frederick Jacobi; Herbert Fromm; Isadore Freed, and L. Lewandowski.

BETTY ANNE STAFFORD

## Lexington

The Lexington, Ky. Chapter heard a program of Catholic music Jan. 11 at St. Peter's Church. The Rev. Pio Capponi directed with narration by the Rev. Louis H. Dickmann with William Berger at the organ. A reception followed.

The March 8 meeting was held at the First Presbyterian Church, Georgetown. The Georgetown College GSG was host. The college a cappella choir directed by Wayne Johnson sang Hassler, Graun, Neidt, Vaughan Williams, Berger, Morgan. Max Jackson played Sonata 2, Hindemith; Mein Jesu, der du mich, Brahms; Schmucke dich, Prelude in B minor, Bach. A reception was given in the new Lee E. Craille student building.

The chapter met April 26 at Central Christian Church. Church Music of Many Lands—1900-1965 was presented as follows: Vi Kiviniemi played two of Thirty New Settings of Familiar Hymns, Rowley; John Campbell, Berea, played In Paradisum, Lesur; Robert Kintner played Sonata da Chiesa, Andriessen, and Robert Quade played Prelude on Song 46, Sowerby, In Praise of Merbecke, Wyton, and Prelude on Urbs Beata, Dirksen. The chapter voted to send Dean Quade to the national convention in Atlanta. Final approval was given by the chapter for a bronze plaque in memory of the late Hammond W. Porter, former dean, to be placed in the Methodist Church, Georgetown, where Mr. Porter and his family had been life-long members, the plaque to be a gift of the chapter.

MARTHA OPHELIA WHALEN

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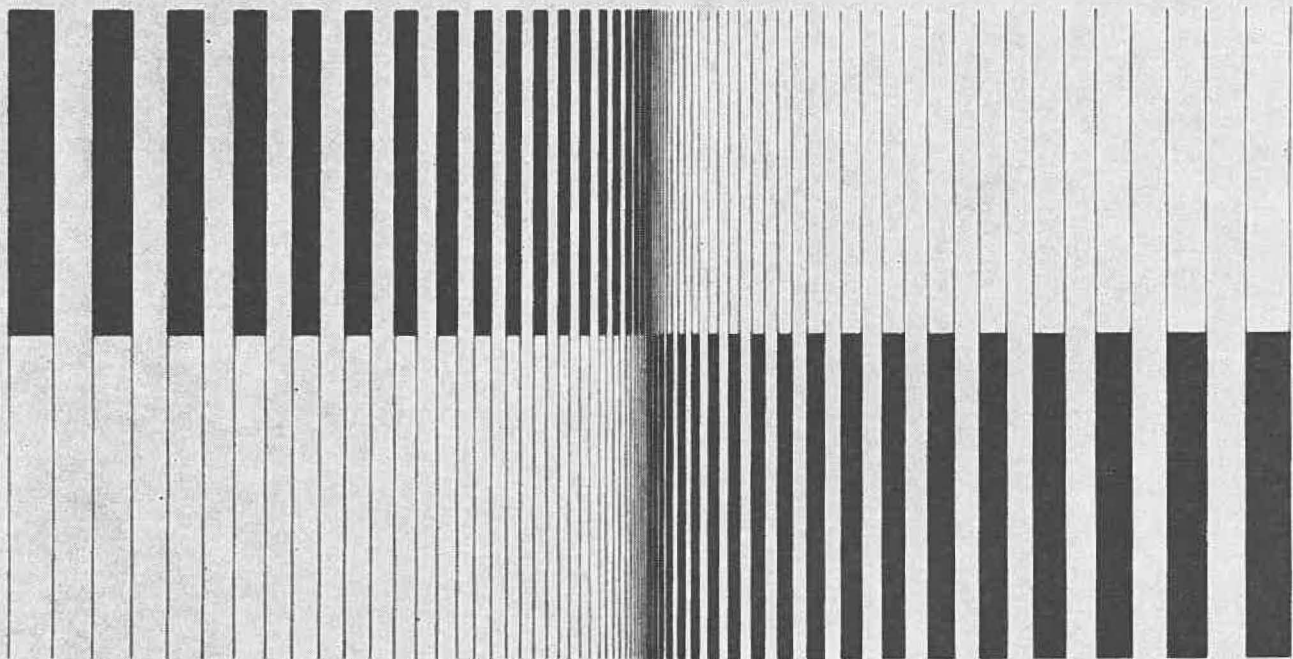
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directed to the general secretary

### Charlottetown

A combined organ recital by members of the Charlottetown Centre April 17 at Trinity United Church took the place of the usual monthly meeting. J. B. Hardman, host organist, played Rhapsodie 1, opus 17, Grace; Madelyn McKinnon played O Filii, Dandrieux, Easter Dawn, Claussman, and Jesus Christ Is Risen Today, Matthews. Christopher Gledhill played Sonata 2, Bach; Eva Herdman played Chorale Prelude on a Melody by Vulpius, Willan; Leslie Hiscott played Choral et Priere à Notre Dame, Boëllmann; George Thompson played An Easter Alleluia, Slater and Grand Choeur in G, Rains.

CHRISTOPHER GLEDHILL

### Montreal

The Montreal Centre sponsored Jacqueline Gagnier in a recital March 26 on the four-mannual Casavant in Notre Dame Church, Montreal. The programme: Prelude and Fugue in E minor, Bruhns; Sonata in D minor, Prelude and Fugue in E flat, Bach; Triptique, Finale, Symphony 6, Vienne.

DAVID HUDDLESON

### Ottawa

Members of the Ottawa Centre were invited March 5 to hear the newest pipe organ in the area. In the First Baptist Church, where Casavant Frères had just completed a two-manual, 36-rank gallery installation, the Rev. Stuart Ivison reviewed the church's history since 1879. Assisted by guest organist William France, Raymond Barnes described the architecture and tonal resources of the instrument. After demonstrating various tonal combinations, Mr. France played: Trumpet Minuet, Hollins; Oboe Tune, France; Diferencias sobre el canto del Caballero, Cabezon; Prelude and Fugue in D major.

ROD HOLMES

### Hamilton

The Hamilton Centre met April 23 at Mount Hamilton United Church for an anthem session. Six members—John Taylor, Ray Daniels, Tom Shilcock, Mary McTier, Blair Havers and Howard Jerome—supplied and directed anthems from their respective church libraries. Although time was too limited for a complete study, each anthem was sung completely through at least once to afford opportunity for assessing its merits. Composers represented included Tye, Young, Oldroyd; Wood, Titcomb, Evans and Margaret Drynan.

HOWARD W. JEROME

### Peterborough

Members of the Peterborough Centre and chorister friends motored to Duro April 26 to hear the Roman Catholic liturgy in English at St. Joseph's R.C. Church. The school children's choir sang the mass after which members retired to the parish hall where Msgr. McCarthy explained the mass and Father Burn answered many questions. Ladies of the church entertained afterwards.

Frederick Geoghegan played for the center March ? at Murray Street Baptist Church. His program appears in the recital section. After the recital members and friends proceeded to the Parish Hall where refreshments were served and many compliments given on the recital.

G. W. GILLARD

### Sarnia

The Sarnia Centre met April 19 at St. Paul's United Church, Petrolia, to inspect the two-manual, 18-rank organ recently rebuilt for the new Neutal Organ Company, Burford, Ont. Mrs. J. R. Stewart, organist at St. Paul's was on hand to answer questions. The instrument represents a blend of the new with old pipework.

DAVID YOUNG

### Windsor

A programme of hymns, organ and choral music and a talk, The Church's Festivals and its Music by Allanson Brown, was held April 17 by the Windsor Centre at St. Andrew's Presbyterian Church. Easter anthems and carols were sung by St. Paul's United Church choir under the direction of Percy Bradbury. Dorothy Seaby directed junior and senior choirs of Emmanuel United Church and played Easter with the Pennsylvania Moravians, Gaul. Ethelard Brown, soprano, sang At the Cross. Percy Bradbury played Flourish on Wurtemberg, Ratcliffe, for the postlude. Allanson Brown, FRCO, preceded the program with: Andante, Largo and Fugue in G, Keeble; Tiento de Quarto Tono, Araujo, and Meinen Jesum lass ich nicht, Walther.

### Kitchener

The April 23 meeting of the Kitchener Centre was held April 23 at St. George's Anglican Church, Guelph. The program was a lecture recital by Walter Kemp, Waterloo Lutheran University on The German Predecessors of Bach.

PAULINE HYMMEN

### Edmonton

The Edmonton centre invited Suzanne Gibson, Vancouver, to play a recital at St. Joseph's Cathedral for its March meeting. Mrs. Gibson, an active member of the centre before moving to the west coast played the recital listed in recital pages for a large and receptive audience. Father Green of the cathedral made welcoming remarks on behalf of the College, the cathedral and the audience. Refreshments were served in the cathedral hall following the recital, giving Edmonton friends an opportunity to offer Mrs. Gibson greetings and congratulations.

### Vancouver

The April 30 meeting of the Vancouver Centre took place in Queen's Avenue United, New Westminster. Dr. George Robb, ARCO, host organist, played three pieces on the organ and led members and friends in a short session of reading three anthems. Bill Bourns sang four bass solos from the Bach St. Matthew Passion. Students who placed first and second in the centre organ playing competition each played and received awards. Mrs. E. Voth received a cheque for further tuition and a shield donated by Andrew Chapman. Mrs. O. Kneifel received a cheque to buy a book on music. The choir of the host church served refreshments.

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# Stampede in Calgary

## First RCCO Regional Convention

It is exciting to take part in a first. It is exciting to entertain two greats at once. It is frequently exciting to live in Calgary, the Stampede City of Canada. All this at the same time! Yes. That's why the Western Regional Convention of the Royal Canadian College of Organists was exciting.

To begin with, this convention, held April 22 and 23, was the very first RCCO regional. It was with considerable trepidation that the Calgary Centre (Elizabeth Challice, chairman, with John Searchfield, chairman of convention) away in the far West, launched into the undertaking, but both Alec Wyton, AGO president, and Pierre Cochereau, Notre Dame Cathedral, could be in Calgary on the same weekend, so around these illustrious visitors the program was planned.

The symbol of the Calgary Stampede (held in July if anyone wants to come) is the White Ten-Gallon Hat, so name-cards of those registering were attached to miniature white hats. The area covered by the 70 attending delegates was wide:—from Vancouver in the west to Toronto in the east, (James Chalmers, convention chairman of the RCCO and one other ventured from headquarters) and from Grande Prairie in the north to Montana in the south, which was represented by two welcome AGO visitors.

Some fortunate people arrived a day early to attend the Calgary Diocesan Festival, held in the Cathedral Church of the Redeemer, where, under Alec Wyton with Robert Bell of the cathedral at the organ, Anglican choirs (which included some Indian children) rehearsed and sang Evensong.

Officially, the convention began with the College Evensong at the Cathedral Friday evening, April 22. In this dignified service Robert Bell was assisted by Elizabeth Challice, sub-organist, and led in plainchant and service music by Derek Holman, Purcell and Charles Wood.

The large congregation stayed, and increased, to hear the fine recital on the three-manual Casavant by Alec Wyton, whose playing of contemporary music showed him at his best. Never standing on formality, just before he played the Vienne, he remarked to the audience, "It's the funniest thing. Here am I playing a Vienne Symphony with Pierre Cochereau of Notre Dame sitting in the audience! I wonder if I have the right tempo." (He did, apparently). His program:



The Good Guys wear white hats



Just outside the chuck wagon are: (standing) Harold Ramsey, Robert Bell, Alec Wyton, James Chalmers, Terence Fullerton; (seated) John Searchfield, Elizabeth Challice.

Prelude and Fugue in G minor, Buxtehude; Andante in F for Flutes, Stanley; Prelude, Symphony 1, Vienne; Fanfare — Improvisation on Azmon, Wyton; Variations on Wondrous Love, Barber; Partita, Mathias; Passacaglia and Fugue in C minor, Bach.

There was a get-acquainted party at the Summit Hotel after the recital. Here were exhibits:—organ music by the Rideau Music Co., electronic instruments, Baldwin, Hammond, Saville (its tone displayed by tape) and Schulerich hand-bells. In the middle of it all, in walked Alec Wyton, splendid in a real ten-gallon hat, which had been presented to him on his arrival at the airport. This message he dictated to your reporter, "The President of the AGO says that all members of the AGO and RCCO are expected at the ICO in 1967 in Toronto and Montreal."

April 23 everyone assembled to hear Marilyn Perkins, choir leader of Scarborough United Church, Calgary, preside over a junior choir workshop. The speaker, amusing and dynamic, brought with her a group of ten teen-age singers. While coffee was being enjoyed, the hand-bell choir of the First Baptist Church gave a demonstration of their art.

Alec Wyton followed, with what was called a senior choir workshop, but, as no choir was present to be worked on, it was, perforce, a lecture. More meat and good advice packed in with humor and humanity than has been heard for many a day here.

The excellent convention luncheon was a presentation by the Government of the Province of Alberta (please wear hats, ladies) and was held in the Top-of-the-Summit dining room, with John Searchfield as chairman. Greetings were voiced from the Province, AGO, RCCO and the Calgary Centre.

Following the luncheon came the recital by Pierre Cochereau on the three-manual Casavant at St. Mary's Roman Catholic Church—exciting and brilliant, especially the improvisation. The capacity audience had to fight for self-control not to break into (forbidden) applause. The program:

Chaconne in G minor, Couperin; Offertoire sur les grands jeux, Couperin; Noël Chantons je vous prie, Sejan; Pièce Héroïque, Franck; Suite Carmelite, Francaix; Prelude and Fugue in F minor, Dupré; Prelude and Fugue on A-L-A-I-N, Duruflé; Improvised Symphonic.

A reception at St. Mary's Hall was succeeded by an organ crawl to Scarborough United, Grace Presbyterian, Central United and First Baptist Churches, and in the evening Mr. and Mrs. Stuart Kennedy held open house for those who didn't have to hurry home to their churches. Donald Woodworth made a good job of arranging all the social events.

On the Sunday afternoon another fringe-benefit was enjoyed by some, the performance of the Mozart Requiem by the Calgary Philharmonic Orchestra and Choir under Haymo Tauber. All in all it was a feast of musical good things, from which, one hopes, much inspiration has been gathered.

PHYLLIS FORD



M. Cochereau n'est pas un bouvier

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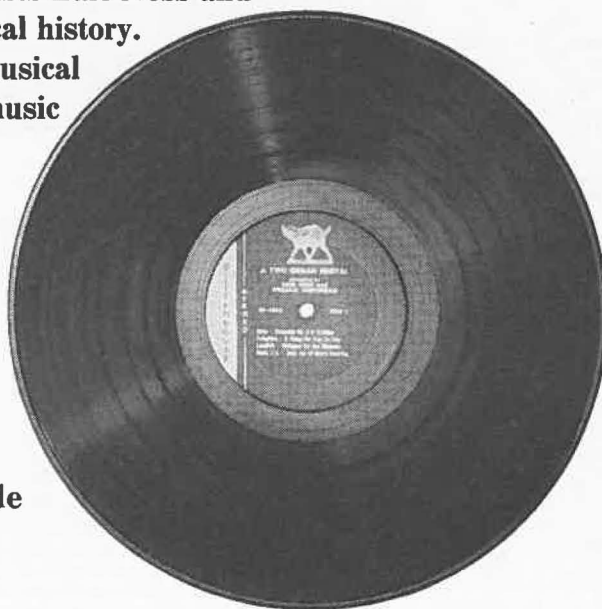
(Allen was chosen the first time, too.)

Several months ago, in Philadelphia, duo-organists Earl Ness and William Whitehead wrote another page of musical history. In what many people described as a "major musical event" they presented their second concert of music for two organs.

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Fagot 8 ft. 61 pipes  
Chimes

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Salicional 8 ft. 61 pipes  
Salicional Celeste 8 ft. 49 pipes  
Gemshorn 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 2 ranks 61 pipes  
Trompette 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes

**CHOIR**

Singengedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Rohrnat 2 2/3 ft. 61 pipes  
Hohlpipe 2 ft. 61 pipes  
Klein Terz 1 3/5 ft. 49 pipes  
Larigot 1 1/3 ft. 12 pipes  
Sifflöte 1 ft. 12 pipes  
Krummhorn 8 ft. 61 pipes

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Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Rohrgedeckt 16 ft. 12 pipes  
Spitz Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Gemshorn 8 ft.  
Choralbass 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes  
Posaune 8 ft. 12 pipes  
Krummhorn 8 ft.  
Rohrschalmei 4 ft.

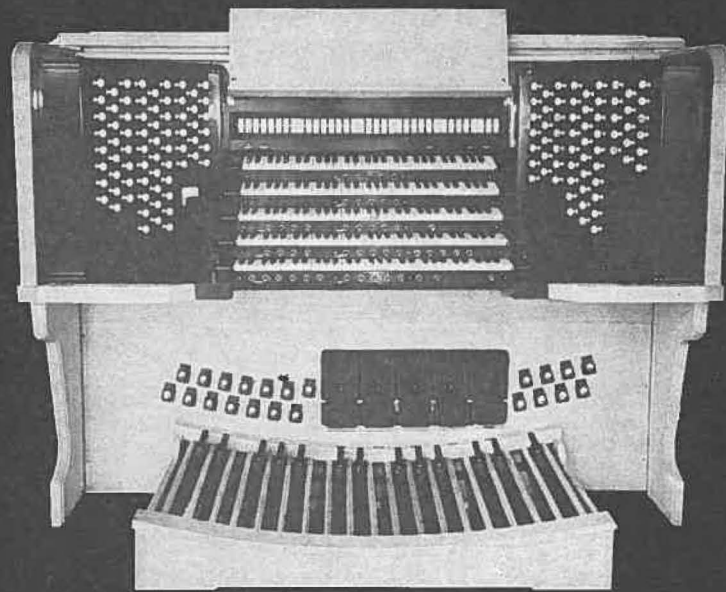


Robert Bell, ACCO, ARCO (CHM), organist and master of the choristers at the Cathedral Church of the Redeemer (Anglican), Calgary, Ala., Canada, has been awarded the diploma of ARSCM. This is an honor reserved exclusively for former students of the Royal School of Church Music, Addington, England who have distinguished themselves in church music. There are fewer than ten holders of the diploma and Mr. Bell is the first from Canada.

Mr. Bell studied at Addington in 1957-58 on one of the first fellowships awarded by the Canada Council and while a student there he passed the ARCO examination with the additional CHM and on the result of his examination he was awarded the coveted Limpus Prize. After his year at the RSCM, he was appointed to the Cathedral in Calgary and since then has become widely known for his work in the Anglican diocese as a director of choir festivals and as an advisor on church music; he has also worked closely with the Roman church and has directed courses for choirmasters for the Extension Department of the University of Alberta, Calgary. Mr. Bell is becoming known throughout the prairie provinces for his organ recitals broadcast over the CBC network. He has directed diocesan schools for choirboys in both Calgary and Regina; these have been run on the lines of RSCM schools all over the world.

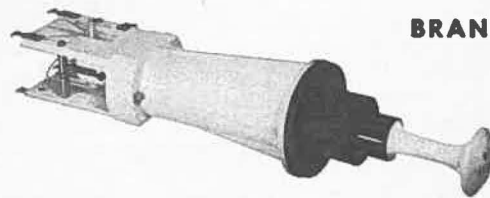
Among other positions held by Mr. Bell are those of diocesan representative for the RSCM and Guild Advisor to the newly-formed Guild of St. Nicholas of the RSCM.

The director of the RSCM, Dr. Gerald Knight, awarded Mr. Bell his diploma at evensong May 8 in Calgary's cathedral at a Three Cathedral Choirs' Festival in which the choirs of Spokane and Edmonton shared.



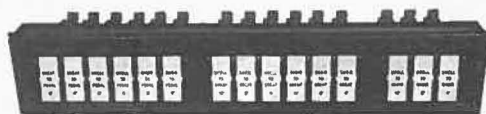
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### First Things First

A *first* of any sort is always special news and the *first* regional convention ever held in the name of the Royal Canadian College of Organists is no exception. Held on dates when Pierre Cocherau and Alec Wyton were fortunately available (see complete report elsewhere), the convention was perhaps not perfectly timed to attract to the convention many distant visitors who might otherwise have welcomed a chance to visit Calgary and its interesting surrounding area. But even a *first* can't have everything.

It seems to us of *first* importance to point out that the RCCO has met the AGO more than half way in the matter of convention planning, in arranging its national conventions for years alternating with those of the AGO and inaugurating regionals to alternate.

We shall have much to say, as plans unfold, about the major undertaking of the RCCO in playing host to the AGO, the several British organist organizations and representatives from other countries in an ambitious and exciting International Congress of Organists. Stateside organists should begin *now* to plan their 1967 summers to include those late August days divided between Montreal and Toronto.

The Dominion of Canada itself rounds out a century of growth and maturation in 1967 and the whole great country joins in the centennial. No country in history other than the United States has ever been blessed with 100 years of life beside such an exemplary Good Neighbor.

None of us can possibly ignore or refuse the cordial invitation our Canadian Colleagues will continue to issue to us to share in a genuine international professional meeting — the *first* of its kind ever held in North America—and to help celebrate a major birthday at the same time.

Let's put those first things first!

### Orchids!

Readers will note elsewhere news of what we feel is an especially noteworthy choral project. The North Country Chorus, operating in the northeast

corner of Vermont, is bringing serious choral music to small communities in this northerly area. Do they bring musical cream puffs to their listeners? Do they underrate their hearers' taste and sensibility? They do not! This year's spring series had a program consisting of two numbers, Dello Joio's Song of David and the Fauré Requiem, substantial enough fare, it seems to us, for any group of music lovers.

And the group itself, was it an unbalanced pickup group without blend or even rhyme or reason? Again, it was not! A well-balanced 43-voice group, adequately rehearsed throughout the season, and *with enough men*, was under the direction of professionals active, as one might expect, in AGO activities in the Green Mountain State.

This is the sort of activity we would like to see and hear a lot more about. Granted that in these days of stereo recording and FM broadcasting, most of us anywhere can hear technically superior performances of almost any music in one's own home, there still is nothing to replace the spine-tingling experience of live performance of great music taking place spontaneously within the same four walls.

Cheers for the North Country Chorus!

### Those Arts Festivals

This magazine has never received so many programs in a single season of what are generally called "festivals of the arts" as in 1966. Some of these are community events in which churches, schools, service organizations and clubs join and which often include opera and symphony performances, extensive art exhibits and visits of important guest practitioners of various fine and applied arts.

But by far the greatest number of these festivals are sponsored by individual churches in cities and towns of all sizes and locations. Some of these are remarkably ambitious and as remarkably successful.

The role of the church in the fostering of the arts has its foundations in antiquity. Much art in most cultures has traditionally served as the handmaid of religion. In the so-called Dark Ages, the Church was often the only repository of music, the plastic arts and, for that matter, all learning.

So it is good to see festivals of the arts again centering about the churches. Maybe that's where they belong and where they are most suitable and at home.

### Letters to the Editor

*Comedy of Errors!*

San Diego, Cal., April 18, 1966 — To the Editor:

The following appeared in *The Mountain Empire Chronicle*, April 15, 1966, page 6, in regard to the services of the Alpine Community Church, Alpine, San Diego County, Calif:

"Easter Sunday was observed at the Church by services at 9:30 and 11 o'clock.

"The sermon by Dr. Larson, 'The Wonderful Surprises of God', following the services of Maundy Thursday and Good Friday, brought to all the wonderful meaning of Easter.

"In memory of his parents, Dr. Larson has given to the Church a new electronic pipe organ purchased two years ago in such manner that the music plays through pipes to reduce the pipe organ sound.

"The Women's Guild . . . . ."

The poor reporter — I guess that this time they got the facts a little bit turned around.

Sincerely yours,

DOUGLAS IAN DUNCAN

### Commission or Competition

Norman, Okla., April 15, 1966 To the Editor:

In your April editorials you noted that the Hartford Chapter had replaced its annual anthem competition with an annual commission to a "selected" composer (correction in May issue). This was followed by a good description of the inner workings of a contest with a complete list of all the possible pitfalls. There is no doubt that composition contests

have produced a mass of tepid literature. But there is doubt, in my mind at least, that the present tendency AWAY from contests is a wise one.

We need contests because there is a population explosion in musical composition. Contests can serve as a clearing house for the work of young hopefuls. The efficiency of this clearing house will be a function of its size. A handful of prizes given out by the usual judges will yield the usual spotty results. But dozens of annual contests would greatly improve the batting average.

By commissioning works, the sponsors gain a bit more control over the final product. The resultant composition may be more to their liking. That is what you get when you buy a "brand name". And you pay for it! And sometimes it is not as advertised. If you shop around amongst the lesser names, you might get a bargain. I think a musical bargain is worth waiting for — even though you may wait years.

Anthem, in particular, among new publications have in my opinion suffered from too much control. Some publishers and musicians are standing in the way of stylistic evolution in sacred music. Change is inevitable. The harbinger of change is the young anonymous composer who is unlikely to receive any commissions, but who is Johnny-on-the-spot any time he thinks he has a chance at a prize. As you said in your April editorial: "In the far-off days of our childhood, the competitive spirit lay at the core of most youthful activities". If that is the case, let us have more competitions — for there is an ever increasing youthful activity in our musical life. Let us come to terms with it.

Sincerely

Charles K. Hoag

### Brown "Sounds the Alarm"

Leamington, Ont., May 1, 1966—

To the Editor:

Recently in Rome, three mop-headed youth combos banged out a "beat" mass in a Roman Catholic chapel. Listeners couldn't agree whether it was a howling success or a holy mess. My guess is, the majority thought it a howling success—unfortunately.

The famous and venerable oratorio of St. Philip Neri, renowned as the birthplace of the oratorio, had to be sacrificed and cheapened to satisfy moronic youth.

The Rev. Sinaldo Sinaldi, a Dominican priest, opened this exhibition with the following explanation: "In a hard and merciless era like ours, a profane music can be useful in expressing religious sentiments." (How, in heaven's name?) "although I want to assure you that the promoters of this enterprise have absolutely no intention of putting light music into the Church's cult (worship)". Who does he think he is kidding? I fear the worst, and unless the American Guild of Organists, the Royal Canadian College of Organists and the Royal College of Organists get busy, the best in church music and organ playing will be on its way out. The church is indeed getting into a sorry mess when it has to adopt this atrocious poop-a-doop. What an insult to Almighty God!

ALLANSON BROWN

### The Panacea of Good Articulation

Pasadena, Calif., April 18, 1966—

To the Editor:

Recently I observed one of our recognized virtuosos play a Bach transcription, during the playing of which his left hand rarely, if ever, left the keyboard. This seemed to produce a kind of artificial reverberation (on a pipe organ—the chuff was already built in) which made the phrases elide so that they seemed almost to overlap. The natural reverberation present in the building was negligible. This was only one selection in an otherwise carefully articulated program. Now, my point is this: I think we can all rejoice that we live in an era of careful delineation and articulation. Since we as organists seek the approval of a large segment of concertgoers, and would like to share equal recognition with our symphony brethren, this very facet of our performing will, in my opinion, go a long way toward helping us to attain that goal. I can see how phrases like "the mighty organ rolls" came into being; but that is precisely what the non-organist thinks is weird about the organ. When the subject is brought up, the man-on-the-street often says, "I don't like the organ." More often than not, his opinion is not based upon having listened to good organ playing on a fine instrument, but rather upon the times he has been forced to endure the funereal drone of the average mortuary instrument with its ceaseless and relentless holding of bass notes and monotonous chords. The non-musician even unconsciously resents this, probably not even knowing exactly why. Radio did its utmost, in the musical bridges which interlaced the soap operas, to make the electronics screech and wail in as ridiculous a way as possible. The restaurants and cocktail lounges have not done too much better. There were a few excellent movie organists, a fact I am reminded of every time I witness our own Gaylord Carter perform at a silent movie.

So I choose articulation, and will add, "Vive la difference."

Respectfully,  
ROBERT H. PARE

### Those Were the Days

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

Horatio Parker was named the most popular American anthem composer in a symposium conducted in THE DIAPASON, his *The Lord Is My Light* receiving the most performance notices

Five AGO Chapters sent in reports for the June issue

*The Organist and Choirmaster* published in London was offered for \$1 per year postpaid, twice the cost of THE DIAPASON in 1916

Among present-day advertisers represented in June 1916 were: J. Fischer & Bro., G. Schirmer, Schantz, Möller, Spencer, Felix F. Schoenstein & Sons, Guilman Organ School, Hillgreen-Lane, Mayland Chimes, Austin, Odell.

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

Joseph Bonnet, famed French organist on tour of the country, awarded diploma at the 40th annual commencement of the Guilman Organ School

Dr. Channing Lefebvre resigned his post at Old Trinity Church, New York City, to become music master of St. Paul's School, Concord, N.H.

James H. Simms, organist at All Saints' Episcopal Church, Omaha for 46 years, was honored at a party given on his 78th birthday

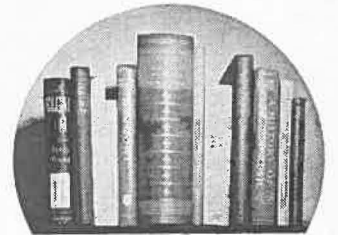
Ten years ago these stories made news on the pages of the issue of June, 1966 —

Günther Ramin, long organist of the Bach church, St. Thomas, Leipzig, died at Leipzig

Van Denman Thompson retired from DePauw U, Greencastle, Ind. after 45 years of service

Kenneth Meck was appointed organist and choirmaster of Christ Church Cathedral, Montreal

Firmin Swinnen retired as organist at Longwood Gardens after 32 years as recitalist there



### Books

Only two books in our areas reached us this month. Mabel Warkentin Sample's *Leading Children's Choirs* (Broadman Press) seems to us a highly useful addition to literature on the subject and one which most multiple choir directors will want to study. There is a bibliography, an appendix on repertoire, another on suggested teaching aids, and a list of professional organizations.

A paperback revision of the indispensable *The Bach Reader* edited by Hans T. David and Arthur Mendel has just been issued by Norton. This gold mine of material for program notes, papers, lectures etc. makes wonderful pickup reading too with its revealing detail culled from primary sources, and it would make a good, inexpensive gift. —FC

### CHURCH IN ROYAL OAK, MICH.

#### COMMISSIONS SERVICE MUSIC

The First Presbyterian Church, Royal Oak, Mich., continues its policy of commissioning new service music. Its first commission was to Austin Lovelace whose *A Song of Christ*, a memorial to Scott Braun, was given its first performance on Easter 1965.

Jan Bender's Introduction Fugue and three hymn tunes on *We Praise Thee, O God, Our Redeemer* was the next commission. The Introduction was given its first performance Feb. 6, 1966.

The church hopes other churches will follow its lead in commissioning new music.

HOMER WICKLINE was honored by the United Presbyterian Church, Wilkinsburg, Pittsburgh, Pa. on his 10th anniversary as its organist, with, as he says, "RSVP invitations sent out, food (best part of the program, of course) and notices in all local papers."



**AEOLIAN-SKINNER BUILDS  
FOR HONOLULU CHURCH**

HAWAII CITY'S CENTRAL UNION

Yvonne Bowman Organist of "Church  
in a Garden" — Completion  
Scheduled for Fall

The Aeolian-Skinner Company will complete a three-manual instrument in the fall for the Central Union Church, Honolulu, Hawaii, known as "The Church in a Garden". The 1924 edifice designed by Cram and Ferguson is in the colonial style suggestive of New England churches — symbolic of the spiritual debt to missionaries who came from Boston nearly 150 years ago.

The original organ was a 1924 E. M. Skinner to which an echo division was added in 1928, when tonal changes were made. A few quiet sets of the original instrument have been retained. The new instrument is installed in spacious chambers on either side of the altar table, pedal and swell on the left, great and choir-positiv on the right. A new expressive gallery division including a festival trumpet not under expression replaces the old echo. All five divisions are especially fabricated for a tropical environment.

The instrument features two reed choruses, one French, the other Baroque. An unusual 8 ft. harmonic spitzflöte is also included. Tonal design was the work of Lawrence Schoenstein in collaboration with Yvonne Bowman, organist, and the music committee. Mr. Schoenstein, his son Terrance and Richard C. Harger will complete the installation by fall.

**GREAT**

Gemshorn 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Gedecktlöte 8 ft. 61 pipes  
Gemshorn 8 ft. 12 pipes  
Oktave 4 ft. 61 pipes  
Quintade 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Rauschmixture 2 ranks 122 pipes  
Mixture 4 ranks 244 pipes  
Festival Trumpets  
Chimes

**SWELL**

Viole Pompose 8 ft. 68 pipes  
Viole Céleste 8 ft. 68 pipes  
Spitzgedeckt 8 ft. 68 pipes  
Kleiner Erzähler 2 ranks 124 pipes  
Prestant 4 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Flachflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Cymbale 3 ranks 183 pipes  
Basson 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
English Horn 8 ft. 68 pipes  
Vox Humana 8 ft. 68 pipes  
Bombarde 4 ft. 68 pipes

**CHOIR-POSITIV**

Spitzgeigen 8 ft. 61 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flute Céleste 8 ft. 61 pipes  
Grosso Fugara 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Terz 1 3/5 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 16 ft. 61 pipes  
Rohr Schalmei 8 ft. 61 pipes  
Orchestral Oboe 4 ft. 61 pipes

**GALLERY**

Montre Conique 8 ft. 68 pipes  
Pommer 8 ft. 68 pipes  
Harmonic Spitzflöte 8 ft. 68 pipes  
Spitzflöte Céleste 8 ft. 56 pipes  
Prestant 4 ft. 68 pipes  
Zauberflöte 2 ft. 61 pipes  
Furniture 3-4 ranks 226 pipes  
Hautbois 8 ft. 68 pipes  
Harp  
Festival Trumpet 8 ft. 68 pipes  
Festival Trumpet 4 ft. 12 pipes

**PEDAL**

Contre Bourdon 32 ft. lowest 5 resultant,  
7 pipes  
Contra Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft.  
Rohrbass 16 ft. 12 pipes  
Octave Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Gemshorn 8 ft.  
Choral Principal 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 4 ranks 128 pipes  
Contre Basson 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trumpet 8 ft. 12 pipes  
Basson 8 ft.  
Basson 4 ft.

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William Self, organist and master of the choristers of St. Thomas Church, New York City, is shown directing the Texas Boys Choir's 20th anniversary concert April 18 at Will Rogers Memorial Auditorium, Fort Worth, Tex. A 44-piece orchestra and a 200-voice chorus comprised of 120 choirboys and the Sinfonia Men's Chorus of North Texas State U participated in the event.

Soloists for the performance were all from the faculty of the school of church music at Southwestern Baptist Seminary, Fort Worth. The program, entirely of sacred repertory, included Praetorius, Tunder, Buxtehude, Gerhard Track and finally the César Franck Mass in A.

Members of the famed boys choir participated in the performance May 5 in Hollywood Bowl and a recording for Columbia May 6 of Stravinsky's mimetic cantata, Persephone with the celebrated composer conducting. Founder-Director George Bragg accompanied the choirboys on their trip.

**ALMA COLLEGE CONTRACTS  
FOR NEW MÖLLER ORGAN**

**3 MANUAL TO DUNNING CHAPEL**

Miriam Belleville Serves As College Organist — Ernest Sullivan Is Music Department Head

Alma College, Alma, Mich. has awarded a contract to the Möller company for the installation of a new three-manual in Dunning Chapel. Renovations to the choir loft and organ area at the front of the chapel will be undertaken for proper housing of the new instrument, which will contain 37 stops, 50 ranks. Completion is scheduled for Jan. 1, 1968.

The chairman of the music department is Dr. Ernest Sullivan and the College organist, Miriam Bellville. Specifications and all negotiations handled by Möller representative, Henry Beard, of Barrington, Ill.

**GREAT**  
Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Quintaton 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Tremolo 61 pipes  
Chimes (prepared)

**POSITIV**  
Holzgedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzpal 2 ft. 61 pipes  
Larigot 1 1/3 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

**SWELL I**  
Gedeckt 16 ft. 12 pipes  
Gedeckt 8 ft. 68 pipes  
Gemshorn Celeste 2 ranks 124 pipes  
Weitprinzpal 4 ft. 68 pipes  
Gedeckt 4 ft. 12 pipes  
Nasat 2 2/3 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Terz 1 3/5 ft. 61 pipes  
Trichter Regal 4 ft. 68 pipes  
Tremolo

**SWELL II**  
Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Nachthorn 4 ft. 68 pipes  
Plein Jeu 3-4 ranks 201 pipes  
Fagot 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Clarion 4 ft. 68 pipes  
Tremolo

**PEDAL**  
Contrabass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintade 16 ft.  
Gedeckt 16 ft.  
Principal 8 ft. 32 pipes  
Rohrbourdon 8 ft. 32 pipes  
Gedeckt 8 ft.  
Choralbass 4 ft. 32 pipes  
Hohlpfeife 4 ft. 32 pipes  
Hohlpfeife 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Acuta 2 ranks 24 pipes  
Contra Bombarde 32 ft. 12 pipes  
Double Trumpet 16 ft. 12 pipes  
Trumpet 8 ft.  
Clarion 4 ft.

**MICHIGAN CITY, IND.  
TO HAVE NEW AUSTIN**

**ST. PAUL'S LUTHERAN CHURCH**

Three-Manual Organ Free-Standing in Rear Gallery Installation — Large Downtown Church

The large St. Paul's Lutheran Church in downtown Michigan City, Ind. has contracted with Austin Organs for the installation of a new instrument.

The organ will be free-standing in the rear gallery. The choir will be located immediately in front of the organ, with the organ console located near the center of the rear gallery. This church, of Victorian Gothic architecture, is constructed of brick and has fine acoustics.

Richard Hillman was chairman of the organ committee and contract negotiations were handled by Burton Yeager for Austin.

**GREAT**  
Gemshorn 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes  
Chimes (prepared)

**SWELL**  
Geigen 8 ft. (prepared)  
Hohlflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Voix Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Rohrflöte 4 ft. 68 pipes  
Nasard 2 3/4 ft. (prepared)  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagotto 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

**CHOIR**  
Nason Flute 8 ft. 68 pipes  
Erzähler 8 ft. 68 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Prestant 4 ft. (prepared)  
Koppelflöte 4 ft. 68 pipes  
Principal 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 56 pipes  
Tremulant

**PEDAL**  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 12 pipes  
Gemshorn 16 ft.  
Gedeckt 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Spitzflöte 8 ft. 32 pipes  
Rohrgedeckt 8 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Flöte 4 ft. 12 pipes  
Rauschquint 2 ranks 64 pipes  
Trompette 16 ft. 12 pipes  
Fagotto 16 ft.  
Trumpet 8 ft.  
Krummhorn 4 ft.

AN ALL-HINDEMITH program May 1 in Morrison Chapel, Covenant Presbyterian Church, Charlotte, N.C. included organ sonatas 1 and 2 and the cantata, In Praise of Music. Performers were Jeff and Viletta Dishongh, tenor and soprano, and Richard Peck, SMD, organist.

**NEW CHURCH IN HOUSTON  
COMPLETES NEW WICKS**

**PALMER MEMORIAL EPISCOPAL**

Richard J. Halford Is the Organist of Church Near Rice University; K-C Kratzenstein Opens

The Wicks Company's new organ installed in the sanctuary of the Palmer Memorial (Episcopal) Church was planned in the style of a church in Italy and is beautifully situated at the entrance to Houston's Rice University.

Klaus Christhart Kratzenstein, St. Ann's Church, gave an impressive recital on the new instrument which was planned by organist-choirmaster Richard J. Halford with the Wick's supervision and tonal finishing by Pieter Visser.

The organ features open positiv and unenclosed great divisions with the swell and part of the pedal work enclosed.

**GREAT**  
Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Zingengedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

**SWELL**  
Rohrflöte 8 ft. 68 pipes  
Spitzgamba 8 ft. 68 pipes  
Gamba Celeste 8 ft. 56 pipes  
Gemshorn 4 ft. 68 pipes  
Spitzflöte 2 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Schalmei 8 ft. 68 pipes  
Tremulant

**POSITIV**  
Copula 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Quinte 1 1/3 ft. 61 pipes  
Tremulant

**PEDAL**  
Diapason 16 ft. 32 pipes  
Quintaton 16 ft.  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft. 32 pipes  
Choral bass 4 ft. 12 pipes  
Fagotto 16 ft. 32 pipes

**WAYNE CHURCH ART SERIES  
EXTENDS FOR FOUR SUNDAYS**

The fine arts series at Wayne, Pa. Presbyterian Church began April 17 with a program of baroque music for flute, oboe and harpsichord. April 24 Donald McDonald played the program listed in the recital pages. The May 1 program for organ choir and brass and timpani had Robert Elmore as guest organist and featured Dr. Elmore's Psalm of Redemption. The final event May 8 featured the Philip Turner drama, Christ in the Concrete City. Kenneth Simmons directs the music at the Wayne church.

THE REV. ALOYSIUS KNOLL OFM Cap., St. Fidelis College and Seminary, Herman Pa. was scheduled to play an organ recital at the Capuchin-Franciscan International Music Congress held in Rome and Assisi May 21-27. Father Knoll was a Fulbright scholar in Germany 1962-63.





Henry Glass, Jr. has been appointed organist and choirmaster of Emmanuel Episcopal Church, Webster Groves, Mo. Its membership of more than 1,500 makes it the largest parish in the diocese of Missouri. The church has just completed the installation of a three-manual 35-rank Holtkamp organ.

Mr. Glass has served as assistant organist and choirmaster of Christ Church Cathedral under Ronald Arnatt for more than four years. He has his BA from Harris Teachers College and his MA from Washington University. He has studied organ with Ronald Arnatt and Anton Heiller.

Mr. Glass is director of music at the St. Luke's Episcopal-Presbyterian Hospital school of nursing. A concert series under his direction has been carried on with the centennial celebration of the hospital's founding. Mr. Glass will continue as director of music at the William A. McKinley high school. At Emmanuel he succeeds Elizabeth R. Ludlow, who retires after 18 years. She developed a multiple choir program and was influential in the selection of the new organ.

## AUSTIN COMPLETES ORGAN IN COLUMBUS CHURCH

ORGANIST DOROTHY MACFADON

First Church of Christ, Scientist  
in Ohio Capital Will Have  
Three-Manual Instrument

Austin Organs has completed a new three-manual instrument in the First Church of Christ, Scientist, Columbus, Ohio. The large church is located not far from the State Capitol. Its building of Greek revival architecture was completed in 1914. The church was granted its charter in 1896.

The organ is located high in the front of the church, speaking through a grille. Dorothy MacFadon is organist. Contract negotiations were handled for Austin by Brayton Stark.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

### SWELL

Rohrflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Voix Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Waldflöte 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Tremolo

### CHOIR

Nason Flute 8 ft. 68 pipes  
Dolce 8 ft. 68 pipes  
Dolce Celeste 8 ft. 56 pipes  
Koppelflöte 4 ft. 68 pipes  
Octav 2 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Krummhorn 8 ft. 56 pipes  
Tremolo



Richard W. Knapp has been appointed representative of Casavant Freres, Ltée. He will be associated with Donald V. Corbett, regional representative in the New York-New England area.

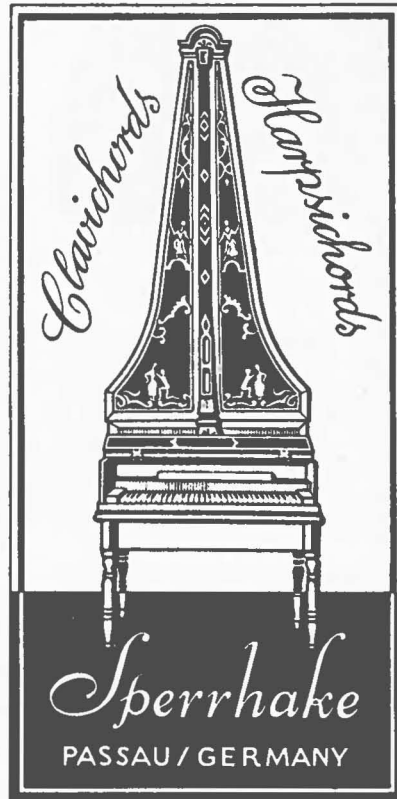
A practicing nuclear physicist, Mr. Knapp is director of music at the First Methodist Church, Hartford, Conn. He has a bachelor's degree (physics) from Massachusetts Institute of Technology and a master's (nuclear science) from Rensselaer Polytechnic Institute.

### PEDAL

Principal 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Gedeckt 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Gemshorn 8 ft.  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 12 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft.

### ECHO

Chimney Flute 8 ft.  
Viol d'Orchestre 8 ft.  
Flute d'Amour 4 ft.  
Vox Humana 8 ft.  
Chimes



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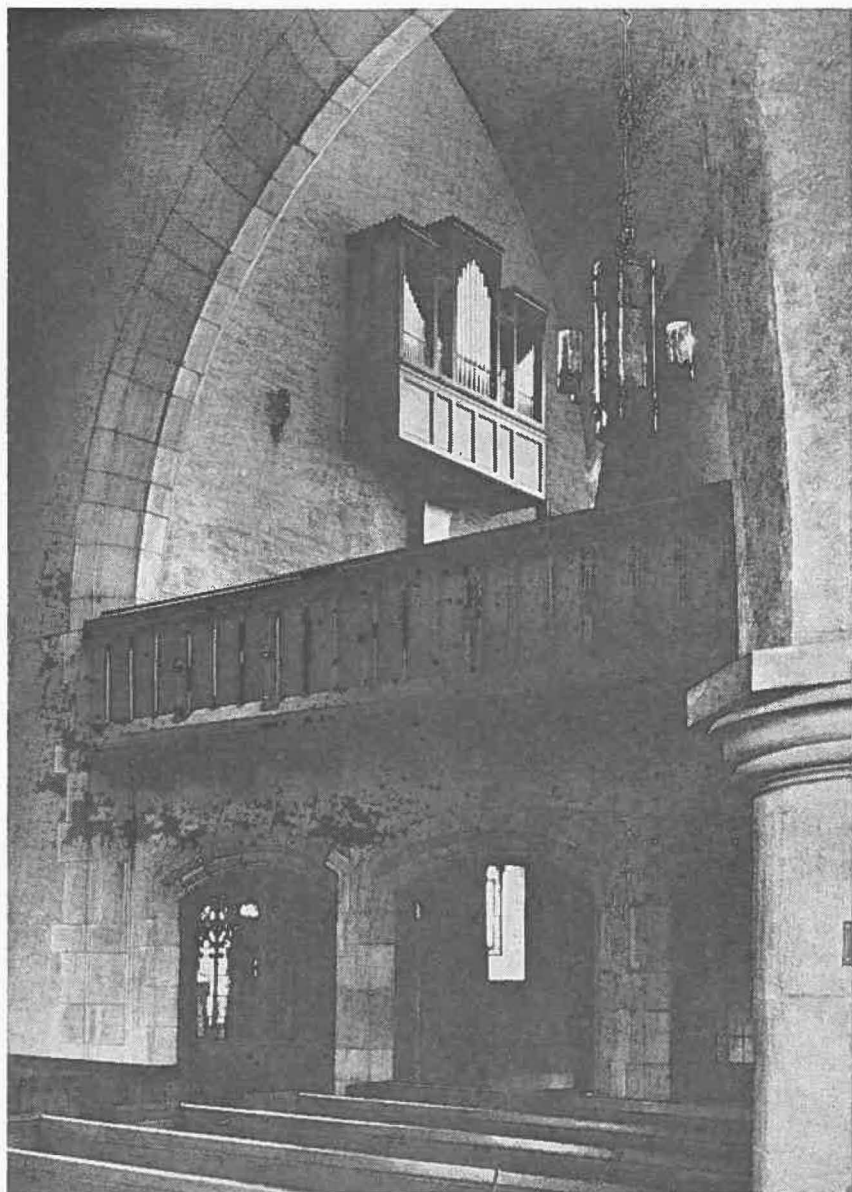
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## Choral Music

No generalization applies easily to our choral receipts this month. There is old music, new music, seasonal music, general music — and secular music for which this column has no provision.

A big stack from G. Schirmer falls into all the above categories. Oldest of the old is Ludwig Senfl basis of L. Stanley Glarum's *The Bells at Speyer* but next comes three motets of Orlando di Lasso edited by C. Buell Agey — SATB *Lauda anima mea Dominum*, SATTB *Venite ad me omnes*, and SATB *Custodi me, Domine*. Good preferatory notes, sensible editing and texts in Latin and English are features. Don Smithers has edited three Mozart pieces with Latin texts: *Sancta Maria, mater Dei*, *Justum deduxit Dominus* and *De Profundis*. James Pruitt has edited a *Cantata Domino* by Pitoni for unaccompanied chorus; largely block harmony and Latin and English texts make it very practical. John Edmunds' *Lord God of Hosts* is based on Tallis. A chorale, *Grant unto me*, by Saint-Saëns, is edited by Matthew Lindquist.

The nearest seasonal event noted in G. Schirmer's stack is a *Fanfare for Thanksgiving* by G. Stanley Glarum for SAB or SSA. If that date sounds far away, consider Christmas: several carols and anthems for that holiday are included: Robert Ashfield's *Of the Father's Love Begotten*, which he calls a Christmas Processional, renders the familiar 12th century tune in triple meter. Bernard Naylor's *Of One* that is so Fair and Bright is for SSA and solo. John McCabe's *Mary Laid Her Child* is an a cappella setting with hums of a Norman Nicholson poem. John Jacob Niles' *The Blessed Bird* comes SAB or SSA with soprano solo. Herbert Grieb versions of *As Joseph* was a-walking and *King of Orient* Three appear in SABs by William Stickles. Also SAB is Elwood Coggin's arrangement of the old English *When Christ* was born of Mary free. Malcolm Williamson has arranged a traditional *Ding dong! Merrily on High* with lots of vocal dings and dongs. Stephen Bonta's *In the Bleak* Mid-winter is for unaccompanied TTBB.

Other G. Schirmer seasonals are a set of *Three Short Holy Week Anthems* — useful and on familiar texts — by Kent Newburg, and *The Resurrection* according to St. Matthew by Richard F. Keel with spoken text over organ background at the beginning and a big choral finale.

General anthems from G. Schirmer (many are Novello for which Schirmer is sole selling agent) include unaccompanied *Let God Arise* by Arthur Wills, with some interesting embellishments; a sound but not too easy *Service and Strength* by Bernard Naylor; a cappella *If the Lord Wills* by Virgil T. Ford, singable and without problems; Alice Parker's rather curious *Psalm 136* with baritone solo throughout; John Jacob Niles simple hymn anthem on *How Firm a Foundation*. For other voicings: Kent Newbury's unaccompanied SAB *Let My Cry Come before Thee*; Glarum's SAB or SSA *Unto Thee Will*

I Sing and his SSA *Ask and it shall be given you*.

Schirmer's *Anthems for Unison Choir* is a better than average collection ranging from Bach to Malcolm Williamson. Its 122 pages should be useful, especially in the summer off-season; "any number can play" in this kind of arrangement. The collection will be useful for various groups and purposes in mid-season.

Benjamin Britten's *Voices for Today*, for divided SATB chorus plus trebles, written for the 20th anniversary of the United Nations is being distributed in the USA by G. Schirmer. This work will attract much attention.

Shawnee Press has two for Christmas arranged by Roy Ringwald — *March of the Kings*, on the familiar Provençal carol, and *TTBB King Herod's Black Decree* on a less familiar but striking tune. Gordon Young's short, sprightly *Jubilate Deo* would be fun to sing. Choral Sentences for the Worship Service is a collection designed for as wide usefulness as possible.

Marks sends two arrangements for SSA — *Crucifixus* by Andrea Gabrieli and *Kyrie* from Schubert's *Mass in G*, both edited by Walter Ehret.

Sent directly from Novello are a combined choir *Jubilate Deo* by Arthur Wills and a small *Jesu, Grant Me This, I Pray* by Vernon Griffiths, which even a mixed quartet could make sound.

Concordia sends music for treble, unison and SAB. There are SSA carols with instruments arrangements by B. Wayne Bisbee — *He is Born, the Child Divine* and *Angels We Have Heard on High*; an ornate accompaniment by Hermann Erdlen to a unison *Lo, How a Rose*; Richard Peek's editing of Rosenmüller's unison *Since This World is Only Passing*, with an ornate series of *Amens*; and Mason Martens' editing of Thomas Clarke's *Praise the Lord, Ye Servants*.

C. F. Peters sends some interesting and valuable old music. Of particular interest is the *Schütz*: there are three *Sacred Concertos*, edited with English text and string or reed instruments by Denis Stevens. The titles are *Purge out the Old Leaven* (SATB), *Behold This Child is Set for a Fall* (SSATB), and *Take Heed to Yourselves* (SSATTB). A set of *Five Short Sacred Concertos* appear for solo or unison and organ with English text by Jean Lunn. Two more in the fine set of publications from the *Netherland Harmonia-Uitgave* are a *Magnificat* and a *Gloria* by Vivaldi with instrumental parts available.

Jean Lunn also did the English text for the new Peters edition of the *Brahms Songs of Mary* which may make this fine opus better known to choirs. Peters only Christmas number is a *Christmas cantata, Glory to God* by Alan Hovhanness. Soprano and alto solos, brass, percussion and organ join mixed chorus. Choral parts are not overly demanding and, as usual with this composer, are written knowingly.

Healey Willan, going strong at 85, has three new ones for C. F. Peters, hymn anthems *God of Mercy* (on *Heathlands*) and *Lord of All Hopefulness* (on *Slane*) and a festive *O Sing unto the Lord* a New Song with brass quartet and baritone solo. Also with optional brass and for festival occasions is Everett Titcomb's *To the Prince of Peace*.

Robert Elmore calls his *Shepherd of Israel* (*Sacred Music Press*) "a choral festival for choir, organ and congregation". The tune *Hyfrydol* permeates the whole work and unifies it. Dr. Elmore knows exactly what he wants and how to get it. With such an organist writing, the organ part is expectedly ornate and impressive. Soprano, alto and tenor solos are used and the con-

# NUNC DIMITTIS

## DEATH TAKES FOUR MEMBERS OF HARRISBURG AGO CHAPTER

The Harrisburg, Pa., AGO Chapter lost four prominent members within the first three months of 1966.

Joseph E. Dibeler died Jan. 7. A member of long standing, he had served the last 12 years as organist of the Harrisburg Consistory Choir of the Masonic Lodge. He was an active chapter member on various committees.

Agnes M. Hess, organist and choir director of the Camp Curtin Methodist Church for 14 years, was suddenly stricken with a heart attack Feb. 21. Her advanced education was at the New England Conservatory, Peabody Institute and Lycoming College. She taught piano at Irving College, Mechanicsburg, and at Juniata College, Huntingdon.

Bernard B. Wert, organist of St. Patrick's Catholic Cathedral of Harrisburg for 45 years, died March 11 in a local hospital. He was director of Gregorian chant at College Misericordia, Dallas, Pa. and teacher of singing at the Sylvan Heights Home for Girls, Harrisburg. He also instructed many parish choirs throughout the diocese of Harrisburg. He studied at Pennsylvania State U and Pius X School of Liturgical Music. He did graduate work at the Benedictine Abbey at Solesmes, France. His published works include several masses and motets. He was recently awarded first prize in a national competition by the Gregorian Institute of America. Solemn pontifical high mass was celebrated in the cathedral with Bishop George I. Leech as celebrant.

Gordon Breary, organist-director of choirs at St. Stephen's Episcopal Cathedral died March 20 in a local hospital. Mr. Breary came to Harrisburg in 1950, having served the Williamsport school district for 24 years and as organ-

gregation participates in the final of four sections.

The large stack from Boston Music is almost entirely general use material. The only Christmas item is an unaccompanied anthem *The Star of Bethlehem* by Edward G. Mead with a big ending. Mr. Mead is well represented in the stack with *O Sing unto the Lord* a New Song, with soprano solo and an independent organ part; an extended *Thine, O Lord*, with an alleluia ending; an effective setting of *O Brother Man* which dissolves to a quiet close; an a cappella *Beloved, Let Us Love One Another*, without problems; a combined choir *Jesus, My Lord, My God, My All*; and an SAB, rather easy, *Lord Thy Glory Fills the Heavens*.

George Blake is represented in the Boston list with a general purpose *The King of Love* and an *Easter Christ the Lord is Risen Today*, with solo for soprano or tenor. Walter Ehret has a hymn anthem, *Whate'er My God Ordains is Right* and an arrangement of B. L. Selby's *Mighty God, While Angels Bless Thee*. Eric Abbott's *Alleluia* is a "choral fugue" without problems. *Mary Dann's This Is The Day* is practical and would sound. S. Clarence Trued's *To Know His Love* is sentimental and chromatic and suggests Gospel songs. Vincent Percy's *Temple Eternal* uses

ist and choirmaster of Trinity Episcopal Church. He attended Bucknell U and was graduated from Lock Haven State College. A graduate of the Sherwood School of Music, Chicago where he later taught, Mr. Breary came to Harrisburg to become organist at the cathedral where for many years organ recitals were played each Saturday in Lent; many famous organists were heard there. Mr. Breary had also directed the choir in the Scottish Rite Cathedral.

## VETERAN PIPEMAKER DIES; SERVED SEVERAL BUILDERS

John Cook, Sr., an organ pipe maker for more than 60 years, died unexpectedly May 5 in Yarmouth, Maine. He was 74. Born in Bramely Leeds, Yorkshire, England, he was apprenticed to the organ trade there before he was in his teens. He and his wife emigrated to the United States in 1922 where he was employed by the Kilgen company. In 1930 he became a pipe maker for Aeolian-Skinner and later pipe shop supervisor for E. M. Skinner in Methuen. In 1946 he established and supervised the pipe shop at Schantz Organ Company, Orrville, Ohio, where he trained a number of apprentices. He retired from Schantz in June, 1965 and he and Mrs. Cook moved to a new home in Yarmouth. He leaves his widow, a son, a daughter, a brother and two sisters. Services and interment were in Yarmouth.

## FLORIDA ORGANIST DIES IN APRIL IN BOCA RATON

Louise Santell (Mrs. E. A.), Boca Raton, Fla. died April 26. For several years she had been organist of the Church of Christ, Scientist, Fort Lauderdale. In the north she had been organist at the Church of Christ, Scientist, Berwyn, Ill. She is survived by her husband, two sisters and a brother.

GERTRUDE O. FULLER, 80, wife of Frank E. Fuller, one of the founders of the Youngstown, Ohio, AGO Chapter who was also its first dean, died May 4 in a hospital following an illness of five months. Her husband, two sons and a sister survive.

brief baritone and tenor solos; its several sections are contrasted. Both the text and music of Antonio E. Cafarella's *Come Down, O Lord* suggests the generation at the beginning of this century; this may recommend it to some; *The Eternal Spirit*, Burt-Hutson, largely unison, is rather ordinary material. Elwood Coggin has made a hymn anthem *Thine Forever! God of Love* on the tune *Heinlein*. Homer Whitford credits Scheidt with the familiar tune on which he has based *O Jesu Sweet*; Judy Haroutunian does not cite the source on which she bases her Handel arrangement, *God Who All His Blessings Sheds on Us*.

Daniel Pinkham's *Concertante* for organ, brass and percussion has been given a fine publication by C. F. Peters. It is a large three-movement work, likely to be of interest to many players — contemporary but not too extreme. We expect to hear of many performances.—FC

THE CHAMBER CHOIR of Christ Church Cathedral, Vancouver, B.C., Beal Thomas conductor, sang eight old English motets by Eccard, Tallis, Tye, Farrant, Gibbons, Batten and Weelkes following evensong at the Chapel of the Epiphany, Anglican Theological College.

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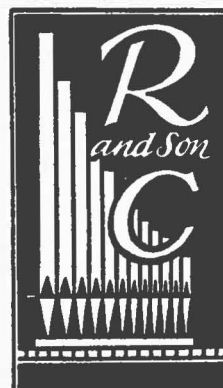
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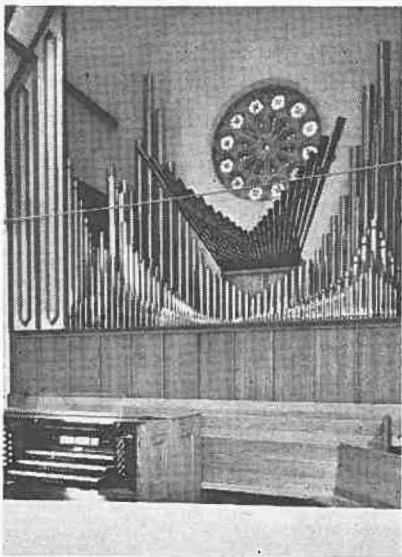
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A new three-manual organ built by the Keates Organ Co., Ltd., Acton, Ont., has been installed in Brant Avenue United Church, Brantford, Ont., where George Fox, A.R.C.O., is organist and choirmaster. The instrument replaces one destroyed when the church was gutted by fire two years ago. The original walls of the church enclose a completely new interior, with the organ and choir located in the rear gallery rather than the former position at the front of the church. The pipework of the great, positiv and pedal divisions is exposed, and the general appearance is enhanced by the copper pipes of the trompette-en-chamade grouped about a rose window.

The organ was dedicated on March 6, with Mr. Fox at the console. The first recital Mr. Fox played March 20 drew a capacity audience. It is listed in the recital section.

**GREAT**

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Hohlflöte 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Flachflöte 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Trompette en chamade 8 ft. 61 pipes

**SWELL**

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Salicional Celeste 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Nazard 2 3/4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Scharf 3 ranks 183 pipes
- Basson 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 4 ft. 24 pipes
- Tremulant

**POSITIV**

- Singend Gedackt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Italian Principal 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Trompette en Chamade 8 ft.

**PEDAL**

- Contrabass 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Quintaten 16 ft.
- Principal 8 ft. 32 pipes
- Rohrponmer 8 ft. 32 pipes
- Gemshorn 4 ft. 32 pipes
- Lochgedackt 2 ft. 32 pipes
- Posaune 16 ft. 32 pipes
- Basson 16 ft.

**JUNE**

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

**June 10**

John Erickson, Christ Church Cathedral, Indianapolis

**12**

Bach B minor Mass, La Jolla, Calif. Presbyterian

William Teague, Kaiser Friedrich Gedachtniss Kirche, Berlin

**13**

William Teague, Bach Oeyenhausen, Germany

**18**

Ronald Arnatt, St. John's Cathedral, Spokane, Wash.

William Teague, Hauptkirche St. Petri, Hamburg

**19**

William Teague, Schleswig, Germany

**20**

Alec Wyton NAFOMM workshop, Florida Southern College, Lakeland

Virgil Fox, Cathedral of St. Joseph the Workman, La Cross, Wis.

**23**

Robert Baker, St. Paul the Apostle, New York City

**25**

Preston Rockholt, Salisbury Cathedral, England

**26**

E. Power Biggs, St. Ann's Episcopal, Atlanta

Robert Rayfield, Highland Presbyterian, Louisville, Ky.

Virgil Fox, The Temple, Atlanta

**27**

Robert Noehren, Second Ponce de Leon Baptist, Atlanta.

**28**

Ladd Thomas and symphony, Long Beach, Cal.

**29**

John Weaver, Central Presbyterian, Atlanta

**30**

Donald McDonald, Cathedral of St. Philip, Atlanta

**July 3**

Fred Tulan, instruments, Haggin Museum, Stockton, Cal.

**6**

William Teague, Cologne, Germany

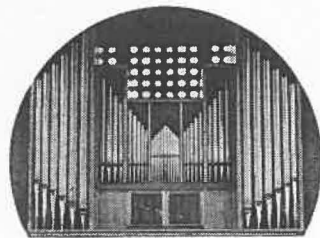
**9**

Preston Rockholt, King's College, Cambridge, England

**YOUNG VERMONT ORGANIST WINS TWO SCHOLARSHIPS**

John Riddle, Jr., Bennington, Vt., high school junior and member of the Vermont AGO Chapter, is winner of two scholarships, one given by the Vermont Federation of Women's Clubs, won at April auditions, the other given by the Burlington Lions Club at the Vermont State Music Festival the first weekend in May. He has studied organ for four years with Robert Barrow, Williams College.

THE ADULT CHOIR of Christ Congregational Church, Silver Spring, Md. left April 28 to sing in churches across the Atlantic. Their first stop was at the City Temple, London where Eric Thiman is organist. They also sang in the Sanderson Congregational Church in Surrey and in the American Church in Paris. The group journeyed to the Italian Alps to visit Agape, whose inhabitants experienced a 20th century "miracle of God's love," following their survival in World War II. Choir members paid their own way on this unique venture.



**Organ Music**

A rather sparse accumulation of organ music confronts us as we prepare this month's listing. The general level of difficulty of all we received might be classified as moderate.

From Boston Music come four little volumes by Homer Whitford, all with pipe and Hammond registration. There is a set of Ten Chorale Preludes and Postludes on Familiar hymns — very familiar ones in almost all hymnals. Two Pieces for Organ Solo are a scherzo-like Allegro con Spirito and a meditative Elegy. Four Tone Pictures are the kind of descriptive writing more usual earlier in this century and usable principally on programs. Tschaikowsky for the Organ is to be recommended chiefly to spinet players and other amateurs; the material is hackneyed.

A Galaxy of Hymn-Tune Preludes (Galaxy is also the publisher) is a useful set of 14 by a variety of American and British composers, some extracted from other collections. This is one of the better examples and would be adaptable and suitable for teaching.

G. Schirmer sends a set of 15 Short Preludes adapted by Jean Pasquet from chamber sonatas of Handel. These are well transcribed and provide useful and pleasant music; several numbers will require practice.

Schirmer is extracting single numbers from its celebrated Widor-Schweitzer-Bach. This month we received the Toccata, Adagio and Fugue in C.

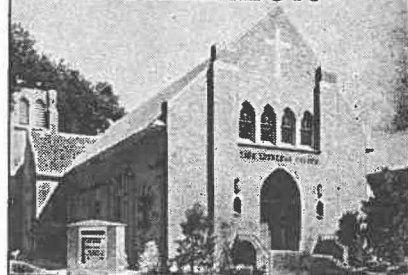
Colin Ross' Improvisation on Ich ruf' zu Dir (Novello) has a rather progressive harmonic idiom and, strangely for this chorale, ends full organ.

Two volumes were sent directly to us by Slovensky Fond, Bratislava, Czechoslovakia, entitled Slovenská organová tvorba. This two-volume collection of Slovak composers (as differentiated from Czech) of the first half of this century is certainly a worthy collector's item for the extensive organ library. The music varies from rather classic severity to the highly romantic, a description which would apply equally to the parallel output of most countries. No information about ordering or price was included; we suggest a letter of inquiry to the Fond at Bratislava or to the Czechoslovakian consular representative in major American cities. Incidentally, the text appears in Slovak, Russian, and German in both volumes plus English in volume 2. — FC

ST. MICHAEL'S AND ALL ANGELS Church, Baltimore is inaugurating a choir school. Robert Bagdon, organist and choirmaster, will be headmaster. An extensive curriculum for grade 3 through 6 is offered with singing in the choir reducing tuition by half.

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# Programs of Organ Recitals of the Month

Pierre Cochereau, Paris, France — St. John's Lutheran, Charleston, S.C. April 15, for Chattanooga AGO Chapter, Brainerd Methodist Church April 18. For Dallas AGO Chapter, Caruth Auditorium, SMU April 19. Kresge Auditorium, MIT, Cambridge, Mass. May 11: Chaconne in G minor, L. Couperin; Offertoire sur les grands jeux, F. Couperin; Chantons je vous prie, Sejan; Pièce Héroïque, Franck; Suite Carmelite, Francaix; Prelude and Fugue in F minor, Dupré; Prelude and Fugue on A-L-A-I-N, Duruflé; Improvised Symphony.

Glenna F. Bradeen, Old Town, Maine — U of Maine senior recital St. James Episcopal April 22: Sinfonia, Ihr lieben Christen, Buxtehude; Jesu, meine Freude, Heut' triumphiret, Ich ruf' zu dir, Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Scherzetto, Arabesque, Vierne; Christ, der du bist der helle Tag, Pepping; Wer, wie habe mir meine Ende, Walcha; Kleine Preludien, number 9, Schroeder.

George L. Jones, Potsdam, N.Y. — For St. Lawrence River AGO Chapter First Presbyterian, Watertown, April 26: With brass ensemble: Fanfare March, Shelukov; Sonata Pian' e Forte, Canzon Noni Toni, Gabrieli; Prelude and Fugue in F minor, Bach; Double Concerto in C, Vivaldi; Sonatina, Sanders; Pastorale, Roger-Ducasse; Fantasy on Wareham, Wright.

Vaughan Ramsey, Brooklyn, N.Y. — Flatbush-Tompkins Congregational Church May 1: Fugue in C, Buxtehude; Now Thank We All Our God, Toccata and Fugue in D minor, Bach; Firework Music, Handel; Andante, Stamitz; Variations on a Basque Melody, Benoit; Chorale in A minor, Franck; An Old Irish Air, Clokey; Toccata, Symphony 5, Widor.

Richard N. Palmquist, New Brunswick, N.J. — First Congregational, Waterbury, Conn. April 20: Symphonic Chorale, Jesus, Still Lead On, Karg-Elert; Very Slowly, Sonata, Sowerby; Two Preludes on Old Southern Hymns, Read.

Jo Anne Wolfe, Lancaster, Pa. — Holy Trinity Lutheran April 24: Domine Deus, Rex Celestis, F. Couperin; Prelude and Fugue in A minor, Wenn wir in höchsten Noten sein, Bach; Pièce Héroïque, Franck; Es ist ein Ros', Brahms; Dialogue for the Mixtures, Langlais.

David N. Johnson, Northfield, Minn. — Bethlehem Lutheran Church May 8: Music of Lutheran Composers: Zurückhaltende, Distler; Fanfare, Otterstad; Kommst du nun, Prelude and Fugue in G major, Bach; Ich steh an deiner Krippe, Kommt and lasst uns Christum ehren, O Heiland, Pepping; Concerto in A, Handel; A Mighty Fortress, Wer nur den lieben Gott, Walcha; Allein Gott in der Hoh', Manz; Prelude and Fugue in G minor, Buxtehude; Beautiful Saviour, Fugue a la Gigue and What Wondrous Love is This, Johnson.

Herbert L. White, Jr., Chicago, Ill. — First Methodist Church, Crete, Ill. April 25: Psalm 19, Marcello; Basse et Dessus de Trompette, Clérambault; Chaconne, L. Couperin; Nun bitten wir, Buxtehude; Toccata in E minor, Pachelbel; O Sacred Head, Strungk; Prelude in C minor, Bach; Flute Solo, Arne; Short Piece in F, Wesley; Chorale in A minor, Franck; Andante cantabile, Symphony 4, Widor; Toccata in B minor, Gigout.

College Student Program, Little Rock, Ark. — For Central Arkansas AGO Chapter Christ Episcopal Church April 12: Diane Wollard, Little Rock U—Largo, Sonata 2, Fugue in F (Gigue), Bach. Kay Bell, Henderson State Teachers College—Prelude and Fugue in G minor, Dupré. C. H. Dunnaway, Oachita Baptist U—Dieu Parmi Nous, Messiaen. Connie Smith, Hendrix College—Roulade, Bingham.

Victor Buschle, Centre, Ala. — Sacred Heart Catholic Church, Anniston, Ala. April 17: Toccata and Fugue in D minor, Jesu, Joy of Man's Desiring, Bach; Hallelujah Chorus, Handel; Ave Maria, Schubert; Chorale in A minor, Franck; At the Convent, Borodin; The Squirrel, Weaver; Christus Resurrexit, Ravenello.

Garnell Copeland, Washington, D.C. — St. Thomas Church, New York City May 8: Fast and Sinister, Sowerby; Two Sonatas, D. Scarlatti; Prelude Profane in D minor, Intermezzo, Alain; The Spinner, Dupré; Fantasie and Fugue on Ad Nos, Liszt.

John Doney, West Hartford, Conn. — St. James' Church March 27: Benedictus, Elevation, Kyrie, Fugue, Parish Mass, F. Couperin; O Spotless Lamb, Passacaglia and Fugue in C minor, Bach; Stations of the Cross 1, 8, 11, 12, Dupré; Song of Peace, Langlais.

Robert Sutherland Lord, Pittsburgh, Pa. — Carnegie Music Hall April 3: Offertory, Mass for Convents, F. Couperin; Fantasie and Fugue in G minor, O Man, Bewail, Bach; Chorale in B minor, Franck; O World, I Now Must Leave Thee, Brahms; Homage to Rameau, Medieval Suite, Langlais. Frick Fine Arts Building April 5: Christ ist erstanden, Buxheim Organ Book; There Jesus Stood on the Cross, Scheidt; O Man, Bewail and Fantasie and Fugue in G minor, Bach.

May 3: Prelude on the Kyrie, Langlais; Sonata 1, CPE Bach; Prelude and Fugue in C minor, JS Bach.

Arthur King, Alexandria, La. — First Presbyterian Church March 29: Fugue on the Kyrie, Couperin; LeCoucou, Daquin; Andante, Wesley; Basse et dessus de Trompette, Clérambault; Grand Jeu, DuMage; Sleepers Wake, Prelude and Fugue in B minor, Bach; Dearest Jesus, Schroeder; Francaise, Arabesque sur les Flutes, Langlais; Choral Varié on Veni Creator, Duruflé.

Sonya Sandefur, Ft. Worth, Tex. — Landreth auditorium, TCU April 17: Prelude, Fugue and Chaconne, Buxtehude; Schmücke dich, Ach blieb bei uns, Kommst du nun, Fugue in E flat major, Bach; Andante, Symphony 1, Vierne; Litanies, Alain; Scherzo, Adagio, Modal Suite, Peeters; Prelude and Fugue in B minor, Dupré.

Stamford Members Recital — St. John's Episcopal Church March 16: Fantasie and Fugue in G minor, Bach; O God, Thou Faithful God, Brahms; Dialogue sur les mixtures, Langlais—Frederick Tripodi. Stations of the Cross 2, 3, 6, 10, Dupré—Rodney Hansen. Fantasie and Fugue on B-A-C-H, Reger — Charles Moore.

Alvin Gustin, Washington, D.C. — Washington Cathedral April 17: Prelude and Fugue in D major, Bach; Two Sketches, Schumann; Sonata 2, Hindemith; Incantation pour un jour Saint, Langlais; Prelude and Fugue in G minor, Dupré.

Romette Headley, Orono, Maine — St. Mary's Catholic Church April 17: Offertorio, Zipoli; I Call to Thee, Prelude and Fugue in E minor, Bach; Who Knows How Near the End May Be, Toccata, Reger; Plainte, Grands Jeux, Suite Breve, Langlais.

Robert Baker, New York City — For Youngstown, Ohio AGO Chapter, Westminster College, New Wilmington, Pa. April 15: Introduction and Passacaglia in D minor, Reger; Voluntary in D, Boyce; Rhapsody on Breton Melodies, Saint-Saëns; My Heart Is Filled with Longing, Jesus Leads Me On, Brahms; Fantasie in G major, Bach; Serene Alleluias, Messiaen; Introduction, Prelude and Trumpetings, Roberts; Quem pastores, Walcha; Prelude in D minor, Block; The Snow Lay on the Ground, Gehrenbeck; Finale, Symphony 1, Vierne.

Central New Jersey Chapter members recital — First Methodist Church, Trenton May 2: Prelude and Fugue in C major, Bach; Sonata in D, Scarlatti—Douglas Pflieger; Aria, Peeters; Postlude and Fugue, Rinck—Fred Le Compte; Hark a Voice Saith, Bach—Dennis Block; Prelude and Fugue, in E minor, Bach—Marion Flintzer; Prelude, Offertory and Acclamation, Medieval Suite, Langlais — Tom Mowbray.

Justine E. Johnston, Brooklyn, N.Y. — For Brooklyn AGO Chapter, Lafayette Avenue Presbyterian March 20: Sonata 1, Hindemith; Toccata in E minor, Pachelbel; Nun bitten wir, Buxtehude; Trumpet in Dialogue, Clérambault; Prelude and Fugue in A minor, Bach; Meditation, Symphony 1, Widor; Gavotte, Wesley; Movements 4, 5, Symphony 3, Vierne.

Lindell Watkins, Cleveland, Miss. — Dedicator, First Presbyterian Church, Greenville May 1: Grand Jeu, DuMage; Prelude in D minor, Clérambault; Cuckoo, Daquin; Fantasie in G major, Bach; Chorale in A minor, Franck; Bell Soliloquy, Young; Adagio for Strings, Barber-Strickland; The Celestial Banquet, Messiaen; Tu es Petra, Mulet.

Nelson A. Close, Darien, Conn. — Pre-lecture recital, First Church of Christ, Scientist, Greenwich April 21: Concerto 5, Handel; Abide with us, Lord Jesus walking on the water, The Last Supper, Weinberger; Fantaisie in A major, Franck; Prelude on Toulon, Close.

Louise Borak, Minneapolis, Minn. — Schmitt Music Co. April 26: Rondo in G, Bull; Pastorale, Bach; Melody, Dawes; Toccata, Symphony 5, Widor; popular tunes. April 30 same serious music plus Thou Art the Rock Mulet; Fanfare, Dickinson.

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# Programs of Organ Recitals of the Month

**Jerald Hamilton, Urbana, Ill.** — Weaver Chapel, Wittenberg U, Springfield, Ohio April 12; First Presbyterian Church, Hutchinson, Kans. April 14; KSU GSG, Manhattan, Kans. April 17; for Central Nebraska AGO Chapter, First Presbyterian Church, Hastings April 18 included: Concerto del Sigr. Torelli, Walther; Six Schübler Chorales, Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Theme with Variations, Kennan; Scherzo-Fantasia, McKinley; Prelude and Fugue in B major, Dupré; Fantasia in F minor KV 594, Mozart; Three Noëls, Daquin; In Paradisum, Lesur; Pieces for a Musical Clock, Haydn.

**Leslie Peart, Corpus Christi, Tex.** — First Methodist Church April 24: Processional, M. Shaw; Pastorale, Anon.; Westminster Suite, Purcell; French Rondo, Böellmann; Rondo for Flute Stop, Rinck; Rondo in G, Bull; Rhythmic Trumpet, Bingham; Adagio, Nanney; Promenade, Air and Toccata, Haines; Concerto 1 in G, Sheep May Safely Graze and Toccata and Fugue in E minor, Bach.

**Wayne Fisher, Cincinnati, Ohio** — Fairmont Presbyterian, Dayton April 24: Toccata and Fugue in D minor, Rejoice Christians, O Man Bemoan, O Guiltless Lamb of God, Bach; Flute Solo, Arne; Trumpet Tune, Stanley; Concert 3 in G minor, Handel; Sonata on Psalm 94, Reubke; Carillon, Sowerby; Nazard, Final Rhapsodique, Langlais.

**Ted Alan Worth, Philadelphia, Pa.** — First Presbyterian Church, McKeesport, Pa. April 24: Allegro Pomposo, Concert 4 in F, Handel; Adagio, Vivaldi; Fantasia in F minor, K 608, Mozart; Chorale in B minor, Franck; Sonata in F minor, Mendelssohn; Sketch in D flat, Schumann; Romanza, Grieg; Introduction and Fugue on How Brightly Shines, Reger.

**Ruth Anne Maier, West New York, N.J.** — Albright College, Reading, Pa. March 13: Partita on O Sons and Daughters, Held; Wie schön leuchtet, Buxtehude; De Profundis, Langlais; Come, Holy Ghost, Walcha; Fugue in E flat, Bach.

**Earl Eyrich, Minneapolis, Minn.** — St. Mark's Cathedral April 17: Concerto in A minor, Vivaldi-Bach; Benedictus, Reger; La Vallée du Béhorléguay, Bonnal; Psalm Prelude, Eyrich; Alleluys, Preston; Sonata 12, Rheinberger.

**Mildred Andrews, Norman, Okla.** — For Columbia S.C. AGO Chapter, Trinity Episcopal April 22: Pastorale, Le Prologue du Jesus, traditional; Sonata, Arne; Prelude and Fugue in B minor, Bach; Toccata in A major, Scarlatti; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Offertoire for the Feast of All Saints, The Angel with the Trumpet, Charpentier.

**Robert H. Wharton, Meriden, Conn.** — Center Congregational Church April 17: Sonata in D minor, Mendelssohn; Fantasia in A major, Franck; O Welt, Brahm; Chorale in A minor, Franck; Adagio for Strings, Barber; The Fountain, Delamarter; Carillon de Westminster, Vierne; Psalm 20, Marcello; Prelude in D minor, Corelli; Sarabande in D minor, Corelli; Prologue de Jesus, arr. Clokey; Prelude in D major, Clérambault; Passacaglia and Fugue in C minor, Bach.

**Arthur A. Phillips, Brooklyn, N.Y.** — Siloam Presbyterian April 17: Concerto in A minor, Vivaldi-Bach; Arioso, Toccata in G, Bach; A Lovely Rose Is Blooming, Brahm; Pièce Héroïque, Franck; I am Black but Comely, Dupré; Chorale, Variation, Canon and Fugue, Phillips; The Wind and the Grass, Gaul; Concert Study, Yon; Greensleeves, Purvis; Prelude and Fugue on B-A-C-H.

**David A. Porkola, Vineland, N.J.** — For Delaware AGO Chapter, Christ Episcopal Church, Wilmington, April 24: Introduction and Toccata, Walond; Nun bitten wir, Buxtehude; Kommst du non, Tocata in F, Bach; Sonata 2, Mendelssohn; Giga, Bossi; Variations on America, Ives; Capriccio on the Notes of a Cuckoo, Purvis; Carillon de Westminster, Vierne.

**John Reilly Lewis, Oberlin, Ohio** — Award recital, First Presbyterian Church, Fort Wayne, Ind. April 19: Fantasia in G minor, Pachelbel; Parish Mass, Couperin; Allein Gott in der Hoh' and Prelude and Fugue in B minor, Bach; Salve Regina, Widor; Scherzo, Symphony 2, Vierne; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

**Edward G. Mead, FAGO, Cincinnati, Ohio** — Trinity Episcopal Church, Tulsa, Okla. April 20: Prelude in E minor (Eight Little), Bach; Berceuse, Dickinson; Fanfare-Improvisation on Azmon, Wyton; Will o' the Wisp, Nevin; Fantasy on Sine nomine, Mead.

**Karel Paukert, St. Louis, Mo.** — Whittier, Calif. College April 15: Toccata and Fugue in F minor, Wiedermann; Toccata in C, Fugue in A minor, Cernohorsky; Postludium, Janacek; Prelude and Fugue in E minor, Bruhns; Concerto in A minor, Vivaldi-Bach; Sonata 3, Hindemith; Two Improvisations, Paukert; Toccata, Verschraegen.

**James Wylie, Elmhurst, Ill.** — St. Richard of Chichester, Chicago, May 1: All Cabezon and Reger: Tiento on Mode 8, Variations on the Knight's Song, Cabezon; Prelude on Sleepers, Wake, Prelude and Fugue in E, Reger; Tiento on Mode 6, Tiento on From Whence Comes This, Cabezon; Prelude on Christ, Who Art My Life, Prelude and Fugue in E minor, Reger; Tiento on Misfortune Strikes Me, Variations on the Milanese Galliard, Cabezon; Prelude on God of Heaven and Earth, Prelude and Fugue in C major, Reger.

**Walter W. Davis, Fayetteville, Ark.** — Central Methodist Church May 1: Capriccio Pastorale, Frescobaldi; Toccata and Fugue in D minor, Bach; Improvisation on Beatitudo, Verrees; An Easter Spring Song, Edmundson; Sweet Rivers of Redeeming Love, Groom; Jesus and the Children, Lovelace; Obandiji, Sowande; Andante and Finale, Symphony 1, Vierne. Choir soloists assisted.

**James Zaiss, Salina, Kans.** — Kansas Wesleyan U junior recital Christ Cathedral April 24: Prelude, Fugue and Chaconne, We Now Implore God, the Holy Spirit, Buxtehude; Trumpet Tune, Purcell; When Jesus on the Cross was Bound, Scheidt; Toccata and Fugue in D minor, Bach; Chant Héroïque, Young; Pastorale, Titcomb; St. Francis Suite, Purvis; Carillon de Westminster, Vierne.

**Linda Jane Clark, Peekskill, N.Y.** — St. Peters Church May 1 and Calvary Episcopal Church, New York City May 8: Cortège et Litanie, Dupré; O Gott, du frommer Gott, Schmücke dich, Brahm; Concerto in A minor, Bach; Fantasia 2, Alain; Les Anges, Les Bergers, Messiaen; Lament of Columbine, Harlequin's Serenade, Crandell; Fantasia, Creston.

**Clara Belle Palmer, Isabel Calkins, Elmira, N.Y.** — Grace Church, March 25: Da Jesus an dem Kreuze stund, Scheidt; Prelude and Fugue in B flat, Bach—Miss Palmer. O Mensch, Bach; Wer nur den libben Gott, Peeters, Bach — Mrs. Calkins.

**Robert Anderson, Dallas, Tex.** — Dedicatory, Nebraska Wesleyan U April 26: Laudation, Dello Joio; Veni Creator, Grigny; Fugue in A flat minor, Brahm; Preludio, Symphony 2, Dupré; Canticle of Praise, Anderson; Postlude for the Service of Compline, Alain; Scherzo, Duruffé; Trio Sonata 6, Bach; Fantasia in F minor K 608, Mozart. Lindenwood College, St. Charles Mo. April 27-28: Same Bach, Mozart, Grigny, Dello Joio, Alain plus Prelude and Fugue in G major, Bruhns. The Lindenwood College Choralaires shared the program.

Protestant Cadet Chapel, US Air Force Academy May 8 and St. Luke's Methodist Church Oklahoma City May 4: Some of the above plus Now Thank We all Our God, Jesu, Joy of Man's Desiring, Sleepers Wake, Comest Thou now, Jesus, Bach; Adagio for Strings, Barber.

**Herbert Joyner, Kinston, N.C.** — Louisburg College auditorium April 18: Voluntary on Old 100th, Purcell; Prelude and Fugue in G minor, O Whither Will I Flee, Bach; Chorale in A minor, Franck; Deck Thyself, My Heart Is Ever Yearning, Brahm; Te Deum, Langlais; Le Banquet Celeste, Vision of the Church Eternal, Messiaen; Toccata, Haines.

**Patricia Fitzsimmons, Mobile, Ala.** — Christ Episcopal Church April 12: Clausulas da I Tono, Santa Maria; Ensalada obra Octavo Tono, Heredia; Three Leipzig Chorales, Bach; Partita on Nun komm der Heiden Heiland, Distler; Fantasia in F minor, K 608, Mozart.

**Timothy Wilborn, Princeton, N.J.** — St. Thomas Church, New York City March 13: Trumpet Tune, Purcell; Scherzo, Symphony 2, Vierne; Quiet Variations for organ and harp (with Samuel Milligan), Warfield; Suite, Duruffé; O God Be Merciful, Bach.

**Julian Williams, Sewickley, Pa.** — Carnegie Music Hall, Pittsburgh March 20: Sonata 2, Mendelssohn; Pastorale in F, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Fantasia in F minor, Mozart; Chorale in A minor, Franck.

**Reginald Lunt, Lancaster, Pa.** — First Presbyterian Church May 8: Fantasia, Alain; Fugue on Ad nos, Liszt; Priscilla Sommers, soprano and Kathryn Byers Johnston, pianist, shared the program.

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# Programs of Organ Recitals of the Month

Noel Rawsthorne, Liverpool, England — St. Paul's Chapel, Columbia U April 6: Grand Jeu, du Mage; Est-ce Mars Variations, Sweelinck; Come Now, Saviour of the Nations, Rejice, Christians, Passacaglia and Fugue in C minor, Bach; Fantasia in F minor, Mozart; Master Tallis' Testament, Howells; Hallelujah, Gott zu loben, Reger.

Jerry A. Hohnbaum, Liberty, Tex.—First Methodist dedicatory recital April 7: Trumpet Voluntary, Purcell; Toccata and Fugue in D minor, Bach; A Little Christian Year, Wyton; Andante, Fugue and Chorale, Willan; Scherzo, Whitlock; Chorale in B minor, Franck. Wood Junior College, Mathiston, Miss. dedicatory May 1: Concerto in F, Handel; Deck Thyself, Bach; Concerto del Sigr, Meek, Walther; same Wyton, Whitlock, Willan; Prelude for Sukkoth, Berlinski; Toccata over Psalm 150, Vogel.

Adele Adams, Attleboro, Mass.—For Rhode Island AGO Chapter, Grace Church, Providence April 4: Prelude and Fugue in G minor, Buxtehude; Introduction and Toccata in G major, Walond; Passion Chorale, Bach, Brahms, Karg-Elert, Langlais; Introduction and Passacaglia in D minor, Reger; Sonata 3, Mendelssohn; Stations of the Cross 1, 11, 12, Dupré; Variations on Come, Sweet Death, Schreiber.

Violet Severy, Morehead, Ky.—Morehead State U faculty recital May 5: Fantasia and Fugue in G minor, Bach; Toccata per l'Elevazione, Frescobaldi; Vor deiner Thron, Bach; Ich ruf zu dir, Pachelbel, Bach, Dupré; Prelude, Suite 1, Ulysses Kay; Prayer for Healing, Suite of Prayers, Johann Franco; Partite diverse sopra Psalm 101, Piet Post; Scherzo, Symphony 2, Vierne; Chant de Paix, Nazard, Langlais; Litanies, Alain.

Keith D. Shawgo, Jr. Brooklyn, N.Y.—St. Paul's Chapel, Columbia U April 20: Prelude, Suite, Creston; Nun bitten wir, Buxtehude; Fugue in E flat, Bach; Carol, Whitlock; Rhythmic Trumpet, Bingham; Carillon, Prelude and Trumpeting, Roberts.

Robert Clark, Ann Arbor, Mich.—Andrews University, Berrien Springs, March 31: Prelude and Fugue in F sharp minor; Flute Solo, Arne; Fantasia and Fugue in G minor, Bach; O World I Now Must leave Thee, Brahms; Introduction, Passacaglia and Fugue, Willan.

Irene Robertson, Los Angeles, Cal.—USAF Academy, Colo. Protestant Cadet Chapel April 17: Concerto in F, Handel; Fantasia in G major, Bach; Andante for Flute Organ, Mozart; Festival Procession, Strauss; Toccata Piccola, Wuensch; Hymn a la splendeur des Clartes, Gruenewald; Ave maris stella 4, Magnificats 1, 6, Dupré; How brightly shines, A Mighty Fortress, Peeters.

Students of Dale Peters, Denton, Tex.—For East Texas AGO Chapter, First Christian Church, Tyler March 29: Don Campbell—The Beatitudes, Piroye; Passacaglia in D minor, Buxtehude. David Aston—Wake, Awake, Bach. Shirley Grubbs—Concerto in A minor, Vivaldi-Bach. Linda Ehle—Fantasia in F minor k 594, Mozart; Movement 3, Sonata 3, Hindemith. Carolyn Heath—There Is a Green Hill, Sowerby. David Aston—Dialogue on the Mixtures, Langlais.

Frances L. Snyder, Philadelphia, Pa.—Grace Lutheran March 11: Chorale in E major, Franck; Parts 1 and 2, Ascension Suite, Messiaen; Jesu, Priceless Treasure, Bach. March 18: The Sun's Evensong, Karg-Elert; Improvisation 2, Lament, Alain; World, Thou Dost Forsake Me, Brahms. March 25: Sonata in F minor, Mendelssohn; Parts 3 and 4, Ascension Suite, Messiaen; Alle Menschen müssen sterben, Bach.

Marilyn Olsen, Fort Worth, Tex.—Landreth Auditorium April 25: Agincourt Hymn, Dunstable; Voluntary on Old 100th, Purcell; Ach Herr, Kuhnau; Kyrie God, Holy Spirit, Glory Be to God on High, We All Believe in One God, Bach; Musical Clocks, Haydn; Sonata 6, Mendelssohn; Scherzo, Symphony 1, Vierne; L'Annonciation, Les Rameaux, Langlais.

George Butler, Braintree, Mass.—Central Congregational Church, Newton May 3: Allegro, Symphony 6, Widor; Solemn Melody, Davies; Prelude and Fugue in E minor (Wedge), Bach; Prelude and Fugue in G minor, Dupré; Divertissement, Vierne; Divertimento, Cundick; Chant de Paix, Langlais; Pageant, Sowerby.

Glenda Willis, Berrien Springs, Mich.—Andrews U April 2: Wie schön leuchtet, Buxtehude; Sonata 4, Bach; Chorale in A minor, Franck; O Traurigkeit, Brahms; Requiescat in Pace, Sowerby; Carillon-Sortie, Mulet; Elegie, Peeters.

Thomas Matthews, Tulsa, Okla.—Trinity Episcopal Church April 6: Biblical Sketches, Van Hulse; Dialogue 1, Hurford; Aria da chiesa, unknown. April 27: Partita on Vater unser, Post; Berceuse, Suite Bretonne, Dupré; A Ground, Coleman. May 4: Partita on Christ ist erstanden, Vogel; Lied, Vierne; Gavotte, Martini; Agincourt Hymn, Dunstable.

Frederick E. Starke, Mantua, N.J.—Church of the Resurrection, Philadelphia May 15: Toccata and Fugue in D minor, Bach; Vorspiel in F, Kistler; Allegretto, Wolstenholm; The Garden of Irim, Stoughton; The Spinner, Mendelssohn; Invention and Interlude, Karg-Elert; Irish Hymn, Be Thou My Vision, Young; Chorale in A minor, Franck; Caprice, Symphony 1, Starke; Village Fete, Smith; Berceuse in G, Kinder; Grand Fantasy in C minor, Starke.

Robert B. King, Burlington, N.C.—For Augusta, Ga. AGO Chapter Lutheran Church of Resurrection April 29: Voluntary in A major, Selby; Subdue Us with Thy Goodness, Passacaglia and Fugue in C minor, Bach; Lo, How a Rose, Brahms; Chorale in A minor, Franck; Pasticcio, Langlais; Chorale and Variations on Veni Creator, Durullé; Chollas Dance for You, Leach; Toccata, Symphony 5, Widor.

Anne Musser, Buffalo, N.Y.—St. Paul's Cathedral April 15: Toccata and Fugue in F, Christ lay in death's bonds, O man, bewail, Today God's only-gotten Son, Bach. Houghton, N.Y. College April 20: Concerto in A minor, Vivaldi, Bach; O Lamm Gottes, Christ lag in Todesbanden, O Mensch, Heut' triumphiret, Toccata and Fugue in F, Bach; Variations on a Noël, Dupré.

Suzanne Gibson, Vancouver, B.C.—For Edmonton RCCO Centre, St. Joseph's Cathedral March 19: Prelude and Fugue in G minor, Buxtehude; Swiss Noël, Daquin; Passacaglia and Fugue in C minor, Bach; Adagio for Glass Harmonica, Mozart-Biggs; Modale Suite, Peeters; Dialogue for the Mixtures, Langlais; Incantation for a Holy Day, Langlais.

Eugene W. Hancock, New York City — Cathedral of St. John the Divine April 17: Ricercar on Christ Is Risen, Fischer; Prelude in D minor, Krebs; To Thee, Jehovah shall I sing, Karg-Elert; Incantation for a Holy Day, Langlais.

Robert Prichard, Opha Ochse, Los Angeles, Cal.—Biola College, La Mirada, April 18, Claremont Congregational April 17: Organ and harpsichord: Two Fugues. Art of Fugue, Bach; Erbarm dich mein Variations, Sweelinck; Chromatic Fantasia and Fugue, Bach; Concerto 3, Soler; Partita Giocosa, Wuensch; Fantaisie, Guillou; Passacaglia, Rayner Brown.

Thomas W. Powell, Danbury, Conn.—First Congregational Church Feb. 23: Partita on St. Flavian, Willan; Aria, Peeters; When I Survey the Wondrous Cross, Goode; Vision of the Eternal Church, Messiaen. March 16: If Thou But Suffer God to Guide Three, O Sacred Head, Bach; Chorale in B minor, Franck; April 6: Processional, Handel; The Last Supper, Weinberger; Ah, Dearest Jesus, Brahms; Father, into Thy Hands, Huston; O Sons and Daughters, Andriessen; Chorale in A minor, Franck.

Leigh Wayne Conover, Palm Beach, Fla.—For Palm Beach County AGO Chapter, First Methodist Church, West Palm Beach April 18: Adorn Thyself, My Heart Is Longing, Brahms; O God, Forget Me Not and A Mighty Fortress, Reger; Pièce Héroïque, Franck; Berceuse, Andantino, Vierne; Landscape in Mist, Karg-Elert; Introduction and Passacaglia in D minor, Reger.

James H. Gladstone, Marshall, Mich.—Pupil of Paul A. Humiston, Trinity Episcopal Church April 17: Saviour of the Heathen, Once He came in Blessing, O Thou of God the Father, To God we Render Thanks and Praise, Fugue in B minor on a Theme of Corelli, Bach; Suite Gothique, Boëllmann; Toccata on Veni Redemptore gentium, Manz; Pastorale on Dominus Regit, Thiman; Processional, Goode.

David Craighead, Rochester, N.Y.—Andrews U. Berrien Springs, Mich. May 3: Partita on O Gott, du frommer Gott, Bach; Pavane, Earl of Salisbury, Byrd; Sonata with trompeta real, Liçon; Elevation, F. Couperin; Passacaglia in C minor, Bach; Chorale in B minor, Franck; Concerto 3, in G major, Soler; Prelude and Fugue in G minor, Dupré.

Barbara Eichmiller, Berrien Springs, Mich.—Andrews U senior recital April 30: Prelude and Fugue, Buxtehude; Nun freut euch, Nun komm, der Heiden Heiland, Bach; Sonata 1, Mendelssohn; Toccata, Schroeder; Prelude 3, Bloch; Greensleeves, Wright; Fanfare, Cook.

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Church Music Department  
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LOS ANGELES



# Programs of Organ Recitals of the Month

Searle Wright, New York City — St. Paul's Chapel, Columbia U April 13: Chorale, Sessions; Dialog, Grigny; Eclogue, Wagenaar; Carillon de Westminster, Vienne. Deborah Gilboy, mezzo, viola, flute, oboe and clarinet assisted.

John Upham, New York City — St. Paul's Chapel, Trinity Parish, May 11: Voluntary in G minor, Fugue in G major, Handel; Christ ist erstanden, Heiliger Geist, Komm, Gott, Schöpfer, Lobe den Herren, Walcha; Prelude and Fugue in A minor, Bach. May 18: Concerto in B flat after Taglietti, Freu dich sehr, Erscheinen ist der herrlich Tag, Ach schönster Jesu, Walther; Prelude in D major, Bach; Double Fugue in D minor, Kellner. May 25: all Bach: Komm, Gott, Schöpfer; Jesus Christus, unser Heiland; Schmücke dich, o liebe Seele; Fantasie and Fugue in G minor.

George Sparks, Lancaster, Pa.—First Presbyterian Church April 17: Prelude and Fugue in B minor, Wenn wir in höchsten Nöten sein, Bach; Five Kleine Geistliche Konzerte, Schütz (with Jean Bobb, soprano); Four Orgelbüchlein Preludes, Prelude and Fugue in A minor, Bach.

Holy Trinity Lutheran April 26: Rigaudon, Campra; The Word, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Willis Bodine, Gainesville, Fla. — Toccata in A minor, Sweelinck; Fantasie on Une Jeune Fillette, Cauroy; From God I'll Ne'er Depart, Bach, Buxtehude; Prelude and Fugue in D minor, Buxtehude; Deck Thyself, Prelude and Fugue in B minor, Bach; O Welt, ich muss dich lassen, O Gott, Du frommer Gott, Brahms; Carillon, Sowerby; Chorale in A minor, Franck.

Lilian Carpenter, New York City—Lafayette Avenue Presbyterian Church, Brooklyn May 8: All Bach: Come, Redeemer of our Race; Rejoice, Beloved Christians; When Jesus was found at the Cross; Today Triumphs God's Son; Glory Be to God on High; Prelude and Fugue in D; Hark! a Voice saith; Come God, Creator; Passacaglia and Fugue.

Alfred W. Eckles, III, Cleveland, Miss.—Delta State College senior recital, pupil of Lyndell Watkins May 3: Prelude and Fugue in D major, Buxtehude; Adagio in A minor, Fugue in G, Bach; Intermezzo, Reger; Andantino, Pièce Héroïque, Franck.

Parvin Titus, Cincinnati, Ohio — College Conservatory of Music April 22: Toccata 11, Muffat; Sonata 6, Bach; Toccata in F, Bach; Fugue, Honegger; Toccata, Haines; Eternal Purposes, Messiaen; Resurrection, Passion Symphony, Dupré.

South Dakota GSG, Vermillion, S.D. — Program with instruments, First Baptist Church April 14: Awake Thou Wintry Earth, Bach, Dennis Schnabel, brass quartet; Jesu, Joy of Man's Desiring, Bach, Ken Kleist, violin and tenor; Sonata 5, Handel, Shirley Bossert plus flute; Blessed Jesus, We Are Here, Krebs, Mary Ofstehage, oboe, cello; Adagio, Vachon, Kay Quan plus clarinet; Partita, Kotsier, Mary Olson plus English horn; Intonation in the Twelfth Tone, Gabrieli, Harold Gray, brass quintet.

Edmund B. Wright, Hollins College, Va. — First Presbyterian Church, Covington, Va. May 1: Prelude and Fugue in F major, Lübeck; What God Does is Well Done, Kellner; My Heart is Filled with Longing, Buxtehude; Toccata in D minor (Dorian), Bach; Pieces for a Musical Clock, Haydn; Cantabile, Franck; Now Appears the Glorious Day, Now Come, Saviour of the Gentiles, I Wish to Bid You Farewell, Dierks; Suite Médiéval, Langlais.

Carl Moehlman, Mount Pleasant, Iowa—Iowa Wesleyan Faculty recital First Methodist Church March 28: Chromatic Fantasie, Sweelinck; Partita on Lord Jesus Christ, Be Present Now, Böhm; From God Shall Naught Divide, Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Fugue 5 on B-A-C-H, Schumann; Benedictus, Reger; Serene Alleluias, Outburst of Joy, Messiaen.

Robert P. Anderson, Syracuse, N.Y. — Andrews Memorial Methodist Church, North Syracuse April 29: Suite Gothique, Boëllmann; Air, Suite in D, Bach; Gavotte, Wesley; Fountain Reverie, Fletcher; Prelude and Fugue in G major, Mendelssohn; Selection, The Liturgical year, Wyton; Toccata and Fugue in D minor, Bach.

Tim Fuller, Bluefield, W. Va.—First Baptist Church April 18: All Bach: Fantasie and Fugue in C minor; Prelude and Fugue in C major; Three Orgelbüchlein Chorales; Toccata and Fugue in D minor; Concerto 2 after Vivaldi; Canzona in E minor.

Robert Rayfield, Bloomington, Ind.—Ohio Northern U, Ada, May 2: Offertory, Mass for Parishes, Couperin; Rejoice, Beloved Christians, Bach; Blessed Is He, Mass for Parishes, Couperin; Prelude and Fugue in B minor, Bach; Te Deum, Langlais; Office of the Assumption, Tournemire; Epilog for Pedals, Langlais; Scherzo, Symphony 2, Vienne; Fairest Lord Jesus, Schroeder; Finale, Symphony 6, Vienne.

Anton Godding, Waterbury, Conn. — For Mattatuck Musical Art Society, First Congregational Church April 18: Sonata 2, in D minor, Mendelssohn; Pastorale, Milner; Top and Bottom of the Trumpet, Clérambault; Fugue in E flat major, Bach; Sonatine for Pedals, Persichetti; Passacaglia, Fannie L. McCormack; Partita on Christ the Lord Is Risen, Purvis. April 27: Psalm 19, Marcello; same Persichetti; Pastorale, Milner; Pièce Héroïque, Franck.

David N. Fienen, Bloomington, Ind. — For Indianapolis AGO Chapter, First Presbyterian April 12: Suite on Tone 2, Clérambault; Allein Gott in der Hoh', Ach blieb bei unds, Prelude and Fugue in D minor, Bach; Chorale in E major, Franck; Rhythmic Trumpet, Bingham; Sonata 2, Hindemith; Te Deum, Langlais.

Same program Christ Church Cathedral, Louisville May 8.

Larry Palmer, Norfolk, Va.—St. Thomas Church, New York City May 1: Hymn and Fuguing Tune 14, Cowell; Passacaglia, Robin Escovado; Four Versets on Be Still, My Soul, Arthur Griesel; Prelude and Trumpetings, Roberts; Wondrous Love Variations, Barber; Rhythmic Trumpet, Bingham; Passacaglia, Symphony in G, Sowerby.

George Kershner, Reading, Pa. — Albright College April 23: Passacaglia and Fugue in C minor, Bach; Concerto 13 in F (with Reading Symphony strings), Handel; Kyrie, Mass for the Poor, Satie; Movement 1, Sonata 1, Hindemith; Church Sonata in F K.244, Mozart; Prelude and Fugue on B-A-C-H, Liszt.

Richard Billingham, Hinsdale, Ill. — St. Chrysostom's Church April 24: Partite sopra Folia, Frescobaldi; Diferencias sobre la Gallarda Milanese, Cabezon; Prelude and Fugue in F minor, Bach; Chorale in E major, Franck; Sonata 2, Hindemith; Triptyque, Vienne; Fete, Langlais.

Clarence Watters, Hartford, Conn.—Dupré 80th birthday recitals St. Thomas Church, New York City May 4: Passion Symphony; Stations of the Cross 3, 4, 7, 8, 9; Berceuse; Variations on a Noël. May 11, Church of St. Mary the Virgin, New York City May 11: Versets on Ave Maris Stella; Remaining Stations of the Cross; Cortège and Litany; Elevation 3 in G major; Three Preludes and Fugues, opus 7.

Harry Christiansen, Cedar Rapids, Iowa — First Lutheran Church March 27: Psalm 19, Marcello; Te Deum, Buxtehude; Pastorale, Kuchar; Toccata and Fugue in D minor, Bach; Madrigal, Nieland; Praise God from Whom All Blessings Flow, Post; If Thou but Suffer God to Guide Thee, Vetter; Scenes from the Holy Grail, Toccata Pontificale, Young; Prelude and Fugue, King (with trumpets and trombones). A brass choir shared the program.

David P. Dahl, Spokane, Wash.—Whitworth College faculty recital April 17: Fugue on B-A-C-H, C.P.E. Bach; Christ lag in Todesbanden, Bach, Boehm, Krebs; Le Jardin suspendu, Alain; Toccata: In Babilone, Purvis; Concerto in C, Haydn (with Whitworth Sinfonietta); Sinfonia di Chiesa, Johann Helmich Roman; Two Chorale Preludes, Lars Edlund; Gammal Fäbodpsalm, Oskar Lindberg; Liten Kammarmusik, Duo per Organo, Toccata Concertante, Stig Gustav Schönberg.

Richard Mays, Charleston, S.C. — French Huguenot Church March 11: Fantasie, Pachelbel; Draw Us to Thee, Walther; Dundee, Unkel; Fugue on Coronation, Fleischer; Prelude in F major, What Shall I Poor Sinner Do, Partita on God, Thou Faithful God, All Men Must Die, Bach; Prelude and Fugue in D major, Handel.

Esther L. Johnson, Santa Rosa, Calif. — Interstake Center, Oakland June 5: Variations on Ich ruf zu dir, Sweelinck; Concerto in G, Ernst-Bach; Ricercar in three voices, Musical Offering, Bach; Pastorale, Franck; Three Preludes for the festivals, Berlioz; Concert Piece, Peeters.

Albert J. Zabel, Jr., Elmira, N.Y. — Grace Church March 11: Sinfonia, Wir danken dir, Wer nur den lieben Gott, Wo soll ich fliehen hin, Bach; Hamburg, McKinley; Tumult in the Praetorium, Maleingreau.

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Washington Cathedral

St. John's Cathedral  
Jack Edwin Rogers  
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# Programs of Organ Recitals of the Month

Donald McDonald, New York City—Wayne, Pa. Presbyterian Church April 24: Voluntary in D major, Boyce; Chaconne in F minor, Pachelbel; Was Gott tut, Kellner; Partita on Sei gegrüßet, Bach; Prelude and Fugue in B major, Dupré; Scherzo and Suite, opus 5, Durullé.

Thomas Atkin, Kansas City, Mo. — Post Chapel, Fort Leavenworth, Kans. March 20: Voluntary on Old 100th, Purcell; Jesu, Joy of Man's Desiring, In Dulci Jubilo, Fugue in E flat, Bach; Chorale in B minor, Franck; Noël Grand Jeu et Duo, Daquin; Song of Peace, Langlais; Carillon de Westminster, Vierne. Cathedral of the Immaculate Conception, Kansas City, Mo. March 27: Prelude in D minor, Pachelbel; Unto Thee I Cry, O Sacred Head, Bach; Tumult in the Praetorium, Maleingreau. The pontifical choir shared the program.

Bruce Bengston, Salem, Ore. — student of William Fawk, Fawk residence April 3, Trinity Methodist April 17: Salvation Now is Come to Us, Buxtehude; Rigaudon, Campra; From Heaven High, Pachelbel; Fughetta in C minor, Krieger; Berceuse, McKay; Prelude and Fugue in B flat, Bach; Sleepers Wake, Bach; Tuba Tune, Lang; Zu Bethlehem geboren, Walcha; Toccata, Young.

Evelyn Weberg, Salina, Kans.—Pupil of Sister Clement Marie, Marymount College, April 17: Prelude and Fugue in B flat, Bach; Night, Jenkins; Festival Voluntary, Peeters; Two Pastels, Donato; March for Joyous Occasions, Peloquin. Piano and oboe numbers completed the program.

Mrs. Jervey D. Royall, Charleston, S.C. — French Huguenot Church March 25: Trumpet Voluntary, Clarke; Adagio for Glass Harmonica, Mozart; Musical Clocks, Haydn; Canzona, Kerll; The Cuckoo, Daquin; Fugue in D and Scherzo, Beethoven; Toccata 12, Muffat.

William Crosbie, Los Angeles, Cal. — St. Paul's Cathedral March 4: Our Father Who Art in Heaven, I Call to Thee, Bach; Prelude, Pastorale, Symphony 2, Widor; Introduction and Toccata, Walond.

William Partridge, Spartanburg, S.C. — St. Thomas Church, New York City April 3: Introduction and Toccata in G, Walond; O Sacred Head, Bach, Pachelbel, Kellner, Brahms; Passion Symphony, Dupré.

Jack Ruhl, Fort Wayne, Ind. — Miller Chapel, Princeton Seminary March 22: Prelude and Fugue in F minor, Bruhns; Partita on Praise to Thee and Adoration, Boehm; Prelude and Fugue in G major, Bach; Hymn to the Stars, Karg-Elert; Symphony in G, Sowerby.

Robert E. Gant, Laurinburg, N.C.—Student of John E. Williams, St. Andrew's Presbyterian College, First Baptist Church April 15 and White Memorial Presbyterian, Raleigh May 1: Concerto del Sigr. Albinoni, Walthers; Toccata per l'Elevazione, Frescobaldi; Basse de Cromorne, Basse de Trompette, Dandrieu; Fantasie and Fugue in G minor, Bach; Variations sur un Noël, Dupré. First Presbyterian Church, Winston-Salem April 6: Same Walthers and Bach Fantasie plus Passion Chorale, Brahms; Impromptu, Vierne.

Lon Doudna, Ada, Ohio—Lehr Auditorium, Ohio Northern U April 17: Three Segments, Mass of the Apostles, Frescobaldi; Partita on Lord, Jesus Christ, Boehm; Two Noëls, Daquin; The Old Year Is Passed Away, A Mighty Fortress Is Our God, Bach; In Bethlehem Born, I Cry to Thee, Walcha; Lord Christ, the Only Son of God, Lift Up Your Heads, Pepping.

Klaus-Chr. Kratzenstein, Houston, Tex.—St. Michael's Church March 27: Partita on Ich wollte dass ich dich daheim wäre and Toccata Francese, Kropfreiter; Suite in Tone 2, Clérambault; Herzliebster Jesu, Brahms; O Mensch and Passacaglia and Fugue, Bach; O Sacred Head, Bach, Brahms, Reger; Improvisation.

Elsie Card, Los Angeles, Calif.—Mount St. Mary's senior recital St. Genevieve's Church Van Nuys, Calif. May 8: Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Pastorale, Doran; Suite Médiévale, Langlais; Quintet 6, Soler (with string quartet).

Catherine Mallatis, Tulsa, Okla.—Boston Avenue Methodist May 1: Prelude and Fugue in D major, Buxtehude; Give Ear, O Lord, Krebs; Canticle of Praise, Anderson; Very Slowly, Sowerby.

Raymond F. Glover, Hartford, Conn.—Christ Church Cathedral April 6: When Jesus on the Cross was Hung, Scheidt; Air, Handel; Adagio, Corelli; Four Orgelbüchlein Chorales, Bach.

Herman Berlinski, Washington, D.C.—Washington Hebrew Congregation May 2: Agada (Legend), Michael-Milner; Three Preludes, Freed; Chorale su Melodia Ebraica, Castelnuovo-Tedesco; Psalm 136, Zimmerman; Purim-Mask, Gideon; Sinfonia 3, Berlinski.

Jo Ann Mattas and Raymond McComas, Salina, Kans. — Marymount College April 17: Arioso, Bach—organ and piano, both; Preludes and Fugues in G minor and A minor, Toccata in D minor, Bach—Mr. McComas; Preludes and Fugues in G major and F major, Bach; Marziale, Marchant—Miss Mattas; Fragment from an Etude, Chopin—organ and piano, both; Behold the Lamb, Handel; Toccata, Symphony 5, Widor—Mr. McComas; Cortège, Matin, Toccata on Picardy, Fanfare Young — Miss Mattas; For Spacious Skies, Peery—organ and piano, both.

Paul J. Sifler, Los Angeles, Cal.—St. Paul's Cathedral March 18: Fantasie in F minor K 594, Mozart; Three Sonatas, Scarlatti; Behold the Man, Sifler; Prelude and Fugue in C minor, Bach, April 8, All Bach: Credo Fugue, O Sacred Head, Old Adam's Fall, O Man Bemoan, I Leave All things to God's Direction, When on the Cross the Saviour Hung, O Guiltless Lamb of God.

Vancouver Centre Recital — Queen's Avenue United Church, New Westminster, B.C. April 30: Prelude, Fugue and Chaconne, Pachelbel, George Robb; Fugue in B minor, Mrs. E. Voth; Elevation, Dupré; Mrs. O. Kneifel; Fantasia, Geomanne and Psalm Prelude 3, set 2, Howells, Dr. Robb.

Richard T. Apperson, New York City — St. Paul's Chapel, Columbia U April 27: Concerto 5 in F, Handel; Alle Menschen, Toccata and Fugue in F, Bach; Landscape in Mist, Karg-Elert; Prelude and Fugue on A-L-A-I-N, Durullé.

Sandy Telfer, Wichita, Kans. — Trinity Episcopal Church, Tulsa, Okla. April 13: Incantation pour un jour saint, Langlais; We All Believe in One God, Movement, Sonata 5, Bach; Carillon-Sortie, Mulet.

Ronald Stalford, Washington, D.C. — St. Thomas Church, New York City May 22: Carillon de Westminster, Clair de Lune, Impromptu, Vierne; Grande Pièce Symphonique, Franck.

Phillip Steinhaus, Washington, D.C. — St. Thomas Church, New York City May 15: Three Chorales, Franck.

Frank Owen, Los Angeles, Cal. — St. Paul's Cathedral Feb. 25: Fantasie and Fugue in C minor, Bach; Prelude in D minor, Clérambault; Wind in the Pines, Clokey; My Heart Is Filled with Longing, Brahms; Toccata in A minor, Buxtehude; March 11: Fantasie and Fugue in A minor, Bach; By the Waters of Babylon, Karg-Elert; Veni, Creator Spiritus, Peeters; Duetto, Whitlock; Toccata in C, Cernohorsky. March 25: Variations on Fortuna My Foe, Scheidt; O Sacred Head, Kellner; Sketch 1 in C minor, Schumann; Ciocanna e Fuga in D minor, Nieland. April 1: Deck Thyself, Bach; God Himself Is with Us, arr. Bitgood; Pavane, Rhythmic Suite, Elmore; Prelude and Fugue in D minor, Reger.

Albert Paul Fruth, Johnstown, Pa. — For Johnstown AGO Chapter, Franklin Street Methodist March 20: Variations de Concert, Bonnet; Passacaglia and Fugue in C minor, When on the Cross the Saviour Hung, O Man Bewail, In Death's Strong Grasp, Bach; Hear, O Israel, Abide with Us, Weinberger; Invocation in B flat, Guilman; Breathe on Me, Breath of God, Fruth.

Lucy Anne McCluer, Due West, S.C. — Erskine College faculty recital April 29: Chaconne, L. Couperin; Noel with Variations, Balbastre; Fantasia and Fugue in C minor, Bach; Sonata 1, Hindemith; Te Deum, Langlais; Concerto for organ and piano, Felix Bauer (with Elizabeth Owen).

Nancy Kokjer, Hastings, Neb. — Hastings College senior recital, First Presbyterian Church April 13: Prelude and Fugue in D major, Buxtehude; Variations on a Dutch Song, Scheidt; Trio Sonata in D, Bach; Two Canons, Schumann; Variations on a Noël, Dupré.

Charles Finney, Houghton, N.Y.—St. Paul's Cathedral, Buffalo April 1: When I survey the wondrous cross, Ulrich; O Sacred Head, Buxtehude, Bach, Brahms; Trust and Obey, Finney; Carillon-Sortie, Mulet.

Robert M. Finster, Elmira, N.Y.—Grace Church March 18: Concerto in C. Ernst-Bach; Durch Adams Fall, Homilius; Arioso, Nyquist; Elegie, Peeters.

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PHILA MUSICAL ACADEMY



# Programs of Organ Recitals of the Month

Ray Ferguson, Detroit, Mich. — First Baptist Church, Van Nuys, Calif. for Los Angeles AGO Chapter May 2: Prelude and Fugue in E minor, Bruhns; O Sacred Head, Buxtehude; Excerpts, Parish and Convent Masses, F. Couperin; Toccata and Fugue in F major, Bach; The Mirrored Moon, Karg-Elert; The Modal Trumpet, Karam; Fugue a la Gigue, Johnson; Epilogue and Song of Peace, Langlais.

Pupils of James E. Greene, Davenport, Iowa — St. Ambrose College April 17: Fugue in G major, Bach; Musical Clocks, Haydn—Sister Francis Mary, OP. Chorale in E major, Franck; Prelude in G minor, Bach — Sister Mary Grace, OSB. April 24: Fantasie in C major, Bach—Thomas Ketelaar; Fugue in B minor on a theme of Corelli, Bach; Prelude and Improvisation, Suite Médiévale, Langlais—James Leu; Acclamations, Langlais—Thomas Mooney.

Milwaukee Student Winners — Emmaus Lutheran Church May 1: Vivace, Sonata 6, Bach; Benedictus, Reger; Prelude and Fugue in G minor, Dupré—Ellen Reithmaier. Prelude and Fugue in G minor, Bach; Four Excerpts, Parish Mass, Couperin; L'Organo Primitivo, Yon; Fête, Langlais — Michie Kobayashi. A recorder quartet shared the program.

Fr. Aloysius Knoll, OFM, Herman, Pa. — St. Fidelis College May 1: Prelude and Fugue in A minor, Liebster Jesu. In dir ist Freude; Gelobet seist du, Bach; Fantasie in Eco, Banchieri; Sonatas in B minor and F minor, Scarlatti; Largo, Martini; Toccata and Fugue in D minor, Bach.

Patricia Close, Hastings, Neb.—Hastings College senior recital, First Presbyterian Church March 10: Prelude and Fugue in E major, Lübeck; Young Life variations, Sweelinck; Prelude and Fugue in C major, Bach; Prelude and Trumpetings, Roberts; Cortège et Litanie, Dupré; Epilog, Langlais.

Judy Gardner, Elmira, N.Y.—Grace Church, Elmira, March 4: Triple Kyrie, Bach; Schmücke dich, O wie selig, Brahms; Fugue on O Filii, Langlais; Night Sorrow, Bingham; Partita on Christ ist erstanden, Purvis.

Andrew L. Clarke, Pittsfield, Mass.—Christ Church Cathedral, Hartford, Conn. April 13: Fantasia and Fugue in C minor, Schmücke dich, Trio Sonata 1, Bach.

Grady Wilson, New York City — Brooklyn Museum May 1: Sinfonia Brevis, Sowerby; Trois Danses, Alain.

Laurel B. Watkins, Hinsdale, Ill.—Evangelical Covenant Church March 23: A Mighty Fortress Is Our God, If God Himself Be for Me, If Thou but Suffer God to Guide Thee, Walcha; Thou Art the Rock, Mulet; O God, Thou Faithful God, Blessed Ye Who Live in Faith, Brahms; Brother James Air, Wright. March 30: O Whither Shall I Flee, Lord Jesus Christ with Us Abide, Bach; Pièce Héroïque, Franck; Sun of My Soul, Lift up Your Hearts, Peeters; Litanies, Alain; Martyrdom, Willan. April 6: Schmücke dich, Bach; Passion Chorale (both settings), Brahms; Cortège et Litanie, Dupré; Elegie, Peeters. The choristers assisted on all programs.

Charles Woodward, Wilmington, N.C. — Music for Brass and Organ First Presbyterian Church May 1: Entrata Festiva, Peeters; Noël Suisse, Daquin; Alleluia, Cantata 142, Bach; Sonata 2, Pezel; De Profundis, Read; If Thou but Suffer God to Guide Thee, Pfautsch; Fanfare, Heisinger; Lyra Davidica, Purvis. The Wilmington College brass ensemble assisted.

Klaus Speer, Rochester, N.Y. — Eastman School of Music May 17: Praecambulum in E minor, Bruhns; Offerte en fugue et dialogue, Nivers; Hymn and Fuguing Tune 14, Cowell; Concerto for Organ and Brass, Lockwood; Sonata 2, Prelude and Fugue in E minor, Bach. A brass quartet assisted.

Donald E. Clawson, Newport, Ky. — Bethany Lutheran, Erie, Pa. April 24: Nun komm' der Heiden Heiland, Bach; Prelude and Fugue in G minor, Buxtehude; Lamento, Dupré; Concerto 5 in F, Handel; Chorale in B minor, Franck; Air, Hancock; Thou Art the Rock, Mulet.

Mark Guderian, Hartford, Conn. — Christ Church Cathedral April 27: Prelude and Fugue in C minor, Bach; Prelude Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

John Gilbert, Ashland, Ohio—Ashland College Chapel April 24: Fantasie and Fugue in G minor, Sonata 1, Bach; Chorale in B minor, Franck; Brother James' Air, Wright; Suite Médiévale, Langlais.

Robert Glasgow, Ann Arbor, Mich. — For Twin Cities AGO Chapter, Cathedral of St. Mark, Minneapolis, Minn. April 12: Three Noëls, Daquin; Two Sketches, Schumann; Pastoral, Roger-Ducasse; A Triptych of Fugues, Near.

Allanson Brown, Windsor, Ont. — St. Andrew's Presbyterian April 17: Andante, Largo and Fugue in G, Keeble; Tiento de Quarto Tono, Araujo; Meinen Jesum las ich nicht, Walther.

Dedicatory, St. John de Brebouf Church, Kingsville, Ont. April 24: March Héroïque, Schubert; Ricercare, Palestrina; I Thank Thee Lord, O God Thou Good God, O Eternity Thou Thunder-word, Karg-Elert. Trumpet Voluntary, Purcell; Sursum Corda and Land of Hope and Glory, Elgar; March Pontificale, Lemmens.

Estella Maria Adler, Ocean City, N.J.—First Methodist Church, Ocean City, N.J. July 8: Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in E minor (Cathedral) and Arioso, Bach; Chorale in E major, Franck; Mountain Sketches, Clokey; Benedictus, Reger. Andreas K. Kelly, tenor, shared the program.

Gerald Perkins, Danville, Ill. — For Danville AGO Chapter, St. James Church April 17: Herr Christ, der einig' Gott's Sohn, Sweelinck; Fugue in D minor, Lasceux; Canzona in D minor, Fugue in E flat Major, Bach; Cathedral at Night, Marriott; Meditation, Delvincourt; Chorale 3, Andriessen.

James McConnell, Wichita, Kans.—Harvey Grace Chapel, Wichita State U, March 25: Chaconne in D minor, Pachelbel; Nun bitten wir, Buxtehude; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Le Jardin suspendu, Alain; Finale, Symphony 1, Vienne.

Carol Anspach, Lancaster, Pa. — Holy Trinity Lutheran April 24: Toccata in A minor, Sweelinck; Nun bitten wir, Buxtehude; Litanies, Alain; Vision of the Eternal Church, Messiaen; Fugue, Sonata on Psalm 94, Reubke.

Sandra Carpenter, Lubbock, Tex.—St. Paul's March 27: Herr Jesu Christ, dich zu uns wend, O Lamm Gottes, Bach; Toccata, Muffat; Pre-ambule, Vienne.

John Weaver, New York City — St. Thomas Church April 10: Fugue in G minor, Bach; Adagio, Variations, Symphony 5, Widor.

Kansas City GSG, Kansas City, Mo.—For AGO Chapter, First Lutheran Church, Shawnee Mission, Kans.: Trumpet Voluntary in D, Purcell; Prelude, Suite Médiévale, Langlais — Charles Eames; Prelude and Fugue in G minor, Bach—David Raymond; Adagio for Strings, Barber — Connie Bredhoeft; Prelude and Fugue in A minor, Bach — David Anschutz; Prière, Jongen — Nan Hammond; Fantasia in G minor, Bach — Rebecca Goble; Pastorale, Handel; Meditation on St. Anne, Young — Dale Rider; Herr Christ, Buxtehude; Shall we gather, Thomson — William McCandless; Prelude, Fugue and Chaconne, Buxtehude; Shabouth, Berlinski — Rodney Giles.

Roy Brunner, Wellsville, N.Y. — Trinity Lutheran Church April 24: Toccata on O Filii, Farnum; Benedictus, Reger; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 2, Mendelssohn; Jesus, Saviour Pilot Me, Brunner; Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Concerto 4 in C, Bach; Prelude and Fugue in G minor, Dupré.

David Dunkle, Bluefield, W. Va. — Virginia Intermont College, Bristol, student of Eugene Maupin May 5: Prelude and Fugue in E flat, Three Klavierübung Chorales, Bach; Prelude and Fugue in E minor, Bruhns; Sonata 1, Hindemith; Rhosymedre, Vaughan Williams; Chorale in A minor, Franck.

Anthony Minshall Senter, Winston-Salem, N.C. — N.C. School of Arts students recital, Centenary Methodist Church May 1: Grand Jeu, DuMège; Echo Fantasie, Sweelinck; Prelude, Fugue and Chaconne, Buxtehude; By the Waters of Babylon, Bach; Sonata 1, Mendelssohn; Two Organ Psalms, Zimmermann.

Donald R. Reber, Reading, Pa. — Albright College March 13: Prelude, Fugue and Chaconne, Buxtehude; Elevation, F. Couperin; Prelude and Fugue in C minor, Bach; Chant Héroïque, Langlais; Schmücke dich, Brahms; Christ Is Arisen, Lenel.

John Holtz, Hartford, Conn. — First Congregational, Waterbury, May 4: Partita on Jesus, Priceless Treasure, Walther; Concerto in A minor, Vivaldi-Bach.

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**Farley K. Hutchins**  
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Westminster Presbyterian Church  
University of Akron  
Akron, Ohio

# Programs of Organ Recitals of the Month

Richard Peek, Charlotte, N.C.—First Presbyterian Church May 3: Fantasia in G, Bach; Songs of Pilgrimage, Peek; Finale, Symphony 1, Vienne. William Stapleton, baritone, assisted.

Robert L. Kendall, Northfield, Minn.—St. Olaf Lutheran Church, Austin, Minn. April 3: Prelude and Fugue in E minor, Buxtehude; Von Gott will ich nicht lassen, Krebs; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Liebster Jesu, Wie wohl ist mir, Karg-Elert; Aria, Peeters; Finale, Symphony 1, Vienne. First English Lutheran, Marshall, Minn. Feb. 27: Prelude and Fugue in E major, Lübeck; Partita on O Gott, du frommer Gott, Bach; Six Little Preludes and Intermezzos, Schroeder; Herzlich tut mich verlangen, Buxtehude, Brahms; Prelude and Fugue in D major, Bach.

Byron Blackmore, La Crosse, Wis.—For La Crosse AGO Chapter Our Saviour's Lutheran Church, May 1: Toccata, Villancico and Fugue, Ginastera; Six Pieces for Musical Clock, Handel; Passacaglia and Fugue in C minor, Bach; Sonata 3, Hindemith; Canon in B major, Schumann; Allegro Vivace, Symphony 1, Vienne; Incantation for a Holy Day, Langlais.

John Campbell, Berea, Ky.—Auburndale Baptist Church, Louisville May 1: Grand Jeu, DuMège; Partita on Was Gott tut, Pachelbel; Fugue in E flat (St. Anne), Bach; Five Chorale Preludes and Fugue in A flat minor, Brahms; Scherzetto, Berceuse, Carillon de Westminster, Vienne.

Garnet Guentzel Mallery, Covina, Calif.—First Presbyterian Church, Mankato, Minn. April 19: Barque Suite, Bingham; Concerto 6, Handel; Toccata in F, Wachtel auf, In dir ist Freude, Bach; Sonata da Chiesa, Andriessen; Even Song, La Montaine; Prelude and Fugue in G minor, Dupré.

David Lowry, Rock Hill, S.C.—St. Thomas Church, New York City March 6: Deus Tuorum Militum, Carillon, Sowerby; Toccata on Leoni, Bingham; Iam sol recedit, Simonds; Introduction, Passacaglia and Fugue, Wright.

Peggy Christensen, Seattle, Wash.—For Seattle AGO Chapter, University Presbyterian Church April 18: Sonata 2, Bach; Phantasia, Sonata 1, Hindemith.

Richard Ellsasser, Los Angeles, Calif.—For St. Petersburg AGO Chapter, Pasadena Community Church May 14: Fugue in G, Come Now, Saviour of the Gentiles, Bach; Rondo in G, Bull; Symphony 5, Widor; Cortège et Litanie, Dupré; Aria, Peeters; Marche Fantastique, Ellsasser; Improvisation.

Anita Greenlee, West Chester, Pa.—Stetson U, Deland, Fla. Feb. 21: Toccata prima, Frescobaldi; Versetten, Zipoli; Serbend, Steenwick; Symphony in B flat, LeBegue; Suite on Tone 2, Clérambault; Prelude 2, Milhaud; Chorale and Chorale Fantasia on Wie schön leuchtet, Buxtehude; Mein Jesu, der du mich, Brahms; Prelude and Fugue in B minor, Bach. Unitarian Church of Germantown March 7: Same LaBegue, Clérambault, Bach plus A parition de l'Eglise Eternelle, Messiaen; Chant de Peine, Langlais.

Russell Green, Saskatoon, Sask.—For Saskatoon RCOO Centre, Knox Church, April 17: Prelude and Fugue in D minor, Kellner; Les Bougeois de Chatre, LeBegue; My Soul Doth Magnify, Rejoice Christians, Kyrie 3, Bach; Legend, Karg-Elert; Three Characteristic Pieces, Langlais; Divertimento, Karan; Psalm Prelude 3, set 3, Howells.

Virginia Holland, Seattle, Wash.—Student of Walter Eichinger, University Temple May 2: Introduction and Trumpet Tune, Boyce; Sonata 2, Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Variations on A Theme of Jannequin; le Jardin suspendu, Litanies, Alain.

Gordon Wilson, Greensboro, N.C.—Recital Hall April 17: Symphony in G, Sowerby; Prelude and Allegro, Piston; Concerto in G minor, Poulenc. The university chamber orchestra, George Dickieson, conductor, co-operated in the Piston and Poulenc. St. Thomas Church, New York City March 20: Symphony, Sowerby.

Clyde Holloway, Bloomington, Ind.—St. Mary's Cathedral, Memphis, Tenn. April 25: Sonata on Tone 1, Lidon; Liebster Jesu, wir sind hier, Nun freut euch, Prelude and Fugue in B minor, Bach; Pièce Héroïque, Franck; Joie et Clarté, Messiaen; Canons in B minor and B major, Schumann; Pageant, Sowerby.

Neal Smith, Elkhart, Ind.—First EUB Church March 16: Prelude, Fugue and Variations, Franck; Solemn Melody, Davies.

Lewis Bruun, Newark, N.H.—For Metropolitan New Jersey AGO Chapter, Central Presbyterian, Summit, April 18: Fanfare, Purvis; O Filii and St. Kevin, Lynn; Partita on Christ ist erstanden and Supplication, Purvis.

Pupils of Herbert L. White, Jr., Chicago—Sherwood Music School April 13: Toccata in E minor, Pachelbel—Albert Hamilton; Fanfare, Cook—Patricia Carter; Chorale in A minor, Franck—Lee Whittington; Allegro Vivace, Symphony 1, Vienne—Nancy Wilson; Finale, Symphony 1, Vienne—Mary Lou Phillips. April 27: Prelude and Fugue in F sharp minor, Buxtehude—Barbara Hopkins; Prelude in B minor, Franck—Frederick Reno; Prelude in D major, Bach—James D. Johnson; Fugue in D major, Bach—Lee Whittington; Chorale in B minor, Franck—Nancy Wilson.

Michael Corzine, Superior, Wis.—Wisconsin State U, student of Lucile Hammill Webb, First Methodist, Duluth, Minn. March 6: Prelude and Fugue in A minor, Bach; Sonata 6, Mendelssohn; Litanies, Alain; Prelude and Fugue in G major, Bach; Scherzo, Symphony 4, Widor; Epilogue for Pedal, Langlais; Chorale in A minor, Franck.

Richard Alexander, Philadelphia, Pa.—Presbyterian Church, Fanwood, N.J. April 3: We Thank Thee, God, Bach; O Sadness, O Heart sorrow, Brahms; Dorian Toccata, Bach; Chorale in B minor, Franck; Scherzo, Symphony 2, Vienne; Carillon, Sowerby; Choral Varié sur Veni Creator, Duruflé.

Jonathan P. Chell, Dallas, Tex.—SMU graduate recital, Caruth auditorium May 1: Prelude and Fugue in E minor, Bruhns; Canon dopo l'Epistola, Frescobaldi; Prelude and Fugue in A minor, Bach; Canon in B minor, Schumann; Pièce Héroïque, Franck; Symphonic Passion, Dupré.

Karl E. Moyer, Lancaster, Pa.—St. Stephen's Lutheran Church April 17: Concerto in D minor (with two violins), Bach; My Jesus Is My Lasting Joy, Buxtehude; Sheep May Safely Graze, Bach; Chorale in A minor, Franck; Harmonies du Soir, Karg-Elert; Prelude and Fugue in D major, Bach; Hyfrydol, Manz.

Donald Ingram, Buffalo, N.Y.—St. Paul's Cathedral April 22: Three Easter Chorales, Pepping; Nine Preludes, Milhaud.

Virgil Fox, New York City—For Arrowhead AGO Chapter, St. Paul's Church, Duluth, Minn. March 8: Passacaglia and Fugue in C minor, Bach; Concerto 4 in F, Handel; Come, Sweet Death, Bach-Fox; Prelude and Fugue in A minor, Bach; Vers la Creche, Malein-greau; Ad Nos, Liszt; Giga, Bossi; Londonderry Air, arr. Fox; Prelude and Fugue in G minor, Dupré.

Frederick Geoghegan, Toronto, Ont.—For Peterborough RCOO Centre, Murray Street Baptist Church March 7: Now Thank We All Our God, Bach-Fox; Passacaglia and Fugue in C minor, Bach; Concerto 2 in B flat minor, Handel; Fantasia on Hallelujah God be Praised, Reger; Canon in B minor, Schumann; Rhosymedre, Vaughan Williams; Les Petites Cloches, Marche Grottesque, Greensleeves, Purvis; Enigma Variation Excerpt, Elgar; Fantasia in F minor, Mozart.

F. Thomas Richardson, New Wilmington, Pa.—Westminster College senior recital April 24: Partita on Nun last uns Gott, Lübeck; Introduction and Trumpet Tune, Boyce; Passacaglia and Fugue in C minor, Bach; Fantasia on Ein feste Burg, Reger; Were You There, Sowerby; Dialogue on the Mixtures, Langlais; Sonata in G, Bennett.

Kenneth Powell, Urbana, Ill.—Smith Music Hall, U of I graduate recital March 29: Offertoire sur les Grands jeux, Couperin; Wie schön leuchtet, Buxtehude; Prelude and Fugue in E flat, Bach; Fanfare, Castenuovo-Tedesco; Sonata 1, Hindemith; Variations on a Noël, Dupré.

Esquil Randolph, Portland, Ore.—Westminster Presbyterian April 3: Voluntary 8 in D minor, Stanley; Prelude on Urbs Beata, Dirksen; Scherzo, Symphony 2, Vienne; Prelude and Fugue in G major, Bach; Concerto in G minor, Poulenc (with orchestra conducted by Frank Holman).

Orine Suffern, San Rafael, Calif.—Dominican College senior recital Angelico Hall April 7: Have Mercy, God, Rejoice, Beloved Christians, Bach; Suite for an Organ Clock, KPE Bach-Altman; Koraaal, Scherzo, Peeters; Sonata 6, Mendelssohn; Prelude and Fugue in A minor, Bach.

Raymond Weaver, Elkhart, Ind.—First EUB Church March 9: Sonata 6, Mendelssohn.

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# Programs of Organ Recitals of the Month

Ladd Thomas, Altadena, Calif. — For AGO Chapter, St. Luke's Lutheran, Chicago April 26: Toccata in F major, Buxtehude; Concerto 3 in G, Soler; Grande Pièce Symphonique, Franck; Sonata, Persichetti; When Jesus Wept, Vaughan; Prelude and Fugue in A minor, Bach.

Same program for Knoxville, Tenn. AGO Chapter, Central Baptist Church, of Bearden, April 29.

Augusta, Ga. Chapter Members — Lutheran Church of the Resurrection April 18: Adagio, Bach—Royston Merritt; Chorale Prelude, Buxtehude, Albert Booth—Albert Booth; The Hen, Rameau and Chorale in E major, Jongen—Emily Remington; Ave Maria, Guilman — Laura Cameron; Prelude Modal, Langlais — Wynn Riley; Toccata, Titcomb—Evelyn Turner; Partita on the Lourdes Hymn, Pelouquin — Betty Milham; Praeludium and Intermezzi, Schroeder—Everett Summerall.

William Weaver, Decatur, Ga. — Emmanuel College, Franklin Springs April 22: Kleine Praeludien und Intermezzi 1, 4, 6, Schroeder; Sonata 1, Bach; Erhalt uns Herr bei deinem Wort, Lohb Gott, Vater unser, Buxtehude; Prelude, Fugue and Variation, Franck; Concert in G, Handel; Dialogue sur les Mixtures, Langlais.

Margaret Weber, Toledo, Ohio — U of Toledo Faculty series, Ashland Ave. Baptist Church April 24: Music on B-A-C-H: Chromatic Study on B-A-C-H, Piston; Fugues 5, 3, 2 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Contrapunctus 14, Art of Fugue, Bach.

Robert A. Luther, Des Moines, Iowa — Drake U graduate recital, student of Russell Saunders, University Christian Church April 19: Prelude and Fugue in G minor, Bach; Air with Variations, Martini; Sonata 1, Hindemith; Toccata, Jongen; Variations on a Noël, Dupré.

Alexander Boggs Ryan, Kalamazoo, Mich. — St. Paul's Chapel, Trinity Parish, New York City, May 4: Passacaglia and Fugue in C minor, Bach; Nun bitten wir, Buxtehude; Variations on a Noël, Dupré.

Janet Holmes, Lubbock, Tex. — St. Paul's March 6: I Call to Thee, Bach; Elevation, F. Couperin; Cantabile, Franck.

Marilyn Mason, Ann Arbor, Mich. — For San Diego AGO Chapter La Jolla Presbyterian Church April 25: Concerto del Signor Torelli, Walthers; Aria con Variazione, Martini; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Variations and Fugue on the English National Anthem, Reger; Greensleeves, Wright, Pageant, Sowerby.

Francis Hopper, Jacksonville, Ill. — MacMurray College April 29: Spanish composers of Renaissance and Late Baroque organ and harpsichord: Tiento de quarto tono por E la mi, Araujo; Diferencias Cavallero, Cabezon; Obra de octavo tono alto, Heredia; Toccata in D, Seixas; Aria in D minor, Anglés; Sonata in F, Casanovas; Sonata in D major, Albeniz; Fugue in G minor, Oxinagas; Intento con movimiento contrario, Soler; Concerto 2, Soler (with Jean Perry).

Patricia Clarke Owens, Decatur, Ga.—Agnes Scott College senior recital Presser Hall March 6: Pièce Héroïque, Franck; Maria Zart, Schlick; Nun freut euch, Passacaglia and Fugue in C minor, Bach; Apparition de l'Eglise Eternelle, Messiaen; Macht hoch die Tur, Pepping; Theme and Variations, Symphony 5, Widor.

Eleanor Joan DuPuis, Decatur, Ga.—Agnes Scott College senior recital Presser Hall April 24: Agincourt Hymn, Dunstable; Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Herzliebster Jesu, Wer nun den lieben Gott, Walcha; Carillon, Sowerby; Te Deum, Langlais.

Louise Campbell, Seattle, Wash.—U of Washington graduate recital, student of Walter Eichinger, University Methodist Temple April 12: Toccata in E minor, Pachelbel; Six Schübler Chorales, Prelude and Fugue in E minor, Bach; Sonata 1, Hindemith; Suite Médiévale, Langlais.

William McMillan, Lubbock, Tex.—Student of Kent Hill, St. Paul's Church April 3: O World, I Now Must Leave Thee, O Blessed Jesu, Brahms; O Man Bemoan, Prelude in B minor, Bach.

Ruth Kovach, Buffalo, N.Y.—St. Paul's Cathedral April 29: Dialogue, Magnificat, Dandrieu; All Glory Be to God on High, Bach; Plainte, Dialogue on the Mixtures, Langlais.

John Birch, Chichester, England—Cathedral of St. George, Kingston, Ont. April 18: Prelude and Fugue in C major, Bach; Trois meditations sur la Sainte Trinité, Langlais; O God, Hear My Sighing, Krebs; Resurgum, Grace; Tus es Petra, Mulet; Pastorale, Fricker; Voluntary 13, Greene; Fantasie on Hallelujah! Gott zu loben, Reger. St. Paul's Cathedral, Buffalo, N.Y. April 24: same Greene, Grace plus Prelude and Fugue in E minor (Wedge), Bach.

Earl Barr, Minneapolis, Minn.—First Congregational Church April 24: Suite, Creston; Arabesque for Flutes, Epilogue on a theme of Frescobaldi, Langlais; On My Shepherd I Rely, Bach; Two Sonatas, Scarlatti; I Follow with Gladness, Bach; As Jesus Stood Beside the Cross, Reger; Introduction and Fugue on Ad Nos, Liszt. Emily Barr, soprano, and Walter Cherwein, flutist, assisted on the Bach.

Mrs. Carl E. Atkinson, Denver, Colo.—Park Hill Methodist Church March 6: Prelude, Fugue and Chaconne, Buxtehude; Andante and Allegro Maestoso, Fantasie in F minor, Mozart. The Transfiguration of the Lord, Benoit; See What His Love Can Do, Fugue in G minor, Bach; Chorale in A minor, Franck; Sacred Harp Suite, Powell; Toccata, Suite Gothique, Böllmann.

Charles Richard, Miami, Fla. — St. Peter's Lutheran April 3: All Bach; Fantasie in C minor; O Man, Bemoan; When in the Hour of Deepest Need; Hark, A Voice Saith; As Jesus Stood Beside the Cross. A quartet of mixed voices sang solos from Bach choral works.

Roberta Gary, Columbus, Ohio — United Church of Christ, Vermilion March 27: Unter den Linden Grüne, Sweelinck; Vivace, Sonata 2, Toccata, Adagio and Fugue, Bach; In dulci jubilo, Resonet in laudibus, Sicher; Prelude, Fugue and Variation, Franck; Scherzo, Rowell; Serene Alleluias, Outburst of Joy, Messiaen.

Marianne Van Campen, New York City—St. Thomas Church April 17: Toccata, Adagio and Fugue in C, Bach; Cortège et Litanie, Dupré; Suite, Durullé.

Rollin Smith, New York City — St. George's Church April 24: Toccata in F, Six Schübler Chorales, Symphony 6, Wider. April ? Symphony 5, Widor.

Oswald Ragatz, Bloomington, Ind. — For GSG, Woman's College of Georgia, Milledgeville April 19: Trumpet Tune and Air, Purcell; Wie schön leuchtet, Buxtehude; Vom Himmel hoch, Pachelbel; Concerto 5, Telemann-Walther; Lobe den Herren, Prelude and Fugue in G major, Bach; Soul of the Lake, Karg-Elert; Divertissement, Vierne; Air with Variations, Sowerby; Toccata in D flat major, Jongen. Same program First Presbyterian Church, Columbia, Mo. May 1.

George Fox, Brantford, Ont. — Dedicatory recital Brant Avenue United Church March 20: Fantasie and Fugue in G minor, Sinfonia to Weinen, Klagen, Bach; Toccata for the Flutes, Stanley; Flute Solo, Arne; Trumpet Voluntary, Purcell; The Modal Trumpet, Karan; La Nuit, Karg-Elert; Prelude sur les grands Jeux, Nazard, Langlais; Allegro Moderato, Sonata in G sharp minor, Rheinberger; Improvisation.

Terry Anderson, Seattle, Wash. — For Seattle AGO Chapter, University Presbyterian Church April 18: Fantasie and Fugue in G minor, Nun freut euch, Bach; Prelude and Trumpetings, Roberts; La Vierge et L'Enfant, Messiaen; Prelude and Fugue in B major, Dupré.

James H. Laster, Nashville, Tenn. — George Peabody College April 22: Prelude and Fugue in B minor, Partita on Sei gegrüsst, Bach; Quartet, Dupré (with violin, viola, cello); Chorale in G minor, Franck; Regina caeli, Alma redemptoris mater, Salve regina, Schroeder.

Kenneth Wilmot, Hartsville, S.C. — Coker College faculty recital March 22: Toccata and Fugue in D minor, Bach; Unter der Linden grüne, Sweelinck; Sonata 2, Hindemith; The Soul of the Lake, Karg-Elert; Toccata for Flute, Yon; Pavane, Elmore; Outburst of Joy, Messiaen.

Charles E. Page, Springfield, Mass. — Christ Church Cathedral, Hartford, Conn. April 20: Partita on Christ, der ist mein Leben, Pachelbel; Prelude and Fugue in E minor, Buxtehude; Chorale in A minor, Franck.

Richard A. Darne, Washington, D.C. — St. Thomas Church, New York City April 24: Fantasie K 608, Mozart; Chorale in D major, Franck; Prelude and Fugue on B-A-C-H, Liszt; Passacaglia, Symphony in G, Sowerby.

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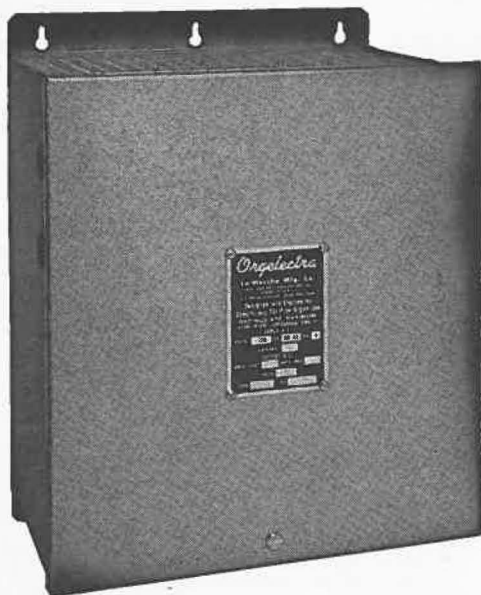
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## Organ Recitals of the Month

Alec Wyton, New York City — First Congregational Church for Long Beach, Calif. AGO Chapter April 12, St. Paul's Episcopal, Sacramento, Calif. April 13, Christ Church Cathedral, Vancouver, B.C. April 20, for RCCO regional, Cathedral Church of the Redeemer, Calgary, Alta. April 22 included: Prelude and Fugue in G minor, Buxtehude; Andante for Flutes, Stanley; Introduction and Fugue on B-A-C-H, Liszt; A Little Liturgical Cycle, Wyton; Partita, Mathias; Sketches in C and D flat, Schumann; Passacaglia and Fugue in C minor, Bach; Fanfare-Improvisation on Azmon, Wyton; Wondrous Love Variations, Barber; Maria zart, Schlick; Pièce Héroïque, Franck; Prelude and Fugue in B minor, Bach. St. John the Divine April 10: Fanfare, The Strife is O'er, Wyton; Celestial Banquet, Messiaen plus Stanley and Franck above.

Elizabeth Hamp, Champaign, Ill. — First Presbyterian, Danville April 6: Stations of the Cross, Dupré; We Give Thanks, Bach; Mors et Resurrection, Langlais; Jesu Christus, unser Heiland, Pepping; Christ lay in Death's Prison, The Glorious Day has Dawned, Bach; Victory, Wyton; Now glad of heart be every one, Purvis; Easter Morning on Mount Ribidou, Gaul; O Filii, Guilman, April 20: Three Easter Orgelbüchlein Chorals, Bach; Excerpts, Easter Suite, Benoit; Spring Song, Shelley; The Fountain, DeLamar, Sketches from Nature, Clokey; Fantasy on Hebrew Melodies, Hamp; Toccata on Neander, Candlyn. April 27: Toccata on Tone 6, Padovano; Pange Lingua gloriosi, Bermudo; Courante, Sarabande, Allemande, Richard; Bali, Old Venetian Dances, arr. Jeppeson; Jesus Christ, our Saviour, Bach; Tunder; Meditation, Pierre Revel; Chaconne in rondo form, Reboulot; Suite Gothique, Boëllmann.

Kent Hill, Lubbock, Tex.—First Presbyterian Church March 25: Chorale in A minor, Franck; Three Schübler Chorales, Bach; Concerto 2 in B flat, Handel; Acclamations, Langlais; Concerto in G minor, Poulenc; Toccata, Duruffé. Paul Ellsworth conducted the Texas Tech chamber orchestra in the Handel and Poulenc.

Marvelyn Loewen, Berrien Springs, Mich.—Andrews University April 3: Prelude and Fugue in G minor, Dupré; Concerto 13 in F (Cuckoo and Nightingale), Handel; Sonata Schroeder; Pastorale, Roger-Ducasse; Toccata, Sowerby.

Luther Gette, Madison, Wis.—St. John's Lutheran Church April 20: Messe du huitième ton, Corrette.

Miriam Mast, Elkhart, Ind.—First EUB Church March 23: Toccata in F, Bach; Prelude and Fugue in G minor, Dupré.

Harriette Slack Richardson, Springfield, Vt. —For Vermont, New Hampshire, Monadnock Chapters, Rollins Chapel, Dartmouth College April 17: Toccata in D minor (Dorian) Adorn Thyself My Soul, Trio Sonata 2, Bach; Chorale in B minor, Franck; The Burning Bush, Berlinski; Drop, Drop Slow Tears, With Broken Heart and Contrite Sigh, Milton Gill; Suite, opus 5, Duruffé.

Fred Tulan, Stockton, Cal. — St. Andrew's Cathedral, Honolulu, Hawaii April 5: Cadence Perlee, Poulenc; Lento Espressivo, Symphony Concertante, Jongen; Four Stations of the Cross, Dupré; Suite, Buxtehude; Fain would I Change that Note, Hume; Variations on a Noël, Balbastre; O Traurigkeit, Brahms; Chaconne, Bach-Tulan; Fantasie in C, Franck; Shimah B'Koli, Persichetti; Adagio, Symphony in C minor, Saint-Saëns; Toccata, Andante and Finale, Quincy Porter; Prelude on a Theme of Bach, Respighi; Pastorale, Milhaud; En Bateau, Bartok; Duet, Wesley; Scherzo, Walton; Trumpet Tune, Purcell-Wood. April 10: Prelude and Fugue in C major (9/8), Bach; Resurrection, Passion Symphony, Dupré; Lord God Now Open Wide Thy Heaven, Schmücke dich, Bach; Concerto 5, Handel; Partita on Christ ist erstanden, Purvis. John McCreary joined in the Wesley Duet and conducted members of the University of Hawaii symphony orchestra.

May 1: Sinfonia in D, Bach; Earth Carol, Purvis; O grief, Morley; Adagio, Albinoni; Scherzo, Walton; Improvisation; Variations on a Noël, Balbastre; Variations, Brubeck; Cadence Perlee, Poulenc; My Spirit Be Joyful, Bach; Sleepers, Wake, Krebs; Now Doth Christ End in Triumph, Bach (last two with brass); Pastorale on a Christmas Plainsong, Variations on Sunday School tunes, Fanfare, Pange Lingua, Thomson; Cortège et Litany, Dupré.

Philip Keil, New York City — St. John's Evangelical Lutheran, New York City April 17: Nun lob mein' Seel', Buxtehude; Christ lag in Todesbanden, Jesu, meine Freude, Bach; Variations, Sonata 6, Mendelssohn; Wondrous Love Variations, Barber; Helobet seist du, Jesu Christ.

Robert Decker, Elkhart, Ind. — First EUB Church March 30: All Glory Be to God on High, Edmundson; Chorale with Variations, Walther; Out of the Deep, Bach.

Lynn Bailey, Lubbock, Tex.—Texas Tech March 13: In Death's Bond Our Saviour Lay, O Man Bewail, Bach.

Roy Kehl, Buffalo, N.Y. — St. Paul's Cathedral May 6: All Bach: Concerto 1 in G; Have Mercy, Lord; Prelude and Fugue in D.

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Quintade 16 ft. 61 pipes  
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Hohllöte 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixtur 3 ranks 183 pipes  
Trumpet 8 ft. 61 notes  
Chimes

**SWELL**

Gedeckt 16 ft. 12 pipes  
Singend Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Prinzpal 4 ft. 61 pipes  
Traverse flöte 4 ft. 61 pipes  
Spitz Nazat 2 1/2 ft. 61 pipes  
Harmonic Piccolo 2 ft. 12 pipes  
Terz 1 1/2 ft. (prepared)  
Scharff 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Fagott 4 ft. 24 pipes  
Tremolo

**CHOIR**

Nason Gedeckt 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzpal 2 ft. (prepared)  
Quintflöte 1 1/2 ft. (prepared)  
Glocklein 1 ft. (prepared)  
Rankett 16 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Rohr Schalmey 4 ft. (prepared)

**PEDAL**

Prinzpal 16 ft. 32 pipes  
Sub Bass 16 ft. 32 pipes  
Quintade 16 ft.  
Gedeckt 16 ft.  
Sub Quint 10 1/2 ft. 32 notes  
Prinzpal 8 ft. 32 pipes  
Bordun 8 ft. 12 pipes  
Quintade 8 ft.  
Octav Quint 5 1/2 ft. 32 pipes  
Choral Bass 4 ft. 12 pipes  
Quintade 4 ft.  
Twelfth 2 1/2 ft. 12 pipes  
Fifteenth 2 ft. 12 pipes  
Mixtur 2 ranks 24 pipes  
Fagott 32 ft. (prepared)  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Klarine 4 ft. 12 pipes  
Zinc 2 ft. 32 pipes

**ANTIPHONAL**

Bordun 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Prinzpal 4 ft. 61 pipes  
Bordun 4 ft. 12 pipes  
Prinzpal 2 ft. 12 pipes  
Nazat 2 1/2 ft. (prepared)  
Mixtur 3 ranks (prepared)  
Harmonic Bombard 8 ft. (prepared)  
Vox Humana 8 ft. 61 pipes

**ANTIPHONAL PEDAL**

Bordun 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 32 notes  
Contre Violone 16 ft. 32 pipes  
Bordun 8 ft. 12 pipes  
Viole 8 ft. 12 pipes  
Nacht Horn 4 ft. (prepared)  
Mixtur 2 ranks (prepared)

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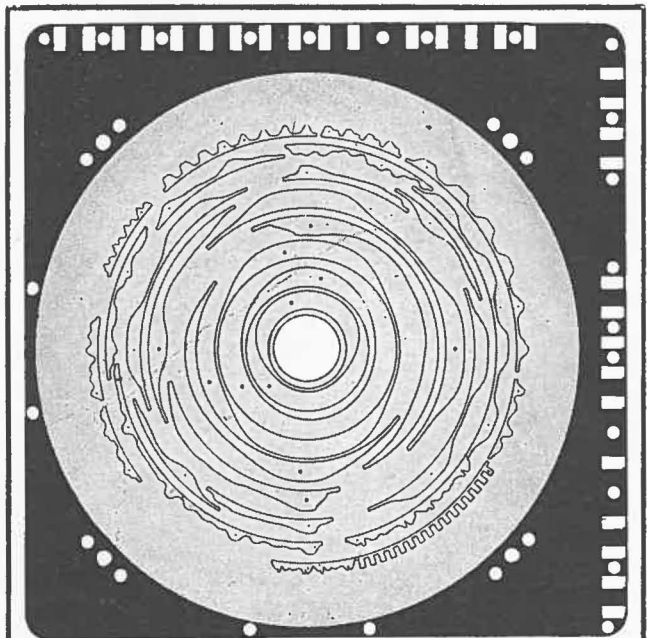
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# Lenten & Easter Survey

So many of our readers have written in to urge continuance of the two annual summaries of church bulletins — Advent and Christmas, and Lent and Easter — that we plan to continue them. In fact, if staff problems ease as we hope, we look forward to a time when more detailed and thus more meaningful breakdowns will be possible. We would like to include more specifics on anthems sung throughout Lent and on Easter, the actual frequency of certain organ literature, etc.; this would, of course, entail time commitments we cannot meet at present.

We note among anthems only the surprising reversal from the trend of the past few years toward more Easter carols; there were many fewer in evidence this year. In organ literature in actual services, there was a not very encouraging reliance on the tried and true, a remarkable shortage of contemporary music aside from Langlais, Sowerby, Schroeder and Walcha. Recital pages, on the other hand, indicate a much more exploratory spirit.

Bach continued the number one choral as well as organ composer, the St. Matthew Passion alone finally overtaking Handel's Messiah in frequency, if our receipts are anything like a meaningful cross-section. In addition to such traditional St. Matthews as the Rockefeller Chapel one at the University of Chicago (Richard, Vikstrom, Edward Mondello, Chicago Symphony players) we met several joint projects such as that at Covenant Presbyterian, Charlotte, N.C., where Henry Bridges and Robert Stigall joined their forces with those of Richard Peek, and at St. James Episcopal and First Presbyterian, Lancaster, Pa., where Reginald Lunt and Frank McConnell collaborated. A few others: First Presbyterian, Royal Oak, Mich. (Robert Shepfer, Adelaide Hill), excerpts at Union Presbyterian, Schenectady, N.Y. (Stanley E. Saxton) and Cal-

vary United, Reading, Pa. (Donald Reber, Corinne Eckert); St. George's, New York City (Charles Henderson) with orchestra.

The St. John Passion showed up well, too. The Chicago Symphony programmed it in the regular subscription series with Jean Martinon conducting and the symphony chorus prepared by Margaret Hillis. In New York we noted it at the Church of the Resurrection (David Hewlett) and at St. Bartholomew's (Jack Ossewaarde, James Christensen); at Battell Chapel, Yale, Charles Russell Krigbaum conducted.

Fewer B minor Masses appeared. We note especially that at Concordia Teachers College, River Forest, Ill. (Carl Waldschmidt). The Easter cantata, Christ lag in Todesbanden we note, for example at John Knox Presbyterian, Tulsa, Okla. (John and Carolyn Boles); Grace Methodist, Baltimore (Bruce and Doris Eicher, symphony players); Evangelical Covenant Church, Hinsdale, Ill. (Laurel B. Watkins). Some other Bach cantatas: Come Sweet Death and King of Heaven, Church of the Ascension, Frankfort, Ky. (Melvin Dickinson); Aus der Tiefe, Christ Church Cathedral, Indianapolis (James H. Litton); God's Time Is Best, St. George's, Schenectady, N.Y. (Frederick Monks, orchestra); There Is Naught of Soundness, Mulbury United Presbyterian, Wilkinsburg United Presbyterian, Wilkinsburg, Pa. (Homer Wickline); the motet Jesu, Priceless Treasure, Fourth Presbyterian, Chicago (Wyatt Insko).

As for Handel's beloved Messiah, we are aware that programs of many college and community performances never reach our desk. Nor do we take notice of the many times a single number appears (such as an organ performance of the Hallelujah Chorus). A few performances of at least major excerpts (mostly the Lenten and Easter segments): Trinity Methodist, Grand Rapids (Mano

R. Hardies); First EUB, Elkhart, Ind. (D. Neal Smith); Fairfield County Chorale, orchestra, Westport, Conn. (Rodney Hansen); Hancock Congregational, Lexington, Mass. (Mark Smith, Peter Waring); Christ Church Cathedral, St. Louis, Eden Seminary and St. Luke's Hospital Choruses (Walter Krebs, Henry Glass, Jr.); West Roxbury Congregational (James H. R. Curran); First Baptist, Tulsa, Okla. (James Woodward, Joanne Yager); Hayes Barton Baptist, Raleigh, N.C. (Walter D. Ross, H. Max Smith).

Other Handel we noted: Lenten Cantata and excerpts from St. John Passion, First EUB, Elkhart, Ind. (D. Neal Smith); Samson, Church of the Covenant, Cleveland (Henry Fusner); Dettingen Te Deum, First and Hennepin Avenue Methodist choirs, Minneapolis Symphony players (Richard Wagner, Minneapolis, Robert Scoggin, Rochester, Merrill Davis III, St. Paul); Founding Hospital Anthem, Watts Street Baptist, Durham, N.C. (Richard Joiner).

Other composers from further centuries included: Schütz St. Matthew Passion, Concordia Senior College, Fort Wayne, Ind.; Church of the Ascension, New York City (Vernon de Tar); Northwestern U a cappella choir (William Ballard). Vittoria O Vos Omnes and The Reproaches, Deming Gaudeant in Collis, Christ Church Cathedral, Indianapolis (James H. Litton). Buxtehude Jesus Priceless Treasure, Immanuel Lutheran, Seymour, Ind. (David J. Wilson) and Te Deum, St. Peter's Episcopal, St. Louis (Ronald Jenkins, Margaret Kitto). Comes Magnificat for Two Choirs, Grace Church, Elmira, N.Y. (Robert M. Finster). Pergolesi Stabat Mater, Grace Chapel, Jacksonville, Fla. (Amelia Smith).

Requiems as always were heard often in Lent. Far and away the most popular requiem this season was the Fauré, sung dozens of times in all parts of the country. Examples: Emmanuel Church, Baltimore (Merrill German); St. Vincent's R.C., Chicago (Arthur Becker); St. George's United, Toronto (Lloyd Bradshaw); St. John's, Chicago (Charles Moore, Robert Neuenschwander); Faith

United, Philadelphia (Dorothy Hornberger); St. James Cathedral, Chicago (Beverly Ward); First Methodist, Park Ridge, Ill. (Gary Jenkins); St. George's, Schenectady, N.Y. (Frederick Monks, Samuel Roberts); Huntington Court Methodist, Roanoke, Va. (Alan C. Bostwick); St. Stephen's, Sewickley, Pa. (Julian R. Williams); First Presbyterian, Vineland, N.J. (Charles T. Taylor); All Soul's Episcopal, Trinity Methodist, Berkeley, Calif. (Arthur Lawrence, Roger Wilhelm, Yvaine Diusit); First Methodist, Tulsa, Okla. (John Halvorsen, Jeanne Gentry Waits); First Christian, Bartlesville, Okla. (Mrs. Philip Lorenz, Laven Sowell); Simsbury Community Methodist and South Congregational, Granby, Conn. (Kenneth B. Licht, Mrs. William Kuhme).

The Brahms Requiem was noted at: First Presbyterian, Gainesville, Fla. (Willis Bodine, Bruce Cornely); Union Baptist, Mystic, Conn. (James Armstrong, Russell Shafer); First Presbyterian, Alexandria, La. (Arthur King); St. Michael's College Singers (William Tortolano); Church of the Resurrection, New York City (David Hewlett); First Presbyterian, Albany, N.Y. (Helen Henshaw); with Alto Rhapsodie, University of the South, Sewanee, Tenn. (Joseph Running, Robert Wolfersteig). Brahms Song of Destiny, St. John's Episcopal and Youngstown, Ohio U (Ronald Gould, orchestra). Mr. Gould also conducted the Duruflé Requiem, rapidly gaining in favor; that work was also heard at St. Bartholomew's, New York City (Jack Ossewaarde, James Christensen) among other performances noticed.

We give a few examples of Mozart Requiem performances: Boston Avenue Methodist, Tulsa, Okla. (Frederick Elder, Catherine Mallatis); Myers Park Presbyterian, Charlotte, N.C. (Robert and Ann Stigall); Church of the Ascension, New York City (Vernon de Tar). Other Mozart: Litany in B flat, Christ Church, Manhasset, L.I. (Robert L. Mahaffey); Creator, Father, Watts Street Baptist, Durham, N.C. (Richard Joiner); Mass in C minor, St. George's, New York City (Charles Henderson, Rollin Smith). Haydn we noted: Passion, First

in Hartford

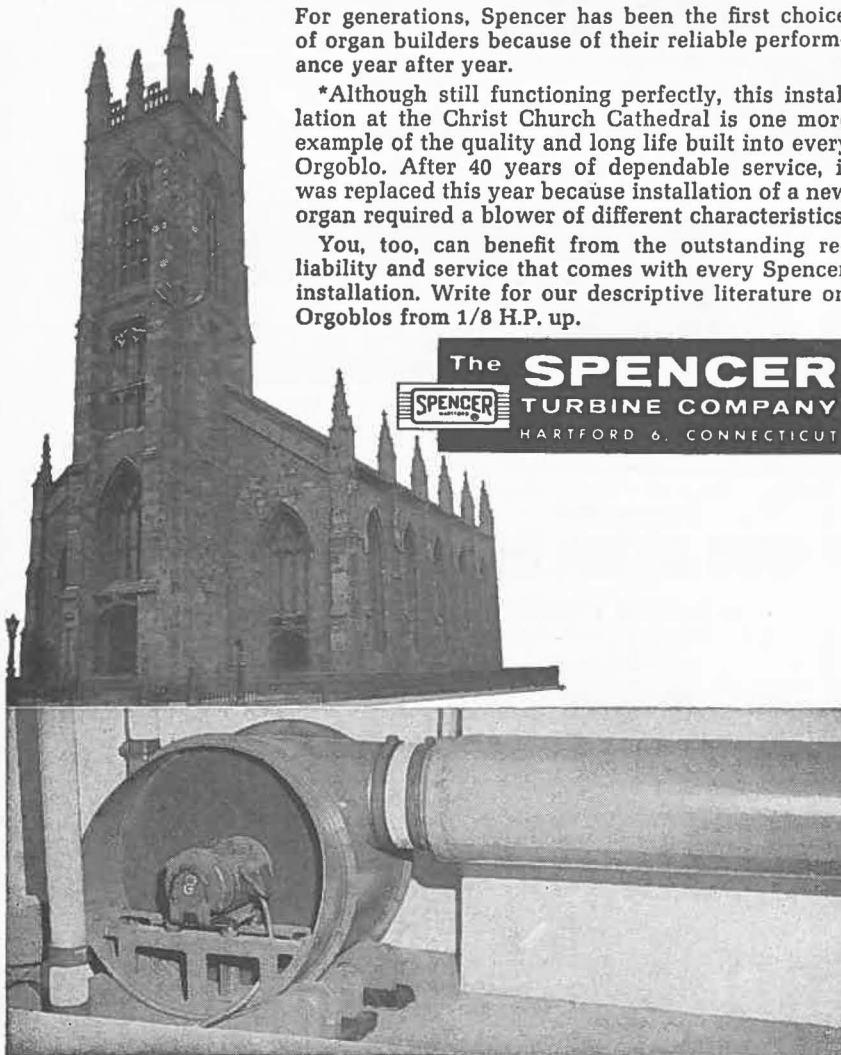
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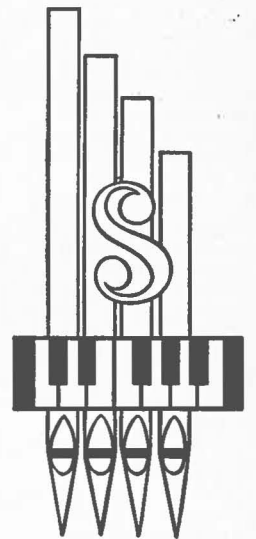
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The 19th and early 20th centuries were represented by: Schubert Mass in G, Second Presbyterian, Kansas City, Mo. (William Bliem, Ronald Dawson, strings); Mass in F, St. Paul's Episcopal, Kankakee, Ill. (Lola Gilmour) and Washington Street Methodist, Alexandria, Va.; Mass in E flat, Boston Avenue Methodist, Tulsa (Frederick Elder, Catherine Mallatis), Mendelssohn St. Paul, Huntington Court Methodist, Roanoke, Va. (Alan C. Bostwick) and Elijah, Calvary United, Concord, N.H. (Donald Reber, Corinne Eckert) Gounod Seven Words of Christ, Grace Chapel, Jacksonville, Fla. (Amelia Smith). Dvorak Stabat Mater, Huguenot Memorial, Pelham Manor, New York (Ruth Branch) and Larchmont Avenue Presbyterian, Larchmont (Robert Chase). Reger O Sacred Head, First Congregational, Columbus, Ohio. Alexandre Georges' Way of the Cross, Park Avenue Christian, New York City (Solon Alberti). Dudley Buck Christ the Victor, Bethany Congregational, East Rockaway, N.Y. (Wesley James). Dubois, Seven Last Words (only a slight sampling) Union Presbyterian, Schenectady, N.Y. (Stanley E. Saxton); Oak Cliff Methodist, Dallas (Robert Turnispeed, James Guinn); First Presbyterian, Tulsa (Roy and Nyle Hallman); Second Presbyterian, Tulsa (Lecil Benedict, Mrs. R. G. Gray, Mrs. C. A. Brown); University Church, Tulsa (Mrs. C. W. Knott). Stainer Crucifixion (a few) Boston Avenue Methodist, Tulsa (Catherine Mallatis); St. Andrew's Presbyterian, Tulsa (Glen Smith, Helen Watson); Union Presbyterian, Schenectady (Stanley E. Saxton). Maunder Olivet to Calvary, Eastchester Presbyterian Church, New York City (Dorothy Ridgway).

Contemporary works loomed larger than before: Milford's Pilgrim's Progress, Christ Church, Glendale, Ohio (Parvin Titus) and Roanoke Valley Chorus (Alan C. Bostwick, Robert Page); David H. Williams' Oh the Passion

of Christ, St. Paul's Episcopal Church, Kankakee, Ill. (Lola Gilmour) and Lamb of God, Watts Street Baptist, Durham, N.C. (Richard Joiner); Poulenc Gloria, Grace Methodist, Baltimore (Bruce and Doris Eicher) and Bates College Choir (D. Robert Smith); Elmore's The Cross, First Methodist, Riverside, Calif. (Ben D. Bollinger, Dorothy Hester); Britten Missa Brevis, Christ Church Cathedral, Indianapolis (James H. Litton); Mary E. Caldwell's Let Us Follow Him, Hancock Congregational, Lexington, Mass. (Mark Smith); Gordon Young's Missa Exultate, First Christian, Tyler, Tex. (Wayne H. Cohn); Bunjes' Chorale Concertato on I Know that My Redeemer Lives, Evangelical Covenant, Hinsdale, Ill. (Laurel B. Watkins); Rowley's The Garden and the Cross, First Reformed, Hasbrouck Heights, N.J. (Wilma Schipper); Eugene Butler's Christ Crucified, Epworth Methodist, Elgin, Ill. (Elaine Whittington, Abby Lamp); Charles Richard's Stabat Mater, St. Peter's Lutheran, Miami (composer conducting); Ludtke Cantata 7 — we have no information on this! — Fourth Presbyterian, Chicago (Wyatt Insko); Menotti Death of the Bishop of Brindisi, St. George's, New York City (Charles Henderson); Plymouth Congregational, Fort Wayne, Ind. (Vincent Slater) with Bernstein Chichester Psalms. The performance of the Menotti at St. Michael and All Angels, Dallas (Paul Lindsley Thomas) was staged.

Several churches reported Tenebrae Services of Darkness, as at First Methodist, Rochester, Minn. (Robert Scoggin); Dale Wood's setting for this service was heard, for instance, at Westminster Presbyterian, Greenville, S.C. (Stephen Farrow) and Church of the Covenant, Washington, Pa. (Richard Zimmerman).

Two unusual programs we noted were a performance of the 12th century The Holy Women at the Tomb, at Connecticut College, New London (James Armstrong, James Dendy) and the Passion according to St. Matthew sung in traditional plainsong at Trinity Episcopal, Tulsa, Okla. (Thomas Matthews).



Nancy Ferguson has been awarded a Fulbright grant for study with Maurice Duruflé at the Ecole Normale - Conservatoire, Paris, France, for the coming academic year. A native of Scobey, Mont. Miss Ferguson earned her BMus from DePauw University, Greencastle, Ind. and her MSM from Union Seminary, New York City. Her organ teachers have been Arthur Carkeek and Hugh Porter. For four years she has been Director of Music Education at the First Presbyterian Church, Fort Wayne, Ind.

We handle liturgical services no more adequately this year: again we have hopes for the future. We note in this partial list whatever service composers were indicated: St. George's Cathedral, Kingston, Ont. (George Maybee) Merbeck, Willan; Grace Church, Elmira, N.Y. (Robert Finster) Willan Missa Sancti Michaelis; St. Paul's Cathedral, Buffalo, (Donald Ingram) Willan; Christ Church Cathedral, St. Louis (Ronald Arnatt) Willan, Neander; St. Paul's Cathedral, Los Angeles (Frank K. Owen)

Prayer Book; Cathedral of St. John the Evangelist, Spokane, Wash. (C. Harold Einecke) Merbecke, Darke, Neander, Callaway; St. Luke's Dixon, Ill. (Naomi Howell) Prayer Book; St. Paul's Church, Concord, N.H. (Trevor Rea); St. John's, Youngstown, Ohio (Ronald Gould) Friedell, Sowerby; St. Clement's, St. Paul, Minn. (Merrill Davis III) Felciano; Christ Church, Manhasset, L.I. (Robert L. Mahaffey) Rehm, Peeters, Titcomb, Sowerby; Christ Church, Glendale, Ohio (Parvin Titus) Oldroyd; Trinity, Toledo (Wesley R. Hartung, Ray W. Urwin) Willan, Tours; Ascension and Prince of Peace, Baltimore, Md. (Charles O'Day) Merbecke, Oldroyd; St. Stephen's, Sewickley, Pa. (Julian Williams) Willan, Eyre; St. James the Less, Scarsdale (Robert N. Roth) Prayer Book; St. Christopher's, Oak Park, Ill. (William B. Knaus) Prayer Book, Willan; Grace Chapel Parish, Jacksonville, Fla. (Amelia Smith) Prayer Book, Willan.

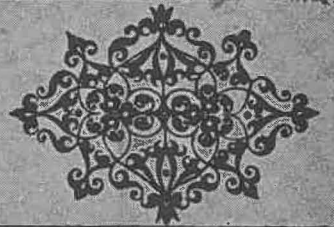
We were sent few sunrise services program this year; we mention the Municipal Sunrise Service in Forest Park, St. Louis (Henry Glass, Jr.)

A few churches not otherwise mentioned above but deserving thanks and a bow for keeping us posted: First Presbyterian, Tyler, Tex. (David McCormick); First Methodist, Portland, Ore. (Lauren B. Sykes); First Methodist, Boise, Idaho (David and Nancy Wehr); Trinity United, Altoona, Pa. (Ruth M. Dillard); First Presbyterian, Detroit, (Gordon Young).

We allowed more than three weeks after Easter before starting this tabulation: some bulletins will arrive later than this. A few names of churches, organists or cities were omitted from programs. Some of these omissions may have been partially our fault: several enclosures sent together became separated and not all contained full information. In as many cases as possible, we filled in missing information from our subscription files. We trust that the many readers who urged us to "go ahead" with this summary will find herein some information of use to them.

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# THE CONSERVATIVE ARTS

By Robert Shaw

Northwestern University Mars Lecture

Given January 24, 1966 in Alice Millar Chapel

TWO summers ago I was one of the commencement speakers at the University of Alaska. These ceremonies were on a Monday afternoon, and I arrived in Fairbanks early enough to hear Sunday's Baccalaureate Address delivered by the chief chaplain of the U.S. Army, a full general as I recall. His advices to the graduating classes—in which there were a number of Masters and Doctorate degrees represented—were twofold. First, to the women he recommended that, now they had their education, it were best to forget it and settle down to the business of building a nest, pleasuring a man and raising young, and the implication was not to be missed that an education for women, especially one concerned with the liberal arts, need not be an insurmountable obstacle to the real business of life if one had a good forgettery. Second, to the men of the classes he admonished that from the Alaskan mainland on a clear day you could see Communism forever, and greater honor was available to no man than to lay down his life ag'in it, and apparently as frequently as possible.

I had but recently returned from a tour of Russia with a chorus and chamber orchestra as part of our cultural exchange program, and, along with a graduating class and a faculty in various stages of smouldering or militant resentment, felt that some rebuttal was indicated. I entitled that argument "The Conservative Arts," feeling about the plural noun, that if I were to find anything harmless to say, the chances of it being in the field of art would be at least as good as in the field of microbiology; and finding a delight in the adjective such as Charles Addams might find in Mother's Day — "Say it with fungus."

For, of course, what I had very earnestly in mind were the *liberal arts* — so-called, tradition says, because their study in Roman days was accorded only to *free men*, and even of these liberal arts more specifically that portion of them which we designate as "creative" or occasionally "Seven and lively." The liberal creative arts, or the creative liberal arts.

The word liberal of itself need not be considered a dirty word:

"Befitting a man of free birth, not restricted—"

"Bestowing in a large and noble way, open-handed—"

"Not narrow or contracted in mind, broadminded—"

"Independent in opinion" (we have a Day named for that)

And of course, finally —

"Not conservative."

Precisely at this point, then, images and ideas and words crossed — cross-words, cross-swords —

For, let's all be "liberal"; neither is conservative a dirty word. In spite of the contemporary cross- and back-fire of piousness and poison, Judased and prejudiced on either side, impregnable but how ill-conceived, if *conservative* can mean literally "conserving, preserving," then the topic has made its point — "What do the liberal, creative arts conserve?" Nothing — but Humanity. The argument, then, behind the topic is that the arts, and probably in direct ratio as to how liberal and creative they are, are the preservers of these values which define Humanity — and divine Divinity — and finally, in fact, may prove to be the only workable Program of Conservation for the human race on this planet.

(End of Argument. I shall now proceed to paint myself into the only exitless corner on this kitchen floor).

I ask myself a series of questions:

First, what are the meanings of art? What is it trying to tell us of man? What is man trying to tell us of himself?

Second, what may be the function or influence of art in a world gone schizophrenic, pustulant, masochistic?

What occurred to me immediately was that if we could consider for a moment that Russians and Cubans and even north by northeast Vietnamese were also human, then the answers to question number one might also tell something concerning question number two. And it occurred to me further that if we were to inquire into the nature of art we might very well end up pondering the nature of man—which is a study proper enough.

Today's room at the top has a view with alarm. First, man stands if not teeters on the brink of self-annihilation; and second, quoting the butcher, baker, candlestick maker, "I don't see what I possibly can do to stop it."

Number One: the sickness of Society. Man has arrived at a position in scientific knowledge and competitive politics where he can reasonably hypothesize his self-extermination. Governments, not for any lack of earnestness or endeavor, possibly even without malice, and for reasons which must be disturbingly unknown, even to themselves, engage hourly and horrifyingly in a juggling and counter-juggling of propagandas, munitions, monies and men uncertifiable even by the laws of average.

And I ask myself parenthetically, "Is man really worth saving?" Certainly all those born last night are. And my five year old son. And everybody's children in college — none of whom has had the opportunity to merit the wind he inherits. In spite of Socrates, Jesus, Beethoven, Shakespeare, Lincoln, Buddha, Ghandi and a host of lesser saints, is it not possible to paraphrase the psalmist, "When I consider this earth, the work of my fingers, the horrors I have created, what is man that he is mindful of himself?"

Might it just be that man is *not* worth saving?

There comes immediately another question, and it's really a half-answer. On the other hand — "Could it be possible that human life itself — unclassified — is a plus on creation's side? Not: is *this* life or *that* life worth saving? Not even: is it worth killing for? But: in view of the timeless, conscious upward climb of warm mud to cold man, is the life-force in the man-thing of itself a value, and enough to save him from self-destruction?

When the table-stakes are raised from trade-routes and development rights, through principalities and powers to man himself — absolute or obsolete — the game is not the same.

Fact of life Number Two: the lonely sickness in each man's soul—familiar no doubt as well to kings, prime-ministers and presidents as to students, teachers, musicians and bartenders that there is, indeed, very little that "I can do about it."

They say this world  
Is smaller now.  
—But not my world.  
My world is full  
Of hurricane and tide  
Of flux and flood  
Of thrust and space  
I never thought to face.  
And still no place  
To hide.

This much moon  
I never could bark down —

In this much pond I fail  
At being frog at all.

The jailer of Paul and Silas at Philippi, originator of, "What must I do to be saved?" was panicked only by an earthquake at midnight, not by "How will you have your cities this morning, with or without people?" or "How do you like your children, crisp—or scrambled?"

Which of us, simply by accident of being born, and in personal as well as public affairs, does not find himself on a runaway rocket blasting a trackless, blackness, speed and destination out of sight, mind and control? "What is man? And, can he be saved?"

It is my suggestion to you that an attention to the conservative liberal arts may give us more than half-answers and some hope.

I have not to this point listed or defined these arts or this art first, because I feel that we would agree in general where they lie — certainly among the "Humanities" (a designation which always has amused me by its implication that every other branch of human knowledge or endeavor must be considered among the "Inhumanities.") and second, because I have a suspicion, undeveloped as yet, that in the end art may prove to be as much an attitude as an aptitude and more a point of view than a product. When I say "art," then, know that I mean at least the language of Beethoven, Shakespeare, Donatello, Bach, Dickinson, El Greco and Picasso.



Robert Shaw needs no introduction to our readers. His far-reaching influence on choral singing through the Collegiate Chorale, the Robert Shaw Chorale and recordings has placed him in the forefront of American conductors.

What does this sort of art show itself to be, why is it important, and how can it help us? I'd like to submit four answers.

First: Art on this scale is the most pervasive, persistent, powerful affirmation of the life-force in the man-thing. Than Sex it is stronger and longer—by centuries and by oceans. It is regeneration, reincarnation and the "agony of resurrection." It is a true transubstantiation: pitch into sonata-form into spirit; paint onto canvas into tears; words onto paper across a proscaenium into the heart of man. Essence inferred into substance achieved — in order to communicate Essence. Ally through all time of the evolutionary thrust it is finally the Flesh become Word.

In the second place: in the face of Chaos art is the recognition of isolate identity and the achievement of Order. Facing the myriad phenomena of sensation, it is the ability to isolate the singular and the significant — that edge of colour, this moment of pitch, yea chip of marble — and so place it in the company of other identities, equally select and positioned that the solo of the Whole is greater than the Chorus of its parts.

Out of Chaos

A creative spirit moving over  
the face of the waters  
Out of the random a rule,  
Out of the countless and contrary  
The mark of One  
Integrity—entire whole and holy  
Integer vitae.

My metaphor came through a college acquaintance who reported that certain equations in higher physics communicated to him the same sort of wonder and glow as did a Schubert song or a Mozart symphony. Some months later writing to a chorus that form in music was not an aloof unyielding snare, but blood and tissue, I tossed in the air some of the simple geometric symbols — triangle, line, a circle — to see how high they might fly on their own —

A Circle means

an infinite number of points  
absolutely the same distance  
from a certain point.  
The first thing you face  
is the idea of Infinity ...  
It's a big idea —  
people haven't always had it.  
Then there's the idea of  
— a Point  
That's a big idea —  
it's the idea of One,  
the Indivisible....  
that's mono something or other.

A Circle also means

no beginning  
and no end.  
That's Forever —  
Eternality —  
Everlasting...  
Now one more thing —  
set that Infinite Indivisible Eternal  
Circle  
in Motion  
— a Wheel, no less,  
Let it move —  
point after infinite circumference  
point.

How long, then,  
before this infinite  
number of points  
will begin to repeat themselves?  
— And if they do —  
if the wheel really goes once around—  
Can the points really be Infinite?  
Can Infinity repeat itself  
on into Infinity?

Or what about that axis point?

Does it turn 'round too?  
— Because if it does —  
then part of it's up  
while the other part's down  
or part faces East  
while the rest  
faces West.  
— And anything that can face two  
ways  
at once  
has two or more sides  
— and is no Point.  
The axis, then,  
cannot really be said  
to move at all.  
And at the center of Infinite Motion  
— we have Infinite stillness.  
And the radii of Infinity  
revolve with what friction  
around the Immoveable?



If it sounds silly —  
 take the circle.  
 Matters of proportion: —  
 the relations of tone, timbre and texture  
 line rhythm and tempo  
 expectation, continuation  
 recurrence, closure  
 are not grandmother's eboned and polished clothing tree  
 dunce-capped and slack-coated  
 Tall in the hall  
 while love is made in the parlour —  
 They are root, trunk, branch and leaf  
 seed, sap and substance of meaning.

Form in music is a symbol, and it symbolizes something to which we can only give the name spirit. We do not explain it away by tabulating its devices and naming its relationships. It exists in spite of our understanding. At some point deep in consciousness pattern will answer pattern, and that will be no crisp intellectual gymnastic but a warm and moving awareness. What we call emotion is surely a part of it. Tears, laughter, and a tensing spiritual temper are assuredly within the mandate of Form.

A Third aspect of art's meaning I find eloquently stated in a book of an English mathematician, J. W. N. Sullivan, entitled *Beethoven, His Spiritual Development*. It was Mr. Sullivan's contention that during the past few decades the mechanistic theories which ruled man's thinking for some 300 years have been severely shaken. Science has been able to provide knowledge of matter, but not of essence. Therefore, matters of value which heretofore have been ignored because they were not measurable, may still have something to say concerning the nature of reality.

"A work of art may indeed be a 'revelation'. The 'higher consciousness' of the creative artist is evidenced not only by his capacity of ordering his experience but also by the capacity of having his experience.

"Beethoven lived in a universe richer than ours, in some ways better than ours, in some ways more terrible. And while he does not communicate his experience to us, he does communicate

his attitude towards it. And we recognize his universe; we find it prophetic of our own. It is indeed our universe, but experienced by a consciousness aware of aspects of which we have but dim and transitory glimpses.

"The reason that our reaction to a work of art cannot be adequately described is not that some unique and isolated faculty is involved, but that art is not superfluous, that it exists to convey that which cannot be otherwise conveyed."

There is, after all, in man's being a mystery — (The explosions of the Known only enlarge the boundaries of the Unknown) and it is peculiarly the discretion of great Art — particularly great religious Art — not to elucidate, but to illumine the Unknown — without engraving its image. "Art exists to convey that which cannot otherwise be conveyed."

The Fourth mark of Art's meaning I find in the simple fact that it is unremittingly an attempt to communicate, to establish contact, to find kinship even across centuries and oceans. It does seem to me that political and economic configurations — their facets running hot and cold — are more frequently divisive than comprehensive. (Parenthetically, and bitterly pathetically, we have a laboratory lesson in our own south. Moral: it is not a choice between segregation and desegregation, but between integration and disintegration.)

It is to the credit of art and the arts that, except for short periods when they have been subverted by politics or principles not their own — as in Hitler's Germany or Stalin's Russia — they have been a unifying force in the affairs of men, have promoted understanding, and affection rather than half-truth and no-trust. Art has instituted no crusades, has burned neither witches nor books. Indeed, in this respect and perhaps because it has not been so institutionalized, great art, even more than established religion, has been the open hand of man reaching for his brother and the persistent focus of his good will.

These maybe at least are some of the meanings of art — and advertantly of mankind.

There was one question left. It was "What hope can this offer to the abused and acne'd face of this earth?"

Let me report to you what I've seen in recent years.

In October and November three years ago a chorus and orchestra of 60 young professional musicians toured the Soviet Union as a part of our State Department's Program of Cultural Exchange. We were there six weeks. We gave 30 concerts in 11 cities. The program was almost exclusively religious music: Bach, *B Minor Mass*; Mozart, *Psalms*; Schubert, *Mass in G*; Bach, *Funeral Motet, Jesus My Joy*; Schönberg's celebration of Jesus' birth, *Peace On Earth*; Ives, anthems on Thanksgiving texts; Negro and White Spirituals. All this in a country presumably atheistic.

These concerts coincided precisely with the sharp edge of the Cuban crisis. Where we might have expected demonstrations and picketing there were only "bravo" and "viva" and "ticket, ticket, who's got a ticket?" Cheers and tears of thanks, good-luck and even "God-bless!"

In Leningrad students and workers stood in line all night to receive a coupon which would allow them to stand in line all the next day which would allow them the privilege of standing room at the concert — as long as it was available.

In the predominantly agricultural center of Lvov, peasants and students stopped the concert three times — bursting open the doors — in order to keep from being crushed by the crowds on the street pressing after them.

In Moscow, the final week there were units of militia stationed behind hastily erected steel fences at ten foot intervals during all daylight hours and during concert nights to keep the public from hiding in the halls — or rushing the doors before the gates were open.

An American Embassy official was offered the price of a month's wages or a suit of clothes for one ticket to one performance of Bach's *B Minor Mass*...

The night of the last Moscow concert Bach's *Mass in B Minor* was broadcast not only throughout the entire Soviet Union, but east and west into satellite countries. For three hours, the only fare available to the Communist audience of x hundred million people was this monument of Christian creed and philosophy and art.

A minister of culture, extending an official invitation to return, asked if the repertoire might include Beethoven's *Missa Solemnis* — and, — wonder of wonders — Bach's *Passion According to St. Matthew* — the bloody soul and center of Christian evangelism.

Gifts which were proffered in return for the pleasure they said they received were abstract paintings in the manner of Mondrian or Jackson Pollock, and even more poignantly, contemporary ikons — Mary and the Christ — "out of" Mother Russia "by" El Greco in the Twentieth Century. (What a gestation period!) And what a strange twist to find the avant-garde, the independent and rebellious young linked to religious expression. A quarter of a century ago in my college days it was considered advanced to be an agnostic. All this in a country, by its own proclamation and our promulgation presumably materialist and atheistic.

How does one explain these things?

In the first place, in a snare of mutual mis-information and mistrust what a solace must be the invitation only of good-will. "Blessed is he that cometh in the name of the Lord."

In the second place, possibly this music awakened in the hearts and memories of older people fragments of their unconscious which caused them to weep though they knew not why.

But thirdly, what of the young? What of those without the memories of family or public worship? I submit that one can experience extreme difficulty in attempting to legislate out of existence the Unknown.

And fourthly, consider the possibility that the Soviet *people* are enormously more sensitive to matters of the spirit than their party pronouncements or



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GREAT	SWELL	CHOIR	PEDAL
16' Lieblich Gedeckt	8' Geigen Diapason	8' Gedeckt	16' Diapason
8' Open Diapason	8' Rohrflute	8' Dulciana	16' Bourdon
8' Bourdon	8' Salicional	4' Flute	16' Lieblich Gedeckt
4' Octave	4' Geigen Octave	2-2/3' Nazard	8' Octave
4' Flute	4' Nachthorn	2' Piccolo	8' Flute
2' Super Octave	4' Salicet	1-3/5' Tierce	Great to Pedal Coupler
Mixture II	8' Trumpet	8' Clarinet	Swell to Pedal Coupler
Swell to Great Coupler	8' Oboe	Tremulant—Light	
Full Chorus	Tremulant	Tremulant—Full	
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our own public press would lead us to believe.

Listen to a fraction of a review published in the State Journal of Arts following our return to the United States:

"In what lies the immortality and eternal beauty of Bach's music? Why does it so excite, please and move people at all times, including us, the people of the middle Twentieth Century? Probably every generation has given and gives its own answer to these questions.

"The spiritual life of modern man is infinitely complicated. His thinking, memory and aesthetic feeling are constantly developing. But still the human principles that are characteristic of man were and remain immutable. They rest on principles simple and eternal as the world itself: humanism, truth, good, beauty.

"All this the music of Bach reveals to us in forms which are simple and majestic, clear and infinitely wise. The music sings of life. It uplifts us, forces us not only to rejoice and to suffer but, most of all, to think."

Who wrote it? The distinguished American "Atheist", Henry David Thoreau? Our "Prince of Apostasy", Ralph Waldo Emerson?

"I never saw it fail," our aged impressario said on the way to the airport. "I was in every audience. Within three minutes after you had begun to sing "Kyrie Eleison", "Lord our God have Mercy" there were only silence and tears. And when you came to "Dona Nobis Pacem", "Grant Us Peace" there were night after night the strongest emotional tension and release I have ever witnessed. All sense of performance was gone. Only the spirit of Bach remained."

Atheistic materialism — ? My Readers Digest! — Not from where I stood.

Now — what does all this accomplish? In the first place, I will have no traffic with the glib and pious prescription optimist who intones, "The people who sing together will find peace together!" Bushwa.

Evil is real in this world. Economic and political problems exist, and they are not going to be solved by going singing.

But a generous and lively exchange of liberal arts can accomplish some things: it can gain us time, and it can give us the hope that if we understand each other so warmly and naturally in affairs of the spirit we may one day be able to compose political and economic differences.

And one thing occurred to me on the plane flying back. In general the intellectual and moral climate of our times is agreeable to the proposition that man does not live by bread alone. (In Westchester County and other suburbia they have it that man does not live by grass alone).

What we mean is that money (and even food) has ceased to be the end unto itself. We produce in order to buy time in order to build a healthy happy physical life — and more importantly a life of the mind and spirit.

It is precisely this interchange in medicine, architecture, poetry, philosophy and music that is and should be the life of man. This is the dream that this justifies political and economic activity — validates it. Man does not live by bread, grass, economics or politics alone. These adventures in exchange at the highest level of human aspiration shine as a sort of beacon — that it has happened, that it can happen, and it must happen here.

"Greatness" is not the private property of some small coterie of hot-house sophisticates in New York or London or Vienna. Great music is great because it calls out to something deep and constant in the human thing, because it carries something so native and true to the human spirit that not even knowledge of how it is done can kill the magic.

Popular music is *not* the people's music. The people think so little of it that every 6 to 16 weeks they demand a new tune to dance to, to trade small talk above, to make what some call "love" by.

The greatest art is the most human art. It's available. The only thing we have to fear is understanding it. If we are not afraid to understand — we can.

In terms of the past, only the best is good enough. In terms of the present, the significant truth is that Art is not really importable. Each man makes his own, whether he will or no. Each man must be an artist or perish.

For finally the understandings of the spirit are not easily come by. It takes a creative mind to receive the creator's mind. It takes a holy spirit to receive the Holy Spirit. And "Just as I am" is not good enough.

There's no pabulum diet for Truth, and no landscaped approach to Beauty. You knock down the fences in your mind one by one. You finally realize that the mind and the spirit are not poles apart; that intelligence and the heart don't conceal each other; that if you finally can comprehend how a work is constructed, it is not proved to be a machine. You scratch and you scramble over intellectual difficulties, and you get mad and curse your own weak little mind, and cry, and quit daily. But every once in a while running around the bones you see blood; and every once in a while you hear music.

Ladies and gentlemen, consider the liberal creative conservative arts: they toil unceasingly; and I say unto you that mankind in all his glory is only arrayed by such as these.

## THREE-MANUAL AUSTIN PLANNED FOR MERIDEN

ST. ANDREW'S EPISCOPAL CHURCH

Chancel Installation of New Organ  
Will Have the Great Division  
Displayed Functionally

The Episcopal Church of St. Andrew's, Meriden, Conn. has contracted with Austin Organs for the installation of a new three-manual instrument. The new organ will be located at one side of the chancel, with the great functionally displayed. Case paneling is being retained and re-used from the previous instrument.

The new organ will have an antiphonal division located in the narthex, providing additional support for congregational singing.

Charles A. Johnson is organist and choir director of the church.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Bombarde 8 ft. 29 pipes  
Chimes (prepared)

### SWELL

Rohrflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Voix Celeste 8 ft. 61 pipes  
Principal 4 ft. 68 pipes  
Waldflöte 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Tremolo

### CHOIR

Nason Gedeckt 8 ft. 68 pipes  
Kleine Erzähler 8 ft. 68 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Koppelflöte 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Krummhorn 8 ft. 68 pipes  
Tremolo

### PEDAL

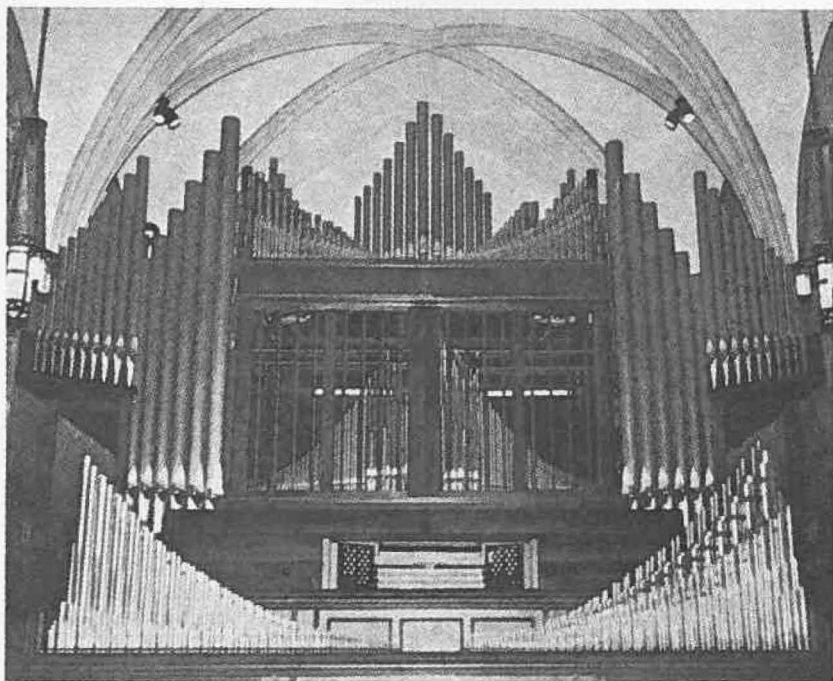
Principal 16 ft. 32 pipes  
Rohrgedeckt 16 ft. 12 pipes  
Principal 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Principal 4 ft. 12 pipes  
Koppelflöte 4 ft.  
Bombarde 16 ft. 32 pipes  
Bombarde 8 ft. 12 pipes  
Krummhorn 4 ft.

### ANTIPHONAL

Holzgedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

THE ROCHESTER, Minn. Council of Churches sponsored a children's choir festival April with Mabel Boyter as guest conductor; eight churches of five denominations participated with Robert Scoggin as service organist.





**NEW CASAVANT OPENED  
IN MINNEAPOLIS EDIFICE**

**BETHLEHEM LUTHERAN CHURCH**

Kathryn Moen Organist of 3-Manual  
Gallery Installation — David  
Johnson Plays Dedicatory

Casavant Frères Limitée, Saint-Hya-  
cinthe, Quebec, has completed the in-  
stallation of a three-manual, 55-rank  
organ in Bethlehem Lutheran Church,  
Minneapolis, Minn. The instrument is  
free-standing on the rear gallery of the  
church and speaks directly into the  
sanctuary. All the pipework except that  
of the swell is exposed; the positiv di-  
vision is on the gallery rail.

Lawrence I. Phelps, tonal director of  
Casavant Frères, designed the instru-  
ment in consultation with Kathryn Ul-

vilden Moen, organist and choirmaster  
of the church.

David N. Johnson, St. Olaf College,  
Northfield, Minn., played the opening  
recital May 8. His program of Music by  
Lutheran Composers appears in the re-  
cital section.

**GREAT**  
Quintaden 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrgedackt 4 ft. 61 pipes  
Quinte 2 3/4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

**SWELL**  
Salicional 8 ft. 61 pipes  
Salicional Céleste 8 ft. 54 pipes  
Rohrflöte 8 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes

Nasat 2 3/4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Fagott 16 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Klarine 4 ft. 61 pipes  
Tremulant

**POSITIV**  
Gedackt 8 ft. 61 pipes  
Quintaden 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Quintflöte 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaden 16 ft.  
Octave 8 ft. 32 pipes  
Gedacktpommer 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Rohrflöte 4 ft. 32 pipes  
Blockflöte 2 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Trompette 8 ft. 32 pipes  
Schalmei 4 ft. 32 pipes

Contract negotiations were handled  
for Austin Organs by Burton Yeager.

**GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes

**SWELL**  
Contra Violo 16 ft. 12 pipes  
Hohlflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremulant

**CHOIR**  
Nason Flute 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasard 2 3/4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**NEW FORT WAYNE CHURCH  
ORDERS AUSTIN ORGAN**

**REAR GALLERY INSTALLATION**

**Simpson Methodist to Have 3-Manual  
with Tower of Speaking Pipes  
in Functional Display**

The Simpson Methodist Church, Fort  
Wayne, Ind. has under construction a  
large new edifice of contemporary de-  
sign. It will contain a new three-manual  
Austin organ to be located in the rear  
gallery, along with the choir. The in-  
strument will feature a functional dis-  
play, with a tower of speaking pipes in  
its center. A fine acoustical setting for  
the new organ is anticipated.

**PEDAL**  
Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Viola 16 ft.  
Gedeckt 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Viola 8 ft.  
Nason Flute 8 ft.  
Choralbass 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Trompette 16 ft. 12 pipes  
Krummhorn 4 ft.

**ANTIPHONAL**  
(6 ranks manual, 2 ranks pedal prepared)

GERALD PERKINS, sub-dean of the Dan-  
ville, Ill. AGO Chapter, has been granted  
a leave from his positions in a high school  
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**POSITION WANTED — ORGANIST-DIRECTOR**, male, 41, family, BA-MM. Episcopal or Protestant church where music program is integral part of Christian nurture. 25 (16 full-time) years experience multiple children's and volunteer and professional adult choirs, university teaching, excellent references. Challenging full-time with opportunity to perform best in choral-organ music. Possible teaching privileges. Address E-12, THE DIAPASON.

**POSITION WANTED — ORGANIST-CHOIRMASTER**, MSM, middle thirties, excellent references. Happily employed in full-time position: multiple volunteer choirs, oratorios, recitals; music used as instrument of total church program. College teaching. Seeks relocation in similar position near cultural or educational metropolitan area; slight preference for West coast; any region considered. Address E-14, THE DIAPASON.

**POSITION WANTED—MARRIED MALE**, 36, presently conducting large multiple choir program in mid-south desires position with combined organ-directing responsibilities. MSM, recitals, choir builder. Music used as means of Christian nurture throughout the church. Non-liturgical Protestant church with challenging potential in mid-U.S. preferred. Address E-2, THE DIAPASON.

**POSITION WANTED — CHOIR DIRECTOR**-recital organist-composer of large Lutheran Church in Mass., desires to locate in California-Arizona or Florida. With 24 years experience in Protestant and Catholic Churches. Address C-2, THE DIAPASON.

**POSITION WANTED — EXPERIENCED** organist-director desires position in Protestant Church around Philadelphia, Princeton, Lancaster or New York areas. Address E-6, THE DIAPASON.

**POSITION WANTED — CHOIR DIRECTOR** or director-organist interested in relocating, south or midwest preferred. Available August. Liturgical and non-liturgical experience. Address E-10, THE DIAPASON.

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**WANTED — FULL-TIME DIRECTOR** of music and liturgy for large Roman Catholic Church in Battle Creek, Mich. Present organist-choirmaster leaving for study abroad. Salary appropriate to MMus degree. Applications should include resumé of study and experience. Address P.O. Box 811, Battle Creek, Mich.

**WANTED — ORGAN SALESMAN FOR** pipe organ company. Must be able to sell church and institutional market. Liberal commission and unlimited advancement for right person. Eastern U.S. area resident preferred, but will consider Western area. Address F-3, THE DIAPASON.

**WANTED — ORGANIST-CHOIR DIRECTOR** position at First Baptist Church, Wilmington, N.C. will be open June 1966. Graded choir system. Present organ 3 manual; 4 manual Schantz on order. Send resumé to C. E. Davis, 302 N. Channel Drive, Wilmington, N.C.

**WANTED — ORGANIST-CHOIRMASTER** for First Presbyterian Church, Freeport, Ill. One adult choir, four youth choirs. Church membership 800. Four-manual organ; new console; fully reconditioned by Reuter. Teaching privately permitted. Position open now.

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**WANTED—ALMOST NEW ELECTRONIC** organ. Preferably Allen TC-4 or other make, equivalent. For church in Stratford, Conn. Mrs. John W. Moriarty, 223 West River St., Milford, Conn. 06460. Telephone 203-874-1330.

**WANTED — WILL BUY AND REMOVE** small electro-pneumatic pipe organ any condition for rebuild 300 miles radius Northern Ohio. Must be cheap. Cash payment. Address E-15 THE DIAPASON.

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**WANTED — ORGAN BOOKS, MAGAZINES,** builders' publications permanently wanted. Organ Literature Foundation, Nashua, N.H.

**WANTED — CRASH CYMBAL, TUNED** sleigh bells, tuned saucer bells. Paul L. Coates, 937 Twining, Webster Groves, Mo.

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**FOR SALE — KIMBALL 2 MANUAL** pipe organ. 6 rank swell, 3 ranks great, pedal bourdon, pedal lieblich. Excellent condition. Sanctuary coming down for new edifice. Must move organ by July 1. No reasonable offer refused. Present tuner would dismantle or assemble organ for very nominal fee within reasonable distance. Mrs. John W. Moriarty, 223 West River St., Milford, Conn. Telephone 203-874-1330.

**FOR SALE — COMPLETE 2 MANUAL-**pedal electro-pneumatic pipe organ, 9 ranks; Clark & Fenton; very good condition. Highest bidder. Organ seen and played by appointment. Call or write Father Bruce E. LeBarron, Rector, Trinity Episcopal Church, Lime Rock RFD, Lakeville P.O., Conn. 06039. Telephone 203-435-2218.

**FOR SALE — NEW REGINALD FOORT** all organ arrangements. Overture to William Tell, Hungarian Rhapsody No. 2. All the highlights. Excellent for teaching or programs. Beautifully edited. \$1.00 each postpaid. Cappelli Publications, Box 186, River Forest, Ill. 60305.

**FOR SALE — ONE 4 MANUAL WALNUT** console, no manuals or stops, make offer. One 1 1/2 HP kinetic blower complete \$30; one 3/4 HP Spencer blower 400 CFM, \$30. All items FOB Hatfield, Pa. William L. Reichelt, 2843 Line Lexington Road, 215-822-3404.

**FOR SALE — TWO-MANUAL 6 RANK** Estey pipe organ with toys, electric relay and all single rank chests. Two-manual console, three-manual console, pipes, chests, regs, magnets and actions. Right for your needs. Ronald R. Ziesemer, 132 Ashbury, Lemont, Ill.

**FOR SALE — THREE WURLITZER** chests; Kilgen, Wurlitzer, Marr-Colton relays, two manual consoles, Möller pipes; traps, chimes; player action, blowers. Detailed list for private sale. Self-addressed envelope requested. Box 46, Brookview, N.Y.

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**FOR SALE — USED PIPES AND ORGAN** gear. Write Box 2061, Knoxville, Tenn.

## FOR SALE

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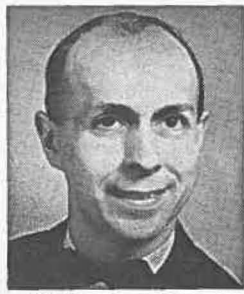
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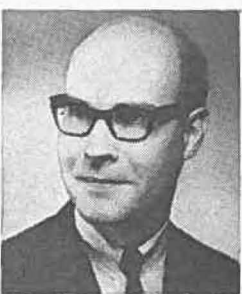
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