

THE DIAPASON

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

Fifty-Seventh Year, No. 4 — Whole No. 676

MARCH, 1966

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PARISH CHURCH OF UN OPENS NEW DELAWARE

JOHN GRADY MUSIC DIRECTOR

Holy Family Church, Visited by Pope
 Announces Extensive Music
 Program for Rest of Season

Holy Family Church, known as "the parish church of the United Nations," was the scene last October of the reception by Pope Paul VI of delegates from the various groups associated with the Eastern Orthodox, Protestant, Jewish, and Roman Catholic Centers for the United Nations. It has become the first parish church in the Western Hemisphere ever to be visited by a pope.

The church sponsors a regular series of musical events throughout the year. The next scheduled program will be a recital by Pierre Couchereau May 15. John F. Grady played the dedicatory recital Jan. 18 and was assisted by an orchestra directed by Emmanuel Balaban in the Handel Concerto 5 and the G minor Concerto by Poulenc. He was heard in solo works by Bach, Brahms, Lidon, and Widor.

The final tonal and visual design of the organ was the result of the interest and co-operation of the pastor, the Rt. Rev. Msgr. Timothy J. Flynn and the director of the commission on music of the Arch Diocese of New York, the Rt. Rev. Msgr. Richard B. Curtin in consultation with Robert Colby, President, and Gene Burmaster, vice-president and tonal director of the organ company. The organ is located on one level across the rear gallery of the church. The pipes are arranged in an asymmetric manner on the exposed chests to provide visual interest. The great trompette is placed on the rear wall above the positiv with the pipes in horizontal position. To add to the design and to permit the best tonal result the 16-ft. Dulcianregal of the positiv is placed in horizontal position on the end of the positiv chest which is cantilevered over the stone wall below the organ. The entire organ speaks on 2½-inch wind with open toe voicing. All flue pipes are unknicked.

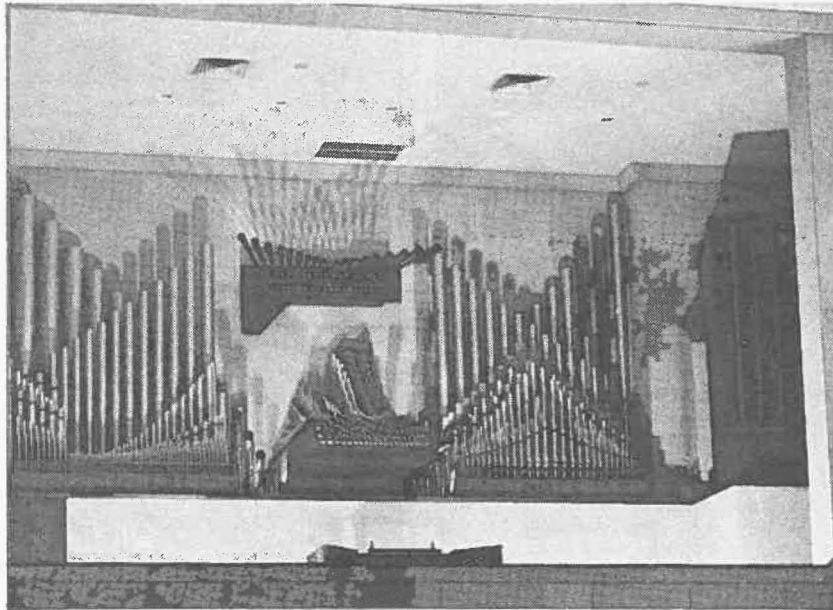
Holy Family Church will be the scene of a special concert broadcast Easter Sunday afternoon over the NBC television network. John Grady will direct members of the NBC orchestra and the augmented choir of the church with soloist Nadja Witkowska of the City Center Opera Company in the Poulenc Gloria. Soprano Margaret Roggero will be heard in the cantata *Schlage doch, gewünschte stunde*, by Bach. Gene Boucher of the Metropolitan Opera Association will be heard in Here on earth have we no continuing place from the Requiem by Brahms and Virgil Fox will play the Liszt Fantasia and Fugue on Ad nos.

GREAT

Principal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Flachflöte 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Trompette en chamade 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Scharif 4 ranks 244 pipes
 Dulcianregal en chamade 16 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Trompette en chamade 8 ft.



NEW ORGAN IN PARISH CHURCH OF UN

SWELL

Rohrflöte 8 ft. 61 pipes
 Viola 8 ft. 61 pipes
 Viola Celeste 8 ft. 49 pipes
 Nachthorn 4 ft. 61 pipes
 Weit Principal 2 ft. 61 pipes
 Cymbel 3 ranks 183 pipes
 Fagott 8 ft. 61 pipes
 Schalmey 4 ft. 61 pipes
 Tremulant

PEDAL

Principal 16 ft. 12 pipes
 Subbass 16 ft. 32 pipes
 Rohrbourdon 16 ft. 12 pipes
 Principal 8 ft. 32 pipes
 Gemshornpommer 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Gemshornpommer 4 ft. 12 pipes
 Mixture 3 ranks 96 pipes
 Posaune 16 ft. 32 pipes
 Trumpet 8 ft. 12 pipes
 Schalmey 4 ft. 32 notes

NEW AUSTIN CONSOLE GOES TO CHRIST CHURCH

Christ Church, Philadelphia, "The Nation's Church" has placed an order with Austin Organs for a new four-manual drawknob console to be used with their present Aeolian instrument. Founded in 1695 Christ Church has influenced the whole development of America. Among worshippers here have been members of the Continental Congress, signers of the Declaration of Independence — George Washington, Thomas Jefferson, Benjamin Franklin and other famous Americans. Christ Church has been designated a National Shrine by Act of Congress.

The organ in Christ Church was built by the former Aeolian Company and was given by Mrs. Efreim Zimbalist in 1935 as a memorial to her father, Cyrus H. K. Curtis. Changes in the organ were made by the Aeolian-Skinner Company and the instrument now has 88 ranks and 96 stops.

This is the fourth new Austin console to be purchased by a famous Philadelphia church within twelve months.

BALLARD RETIREMENT ENDS ABRUPTLY IN HONOLULU

R. Ernest Ballard, whose retirement from Wilshire Temple, Los Angeles, was announced in the Nov. 1965 issue, has been appointed director of music in the First Chinese Church of Christ in Hawaii and organist-director of Temple Beth-EL, reformed, both in his "retirement home" city of Honolulu.

GEORGE WRIGHT APPOINTED ORGANIST OF L. A. CHURCH

George Wright, popular recording star, has been appointed organist-director of St. Timothy's Catholic Church, Los Angeles, Cal. A long-defunct liturgical music program will be reactivated immediately structured in accordance with directives in the Constitution on the Liturgy.

A new classical organ will be installed to replace the present outmoded instrument in the rear gallery. Builder and stoplist will be announced later.

Mr. Wright is best known for his work in radio, television and recording. His record album sales number in the millions. His instructors in organ playing have included the late Wallace Sabin and Irene Robertson.

ELLSASSER TO OPEN SEASON WITH DELLO JOIO PREMIERE

Richard Ellsasser will open the 67th season of the Philadelphia Orchestra, playing in three concerts Sept. 29, 30 and Oct. 1 at the Philadelphia Academy of Music, just prior to his leaving for Europe. He will play the world premiere of the Antiphonal Fantasy by Norman Dello Joio for organ, brass and strings on a theme by Vincenzo Albrici. The work dedicated to the memory of Paul Hindemith was commissioned by the Austin Organ Company.

MARILYN MASON IN BRAZIL FOR U.S. STATE DEPARTMENT

Marilyn Mason, University of Michigan, spent two weeks in Brazil teaching at the Curitiba Summer Institute of Music Jan. 18-31. She was sponsored by the State Department for the two-week period, giving a series of lectures on Baroque Music and teaching organ and harpsichord. She also played two organ recitals and the harpsichord with various ensembles.

MAYBEE INVITED TO SPEAK TO CCM, WASHINGTON CATHEDRAL

Dr. George N. Maybee, Kingston, Ont. spoke Feb. 16 to students of the College of Church Musicians, Washington Cathedral. Dr. Maybee is one of two Canadian Fellows in England's Royal School of Church Music and has conducted his St. George's Cathedral choir in Westminster Abbey.

MACALESTER COLLEGE GETS AEOLIAN-SKINNER

JANET WALLACE ARTS CENTER

Organ Being Installed in St. Paul
 Auditorium — Ian Morton Heads
 Organ Department

Installation of a 57-rank Aeolian-Skinner organ is underway in the 450-seat music auditorium of the Janet Wallace Fine Arts Center, Macalester College, St. Paul, Minn. The center is a gift of Mr. and Mrs. DeWitt Wallace, founders of the *Reader's Digest*.

Allen B. Kinzey is in charge of the installation with Craig Boyle assisting. The design is the work of Ian Morton, head of the music department, and Donald M. Gillette, vice-president of Aeolian-Skinner. A control room with facilities for recording concerts adjoins the auditorium.

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Fourniture 4 ranks 244 pipes

SWELL

Rohrbass 16 ft. 61 pipes
 Spitzviol 8 ft. 61 pipes
 Viol Celeste 8 ft. 61 pipes
 Rohrflöte 8 ft. 12 pipes
 Prestant 4 ft. 61 pipes
 Zauberflöte 2 ft. 61 pipes
 Plein Jeu 3-5 ranks 269 pipes
 Basson 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes

POSITIV

Gemshorn 8 ft. 61 pipes
 Singendgedeckt 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Oktave 2 ft. 61 pipes
 Nasat 1½ ft. 61 pipes
 Sifflöte 1 ft. 61 pipes
 Scharf 3 ranks 183 pipes
 Tremulant

CHOIR

Viola Pomposa 4 ft. 61 pipes
 Viola Celeste 8 ft. 61 pipes
 Flauto Dolce 8 ft. 61 pipes
 Flute Celeste 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Italian Principal 2 ft. 61 pipes
 Cymbale 4 ranks 244 pipes
 Rankett 16 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Rohr Schalmei 4 ft. 61 pipes
 Tremulant

PEDAL

Sub Bass 32 ft. 12 pipes
 Principal 16 ft. 32 pipes
 Sub Bass 16 ft. 32 pipes
 Quintaton 16 ft.
 Rohrbass 16 ft.
 Octave 8 ft. 32 pipes
 Spitzflöte 8 ft. 32 pipes
 Rohrflöte 8 ft.
 Choral Bass 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Contre Basson 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Basson 16 ft.
 Posaune 8 ft. 12 pipes
 Basson 8 ft.
 Posaune 4 ft. 12 pipes
 Basson 4 ft.

THE GERMAN CHORALE Prelude and the Baroque Air were themes of a service of music Jan. 23 at the Peachtree Christian Church, Atlanta. Kenneth E. Williams conducted, William Weaver was organ soloist and Naomi Haag was soprano in works of Handel, Praetorius, Pachelbel, Mendelssohn, Bach, Walcha, Brahms, Buxtehude and Karg-Elert.



Dr. Joseph J. McGrath, FAGO, for 40 years organist and choir director at the Cathedral of the Immaculate Conception, Syracuse, N.Y. resigned effective Feb. 1. Because of failing health he submitted his resignation last August 20. He is shown above with the Right Rev. Msgr. William J. Shannon, vice-rector and administrator of the Cathedral and on the right Ivan R. Licht, Cleveland, Ohio, his successor as director of music at the Cathedral.

Dr. McGrath is internationally known as an organ and choir director, and as a composer of distinction. To his credit are some 500 compositions — masses, organ works, motets, hymns, offertories — music for every phase of the liturgical program of the Catholic Church.

He was dean of the Syracuse AGO Chapter for many years. Born in Oswego, N.Y., his first teacher was August Weigand, pupil of Lemmens. He also studied organ with Charles Courboin and Gaston Dethier in New York City and composition with Dr. William Berwald at Syracuse University.

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**PLAN NEW FRENCH ACADEMY
FOR SUMMER STUDY**

A new Paris Academy of Music is offering a five-week curriculum for English-speaking students from July 1 to Aug. 9. Four weeks are to be in Paris, the remaining 10 days at festivals in Nice, Monte Carlo and Menton. The facilities of the Schola Cantorum will be used and private lessons will be available in voice, most instruments, conducting, theory, analysis, music history, French language etc. The organ faculty will include Rolande Falcinelli and Jean Paul Henry. Lectures on French cultural history will be offered by members of the Centre Cultural. Write: Paula Thomas, 237 Marshall Drive, Pittsburgh 25, Pa. or Dr. Austin B. Caswell, Jr., 104A Nicholson Hall, University of Minnesota, Minneapolis, Minn. 55455.

**WESTMINSTER CHOIR COLLEGE
ELECTS SIX NEW TRUSTEES**

Six new trustees have been elected to the board of Westminster Choir College, Princeton, N.J. They are Dr. Wilfred Bain, dean of the Indiana University school of music; Mrs. William Cosby and Mrs. Richard K. Paynter, Jr., Princeton; The Rev. Benjamin J. Lake, minister, Presbyterian Church of Cazenovia, N.U.; Dr. Roger McDonough, director of the New Jersey State Library; and Samuel E. Stewart, vice-president and general manager of the Princeton Inn.

**WESTMINSTER ABBEY SERIES
LISTS 6 MURTAGH ARTISTS**

Six artists under the Lilian Murtagh Concert Management will participate in the festivities celebrating the 900th anniversary of Westminster Abbey. On the Tuesday series: Fernando Germani June 7; Anton Heiller July 5; Marilyn Mason Oct. 4; Robert Baker Nov. 1; Francis Jackson Dec. 6.

Simon Preston, sub-organist of the Abbey, will play a Sunday recital in May.



Clarence Mader, one of California's most distinguished organists, teachers and composers, retired Jan. 16 from his post as organist of Immanuel Presbyterian Church, Los Angeles. He has presided with high honor at the organ of the prominent church for 37 years.

As a member of the faculty of Occidental College, he has developed a generation of organists who serve colleges and churches throughout the country. Among his outstanding students are David Craighead and Ladd Thomas. He will continue his responsibility at Occidental.

Mr. Mader's services to the Guild have been many and varied. He recently retired as AGO state chairman for Southern California and was program chairman for the 1962 national convention hosted by the Los Angeles County Chapters. He served the Los Angeles Chapter as dean and appeared last summer as lecture-recitalist at the regional convention at Riverside.

A member of the group of prominent American organists who were students of Lynnwood Farnam, Mr. Mader has been devoting time recently to composition. Immanuel Church has named him Organist Emeritus and he will serve as substitute for the newly elected organist, Tom Murray.

THE DIAPASON

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DOROTHY ROSER
Business Manager

MARCH, 1966

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Advertising rates on application.

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CHORAL MUSIC FOR PENTECOST

SATB

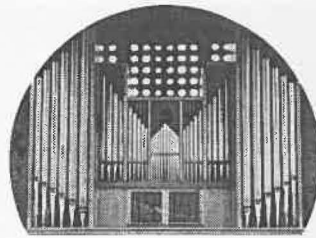
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Organ Music

A considerable variety of organ music, mostly of a practical and useful sort, has reached us this month. J. Fischer sends a set of Ten Pieces for Church Use by Camil Van Hulse, all well within the abilities of most organists and providing a number of moods in an essentially conservative idiom. Three Pennsylvania Dutch Chorale Preludes by Alfred H. Johnson, in which the composer has deliberately retained a bit of the naiveté of the original tunes by the use of some simple harmonic devices, have flavor. Mr. Van Hulse has a Cortège Nuptial which some may find a useful addition to their wedding service repertory. All these J. Fischer pieces have Hammond and pipe registration.

Organ Book No. 1 edited by C. H. Trevor (Oxford University Press) is a collection of 16 short pieces in various forms from Cabezon and Bernudo to Merkel and Mendelssohn. This is a useful teaching aid and a repertory addition which duplicates few items in most personal organ libraries. Modern Organ Music is six pieces by contemporary British composers, all interesting and playable but not on the easy side. Included in the six is Simon Preston's

Alleluyas, already a frequent listing on our recital pages. Other composers are Bryan Kelley, John McCabe, Alun Hoddinott, Graham Whettam and William Mathias.

Library of Organ Music, Volume 1 (Schmitt, Hall & McCreary) is compiled and edited by Enid and Henry Woodward and its 10 pieces cover 400 years of organ composition. Brief "program notes" add to its real usefulness; pipe and electronic registration is indicated.

Desmond Ratcliffe has arranged Four Pieces from Abdelazar or the Moor's Revenge by Henry Purcell (Novello) which make still more of this master's works available for the organ.

Jan Bender's Triptych (Concordia) — a toccata, a fugue and an aria — are interesting writing in an idiom which may perhaps not be universally comfortable. Most progressive young organists will want to see this well-made piece.

Rayner Brown's Sonatina 18 is number 31 in *The California Organist* series. Mr. Brown's sparse, open style and rather rugged strength have been cited in these columns before as an interesting and very American flavor. This new sonatina illustrates these traits clearly.

A large packet of organ music comes from Edition Le Grand Orgue, 476 Marion Street, Brooklyn 33. Much of this material has been sent to us previously and it consists largely of music in the public domain, often dropped from the catalogs of other publishers and so possibly not currently available elsewhere. The packet consists of various short works of Karg-Elert, Reger, Bossi, even a couple of Bach, Cor Kee, Goller, Noyon, Fleury, Pielievre, Barié and the editor, Robert Leech Bedell. — FC

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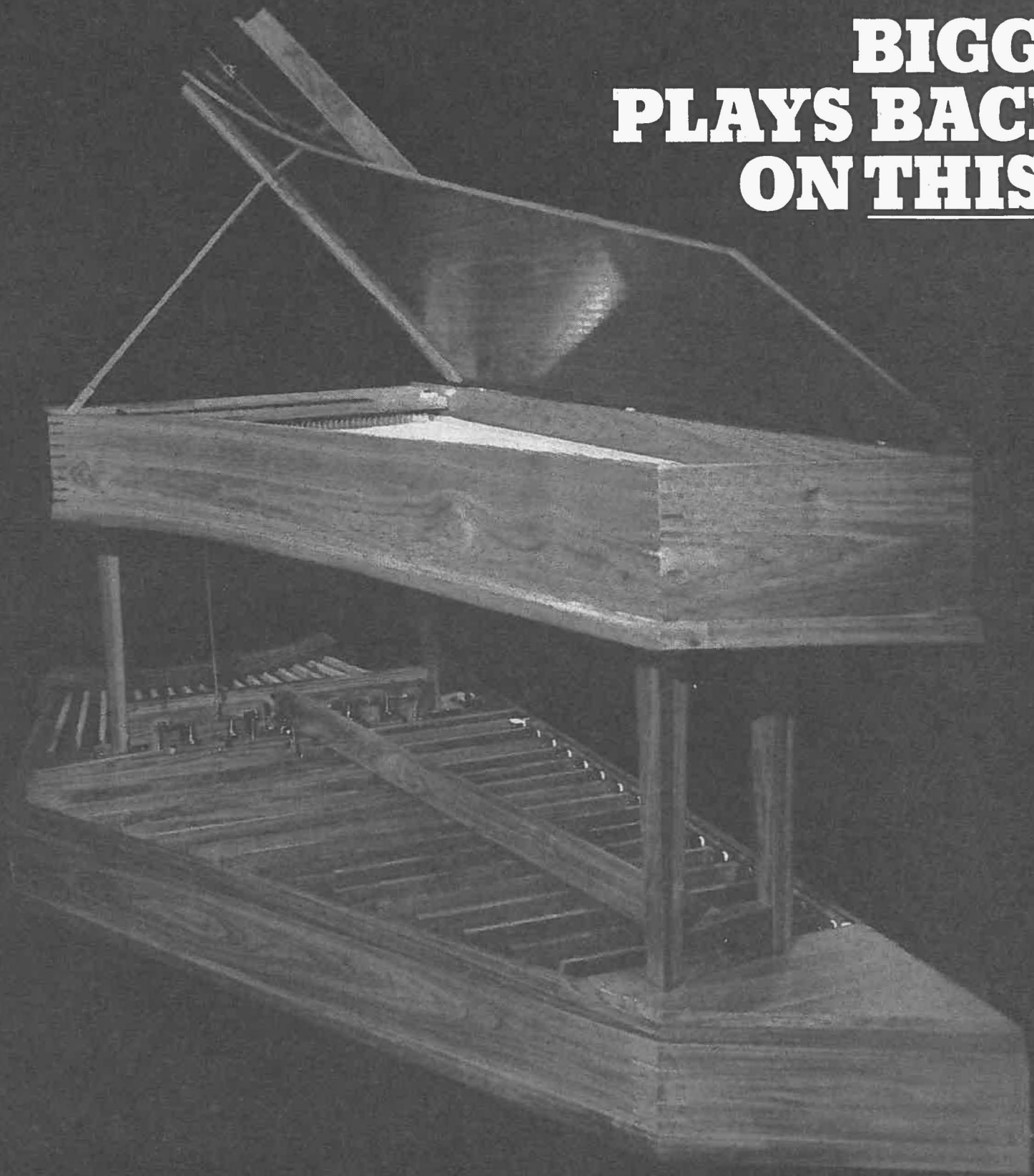
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Lord, We Pray Thee	Paul Lindsley Thomas	.20
Lover of Souls, Hide Me Within Thy Heart	Leo Sowerby	.20
Eternal God	William Harris	.22
St. Francis	Arthur Oldham	.30

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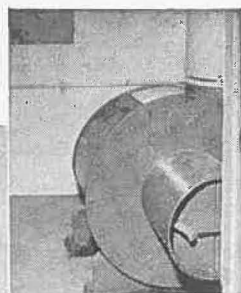
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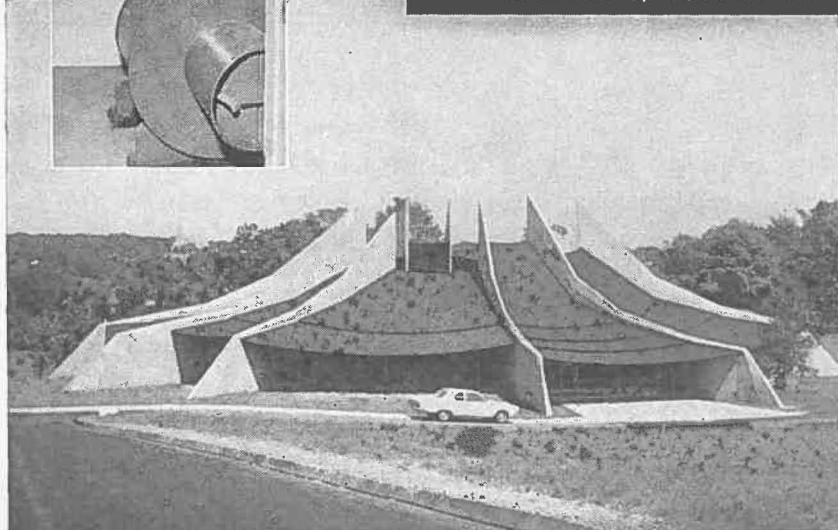
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ADD NEW FACES TO ROSTER OF R. BAILEY MANAGEMENT

Three new organists have been added to the concert management of Robert Bailey.



Robert Bagdon is a graduate of Peabody Conservatory holding the degree of BMus. He is organist-choirmaster of the Church of St. Michael and All Angels where he plays three or four recitals each church year. Just 26 years old, he has concertized on the East Coast only but will be available throughout the season throughout the country.



John Grady began his career at the Church of St. Ignatius Loyola, New York City where he worked as an assistant organist while attending high school. He graduated from Fordham University in 1957.

In 1964, he was named director of music at the newly built Church of the Holy Family — known as the "parish church of the United Nations." This office includes, in addition to his duties as organist, the conducting of sacred music concerts with chorus and orchestra every year. He has been guest organist at the Cathedral of Notre Dame and is organist at the Metropolitan Opera for the 65-66 season.

KALAMAZOO BACH FESTIVAL OBSERVES 20TH ANNIVERSARY

The Kalamazoo Bach Festival Society, founded in 1945 by Dr. Henry Overley, celebrates its 20th anniversary year Feb. 28, March 2, 5 and 6 on the campus of Kalamazoo, Mich., College. Dr. Russell Hammar will direct the 120-voice chorus and 30-piece orchestra and soloists in the Mass in B minor. Several cantatas and a motet will be sung by smaller groups.

Soloists in the Mass will be Mary Monroe, soprano, Joanna Simon, mezzo, Henry Nason, tenor and Malcolm Smith, bass-baritone. The concluding program will feature the Antiqua Players, well-known ensemble. For information and tickets, write to the Bach Festival Society, Light Fine Arts Building, Kalamazoo College, Kalamazoo, Mich.



Alfonso Vega Nunez entered the Sacred Music School of Morelia at the age of 11 and at 16 received the diploma of teacher in Gregorian Chant. Three years later he was graduated as a composer. He played his first public performance as an organist in 1949 at the first Panamerican Congress of Sacred Music. Among his teachers was the famous Mexican organist and composer, Miguel Bernal Jimenez.

Mr. Vega Nunez is now organist at the Morelia Cathedral. He is also teacher at the Music School, at the Conservatorio de las-Rosas and at the School of Music of the Fine Arts Institute. His first American tour will be May 1967.

PIERRE COCHEREAU TO TOUR USA AND CANADA IN APRIL

Pierre Cochereau, organist of the Cathedral of Notre Dame in Paris, returns for his eighth American tour in April. His opening recital April 12 at St. Thomas Church, New York City, will be the first of 21 recitals and three master classes in 16 states in this country and Canada — all in 32 days. The calendar pages will list his dates.

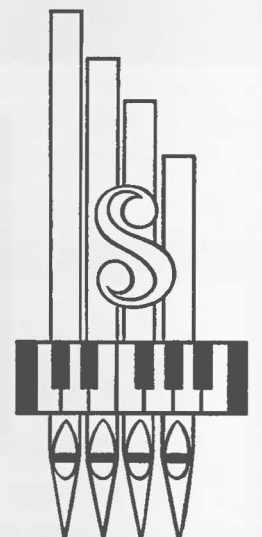
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Destroyed in Fire — Ralph
Grover Is College Organist

Lafayette College, Easton, Pa. has placed an order with Austin Organs, Inc. for a new three-manual with five divisions. The new organ will replace the early Ernest M. Skinner in Colton Memorial Chapel; a serious fire destroyed it and the chapel interior. Extensive renovations will include a completely new interior design and a new choir gallery in the rear seating 85 singers.

The new instrument will be placed behind the choir. Decorative grilles placed across the entire width of the organ will offer a minimum of tonal obstruction. A second movable console is planned for the podium at the front of the chapel.

The specification was drawn up by the builder in collaboration with Ralph Grover, college organist, and the Rev. F. Peter Sabey, chaplain. Charles L. Neill handled contract negotiations for Austin.

GREAT

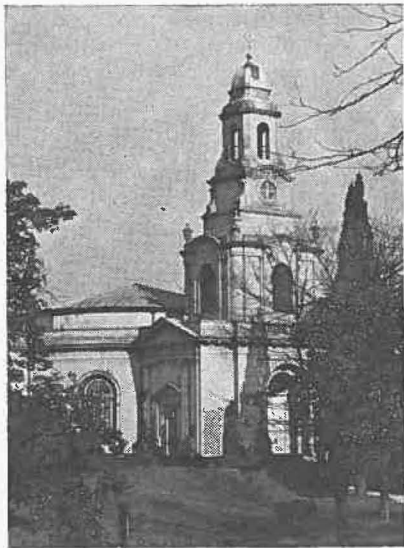
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes 21 notes

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

POSITIV

Nasonflute 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes



Prinzipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes

SWELL

Rohrbourdon 16 ft. 12 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft.
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Superoctave 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

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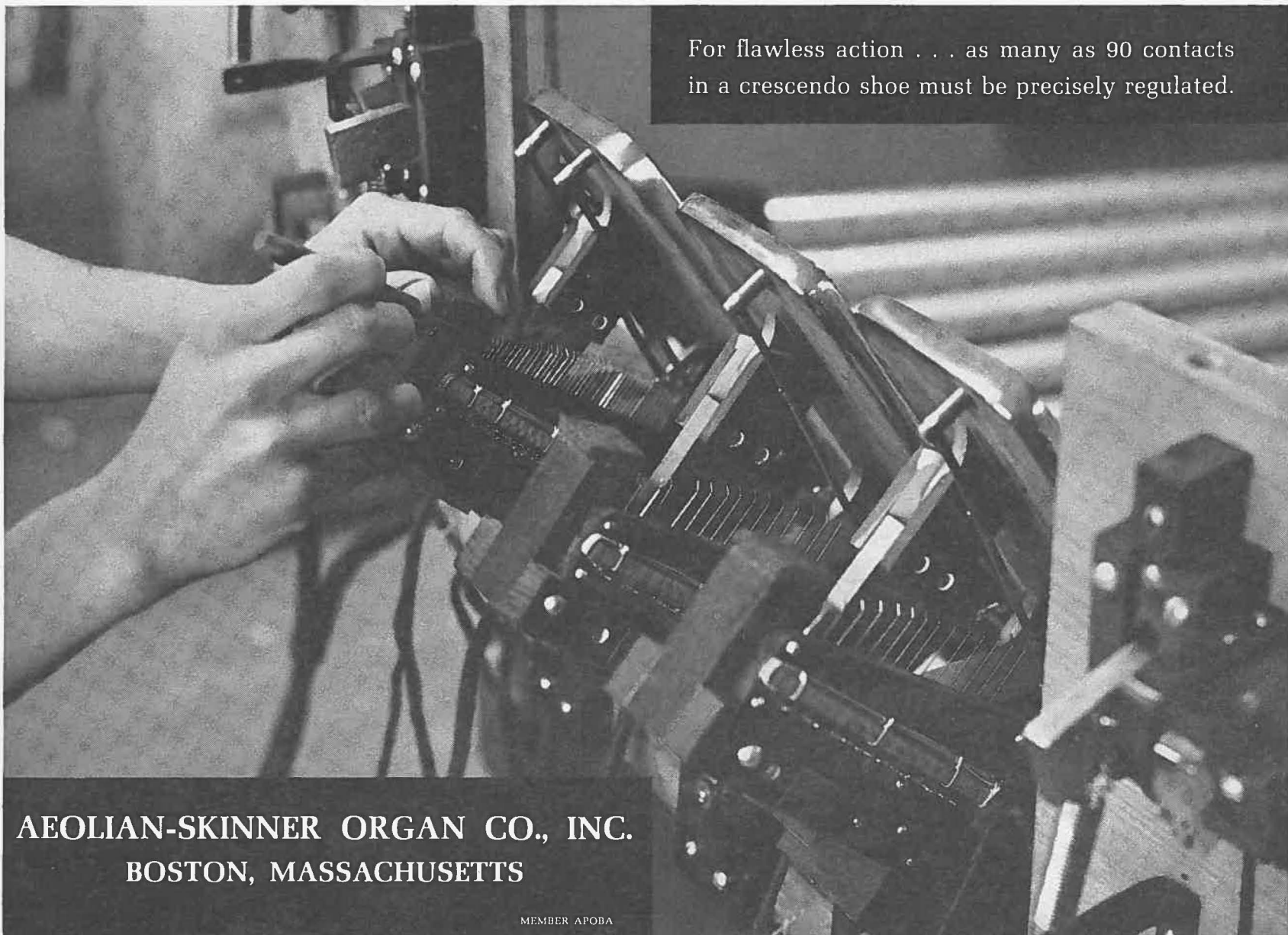
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| 6. PRELUDE AND FUGUE IN B MINOR | Fischer |
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| 8. CHORALE PRELUDE ON "O SACRED HEAD, NOW WOUNDED" | Kuhnau |
| 9. BUT NOW IS THE LORD RISEN | Pachelbel |
| 10. EASTER ALLELUIA | Woodward |

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New Records

The five new recordings we have on hand this month have absolutely nothing in common. Perhaps the safest to recommend, because it achieves its non-controversial intention well, is by the Augsburg Choir of Minneapolis directed by Leland Sateren. The music chosen varies in period, style and even quality but the singing is uniformly good — balanced, disciplined, fine-textured. The composers are Jean Berger, Corsi, J. C. Bach, Stravinsky, Poulenc and Finzi. And there is Mr. Sateren's arrangement of Amazing Grace.

Surely our most controversial record of the month is E. Power Biggs' Bach on the Pedal Harpsichord issued by Columbia. Mr. Biggs, who we suspect thrives on a bit of controversy, deliberately chose for this first harpsichord record the very Bach works most of us associate most with a big, full organ sound. We can predict some scandalized outcries as to the Fantasie and Fugue in G minor and the Toccata and Fugue in D minor, both of which Mr. Biggs plays in a free, rhapsodic style with added embellishments and even some cadenzas. (We know Mr. Biggs will have ample historical justification for all this!) No one will be able to call this record dull or uninteresting; it may just accomplish for the harpsichord a bit of the kind of general introduction this artist has accomplished for the organ. No organist will want to miss hearing this record several times over and then having his say about it. Jacket notes and engineering are up to the Biggs top standard.

Lester Berenbroick, with the assistance of a quartet of singers, two vio-

linists and the organ of the Presbyterian Church of Madison, N.J. has made Wedding Music: Solos for the Church Wedding, which many organists should find helpful (Baumgartner, Buxtehude, Bitgood, Clokey, Willan, Bach and others). To us, highly soloistic singing, however good (and this is very good) with comparatively schmaltzy organ background, defeats the whole purpose of the so-called wedding music reform, regardless of the improvement of actual musical standards. The very large proportion of people who will disagree with us on this will want to own the record and should write to Mr. Berenbroick at the church.

Gerald Bales has made a ten-inch record on the organ at the Cathedral of St. Mark, Minneapolis. We have had kind words for Mr. Bales as a player and composer over a long period; his playing is good here. The organ, we feel is very far from ideal for the Walther Partita on Jesu, meine Freude, which occupies most of the record. It is much better suited to Gerald Near's sparkling Roulade and a Prelude and Fugue in E minor by the late George Coultts.

Earl Ness and William Whitehead had fine success last year with a two-organ recital at the First Baptist Church, Philadelphia. Eight numbers now appear on a disk from Rittenhouse Records. This seems to us essentially a brilliant tour de force, with varied repertory played deftly. The difference between pipe and electronic tone (Möller and Allen) will be obvious to most organists but many duos may still be tempted to emulate the Ness-Whitehead achievement. To us the antiphonal parts of Langlais' Dialog for Mixtures come off best, and Jesu, Joy of Man's Desiring least well. — FC

THE LOUISVILLE BACH SOCIETY has become incorporated and tax-exempt and has elected officers. Its next performance will be the Bach Mass in B minor April 22; Melvin Dickinson is musical director.

MUSIC OF BACH, Schütz, Willan, Buxtehude, Mozart, Schultz, Casner and Reiche were part of a Transfiguration Choral Vesper Jan. 30 at Immanuel Lutheran Church, Seymour, Ind.; David J. Wilson conducted.

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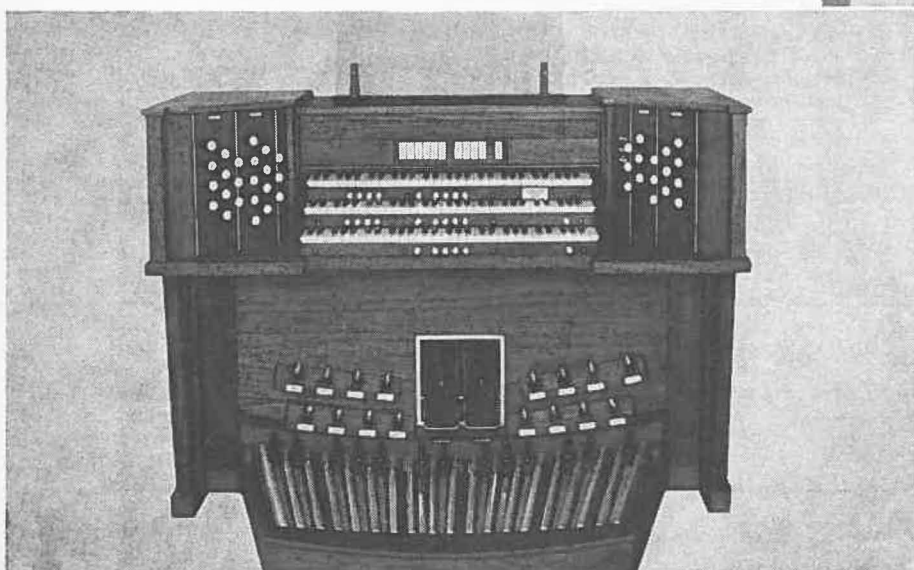
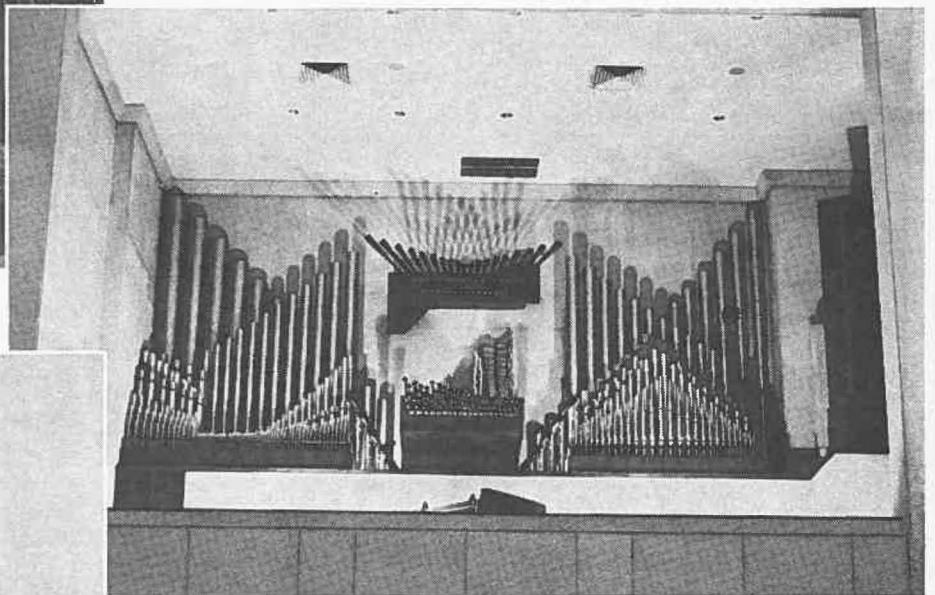
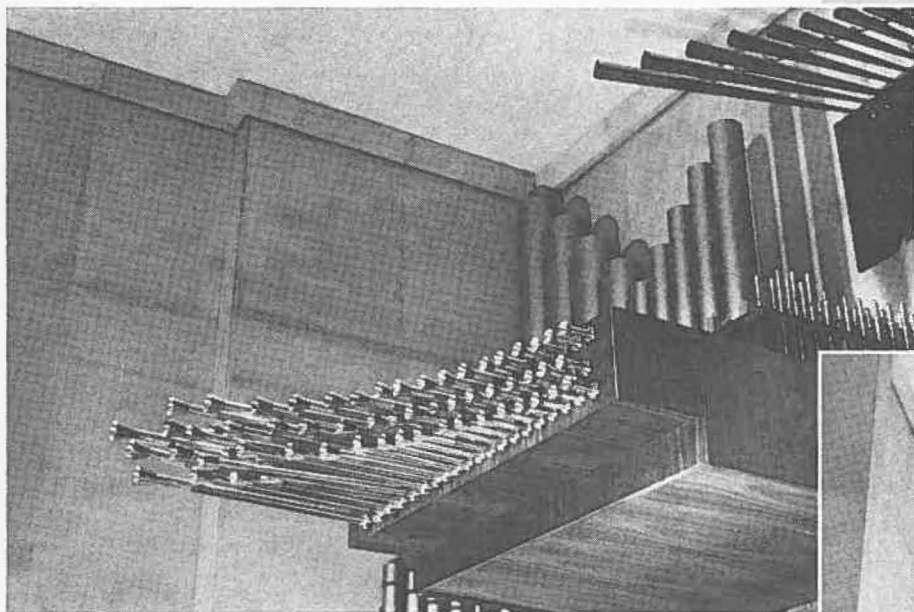
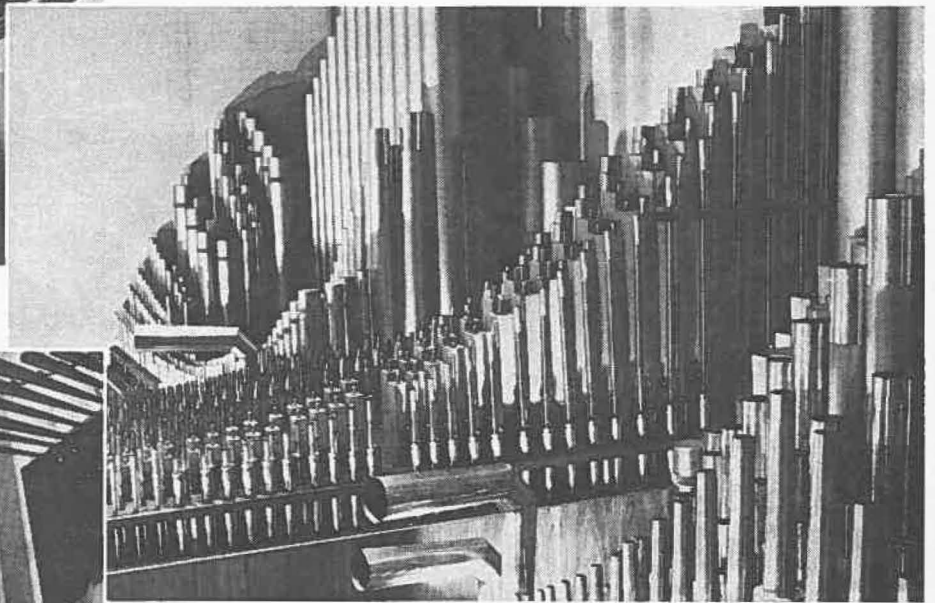
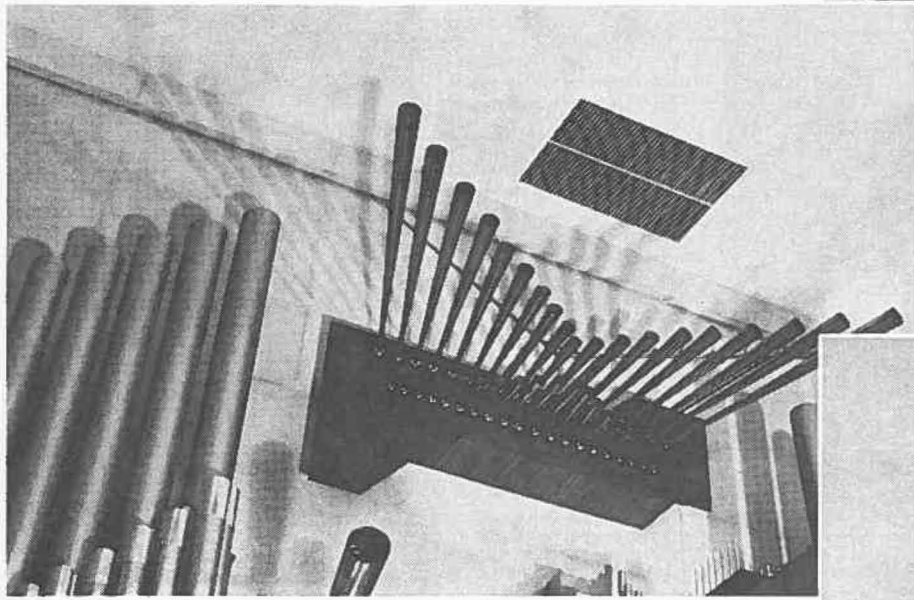
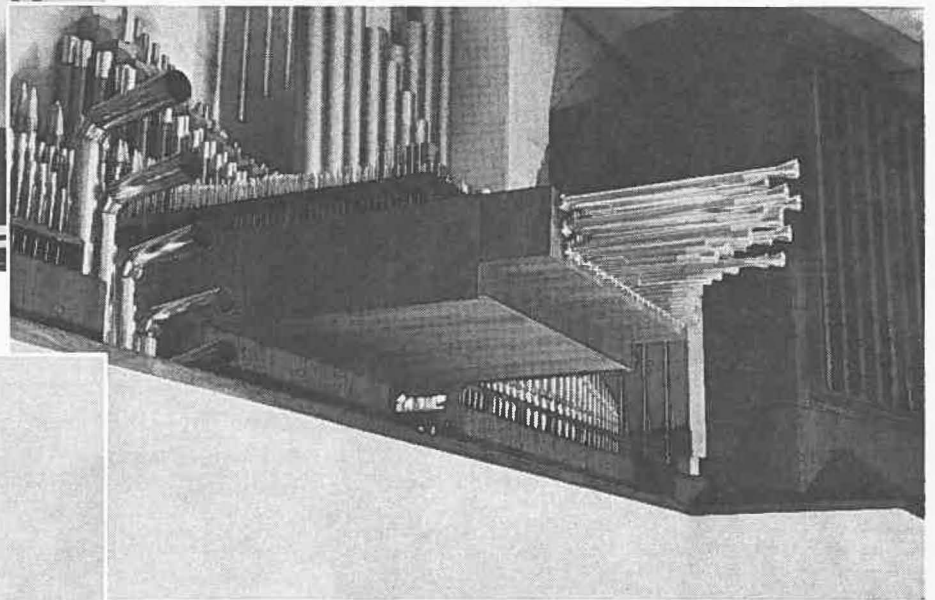
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President's Column

In 1967 there will be held an International Convention of Organists. The Royal Canadian College of Organists is the host and the dates are Aug. 23-30, and the cities Toronto and Montreal. All those members of the AGO who attended the ICO in London in 1957 will know how thoroughly stimulating such a meeting is. I remember well saying to Dr. S. Lewis Elmer in 1957 that "I could not afford not to go".

My referring to this convention so soon has to do with sparing our Canadian colleagues unnecessary headaches. Because it is anticipated most confidently that there will be a literal deluge of delegates from the English-speaking world, it would be of help if any members of the AGO who plan to go could write a preliminary notice of their intention to James Chalmers, 54 Eagle Road, Toronto 18, Ont.

I want to say now, most emphatically, that your attendance at the ICO in 1967 does not represent an "either/or" but a "both/and". The greatest convention of any organization that the world has ever seen will take place in Atlanta from June 27 to July 1 of this year, and next year there will be our customary and invaluable 15 Regionals. AGO members will have had to attend the Atlanta Convention and at least one regional in order to be qualified to be worthy representatives of the AGO at the ICO.

When you have sorted that confused paragraph out I hope you will come up with the conclusion that while charity begins at home, we dare not afford to be parochial.

See you in Atlanta!

ALEC WYTON, National President

ATTENTION CHAPTER OFFICERS

REGARDING ELECTION AND REINSTATEMENT OF MEMBERS
Chapter may assume election or reinstatement of members by National Council or National Executive Committee unless notified of rejection within 30 days.

Deadline Extended for Improvisation Contest

The Atlanta Convention improvisation contest was detailed in the November issue of this magazine. Of special importance is the announcement that the deadline for tapes for the pre-convention tape contest has been extended to April 1. This will give an opportunity for those too busy with Advent and Christmas music to send in their entries now.

1970 NATIONAL CONVENTION

The Convention city for 1970 will be chosen at the National Convention in Atlanta, June 27-July 1, 1966. Bids should be received by Headquarters prior to June 20, 1966.

Nominating Committee Report

RONALD ARNATT, Chairman
Candidates for the 1966 Election of Officers and Councillors

President:

**Alec Wyton, FAGO, New York

Vice-President:

George Mead, AAGO, New York
Vernon de Tar, FAGO, New York
Jack Fisher, AAGO, ChM, Boston

Secretary:

Charles Dodsley Walker, FAGO, New York
George Powers, FAGO, New York

Treasurer:

John Holler, AAGO, New York
Norman Hollett, FAGO, ChM, Garden City, N.Y.
Lilian Carpenter, FAGO, New York

Registrar:

Ruth Milliken, AAGO, ChM, New York
Barbara Mount, AAGO, Freehold, N.J.

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S. Lewis Elmer, AAGO

Auditors:

Seth Bingham, FAGO, New York
Searle Wright, FAGO, New York
George Volkel, FAGO, Westfield, N.J.
George Markey, FAGO, New York

Chaplain:

The Rev. Joseph Sittler, DD, Chicago

Councillors: (Five to be elected in 1966)

Alexander Schreiner, FAGO, Salt Lake City, Utah
Robert Lodine, FAGO, Chicago
Robert Anderson, FAGO, Dallas, Tex.
Mildred Andrews, Norman, Okla.
Catharine Crozier, Winter Park, Fla.
William Teague, Shreveport, La.
Jerald Hamilton, Urbana, Ill.
Robert Glasgow, Ann Arbor, Mich.
Gilbert Gledhill, Darien, Conn.
Arthur Carkeek, AAGO, Greencastle, Ind.
Wilbur Held, FAGO, ChM, Columbus, Ohio
Dorothy Addy, Wichita, Kans.
Lawrence Schreiber, Washington, D.C.
Lawrence Peyton King, AAGO, San Diego, Cal.
Lawrence Moe, AAGO, Berkeley, Cal.
Robert Quade, Lexington, Ky.
Robert Clark, Ann Arbor, Mich.
David Mulbury, AAGO, ChM, St. Louis, Mo.
Austin Lovelace, AAGO, Denver, Colo.
Raymond Glover, Hartford, Conn.

Wallace Coursen, FAGO, Glen Ridge, N.J.

Alice Leisman, Milwaukee, Wis.

**Walter N. Hewitt, AAGO ChM, Winter Park, Fla.

**Chairman Arnatt reported that it was impossible to find a candidate willing to oppose Alec Wyton for the office of President. Because Mr. Wyton declined to have his name placed in nomination unopposed, he has been nominated by the write-in requests of five AGO members. Walter N. Hewitt is a write-in candidate for National Council.

15 Highway 33, Freehold, N.J.,
Feb. 14, 1966

Dear President Wyton,

I must forward my true regret that I cannot attend the National Council meeting on Monday, Feb. 7. My commitment to a Monmouth Chapter meeting program necessitates my remaining in this area on that date.

I feel I must extend to you my personal feelings on the National Elections coming up this spring. Ronald Arnatt called me and requested permission to place my name on the national ballot for registrar, running against Ruth Milliken. My immediate response was: (1) Ruth Milliken is a fine and highly respected person; (2) Ruth Milliken has and continues to do an exceptionally fine job in her office; (3) I have no desire to run against, or be a part of trying to oust, a person who is doing an extremely capable job which I could do not better. But, then I recalled your very urgent insistence that there be two complete slates on the ballot, and your request to those asked to run to please cooperate in the fullest sense.

I believe the vast majority of our membership agrees with me that those presently in office are achieving a magnificent service and deserve to be re-elected to continue their work. However, I agree with you that there should be a choice for each office. If there is one in our membership who is dissatisfied with an officer, he should have the privilege of casting a vote which reflects his dissent. Therefore, in the effort of co-operation, "I lay my head on the chopping block". My extreme best wishes to those in office, that you may continue to do an outstanding job. My heart-felt understanding to those who lay their heads under the guillotine along with mine — may we not go down in history as those blackguards who dared to try to disrupt one of the most popular and efficient leadership in our AGO, history!

Most sincerely,

BARBARA F. MOUNT, DEAN
Monmouth Chapter

Chapter Sponsors Andrews Workshop

Mildred Andrews, University of Oklahoma, will conduct a workshop for organists and other interested church musicians March 19 at the Westminster Presbyterian Church, Alexandria, Va. Members of the Alexandria Chapter, which is sponsoring the workshop, will play works of various schools for Miss Andrews' suggestions on technique and style. The study session will include a break for lunch and getting acquainted. For details of fees and schedules, write the chapter secretary, Caroline K. Gorham, 25 North French Street, Alexandria, Va. 22304.

KNOW YOUR GUILD



In July 1964, Harry C. White discussed with President Alec Wyton, the feasibility of an AGO sponsored pension plan. He was promptly appointed chairman of a committee to explore the possibilities of such a plan.

Mr. White is a native of Wheeling, West Va. His parents, Mamie Rice White and Crawford E. White, are descendants of pioneer families in that area. He was educated in the public schools of Ohio County, W. Va. Additional study was at the Trust School and Manufacturers Hanover Bank and Kennedy Sinclair, Inc. both in New York City. Upon graduation he began a banking career at the Wheeling Dollar Savings and Trust Company where he is employed as a trust officer in charge of estate planning.

He began the study of music at an early age. Later he studied organ with Robert Knox Chapman, then organist and choirmaster of St. Matthew's Episcopal Church in Wheeling. Currently Harry White serves as organist and choirmaster of St. Mark's Lutheran Church, and organist of the Woodsdale Temple, both in Wheeling.

He is vice-president of the Wheeling Symphony Society, Inc., and chairman of the Opera Workshop Committee, Oglebay Institute, the organization which sponsors annually a workshop under the aegis of Boris Goldovsky. He is a member of the Fort Henry and Wheeling Country Clubs and has traveled extensively throughout the world.

Queens

Hugo Distler was the subject of an illustrated talk by the Rev. Charles R. Anders, commission on worship, Lutheran Church in America, at the Dec. 6 meeting of the Queens Chapter at the Colonial Church, Bayside. Pastor Anders had "discovered" Distler on a European trip and gave many biographical and musical facts about him, playing a recording of The Christmas Story. A short Christmas party with refreshments followed.

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News of the American Guild of Organists—Continued

New York City

The New York City Chapter in association with the Church of the Incarnation sponsored an exciting program for organ and brass Jan. 12 with Thomas Dunn of the host church conducting and Leonard Raver, General Theological Seminary, as organist. In spite of the transit strike there was an excellent attendance. A reception followed. The program included: Introduction and Chorale, Louie White; Shimah B'koli, Persichetti; Three Processionals, Roger Goeb; Fantasy for solo trumpet and organ, Sowerby; Christ ist erstanden, James Case; and Sonata for organ and brasses, Pinkham.

ANNA CONROW HAZARD

Westchester

The Westchester Chapter held its Jan. 18 meeting in the Scarsdale, N.Y. Congregational Church. After a brief business meeting conducted by Dean Russell Blackmer, Frank Dunsmore introduced Yehudi Wyner, Yale University, who lectured on Aspects of Jewish Music. Lorine Buffington, soprano, assisted Dr. Wyner in illustrations. Refreshments were served after the program.

FLORENCE W. HYDE

Rockland

A meeting of the Rockland County Chapter was held Jan. 10 at the Methodist Church, Nyack. After a short business meeting, Dean J. Buchanan Macmillan, Nyack Missionary College, reported on the history of organ music from medieval times to the present. On display were books illustrating his talk. Refreshments followed.

HELEN SCHIMPF

Nassau

The Jan. 16 meeting of the Nassau Chapter was held at the Congregational Church, Rockville Center. After a covered dish supper, Dr. Sally Tobin Dietrich, dean, conducted a snappy business meeting. Dr. Harry Robert Wilson, Teachers College, Columbia U., led the large group in a dynamic choral workshop. The group read twelve selections, six by the conductor. Dr. Wilson related experiences conducting choral groups in Russia. Members of local church choirs were special guests for the evening.

MARCELLA M. POPPEN

Suffolk

The Jan. ? meeting of the Suffolk Chapter was a master class conducted by Edward Brewer, recently returned from a Fulbright study with Helmut Walcha. Mr. Brewer discussed and played portions of the Orgelbüchlein and Trio Sonata 1. Following the class a covered dish supper was served.

WALLACE M. MONSELL

Hudson-Catskill

Members of the Hudson-Catskill Chapter met Feb. 14 at the Methodist Church, Philmont, N. Y. Helen Allers, Jr. organist of the North Germantown Methodist Church led a conducting workshop. Recognition was made of the St. Valentine birthday of Mrs. J. Scott Moore, for many years organist of the First Reformed Church, Hudson, N. Y. Following the program, refreshments were served by Mrs. Maynard Jones, Mrs. Richard Laraway and David L. Clapper.

CLAYTON J. WALTERMIRE

Northern New Jersey

The Feb. ? meeting of the Northern New Jersey Chapter was held at the Community Church, Glen Rock, N. J. The Rev. John Gensel, New York City, lectures on A Ministry to the Jazz Musician. He is engaged in full-time ministry to the Jazz musicians of the city. Marilyn Matheiss was general chairman of the evening and Mrs. Donald W. McKinnon and Mrs. E. A. Workman were co-hostesses. Refreshments followed the meeting.

HAZEL SNELL

Southern New Jersey

The Nov. 6 meeting of the Southern N.J. Chapter was a memorial service for Carrie Livingston in the First Presbyterian Church, Bridgeton. Dean David Porkola, Chaplain Robert De Remer, Lowell Ayars and Charles Wright, FAGO, participated, each playing a short musical tribute.

The Dec. 20 meeting was held at the Fred Rohrbach home, Vineland. The host explained the meaning of Hannukah and sang two songs in keeping with the season; Mrs. Rohrbach accompanied and later played some Bach at the Hammond. A short business meeting was conducted by Dean Porkola and refreshments were served.

The Jan. 17 meeting was in the form of a Graveyard Party at the Bethany Presbyterian Church, Bridgeton. Each member brought his oldest music to be played or sung. Plans for the rest of the year were discussed and refreshments were served. Franklin Bateman was host organist.

JOHN J. BRESLIN, JR.

West Jersey

The Feb. 7 meeting of the West Jersey Chapter was held at St. Joseph's Roman Catholic Church, Camden. Father Stanley Kloskowsky discussed the recent changes in the mass as a result of the liturgical modifications made by the Roman church. Joseph Rykaczewski demonstrated the organ and led the choir in portions of the mass and other service music. The chapter was guest of the parish for refreshments.

GEORGIA D. WILLIAMS

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Jan. 10 at the Methodist Church, Chatham. A brief business meeting was conducted by the dean. Dr. Carl F. Mueller, composer, spoke on the subject of choral training. W. Norman Grayson, Centenary College for Women, talked about the functions of the organist in the service. Members were encouraged to participate in the discussion. After the program, at the social hour, Leola Anderson, minister of music of the host church, served refreshments.

ELSIE B. BROOKS

Northern Valley

The Northern Valley Chapter held its Jan. 10 meeting at the Dwight School for Girls, Englewood. The Organ Historical Society program, A History of the Organ in America from 1700 to 1900, consisted of slides, photographs and tape recordings of the sounds of many selected instruments. Mr. and Mrs. Joseph Erwin were hosts for the evening.

DORIS BECHBERGER

Chesapeake

The Jan. 18 meeting of the Chesapeake Chapter was held at the Episcopal Church of St. Michael and All Angels, Baltimore. After a brief business meeting presided over by Dean Eugene Belt, the group heard a lecture-demonstration by Dr. Richard Peek, Charlotte, N.C. He gave out lists of organ music suitable for the Lenten and Easter seasons and played from the list numbers by Bermudo, Brahms, Messiaen, Peek, Reger and Walcha. The meeting closed with a social hour and refreshments.

CHARLES A. TRELXEL

District of Columbia

The Jan. 10 meeting of the D.C. Chapter was held in St. Thomas Episcopal Church, Washington, with Dean William Tufts presiding. A brief business meeting approved two new applications for membership. A program of organ and choral music was heard. Esther Cupps played Noël, Grand Jeu et Duo, Daquin and Weihnachten 1914, Reger. Harlan Luafman led the choir of the host church in Respighi's Laud to the Nativity, with an instrumental ensemble accompanying.

W. LASH GWYNN

Patapsco

The Patapsco Chapter met Nov. 6 at Douglas Memorial Community Church, Baltimore. The hostess was Mrs. Junita Davis, host was Mr. Glascoe and Dean James Spencer Hammond was in charge of the business meeting. Dr. Dean Thomas sent a letter thanking the dean for the invitation to attend the chapter meeting. He suggested becoming a dual member of the Patapsco Chapter. Refreshments followed.

The chapter met Dec. 4 at the home of Dr. Herbert Frisby. Gladys Davis, sub-dean, was in charge of the business meeting. A program of recorded Eskimo music was heard and also a recording of making Dr. Frisby a member of the Tribe of Eskimos. Refreshments were served.

The chapter met Jan. 8 at St. Paul Christian Community Church. Hostesses were Celia McLeod and Leola Dottson. Dean Hammond was in charge of the business meeting. The annual Christmas party was held with carols sung, gifts exchanged and refreshments served.

FRANCES CHAMBERS WATKINS

Huntington

The Huntington, W. Va. Chapter held its Jan. ? meeting at the First Presbyterian Church. A discussion and demonstration of The New Sound-Handbells was directed by Dan Breece, host minister of music. A group demonstrated by playing hymns and other numbers suitable for church services.

MRS. HARRY GOHEEN

Danville

The Danville, Va. Chapter met for dinner Jan. 17 at the Mount Vernon Methodist Church with Sub-dean Richard Miller as host. Following dinner, a brief business session was conducted by Dean Richard Ford. As a substitute program, Mr. Miller invited the group to see and play the new set of Schulmerich handbells his church has purchased. The group played several selections, as many had never played the bells or heard them before.

RONALD COCKRILL

Montgomery County

Lawrence Sears, Blessed Sacrament Church, Washington, D.C., served as host to the Jan. 11 meeting of the Montgomery County Chapter. Following a business meeting conducted by Dean Richard Wagner, Mr. Sears talked to the group about his work at the host church and about the musical changes brought about by the adoptions of the New Mass by the Catholic Church.

SARAH B. RICE

Blennerhasset

The Blennerhasset Chapter held its Jan. 28 meeting in the Memorial Church of the Good Shepherd, Parkersburg, W. Va. Mrs. Wayne McFarland, dean, was in charge of the business session. Mrs. J. Herbert Stitt was announced as new West Virginia State Chairman succeeding Dr. Clyde English. Letters were read from Regional Chairman Robert Crone regarding a regional conference in June and from the Kanawha Chapter concerning the Mabel Boyter junior choir workshop Feb. 11 and 12 in Charleston.

The Feb. 18 meeting was held at the Wayside Methodist Church, Vienna. The Rev. E. David DuBois spoke on Preparation for Easter. Following the program the group held a social hour with refreshments.

MRS. ROY REEL

Cumberland Valley

The Cumberland Valley Chapter met Jan. 15 at the Trinity Lutheran Church, Hagerstown, Md. Dean Clair A. Johannsen was host. The group sang through anthems brought by various members. Works for senior and junior choirs were demonstrated. Mr. Johannsen served refreshments.

DOLORES MCKENZIE

Alexandria

The Alexandria, Va. Chapter met Jan. 10 at the Westminster Presbyterian Church. After a brief business meeting chapter members played a recital on the new 42-rank, four-manual Möller organ. The program is included in the recital pages.

MARY CAMM ADAMS

Western North Carolina

The Jan. 24 meeting of the Western North Carolina Chapter was held at the Malvern Hills Presbyterian Church, Asheville. Dean Paul H. Bates presided at the business meeting. Nelson F. Adams, Brevard College, and Russell Wilson, Montreat-Anderson College, reported on the midwinter conclave in Charlotte. Carl Perry staged a choir robe style show. Robes and accessories were modeled. Mrs. Charles B. Munch was hostess for the social hour.

CHRISTINE L. RATZELL

Durham

The Durham, N.C. Chapter held its regular monthly meeting Feb. 15 at St. Philip's Episcopal Church with Robert Capen, choir-master, acting as host. A program of organ music was played by members Richard Joiner, Michael Menne, Leonard A. Smith, Celia Davidson, Rudolph Kremer and Carol Lloyd. Dean Ruth Phelps presided at a brief business meeting.

LEONARD A. SMITH

Central North Carolina

The Central North Carolina Chapter met Jan. 17 at Holy Trinity Lutheran Church, Raleigh. The Rev. John Cobb, chapter chaplain, was in charge of arrangements for the program which dealt with the new English Mass authorized by the Roman Catholic Church. Fr. Joseph Woods, Durham, addressed the group on the recent changes in the liturgy.

NANCY BURROUGHS

Spartanburg

The Spartanburg, S.C. Chapter met Jan. 18 at Black Music-Art Center, Wofford College. After a short business meeting Dean John Bullard gave a report of the midwinter conclave in Charlotte. Members heard an informal program of Bach on the Walcha Archive recordings. Dean Bullard was the winner of this set at the conclave.

The chapter sponsored a recital Feb. 6 by William Partridge at the Advent Episcopal Church. The program appears in the recital pages.

ANNA MACGREGOR

Savannah

The Savannah, Ga. Chapter met Jan. ? in the social hall of St. Paul's Lutheran Church for the annual dinner honoring ministers. Dr. Richard Peek, Charlotte, N.C. spoke on What Ministers Expect from the Music Director and Organist and What the Organist and Director Expect from Their Minister. A discussion period followed.

At a Dec. ? meeting the chapter met at the same church for a program of music for organ and brass. Students of Georgia Southern College, Statesboro, were conducted by Dr. Jack Broucek and Dr. Fred Grumley.

Karajan Organ Ensemble to Play Art of Fugue at Atlanta Convention

The Wolfgang von Karajan Organ Ensemble will play the complete Bach Art of Fugue at the national convention in Atlanta. This trio of organists is bringing three Walcker positifs from Europe.

The ensemble's record of the Art of Fugue (Musica Sacra AMS 44-45) has received excellent reviews and their appearance promises to be a highlight of the convention program.

Atlanta

The Atlanta Chapter met Jan. 10 for a dinner meeting in the Toco Hills Davis Cafeteria. An evening of anthem reading followed at the Clairmont Presbyterian Church under the direction of Mr. and Mrs. Robert Lowrance. The business session of this meeting was devoted to preparation for the national convention.

The dinner meeting Feb. 8 at the First Presbyterian Church was followed by a Guild service sung by the senior and high school choirs of the church under the direction of Herbert Archer with an address by the pastor, the Rev. Harry Fifield.

JAMES BERGEN

Greenwood

The Greenwood, S.C. Chapter met Jan. 31 at the Main Street Methodist Church with Dean Jean Wood presiding. Mrs. Wood thanked Edgar Davis, director, Dr. A. Elbert Adams, organist, and Evelyn Martin, soloist and other members who had participated in Handel's Messiah for the Dec. 5 vesper program at the First Baptist Church. Methodist ministers of the area were invited as guests to hear the Rev. Eugene C. Holmes, Columbia, S.C. discuss the new Book of Worship for the Methodist Church. Dr. John M. Younginer introduced the speaker. Mrs. George Parsons and Evelyn Martin were hostesses.

VELMA O. SMITH

St. Petersburg

The St. Petersburg, Fla. Chapter held its Dec. ? luncheon and business meeting at Bradford's Coach House. Thanos Mellos, director of the St. Petersburg Civic Opera was speaker.

After the chapter's luncheon meeting Jan. 10 at the Jungle Prada Inn, members and guests went to St. Petersburg Junior College for a program under the direction of Robert O. Davison. Those who took part in the Baroque program were: Jerry Strawski, winner of chapter's Jamerson Award for 1965-66, at the harpsichord built by Mr. Davison; Edwin Stover, violin, Junior College faculty; and Mr. Davison, recorder. The latter made instructive remarks regarding each of the numbers, about the harpsichord and the recorder.

Harold Gleason conducted an all day organ workshop Jan. 22 on the new four-manual Austin at St. Peter's Episcopal Church. Robert Setzer was host. Dr. Gleason used four young students of Mr. Setzer and this program was heard by the 50 in attendance: Nun Komm der Heiden Heiland, Buxtehude — Juanita Boling; Schmücke dich, Bach — Barbara Miller; O wie selig and Schmücke dich, Brahms — Barry Stevens; Toccata in D, Peeters — Jerry Strawski.

DOROTHY BERRY KIRK

Central Florida

An anthem repertoire session was held Feb. 1 by the Central Florida Chapter at the First Presbyterian Church, Orlando. Ruth Enslow was program chairman. Several members led their particular favorites anthems. Jesse Bookhardt, organist of the host church, closed the meeting with a demonstration of the organ he has built for the church's Reformation Chapel.

ROBERT ESHENAUER

Upper Pinellas

The Upper Pinellas Chapter met Jan. 31 at the First Methodist Church, Dunedin, Fla. with Mrs. John Lee, sub-dean, presiding. At the close of the business meeting Mrs. Lee read an interesting article in regard to the use of jazz in the church service. A Bach recording of the Swingle Singers was played.

EARLE C. NORSE

Miami

The Miami, Fla. Chapter sponsored the Greater Miami Choral Society Jan. 2 at the Bayfront Park bandshell. Laurence Hedgepeth directed and Morse Haitwaite accompanied. Ronald Beaver was chairman. The Mozart Mass in C, K 317 and shorter works were sung. There was no business meeting.

RUTH MCCOOK

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RICHTER
Munich, Germany

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NYQUIST
"U" of California
Throughout season

henry
HOKANS
All Saints, Worcester
Throughout season

albert
RUSSELL
Asylum Hill Cong. Hartford
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40 Monadnock Rd., Worcester, Mass. 01609

News of the American Guild of Organists—Continued

Tampa

The Tampa, Fla. Chapter enjoyed a "sing session" Dec. 6 at the home of Mrs. Fred Niemann. Malcolm K. Westly, Ralph Cripe and Mrs. J. Burns Creighton introduced and directed some of their favorite Christmas anthems. James W. Biggers, Jr. arranged the program.

Robert Scott, band and choral director of King high school, conducted a workshop for the chapter Jan. 10.

ALYCE LANIER

Mobile

The Christ Episcopal Church and the Mobile Chapter co-sponsored Sam Batt Owens in recital Jan. 11 at Christ Episcopal Church. His program is listed in the recital section. The preceding day Mr. Owens held a master class at St. Catherine's Catholic Church. A buffet supper in his honor was held at the home of Richard de Neefe.

ESTHER KNUDSEN

Columbus

The Columbus, Ga. Chapter held a Christmas dinner Dec. 6 at St. Luke Methodist Church. Members and guests were treated to a program of Christmas choral selections by the choir of the host church under the direction of Dean H. E. MacFarland and accompanied by John Miller. The program closed with the choir and chapter members singing carols together.

FLORENCE ROBERTSON

Fort Lauderdale

The Fort Lauderdale Chapter held a choral festival Jan. 9 at the Second Presbyterian Church. Dr. Paul Langston, Stetson U, was director with works of Robert Powell, Haydn, Redford, Schutz, Langston and Buxtehude sung. Warren Broome played Bach and Willan for the voluntaries and the address by Chaplain Harold L. Brooks was on The Importance of Music in Worship.

THELMA KAPPAN

Meridian

The Meridian, Miss. Chapter met Jan. 31 at the First Baptist Church with Dean Matzner presiding. Bennie Banes was appointed program chairman for next month. Plans were discussed for a group attendance to the national convention. The following program was heard: In Deep Distress on Thee I call, Hofhaimer — Mary Jane Kastla; Rejoice Greatly, O My Soul, Bach — Barbara Irby; Theme in D flat, Dickinson — Sylvia Linton; Prelude in G minor, Bach — Mrs. D. W. Dwigans. A social hour followed in the choir room with Mrs. Valerye Bosarge as hostess.

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

South Mississippi

The Jan. 4 meeting of the South Mississippi Chapter was held at the First Baptist Church, Hattiesburg. Mrs. Clyde Bryan, dean, presided over a short business session; programs for the year were discussed. Joe Justin Walters, chairman of the committee for the City Choral Festival sponsored by the Hattiesburg Music Club and the chapter, gave a detailed report of plans. Donald Winters was leader of the program on the music of Cesar Franck. Following a talk on Franck's life and music, Mrs. A. N. Whorter played his Cantabile; Dean Bryan sang Panis Angelicus accompanied by Mrs. McWhorter with violin obbligato by Mrs. W. M. Breland, Jr. Mr. Winters closed the program with Chorale in A minor. Following the program a social hour was held in the church parlor.

MRS. J. B. HOLLOWAY

Knoxville

The Knoxville, Tenn. Chapter held a dinner meeting Jan. 3 at the Church of the Ascension. Dr. Richard Peek, Charlotte, N.C. spoke on the responsibilities and mutual expectations of organists, choir directors and ministers and the way in which their performance can be of mutual benefit. A reception for Dr. Peek following the lecture was given at the home of Alfred Lunsford, Schantz representative.

ROBERT E. BIGGERS

Alamo

The Alamo Chapter sponsored a recital Feb. 6 by Mary Esther Orth, Texas Lutheran College, at St. Francis Episcopal Church, San Antonio. Refreshments followed in the new church hall. The program is listed in the recital pages.

CHARLES DRIESOERNER

Nashville

The annual pastor-organist banquet of the Nashville, Tenn. Chapter took place Jan. 11 at Christ Episcopal Church with Peter Fyfe as host organist. An unusually large group was present, including organists and ministers from Episcopal, Presbyterian, Methodist and Roman Catholic churches. Dinner was served in Cheek Hall. Dean Gregory Colson led the business meeting after which a Guild service took place. Lectors were the Rev. James Glasse, Vanderbilt U divinity school and the Rev. Earle Copes, chapter chaplain. The Rev. Charles A. Carter was officiant and sermon was delivered by the host rector, the Rev. John Lane Denson. Organists for the service were Peter Fyfe, Maxine McCormick, James Laster and James Vester.

ELEANOR DUBUISSON FOSSICK

Louisville

The Louisville, Ky. Chapter met Jan. 18 at St. John's Evangelical Church. Members were asked to bring their pastors. Following the business session there was a panel discussion on pastor-organist/choirmaster relationships. Dr. Forrest Heeren acted as moderator and the panel consisted of Dr. Alfred Hall (Presbyterian); the Rev. H. Sheppard Musson (Anglican); the Rev. Joseph O'Morrow (Lutheran); and the Rev. Richard Fowler (Roman Catholic). Following an exposition of the panel's views, questions were invited from the floor.

BETTY ANNE STAFFORD

Memphis

The Memphis Chapter met Feb. 7 at the Second Presbyterian Church. Mrs. Jerome Robertson, organist, served as hostess, assisted by Thomas Ashcroft, minister of music, and Mrs. Nick Causey, contralto soloist. Dinner was served to 45 members and guests with the Rev. Edward J. Knox, asking the blessing. In the church, a program of organ music was played by Bennett Britt, Marks, Miss. and Mrs. James R. McCall, Springdale Methodist Church. Mrs. Darrell Henning, dean, was prevented by illness from playing.

EUGENIA EASON

Dallas

The Dallas, Tex. Chapter met Jan. 18 at the Lovers Lane Methodist Church. Dinner was followed by a business session led by Dean Robert Anderson. Dr. Roger Ortmyer, Perkins School of Theology, lectured on The Arts in the Life of the Church.

MARTHA BINION

Lake Charles

The Lake Charles Chapter scheduled an all-day choral and organ workshop Jan. 15 at the First Methodist Church, featuring Wayne Hobbs, New Orleans. Organ and choral music suitable for Jewish, Roman Catholic and Protestant services was discussed and performed by the 35 to 40 registered. General chairman for the event was Donald Allured. Opportunity was provided for browsing through a display of materials furnished by Weleins Music Store, New Orleans.

LOUIS S. BREWER

Central Arkansas

The Central Arkansas Chapter resumed its meetings Jan. 11 at the Pulaski Heights Methodist Church. Hosts for punch bowl roundup were H. Murlin Kelsay, Mrs. H. A. Emerson and Mrs. Curtis Stout, Sr.; Archie Y. McMillan gave the invocation. John G. Metcalf invited members to a February lecture on acoustics at Little Rock University. A program of Christmas music by the sanctuary choir of the host church was directed by Mr. Kelsay. Dr. John Peters played a recorder, accompanied at the harpsichord by Mr. Kelsay. Mrs. Eugene Taylor was harpist.

HELEN MARTIN

South Arkansas

The Jan. 10 meeting of the South Arkansas Chapter was held in the choir room of the First Baptist Church, El Dorado, with Dean Susan Baker presiding. Plans for the choir festival in April were formulated. A panel discussion on the subject Ministers, Organists and Directors as joint co-ordinators in projecting the purpose of music in the worship service had this panel: The Rev. Gary Jones, First Presbyterian Church; The Rev. J. Raymond McLean, St. Mary's Episcopal; and The Rev. Durwood Penry, First Christian. Open discussion with a question and answer period followed.

Central Louisiana

C. Allison Salley, dean of the West Texas Chapter, was sponsored by the Central Louisiana Chapter in recital Jan. 25 at the St. Francis Xavier Cathedral, Alexandria, La. His program appears in the recital section. Mr. Salley is organist-choirmaster of the First Presbyterian Church, Midland, Tex. A reception honored the recitalist after the program. Dean Max Pugh, Mrs. Hugh Coughlin, subdean, and Mattie Lee Pate, Mr. Salley's former teacher, were in the receiving line with him.

VIRGINIA MARTIN HOWARD



- TOCCATA, ADAGIO AND FUGUE IN C MAJOR—J. S. Bach.** Edited by Charles-Marie Widor and Albert Schweitzer. From the celebrated Widor-Schweitzer edition. Now at last available separately **1.25**
- "JUPITER" THEME—Gustave Holst.** Arranged by Eric Thiman. From "The Planets." The musical appeal of this piece lies in its sturdy simplicity and its outpouring of fervor."—*Clavier* **.75**
- INTERLUDES IN MINIATURE—Eric H. Thiman.** Eighteen short pieces in different keys. These miniatures are designed to provide music for those parts of a Service in which a short gap requires to be filled. All can be played without pedals if necessary, and the average length is from a quarter to half a minute. They may also be found useful for teaching purposes in elementary work, to give practice in legato phrasing and use of the Swell Pedal **.75**
- 15 SHORT PRELUDES FOR ORGAN—Adapted by Jean Pasquet from Chamber Sonatas by G. F. Handel.** **1.50**
- SIX PIECES IN VARIOUS STYLES—Eric H. Thiman.** 1. Marcia Celtica 2. Melody in F 3. Duetto (*in the style of Mendelssohn*) 4. Air Varied 5. Gavotte (*in the style of Samuel Wesley*) 6. Postlude on 'Llanfair.' "These compositions represent Mr. Thiman at his usual height of musical excellence."—*Clavier*. **Book II** **1.00**

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News of the American Guild of Organists—Continued

New Orleans

Education, good food and fellowship were the ingredients of the Jan. 7 dinner meeting of the New Orleans Chapter at the Church of the Covenant, with Henry LaRoche and Yvonne Thomas as hosts. Sub-dean Richard S. Ruck had prepared an evening with true and false questions about organs asked in a self-grading examination-like game. Various pipes were shown and blown by members for identification by the group. Prizes were given for the best score as well as an appropriate "booby" prize. More than half of the membership was present as well as new members and guests.

GEORGE C. KOFFSKY, JR.

Oklahoma City

The Feb. 7 meeting of the Oklahoma City Chapter was held at the Jewel Box Theater, First Christian Church. The program was provided by the Tulsa Chapter as part of the fourth annual series of exchange meetings. Laven Sowell, baritone, and Lois McHenry Watkins, piano and harpsichord, were heard in a recital which included French songs from four centuries, areas from Mozart's Don Giovanni, and Zueignung, Strauss. Of special interest was a group of solos played by Mrs. Watkins on her Zuckermann harpsichord: Variations on Jonne, Come Kisse Me Now, FitzWilliam Virginal Book, Bach's Prelude and Fugue in C sharp minor, Book 1, Well-Tempered Clavier, and a group of Baroque dances from Italy and Spain. At the conclusion of the recital, members were invited to examine and play the instrument which Mrs. Watkins and her husband had assembled from a kit. At the business session which preceded the recital, attention was called to three forthcoming Guild-sponsored recitals to be played by Fred Haley, Robert Town and Clyde Holloway.

FRED HALEY

North Texas

The North Texas Chapter sponsored its 12th annual performance of Handel's Messiah Dec. 5. The 150-voice chorus was conducted by Dr. Lloyd Pfautsch, Southern Methodist University. George McSpadden was at the organ.

The Jan. 7 meeting was held at the Grand Street Methodist Church. The chapter met for dinner followed by a program of choral music with emphasis on recent publications for the church choir. Mrs. Gerald Deatherage, dean, presided.

BRENT STRATTEN

Lubbock

The Lubbock, Tex. Chapter co-sponsored a recital by Dr. Judson Maynard with the Texas Tech department of music Nov. 8 at the First Methodist Church. The Dec. 17 meeting was held at the Lubbock Women's Club, a program by members. A quartet sang Christmas motets, Danny Hood sang from Handel's Messiah; Mrs. Ray Mowery gave a Christmas reading and a trio played. The evening concluded with group singing.

The Jan. 7 meeting was a recital by Kent Hill at the First Methodist Church, listed in the recital pages.

The regular meeting was Jan. 10 with dinner at Furr's cafeteria. The program was a reading session of new anthems with directors of various churches directing two or three favorite numbers. The reading was in the music hall of Texas Tech department of music. Kent Hill presided in the absence of Dean Harold Dutton.

CECIL BOLTON

Houston

The Houston, Tex. Chapter sponsored two recitalists in January. David Craighhead played Jan. 18 on the Aeolian-Skinner organ at the Central Presbyterian Church. The board held an informal meeting with Mr. Craighhead at luncheon and members and guests met him at a reception following the recital.

Anthony Rahe, Houston organist, was sponsored Jan. 31 at Christ Church Cathedral. Both recitals are listed in the recital section. A reception followed Mr. Rahe's recital in the Cathedral Guild Hall.

ARLINE M. HASKELL

Corpus Christi

The Corpus Christi Chapter sponsored a members recital Jan. 24 at the Church of the Good Shepherd. Participating were Kenneth White, Norma Key, Donna Robinson, Roger Hauenstein and Marcia Caravantes. The program appears in the recital section. A reception followed with Ken White, host-organist-choirmaster assisted by Georgia Nicholas and Clarissa Wiseman.

MARCIA CARAVANTES

Southern Arizona

The Southern Arizona Chapter met Jan. 26 at the First Congregational Church, Tucson, with Betty Fors as host organist. After dinner and a business meeting, conducted by Dean Kathryn Eskey, a mixed quartet sang a varied program.

V. LOUISE PATTERSON

Galveston

The Galveston, Tex. Chapter held its 1966 clergy-organist banquet Jan. 20 at the Galveston Hotel, with 40 organists and guests in attendance. Following dinner Dean Paul Bentley introduced the Rev. Johnston, pastor of Episcopal Church who began the discussion; each organist and minister told one of his amusing experiences with church music. Older organists had the funniest stories up their sleeves, tales of harrowing experiences. After the banquet and program a meeting was held for final arrangements on music programs for the year.

KARLENE BUSH

Los Angeles

The monthly dinner meeting of the Los Angeles Chapter was held Feb. 7 at the First Presbyterian Church, Santa Monica. Honored was Clarence Mader, twice dean of the chapter and recently retired after 27 years as organist of Immanuel Presbyterian Church, Los Angeles. Stanley Williams, organ builder, paid tribute to Mr. Mader in an after-dinner speech. The theme for the evening was Wedding Music. Dr. Robert Young, minister of the host church, spoke about weddings from the minister's point of view. Elfrieda Baum played a program of wedding music on the new Schlicker in Rehbold Chapel. The Calvin Boychoir, directed by Dan Kammeyer, sang. Mrs. Baum's program is listed in the recital section.

JANICE MITCHELL

Fort Worth

The Jan. 10 meeting of the Fort Worth, Tex. Chapter was held at the Trinity Lutheran Church. Announcement was made of the improved health of charter member, Mrs. H. L. Rudmose. After dinner the meeting adjourned to the Fort Worth Art Center where Raymond Entermann gave a program of slides and recorded music to illustrate the parallel development of art, architecture and music forms.

GERALDINE F. ASKEW

San Diego

The choir room of the First Methodist Church was the setting for a lecture Jan. 31 on the comparison of art and music in the contemporary style by Dr. David Ward-Steinman, San Diego State College.

The chapter sponsored Lucile G. Beasley, Westmont College, Santa Barbara, in recital Jan. 10. Her program appears in the recital section.

ISABEL TINKHAM

Box Lunches Assure Lunch on the Run

Delicatessen sandwiches will be available to those attending the Atlanta convention. The rotating schedule on Tuesday, Wednesday and Thursday will leave many out in the suburban boon-docks at lunchtime, so the committee plans deluxe box lunches for sale in advance at the time of registration — another assurance of personal comfort as well as musical excellence at Atlanta.

Santa Barbara

The Santa Barbara, Cal., Chapter met Jan. 18 at the chapel of the Cate School, Carpinteria, Cal. The host, Chapel Organist Stewart Graham, described the 14-rank Casavant and its design and introduced Roger Nyquist, University of California at Santa Barbara and dean of the chapter. His topic, Interpretation of Organ Music, was amplified in a lecture recital which included all or portions of: Concerto in A minor, Vivaldi-Bach; Symphony 6 and Toccata, Symphony 5, Widor; Toccata and Fugue in D minor, Toccata from Toccata, Adagio and Fugue and Wachet auf!, Bach; Fetes, Langlais; Concerto 2 in B flat, Handel. Lucille B. Beasley, Westmont College, illustrated several interpretations of Roseingrave's Allegro Pomposo. About 60 attended the refreshment and discussion hour which followed.

BROOKES M. DAVIS

Contra Costa

A recital by members of the Contra Costa Chapter was played Jan. 17 at the Walnut Creek Methodist Church. A historical survey of organ literature, the program had the recitalists speaking briefly before they played. Kenneth Mansfield was assigned the classical period; G. Allen Schell, Bach; Gordon Ked-dington the Romantic period, and Freda Booth the development of the choral prelude. Interested lay people and ministers in the area joined members for the informal recital.

LOIS HILL

San Jose

The Jan. 23 meeting of the San Jose, Cal. Chapter was held at the Los Gatos First Methodist Church. A program was played by Gordon Rowley, student of Herbert Nanney, Stanford University. The program is listed on the recital pages. A short business meeting followed.

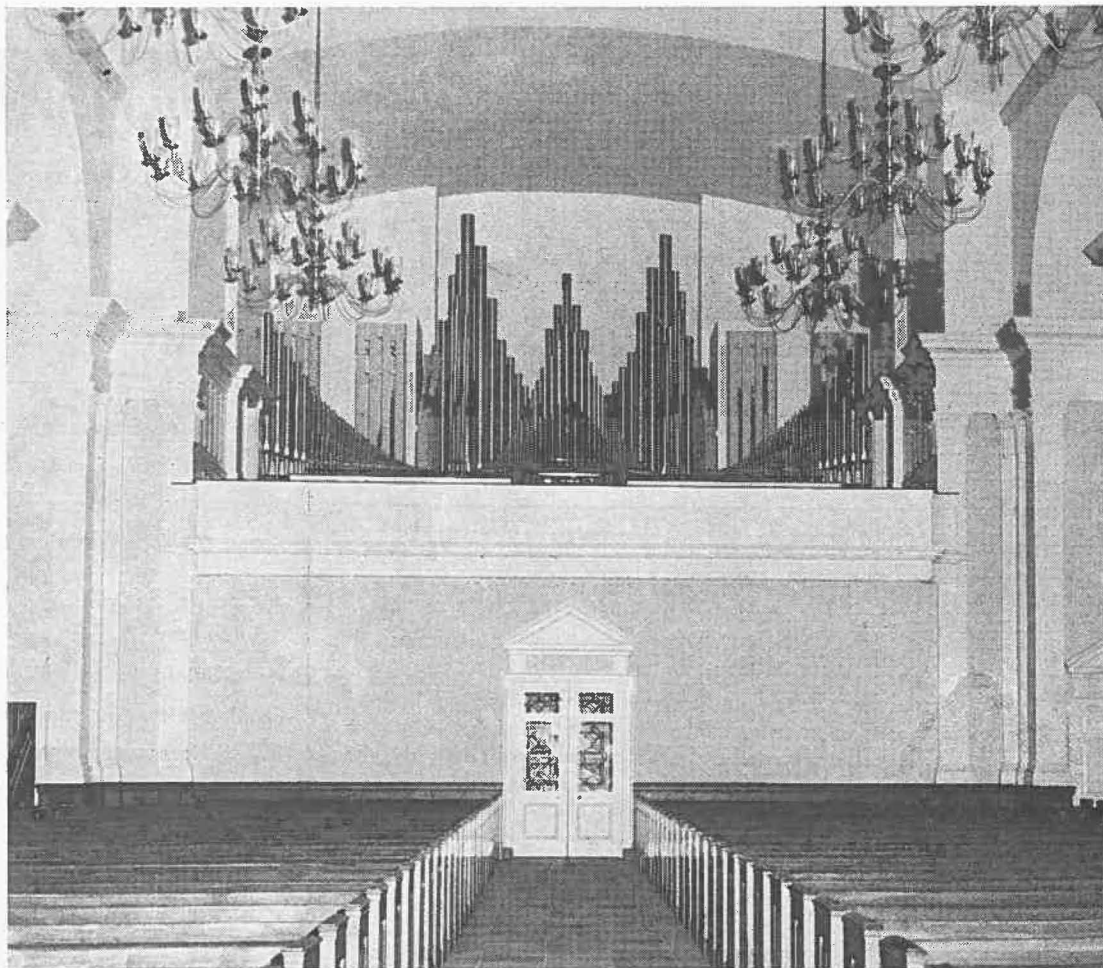
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Pasadena

The Pasadena and Valley Districts Chapter met Jan. 10 in All Saints Episcopal Church. Dinner was held in the social hall of the church. Dean Gaylord Carter was welcomed back from his round-the-world trip. In an informal speech, filled with humor, he related some of his experiences. Richard Kelley was commended for his work on the December meeting for which he brought his high school choir to sing for the Christmas party. The main event of the evening was a recital by Rodney Hansen, Stamford, Conn. on the 1962 Schlicker. His program appears in the recital pages.

GERARD FABER

Sacramento

Members of the Sacramento, Cal. Chapter met Dec. 14 at the Holiday Inn for a Christmas party. Following a prime rib dinner, The Madrigal Singers from American River junior college, directed by sub-dean, Dr. Ivan Olson, sang a fine program. At the end Mr. Mervin led the group in Christmas carols.

Members met Jan. 11 at the First Baptist Church before a recital by Margaret Ballmer listed in the recital pages. A large reception was hosted by Mmes. Green, Paul and Preus. Sub-Dean Olson presided at the business meeting and reported plans for the Wyton master class, recital, dinner and lecture April 13 and 14.

CAROL PREUS

Eugene

The Eugene Chapter held its Jan. 11 meeting in Corvallis, Ore. Corvallis members played a recital in Good Samaritan Episcopal Church on the Casavant organ. Alton Brown played: Rhosymedre, Vaughan Williams; O World I now must leave thee, Brahms, and Trumpet Voluntary, Clarke; Richard Ditewig played Prelude and Fugue in B minor and Come Let Us Praise, Bach; and Partita on Christ Is My Life's Salvations, Pachelbel. Mary Neville played Finale in B flat, Franck.

RICHARD DITEWIG

Seattle

The Seattle, Wash. Chapter held its 40th anniversary banquet Feb. 14 at the Windjammer on Shilsole Bay. Valentine punch preceding a turkey dinner. Guest speaker Dr. Henry Leland Clarke discussed church music. He is on the faculty of the University of Washington and an active Unitarian layman and contributor to the new hymnal. Members were encouraged to come in formal attire to add to the festive atmosphere. Co-chairmen were Gwen Fisher and Marilyn Newland.

DORIS HELEN SMITH

Tacoma

The Tacoma, Wash. Chapter gathered Jan. 10 at St. Luke's Memorial Episcopal Church. A question and answer period had a panel of Dr. Alma Oncley, University of Puget Sound, and Leonard Schuchman, choral director, Lincoln High School. An opportunity was provided for organists to obtain viewpoints from "over the fence" and for the conductor to learn some reactions of organists. Animated and revealing discussions ensued and at something of a late hour refreshments were served in the church parlor with Elma Rosenberger and Dr. Alan Eagleson as co-hostess and host.

REGINALD HEAFIELD

Portland

Dr. Robert Baker was sponsored in recital Feb. 25 by the Portland, Ore. Chapter at the First Baptist Church. A reception in his honor followed.

REBA M. PAYNE

Anchorage

Anchorage, Alaska has been given permission by national headquarters to establish a chapter. The organizational meeting of the Anchorage Chapter was held Jan. 28 at the Anchorage House of Music. Officers were elected: Dean, Terry L. Haws, LRAM; sub-dean, Dr. Robert J. Jordahl; secretary-treasurer, Mrs. Robert Sprague; placement and membership secretary, Mrs. Karen Siddoway; program chairman, Mrs. Phyllis Bailey; chaplain, Mrs. Clark E. Olbert; executive committee, The Rev. Roger Thompson, Fr. Francis Murphy, Mrs. Phyllis Chamberlain. Meetings will be held the last Friday evening of each month beginning Feb. 25.

TERRY L. HAWS

Hawaii

Members and guests of the Hawaii Chapter met Jan. 10 at the Reef Hotel for an organist-clergy dinner. Members introduced guests, mostly clergy and choir directors. Dean Walter Kau conducted a brief business meeting. The meeting served a dual purpose: an aloha to Major Roland Loudon, Hickam AFB, who is leaving the islands, and a question box discussion on relationships between organists, choir directors and clergy. Some topics were congregational singing, liturgical and non-liturgical services, music workshops and hymn writing. Helpful comments, experiences and ideas were offered.

SYBIL AHANA

Unusual Ensemble at Atlanta Meeting

A group of exceptionally fine instrumentalists will appear in solo literature at the Atlanta Convention. Warren Little, flautist, will play with Egbert Ennulat, harpsichordist, and Donavan Schumacher, 'cellist, in a program of music for this combination. This contrast in sound and pace will be on a rotating post-lunch schedule Tuesday, Wednesday and Thursday. Included will be the Bach flute sonata in E flat, the Locatelli 'cello sonata in D and a group of solo harpsichord pieces.

Colorado Springs

The Colorado Springs Chapter met Jan. 23 in the auditorium adjoining St. Joseph Chapel, Mount St. Francis. There was a fine attendance of sisters, students, members and friends. Edmund Ladouceur, Catholic organist of the Air Force Academy discussed changes in the music of the Catholic liturgy and played this program on the chapel organ: Praise the Lord with Cymbals and Drums, Karg-Elert; Kyrie, Langlais; March for a Joyous Occasion, Pelouquin; Elevation, F. Couperin; Dialogue, Clérambault; Holy God, We Praise Thy Name, Peeters. A tour of the chapel followed.

AGNES S. MARTIN

Lincoln

The Lincoln, Neb. Chapter met Feb. 7 at Bishop's cafeteria after which they traveled to the Jack Morrow home to see and play the 1922 Aeolian pipe organ. Members then went to Sheridan Lutheran Church where Bertha Wolken was hostess. Two sound films, Kirkorgeln, a film about Swedish organs, and the Reuter Making a Sound Decision, were shown. Dean Ernest Bedell conducted the business meeting and Mrs. Wolken served refreshments.

MRS. WALTER WITT

Long Beach

The Long Beach, Cal. Chapter's first gathering of the New Year was held Jan. 4 at the First Congregational Church. Following a dinner meeting at Old Sweden restaurant, the group heard a program of French and American organ music by Charles Shatto, San Francisco. The program appears in the recital section.

SAMUEL SHURR

Hutchinson

Discussion and program of the Jan. 25 meeting of the Hutchinson, Kas. Chapter at Trinity Methodist Church was slanted toward Lent and Easter music. Examples of both new and well-known organ literature were played: Ascription and Earth Carol, St. Francis Suite, Purvis — Virginia Anderson; An Easter Spring Song, Edmundson — Shirley Ebling; Stabat Mater Dolorosa, Lemaigre — Pearl Klaver, host organist; Now Thank We All Our God, Karg-Elert and Pastorale, Zipoli — Russell Dickenson.

SELMA WAGGONER

Hays

The Hays, Kans. Chapter sponsored Jean Deakne Brown in recital Jan. 30 in Malby Hall, Fort Hays State College in connection with its regular meeting. Her all-Easter program appears in the recital section.

LOIS LEE MYERLY

Wichita

The Wichita, Kans. Chapter met Jan. 18 at the First Presbyterian Church. After a short business meeting, the Aldersgate Bell Choir of the First Methodist Church played a program with Eugene Butler directing. Mrs. Kenneth Shaw, sub-dean, introduced the program. The social committee served refreshments. Dortha Waddly, Peggy Sondergard, Elizabeth Teagler and Geneva McNew were the committee.

GENEVA MCNEW

Salina

The Salina, Kans. Chapter's first meeting of 1966 was held in the parish house of Christ Episcopal Church. The program was a style show conducted by Violet Anderson, Marquette, Kans. representing the E. R. Moore company. A short business meeting and social hour followed.

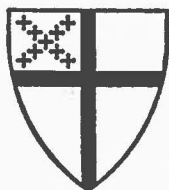
ELINOR ASCHER

River Valley

The River Valley Chapter met Feb. 1 at the First Presbyterian Church, Cedar Rapids, Iowa. Dean Robert Triplett presided over the meeting. A welcome letter to the newly formed chapter from President Alec Wyton was read. The meeting adjourned to the nave of the church for a program of sacred music by the 35-voice chancel choir. A number by Eleanor Taylor, Coe College, was included. Paul Ray directed. Refreshments were served in the recreation hall.

MARGARET SPRENGELER

The Joint Commission on Church Music announces an Accreditation Program for Musicians in the Episcopal Church



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The first examination for full-time church musicians, prepared by the Joint Commission on Church Music, will be given by each diocesan music commission on Saturday, September 10, 1966.

Requests for applications to take the examination should be made to Dr. Leo Sowerby, The College of Church Musicians, Washington Cathedral, Mount Saint Alban, Washington, D. C. 20016. Applications must be filed not later than June 15, 1966 and are to be returned with a fee of \$15.00.

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News of the American Guild of Organists—Continued

St. Louis

The St. Louis Chapter met for its monthly dinner meeting Jan. 24 at Grace Lutheran Church, Pagedale, with Herb Toensing as host. The Concord Lutheran School children's choir, directed by Mr. Toensing sang three Epiphany cantatas. Marie Kremer, organist at Holy Cross Catholic Church played a group of Bach "Great 18" chorales.

HELEN BELLAN

Mason City

The Jan. 7 meeting of the Mason City, Iowa Chapter was held at the home of Dorothy Allen, with 22 members and seven guests present. Mr. Allen introduced the program with a talk on the co-ordination of the non-liturgical service, citing some uses of specific hymns and organ numbers suitable for various services. Kay Tidball talked about material for other special Sundays. She also spoke of Mendelssohn's life and played his Prelude in C minor. Doris Alman played Now Thank We All Our God, Cor Kee, and sang two numbers accompanied by Mrs. Allen. Dawn Gebben played numbers for the communion service by Frescobaldi, Vierne and Langlais. The business meeting was conducted by Dean Ruth Patton. Mrs. Allen, Velma Layton, Berlina Martin and Lois Selene served refreshments.

MARVYL PEARCE

Clinton

The Clinton, Iowa Chapter met Jan. 9, in the home of the dean, Mrs. A. J. Munson. Following the business meeting, members listened to portions of the Cesar Franck recordings by Jean Langlais. A Michael Schneider recording of Bach on the Luneberg organ was also heard. Tea was served by Mrs. Munson and her daughter, Mrs. Stuart Lawrence, assisted by Sarah Lawrence and Kathy Rhame of the Guild Student Group.

NAOMI HOWELL

Arrowhead

The Jan. 17 meeting of the Arrowhead Chapter was held at the Bethany Lutheran Church, Duluth, Minn. Donald Schroeder, director of music for the Cloquet public schools, demonstrated choral techniques as he conducted members of various church choirs in the singing of selected anthems. Marjorie Timblin was accompanist. Announcement was made of a recital by Virgil Fox Mar. 8 in memory of Elizabeth Dworshak, one of the founders of the chapter. Refreshments were served by Ruth Heffernan and Mrs. Wilfred Hildebrandt.

ISABELLE B. JOHNSON

Atlanta Asks for Comprehensive Programs

In planning programs of organ literature for the Atlanta convention, the committee has urged artists to be heard to program interesting newer organ works, balanced with the great classic literature. There will be no specialty programs of all one period except the complete Bach Art of Fugue. Among the cross-section of works to be heard are the three Hindemith sonatas, a Vierne symphony, two Bach trio sonatas, Alain's Trois Danses, seven Pepping chorale preludes, the Schroeder Praem-blen und Interludien and the Franck Chorale in E.

Twin Cities

The Twin Cities Chapter's Jan. 29 meeting was held in the Unity Unitarian Church, St. Paul, Minn. with Virginia Wetherbee Powell, AAGO, as host organist. At the brief business session, Dean Frank Steinhauser reported action taken at a board meeting making Carl Jensen, AAGO, LTCL, professor emeritus in the music department of Macalester College, a life member of the chapter and naming Lawrence A. Larsen to the board and to act as registrar. He also announced the recent deaths of members Mansfield E. Johnson, Chisago City, and Myrtle Weed Shemild, formerly of St. Paul. Following the business session, Mrs. Powell played the program designed to display the resources of the new Noack tracker in the church. The program, with Wolfgang Wawersick, oboe, appears in the recital pages.

LAWRENCE A. LARSEN

Southeastern Minnesota

The annual Guild service for the Southeastern Minnesota Chapter was held Jan. 24 at the First Unitarian Universalist Church, Rochester. The music under the direction of Orvis Ross, organist-director, consisted of Colonial Song, Grainger (organ, cello and horn), Allegro, Aria and Finale, Trumpet Sonata, Peeters; Sussey Murmers, Grainger (cello, organ and horn), Gloria in Excelsis Deo, Bach; Jubilate Deo, Peeters. Mr. Ross was at the organ with Jean Douglas, cello, Bruce Douglas, horn, and Richard Bahman, trumpet.

MARIAN TREDER

Southeastern South Dakota

The Southeastern South Dakota Chapter held its Jan. 30 meeting in Scotland, S. D. at the United Church of Christ. The program featured Lois Neth and Shirley Maruska in a program on electronic instruments. The Sioux City Music Supply provided a music display. Hosts were Mr. and Mrs. Ruben Isaak, Tripp, S. D. An adult choir singfest was to be held Feb. 27 at Trinity Lutheran, Vermillion and a junior choir festival May 7 in Springfield, S. D.

JACK L. NOBLE

Blackhawk

The Blackhawk Chapter met Jan. 10 at the Lutheran School of Theology, Rock Island, Ill. The Rev. Joel Lundeen, director of the library and an organist, minister and college teacher, surveyed books in the library of special interest to church musicians. Among items were rare original hymnals, some from the 17th century, "split" hymnals, reproductions of Medieval manuscripts and current reference books on plainchant, the chorale, liturgy and church music practice. A short business meeting followed at which chapter directories were distributed. Refreshments were served. The Rev. Lundeen took members on a walking tour of the chapel and the library stacks.

KENNETH LOWENBERG

Central Iowa

The Central Iowa Chapter met Jan. 10 at the First Methodist Church, Des Moines with Robert Burns as host. Following a business meeting, members and guests heard a program on choir and solo accompaniment with Mr. Burns and the host church choir. An outline was provided with spaces for notes. A social hour followed.

HELEN S. SMITH

Milwaukee

The annual party for members and friends of the Milwaukee Chapter was held Jan. 15 at the Ralph Schroeder home, Wauwatosa. An evening of light talk and gentle organ music was coupled with refreshments with Angeline Cantazara in charge of preparations.

WALTER DERTHICK

Southern Illinois

The Southern Illinois Chapter met Jan. 7 for a recital by Dean Marianne Webb in Shryock auditorium, Southern Illinois U., Carbondale. The program appears in the recital pages. Dr. and Mrs. Wesley K. Morgan entertained at a reception for Miss Webb following the recital.

STELLA B. LINGLE

Chicago Chapter Sponsors Interim Year Contest

The Chicago Chapter is sponsoring its first organ playing contest in a planned special series to take place in years between regional contests for the national competition. This contest will be open to an older group of players — members or their students under 35. A prize of \$100 and a sponsored recital will reward the winner. Raymond A. Kotek is contest chairman.

Rockford

The Rockford Chapter sponsored George William Volkel, FAGO, in recital Jan. 16 at the Second Congregational Church. The following day Dr. Volkel conducted a master class in oratorio directing. Choir members from various churches participated in rehearsal of Mendelssohn's Elijah. This was Dr. Volkel's third appearance in Rockford under chapter auspices.

Galesburg

The Galesburg, Ill. Chapter held its Jan. 18 meeting in the education wing of the First Baptist Church. Mrs. C. E. Van Norman, dean, presided at a short business meeting before introducing the guests. The theme of the meeting was Bosses' Night; many members brought pastors. The program was a panel discussion by Dr. Kermit Peterson, moderator, the Rev. Malcolm Shotwell, Mrs. J. U. McBride, and Mrs. Roy Pearson, Jr. on the problem of making music an integral part of the worship service. A general discussion followed. Refreshments were served by Lola Eaton and Mrs. Wayne Tryon. Mrs. C. E. Van Norman poured.

CHARLES FARLEY

Springfield

The Springfield, Ill. Chapter met Jan. 31 at the Douglas Avenue Methodist Church. Members played a program of original music for voice, organ and piano. Composers taking part in the program were Mrs. Harold Bennett, organist of the host church, Robert Dial, Mrs. Samuel J. Hood, Paul E. Koch, Milo Lombard and Theodore Ripper. Following a social hour members were taken on a tour of the church's new educational building.

SAMUEL J. HOOD

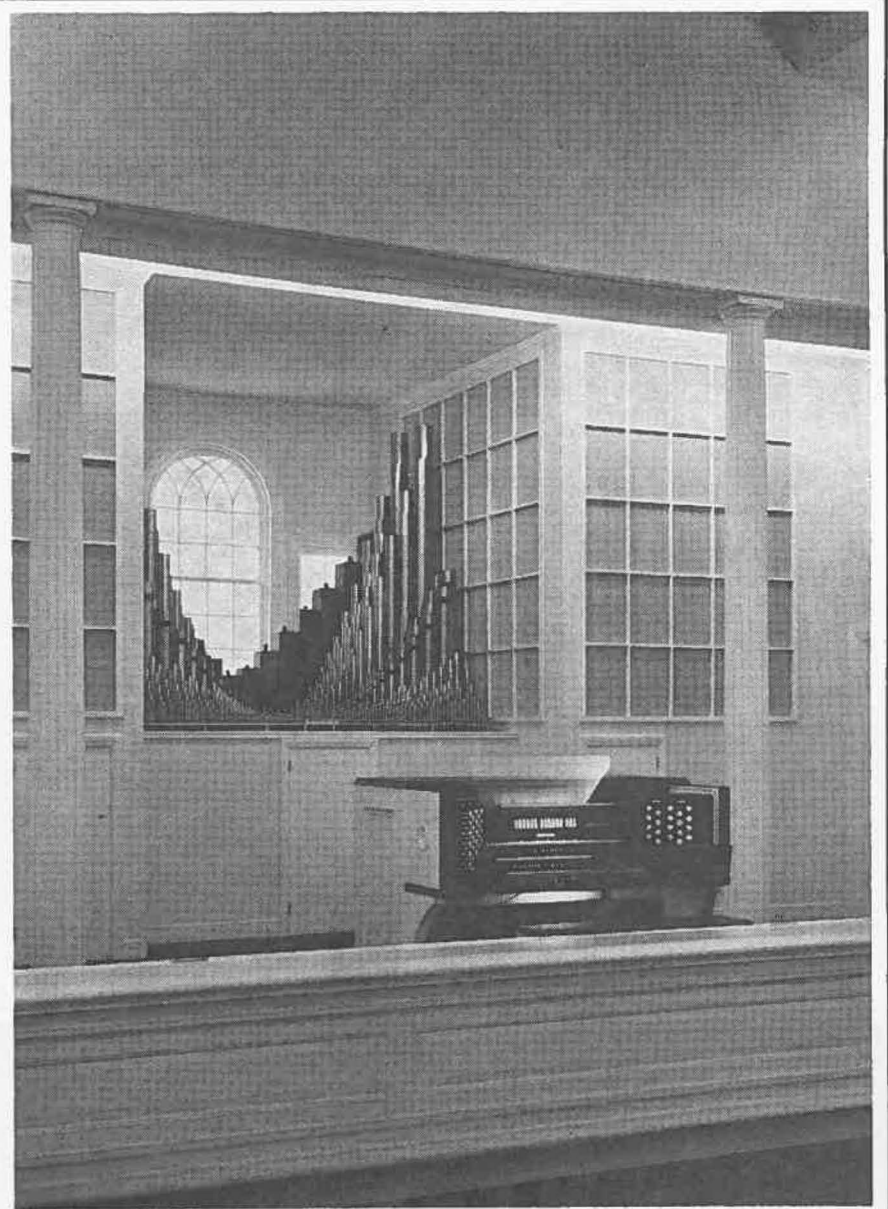
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News of the American Guild of Organists—Continued

Danville

The Danville, Ill. Chapter met Jan. 18 at the Plymouth United Church of Christ. The Rev. Eugene Darling, chapter chaplain, spoke the invocation and the business session was conducted by Edna Brand, dean. A paper on The Story of Christian Hymnody by E. E. Ryder read by Erna Drews traced the origin of hymns from their beginning into the 20th century. Zora Robinson, Margaret Bailey and Maxine Leisch were hostesses for the social hour.

The chapter had a vesper service Jan. 23 at St. John's United Church of Christ. The host choir, directed by George Harrigan, sang several numbers and Hazel Duncan and Eva May Thomas were the organists. This was the chapter's second vesper service in the year's program.

EVA MAY THOMAS

Evansville

The Evansville, Ind. Chapter met Jan. 17, at Wheeler Hall, Evansville College. After a short business meeting students of Michael Mains at the college and voice students of Cecil Selfridge were heard in this recital; Prelude in G minor, Nun Komm der Heiden Heiland, Et Misericordia (Magnificat), Prelude and Fugue in C minor, Prelude and Fugue in G major and Prelude and Fugue in A minor, all Bach, plus a work each by Wilbye and Melvill. Mararuth Gaunt was chairman of the meeting.

MARY W. FAITH

Wabash Valley

The Wabash Valley Chapter met Jan. 28 at St. Stephen's Episcopal Church, Terre Haute, Ind. to hear a recital by Arthur Lawrence, AAGO, ChM, Berkeley, Cal. His program appears in the recital section.

BETTY L. DODSON

East Central Illinois

Members of the East Central Illinois Chapter met Jan. 16 at the First Methodist Church, Champaign, to begin a tour of three recently installed organs and one newly moved one. These included the Casavant at First Methodist, the Schantz at First Presbyterian, a Rodgers at the Leroy Hamp Home, a Möller positiv recently transferred to Grace Lutheran Church, Paul Pettinga, University of Illinois, consultant for the Casavant and Schantz installations spoke on problems of installation and demonstrated the organs. A short business meeting followed the tour.

RONALD A. HOUGH

Fort Wayne

The Fort Wayne, Ind. Chapter met Jan. 17 at the First Presbyterian Church for its monthly dinner program. Hosts were Lloyd Pinkerton, Jack Ruhl and Nancy Ferguson. Dean Richard Carlson presided at the business meeting after which an enjoyable trip to Europe via color slides was taken. Turn Right at the Fountain combined recorded narration, background music, sound effects to tell the story of the educational and sometimes hysterical European trip taken by Dean Carlson, Mr. Pinkerton, Mr. Ruhl and William Shambaugh. Of special interest were the pictures of St. Mary's Church and St. Jacobi in Lübeck, the Compenius organ in Denmark and the Cathedral in Cologne.

MARY ANNE ARDEN

St. Joseph Valley

The Jan. 20 meeting of the St. Joseph Valley Chapter was held at the Sinai Synagogue, South Bend, Ind. The group attended a regular service after which Cantor Rosenberg was host at an informal coffee hour and discussion period.

LILLIAN KLAUSMEYER

Contest in Michigan

The Detroit Chapter has announced a contest for Michigan organists 17 to 26, whose prize is a \$300 scholarship for organ study. Write Ray Ferguson, Committee Chairman, 14568 Ashton, Detroit, Mich. 48223.

Muncie

The Muncie, Ind. Chapter held an organist-clergy dinner Jan. 24 at the Hight Street Methodist Church. Mrs. James Cory was in charge of arrangements and program. Following the dinner a panel of two ministers, an organist and a choir director discussed What Music Contributes to the Worship Service. An open question and answer period followed. The chapter has compiled a brochure entitled The Christian Church Musician Speaks and this was distributed. It will be put into the hands of all Muncie area musicians and ministers. Dean Richard Einsel closed the meeting with brief remarks and announcements.

MRS. JAMES W. MAIDLOW

Southwest Michigan

The Southwest Michigan Chapter held its Feb. 4 meeting in Albion, Mich. The dinner-business meeting was held in Baldwin Hall, Albion College with discussion of the May 1 youth choir festival scheduled for the First Presbyterian Church, Kalamazoo. John W. Obetz, Albion college organist, gave a lecture recital at First Presbyterian Church on The Evolution of the Organ Chorale to the Time of Bach, illustrating with works of Schlick, Sweelinck, Scheidt, Buxtehude, Pachelbel and Strungk.

MARJORIE M. KLOSE

Flint

(Delayed report) The Flint, Mich. Chapter met for its Nov. ? meeting at St. Nicholas Russian Orthodox Church. Father Alexander Znamensky spoke on the music and led the group on a tour of the church. Women of the church served Slavic refreshments. Ruth Rood was chairman.

The group made its annual organ tour following a Christmas dinner Dec. ?, visiting First Presbyterian, Woodside Church, Oak Park Methodist and Christ Episcopal where the organists demonstrated their instruments. Cake and coffee was served at the final stop. June Moyle and Mrs. John Ritter were co-chairmen.

The Jan. ? meeting was held at St. Paul's Episcopal Church. Richard Harvey, AAGO, ChM, host organist, discussed Teaching the Child to Sing. Members discussed junior choir rehearsal procedures. The church's Aeolian-Skinner was inspected while refreshments were served.

JEANNE RITTER

Saginaw Valley

The Saginaw Valley Chapter met Jan. 25 at St. Paul Seminary. Father Richard E. Cross and Daniel Meyer were hosts. A short business meeting was held during refreshments. A demonstration of the new organ which has been dedicated the previous day was in the hands of Mr. Meyer and Jeffrey Donner. The music, largely based on liturgical roots was by Binchois, Le Begue, Vivaldi, Benoit, Bach and Reino Schubert in whose work for the Third Sunday after Epiphany the seminary choir was directed by Fr. Cross.

MARION ENSZER

Detroit

The Jan. 17 meeting of the Detroit Chapter was held at the First Presbyterian Church, Royal Oak, Mich. At the business meeting dinner, Fred Fahrner, William Giles and Harland Jylha gave highlights and sidelights of the Charlotte Conclave. Historian Mildred Ritter read a letter from the widow of Richard Keys Biggs, founder of the Detroit Chapter. Several items of accompanying memorabilia will be photostated and added to the archive book. Robert Shepfer, host organist, played an all-Dupré program on the recently renovated organ, playing a cross-section of the composer's work in the first half of the program. Agnes Birk gave detailed personal glimpses from material provided by Mme. Dupré. The evening concluded with the Quartet, opus 52, for violin, viola, cello and organ.

DALOS GROBE

Lansing

The Lansing, Mich. Chapter held a choral workshop Jan. 16 at the Westminster Presbyterian Church. Three member directors — Frank Bartlett, Ursula Klein and Earl Trudgen — directed. Supper was served.

The Feb. 8 meeting featured Dr. John Obetz, Albion College, in a lecture recital on the Evolution of the Chorale Prelude up to Bach; it was held at the Central Methodist Church.

Canton

The Canton, Ohio Chapter met Dec. 13 for its annual Christmas buffet meeting. Mrs. Stuart Phillips was hostess at the First EUB Church. Program chairman for the evening of fun was Marjorie Armitage. Christmas in Africa, India and England was described by Dr. R. Overly and Mrs. Armitage, a native of England. Magic tricks by Don Hans kept everyone guessing. Christmas carols were sung by the Madrigal Singers under the direction of Robert Peterson. Marvelle Horn and Helen Senior were in charge of the buffet and Anne Elsass the decorations.

The chapter met Jan. 25 in a workshop by President Alec Wyton at Trinity United Church of Christ. The afternoon session was a master class in which four area students played for Mr. Wyton. He criticized constructively and talked on practice techniques, phrasing etc. The students were Heide Garbe, Nancy Beighly, Betty Willis and Linda Billingham, all students of chapter members. A dinner and business meeting followed the afternoon session. Mr. Wyton conducted a Survey of Organ Literature. The attendance was 75.

GENE B. MOSS

Youngstown

The Youngstown, Ohio Chapter held its Jan. 17 meeting at Pleasant Grove United Presbyterian Church with Mrs. Don P. Montgomery as host organist. Dean Paul B. Batson, Jr. presided at the business meeting. Raymond H. Ocock, Westminster College, New Wilmington, Pa., provided a helpful program on the techniques of accompanying with hints on registration and reducing piano scores for organ accompaniment. The social committee headed by Mrs. Montgomery and Mrs. E. V. Habenicht served refreshments following the program.

BERNICE KERR PRICE

Cincinnati

The Jan. 11 meeting of the Cincinnati, Ohio Chapter was held at the Mount Washington Presbyterian Church, with dinner preceding. Featured recitalist, Dr. L. Eugene Hill, Miami U, Oxford, played a varied program which appears on the recital pages.

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News of the American Guild of Organists—Continued

Akron

The Akron, Ohio Chapter held its first 1966 meeting Jan. 10 at Grace United Church of Christ. Robert Morrison, FAGO, Canton, was the speaker. He spoke on Guild examinations. A question and answer period and social hour followed. William Gadd was host organist.

The chapter brought Hugh Johnson, Oberlin Conservatory, for a workshop Feb. 6 at the First Methodist Church Cuyahoga Falls. Chorale Techniques were discussed and illustrated. All church musicians in the area were invited.

LOUISE INSKEEP

Cleveland

The Dec. 14 meeting of the Cleveland Chapter followed meeting at Stouffer's Westgate with a recital at the West Shore Unitarian Church by Jerry Brainard, winner of the chapter's second biennial organ scholarship competition. A reception, planned by Gratian Nugent, followed the recital, in the Fireside room of the church.

DOROTHY B. ASTON

Lorain

The Jan. 17 meeting of the Lorain County, Ohio, Chapter was held at the First Lutheran Church, Lorain. After a brief business meeting, the program chairman introduced David Boe, host organist-director, Oberlin College, Conservatory, who talked on types of chant now in use in the liturgical service. He directed eight members of the adult choir and four from a youth choir in specific illustrations, including music of Paul Bunjes and Joseph Gelineau. A question and answer period followed.

MRS. F. E. CRAWFORD

Toledo

The Toledo, Ohio Chapter met Jan. 18 for a dinner meeting at St. Charles Church with Sub-dean Walter Rye presiding. A recital was played by Robert C. Clark, University of Michigan, which appears in the recital section. The H. W. Muller & Sons firm installed the three-manual Schantz and sponsored the recital.

NORMA KELLING

Sandusky

The Jan. 10 meeting of the Sandusky, Ohio Chapter was held at the Resurrection Lutheran Church. Maurice Casey, Baldwin-Wallace College, gave a talk on flanging, balance, etc. dealing with the problems of a director of an amateur choir. Demonstrations followed by two local choirs; members joined in a general discussion.

MIRIAM E. ROGERS

Pittsburgh

The Pittsburgh, Pa., Chapter held its Christmas meeting Dec. 27 at the Mulberry United Presbyterian Church, Wilkensburg. Homer Wickline as host planned an exciting program. Concerto 13, Handel was played by Charles Anderson, Mr. Wickline's student. Mr. Wickline directed from the organ on Cantata 72, Telemann with Conrad Seaman, tenor, violin and cello and played the same composer's Trio Sonata in D. Leif Kayser's In natale Salvatoris was sung by Donna Jean, soprano, and Mr. Wickline played Six carol Preludes, Phillips. About 100 members and guests were entertained in the lounge by Nan Neugebauer with some of her satires. A punch party was supervised by Anne Ralston, Deidre Watkins and Barbara McKelway.

Paul Herrold was host Jan. 24 at St. Paul's Episcopal, Mt. Lebanon. Dinner was served to 86. Chaplain McKita gave a thought-provoking talk on neurology and its relation to the effect of music on the listener. Dean Mary Louis Wright told of an ethnic program to compile statistics about organists and all phases of their work in churches. Logan McElvaney will be in charge of collecting data. A new directory was distributed by Carolyn Slauch. Members formed a workshop choir. Gerald Crawford introduced Louis H. Dierks, Ohio State U. Music provided by C. F. Peters included works of Titcomb, Willan, Hovhaness, Schütz and Buxtehude. Mr. Dierks discussed and demonstrated methods of securing techniques of vocal production in choral rehearsals.

JANET H. NETTROUT

Philadelphia

The Dec. 11 meeting of the Philadelphia Chapter was held at St. Luke Methodist Church, Bryn Mawr, with Dean Albert Kay as host. Following dinner, the Frankford High School a cappella choir of 96 voices sang under the direction of Robert Hamilton. Composers represented were Handel, J. C. Bach, Poulenc, Britten, Davis, Tellep and Hamilton along with traditional materials.

Trinity Lutheran Church, Germantown, organized in 1836, was host to the chapter Jan. 8 in a program continuing the series recognizing contributions made to church music by different faiths and denominations. Dr. Edward T. Horn, III, pastor of the church and chairman of the Commission on the Liturgy and Hymnal of the Lutheran Church in America, discussed and, by use of the 1958 Hymnal, exemplified the Lutheran contributions.

SANDRA ILENE WELLS
JANET DUNDORE

Lehigh Chapter Sponsors Noehren Master Class

Robert Noehren will conduct a master class April 1 for the Lehigh Valley Chapter. He will feature the five-manual Gress-Miles at the Asbury Methodist Church, Allentown. He will play a recital the following day, the final program on this season's artist series of recitals sponsored by the chapter. For information write William Whitehead, 2344 Center Street, Bethlehem, Pa.

Lockport

Dr. L. David Miller, director of the Wittenburg U Choir, Springfield, Ohio, was guest speaker at the annual minister-organist dinner of the Lockport Chapter. He gave an interesting and informative talk on hymnody, touching on tempo, organ accompaniment, quality of hymns, etc. Area ministers and members of the Niagara Falls Chapter were guests. The invocation was spoken by Dr. Harry D. Hawthorne, host pastor and chapter chaplain, and the benediction by the Very Rev. L. Russell Roster, Grace Episcopal Church.

BESSIE A. CLIFFORD

Binghamton

David Jenkins was chairman for the Jan. 15 meeting when Dr. Arthur Poister, Syracuse University, conducted an organ workshop at the Tabernacle Methodist Church. Refreshments were prepared by Mrs. C. Fred Chadwick.

MRS. JOSEPH T. McMAHON

Syracuse

The annual members recital of the Syracuse Chapter was held Jan. 17 at the Temple Society of Concord. Members playing were Carleton A. James, H. Winthrop Marton, AAGO, ChM, and Geraldine M. Arnold. Rabbi Benjamin of the temple spoke on the music of the synagogue. A reception was held in the social hall.

The Feb. 7 meeting was held at the United Church, Fayetteville, N.Y. Dean Helen Jenks presided. The program was a choral reading clinic led by Dr. Marie Joy Curtiss, Syracuse U. Assisting were Arthur Stasko, Dr. Curtis Shake, Mary Frances Cunningham and Donald Sutherland.

WINIFRED ISAAC

Auburn

The Auburn, N.Y. Chapter in co-operation with the Central New York Chapter of the National Cathedral Association sponsored Ronald Stalford in recital Dec. 13 at St. Michael's Lutheran Church, Camillus, N.Y. Mr. Stalford is a Fellow in the College of Church Musicians, Washington Cathedral. His program suitable for the small Schlicker organ is listed in the recital pages.

The clergy-chapter dinner was held Jan. 10 in the First Methodist Church. The program consisted of a panel discussion of The Relationship of the Minister to the Organist-Director. Kay Askew presided and the panel included: The Rev. Augustus N. Peckham, First Methodist, and the Rev. Richard F. Kuenkler, First Presbyterian. Open discussion followed their brief talks and brought out many problems and ideas on both sides of the topic.

HARRIET V. BRYANT

Varied Lectures Featured at Atlanta

The national convention in Atlanta June 27-July 1 will feature highly informative lectures in a number of areas. Concurrent morning sessions will feature Robert Noehren on organ design; Hugh Ross on choral literature for the church; Dr. Edward M. Little with a demonstration of a high frequency public address system for reverberant churches; and Dr. Roger Ortmayer discussing Christianity and the Arts.

Two special features of these lecture periods will be performances of the music under consideration for the Ross discussion by a Repertory Choir prepared by Dr. Willis James of Atlanta's Spelman College, and the showing of slides to illustrate Dr. Ortmayer's lecture.

In the afternoon two lectures (also concurrent) will be the master class on organ literature by Mildred Andrews and a session on English diction in singing by Madeleine Marshall.

One special event planned for Monday afternoon is a lecture-demonstration by Dr. Willis James on Styles and Forms in Afro-American Folk Singing.

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News of the American Guild of Organists—Continued

Ithaca

The Ithaca Chapter met Feb. 2 in the faculty lounge of the Walter B. Ford music building, Ithaca College. Dean Donald Paterson's proposal to conduct a survey of potential involvement in chapter activities among church musicians in rural areas and outlying communities was enthusiastically supported. A questionnaire will be circulated for suggestions on how the chapter can better serve. Members and guests examined and played three new practice organs: a four-rank Strauss, a five and a seven-rank Schlicker.

FRANK ELDRIDG

Monadnock

The Monadnock Chapter met Jan. 23 at St. James Episcopal Church, Keene, N.H. The program was a discussion of sight reading with Harriet Slack Richardson as speaker. After a question and answer period, members read music at the organ and made comments.

YVONNE BONNEAU

Springfield

The Springfield, Mass. Chapter held a Messiah "sing" Dec. 29 at the First Baptist Church. Some 150 lovers of the Handel masterpiece gathered to sing for pleasure only under the leadership of Warren Amerman with organ accompaniment by Lawrence Buddington, Jr. Soloists were recruited from area churches. Several members of the "chorus" complimented Dean Lewis Martin, who acted as host, on the event and indicated interest in making such an event an annual post-Christmas program.

The chapter sponsored a program Jan. 18 dealing with the playing requirements of the various Guild examinations. David Margeson acted as host to about 25 members and guests. Charles Page demonstrated works listed on the Service Playing Certificate requirements. From the Associate requirement were played: Fugue on the Kyrie, Couperin; Herzlich tut mich erfruen — Eleanor Wyatt. Little Fugue

in G minor, Bach — John Karalekas. Prelude, Fugue and Variation, Franck — Mary Jo Guy. Kommt and lasst uns Christum ehren, Pepping — Charles E. Page. Following the demonstration at the organ the group adjourned to the parlors to hear a discussion of the questions in the written portions of the examinations for CHM and AAGO led by Bruce E. Porter, who administered two ear tests from the 1965 Association examination. Mrs. W. Douglas Spingler assisted Mr. Margeson with refreshments and arrangements.

VIRGINIA N. RING

Vermont

Milton Gill, Dartmouth College, has been commissioned by the Vermont Chapter to compose an anthem for mixed voices for the annual choir festival next October in Norwich, Vermont. Mr. Gill is an active chapter member. This year it was decided to commission an anthem rather than conduct the composition contest which has been an annual event since 1957.

KATRINA MUNN

Johnstown

The Johnstown, Pa. Chapter met Jan. 24 at St. Mark's Episcopal Church. The Rev. Paul Meuschke spoke on The Sense of Worship and the responsibility of the church musician for this. The Rev. Martin D. McCamley, chaplain, conducted a devotional service in memory of chapter members who had died in December — Mrs. H. R. Coleman and Mrs. W. A. Moffitt, reading from the Canticle of Exechias and concluding with a prayer. Organ numbers by Guilmant, Stravinsky and Bach were played by Alice Horner, host organist. A social hour was held in the church social rooms.

MARTIN D. MCCAMLEY

Wilkes-Barre

An illustrated talk on Music of the American Moravians was the subject of the Jan. 11 meeting of the Wilkes-Barre Chapter. Speaker was the Rev. Fred Trumbore, chaplain of the chapter. Recordings of Antes, Peter and J. Frederick Wolle, founder of the Bethlehem Bach Choir, were heard and hymns by Wolle, Zinzendorf and others were sung from the 1940 Hymnal.

Anita Greenlee led the Feb. 7 meeting of the chapter in a program on improvisation. Chorale partita and ABA forms were demonstrated and members volunteered to show how to get gracefully to the Doxology.

MYRON LEET

Portland

The Portland, Me. Chapter met Jan. 17 at the Warren Congregational Church, Westbrook. Sub-dean Malcolm Cass presided at the business session. Phyllis Cobb and Nancy Longley were in charge of the program on organ repertory. An interesting and varied display of music suitable for regular and special church services was on hand for members' perusal. John Fay and Malcolm Cass demonstrated some organ numbers.

GRACE P. ENDICOTT

Danbury

The recently formed Danbury, Conn. Chapter held its Nov. ? meeting in St. James' Church and had as its speaker James Furman, Danbury State College, who spoke on Choral Techniques.

The Jan. 31 meeting in the First Congregational Church included election of officers: Thomas W. Powell, dean; Harold I. Hunt, sub-dean; Alice Tuttle, secretary; Robert Nevins, treasurer; Raymond Wixted, auditor; Jesse B. Walker, Esther Tibbitts, Katherine Rodgers, executive committee. The program of the evening was Organ Music for the church service played by Thomas Powell, host organist-choirmaster, who played: Three Meditations on Moravian Hymns, Elmore; Modal Piece 1, Langlais; Ah, Dearest Jesus, Walcha; O Sacred Head, Webber; Theme with Variations, Andriessen.

Merrimack Valley

The Merrimack Valley Chapter held its Christmas party Dec. 15 at the North Parish Unitarian Church, North Andover. Numbers by a string trio and by the Andover high school choral group and madrigal singers directed by Keith Gould comprised the program. Refreshments were served and a social hour enjoyed.

The chapter met Jan. ? at Cochran Chapel, Phillips-Andover Academy, Andover, Mass. Dr. Lorene Banta conducted the meeting. Her subject was Hymns. She spoke on hymn playing in the service pointing out good and poor features of various hymns and demonstrating proper tempos, introductions, endings and registrations. After the meeting members were entertained at Dr. Banta's home.

ALBERTA MATHIESON

Chester

The Chester, Pa. Chapter held a workshop on choral directing and choir rehearsals Jan. 15 at the Wallingford Presbyterian Church with Dr. William Reese, Haverford College, in charge.

National President Alec Wyton was guest speaker at the organist-clergy dinner Feb. 8 at the Ridley Park, Pa. Presbyterian Church. He discussed the right music for the service and what organists could do to better the situation.

GEORGE W. TURNER



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SPECIFICATIONS

PEDAL

Diapason 16'
Bourdon 16'
Dulciana 16'
Principal 8'
Flute 8'
Octave 4'
Nazare 4'
Gedeckt 4'
Mixture 11
Posaune 16'

SOLO (SWELL)

String Diapason 8'
Sallcional 8'
Vox Humana 8'
Oboe 8'
Solo to Swell 16'
Solo to Swell 8'
Solo to Swell 4'

SWELL

Bourdon 16'
Dulciana 16'
Hohflöte 8'
Geigen Principal 8'
Geigen Octave 4'
Flute 4'
Nazare 2 1/2'
Flautina 2'
Siffloite 1'
Chimes
Harp
Dulcimer

CHOIR

Diapason 8'
Melodia 8'
Dulciana 8'
Gemshorn 8'
Octave 4'

GREAT

Contra Viole 16'
Open Diapason 8'
Bourdon 8'
Dolcan 8'
Gamba 8'
Octave 4'
Gedeckt 4'
Geigen 4'

FLUTE

Flute Traverso 4'
Dulcet 4'
Nasat 2 1/2'
Blockflöte 2'
Seventeenth 1 1/2'
Nineteenth 1 1/2'
Clarinet 8'
Krumhorn 8'
Solo to Choir 8'
Solo to Choir 4'

GENERAL

Main Tremolo
Swell Flute Tremolo
Chorus Off
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All correspondence should be directed to the general secretary

Vancouver

The Jan. 28 meeting of the Vancouver Centre at First United Church was a recital by Joan Anderson, ACCO, Second Church of Christ, Scientist. The builder of the First United Church organ, G. Herald Keefer, made a few remarks about the organ and demonstrated some of the stops. Mrs. Anderson's program is in the recital section. A staff member of the church, Margaret Fulton, conducted a tour of the church and refreshments were served. Chairman John White thanked the recitalist and the church and introduced Muriel Gidley Stafford of Toronto who told a little about plans for the ICO in 1967.

The Dec. 12 meeting in St. Andrew's-Wesley United Church was the annual Christmas choir festival with six area choirs singing carols. Ministers representing each choir read lessons and the large congregation sang Christmas hymns. G. Herald Keefer accompanied choirs and congregation and Eleanor Bush played a recital of Christmas organ music before the service.

ELEANOR BUSH

Saskatoon

The Saskatoon Centre held its Jan. 16 meeting in the library of the University of Saskatchewan. David Appelt and Russell Green showed films — *The Compenius Organ in Denmark, Man of Music (Willan), and Architects of Music (Casavant)*. Refreshments were served at the Appelt home where members viewed a display of Mrs. Appelt's sculpture.

Dr. and Mrs. Howard Hart entertained members Jan. 31 with a buffet supper in honor of George Veary, Hamilton, immediate past-president of the College. Mr. Veary stressed the value of RCCO conventions and asked the support of the centre for the forthcoming regional convention in Calgary and hoped that Saskatoon might organize a regional if not a national convention in the near future. Dr. Hart showed the guests the organ in his home and explained the mechanism in operation.

JANET DOREEN ROSS

Calgary

A Visit through the Plant of Casavant Frères was the subject of a series of slides shown at the Jan. 15 meeting of the Calgary Centre. Stuart Kennedy supplemented these slides with others to compare organ cases, old and new, with those of Casavant. The slides and the commentary traced the building of an organ from the preparation of metals for pipes to the finishing of the organ case. The meeting was held at the home of Dr. and Mrs. C. E. Challice.

JOAN BELL

Sarnia

The seventh annual international clergy-organist dinner with the Port Huron, Mich. AGO Chapter was held Jan. 18 at the Redeemer Lutheran Church, Sarnia. Members of both groups attended with clergy and their wives. After dinner Chairman J. M. Watson called for a minute of silence to honour the memory of Mel Keffer, former chairman of the centre, word of whose death had just been received. The featured speaker was Philip Carter Johnson, London architect, who spoke on *Architecture with Overtones*. He said that acoustics was still largely trial and error and had not yet advanced to the stage where the acoustical properties of a proposed building could be reliably predicted.

DAVID YOUNG

Charlottetown

The Dec. ? meeting of the Charlottetown Centre took place at St. James Kirk. Christopher Gledhill gave a lecture recital on the chorale preludes of Bach.

CHRISTOPHER GLEDHILL



Pierre Cochereau, organist of Notre Dame, Paris, will play the closing recital of the RCCO western regional convention hosted April 22 and 23 at Calgary, Alta. This event is being scheduled early enough in the afternoon to permit delegates to reach home in time for Sunday services.

The Friday program will include an even song at the Cathedral Church of the Redeemer followed by a recital by Alec Wyton, in Calgary for a diocesan choir festival. Saturday morning there will be lectures on choral techniques.

Those able to remain over for Sunday may arrange to attend a performance of the Mozart Requiem by the Calgary Philharmonic choir and orchestra conducted by Haymo Tæubert, formerly conductor of the Vienna Boys' Choir.

Chairman of the convention is John Searchfield, #5, 1239 15th Ave. SW, Calgary.

Hamilton

The membership of the Hamilton Centre has been growing so rapidly that the Jan. 29 meeting at First United Church was planned for members to become better acquainted. Dorothy Pettigrew and her committee began the evening with dessert and coffee followed by games. After a showing of a film entitled *Communications*, Chairman John Taylor announced dates and plans of the meetings for the remainder of the season.

HOWARD W. JEROME

Toronto

A crowd of 2,500 people heard Virgil Fox give his usual stunning performance Jan. 31 on the newly rebuilt Casavant in Yorkminster-Park Baptist Church. Several encores were demanded and Mr. Fox concluded with a hymn-sing. A reception followed in the church house. His program appears on the recital page.

Jan. 18 at Toronto's exclusive Granite Club were the date and place for the Toronto Centre's annual New Year's Dinner. Chairman James Chalmers was chairman of the evening with a good number of centre members and their wives and friends in attendance. The guest speaker was National President Clifford McAree, who did some expert reminiscing about the past and some interesting speculating on the future of the College. By way of lighter fare, Paul Murray led a group of prominent musicians in Haydn's Toy Symphony using toy instruments. Frederick Geoghegan did a monolog on ecumenism and Francis Sutton gave an impromptu lesson on violin playing. Margaret Stilwell, a long-standing favourite among Toronto Centre discriminates, sang three contralto solos accompanied at the piano by her husband, Robert Stilwell.

KENNETH DAVIS

Bay of Quinte

The joint meeting of the Bay of Quinte Centre with the Belleville Branch of ORMTA was held Dec. 11 at Eastminster United Church. The music teachers were responsible for the programme, the organists for refreshments. Greg Butler, pianist who has appeared under the Young Canadian Artists Series, was heard in Three Preludes and the Rhapsody in Blue, Gershwin. Mrs. R. G. Saunders sang two soprano solos, accompanied by R. Skinner. Following a musical contest and the singing of carols, the organists served the lunch.

The centre met Jan. 8 at the Robert Barber home where movies were shown, the first on the life of Beethoven, the second on the Canadian pianist, Glen Gould. Following these films, some 20th century hymns tunes were sung. Refreshments were served by the host and hostess.

S. A. GORDON

Barrie

The Barrie Centre met Jan. 25 at the Collier United Church. A moment of silence was observed by two members who died in December: Herman Fowler, Newmarket, on Christmas Day and Mrs. Mary Church. Mr. Fowler had served as vice-chairman of the centre and was organist at St. Andrew's Presbyterian Church, Newmarket, at the time of his death. Mrs. Church was an organist at Cookstown. After a lengthy business meeting, Convention Chairman Peter Coates reported plans for the Ontario regional convention in Barrie in August; delegates can look forward to three days of recitals, workshops, displays and sightseeing. Chairman Lloyd Tufford announced a choral evening Feb. 27 by Central United Church choir under the direction of June M. Melenbacher, with proceeds for the RCCO. The remainder of the evening was spent browsing through Easter music brought by members.

Members entertained ministers Feb. 2 at a banquet. National President Clifford McAree was guest speaker on the aims and objectives of the RCCO. He was introduced by Lloyd Tufford and thanked by Archdeacon Allan Read.

JUNE M. MELENBACHER

Stratford

The Stratford Centre enjoyed a light-hearted meeting Jan. 29 in St. John's United Church. Twenty people sat down to a pot-luck supper served by Mrs. G. D. Scott, Mrs. D. Withrow and Ida Kollman. A short period of business followed with Lorne Willits presiding. Reports were read by Ernest Harley and Mrs. Herbert Gastmeier. The program opened with two fun contests. Gordon Scott reviewed his recent trip to Florida illustrated with slides and a movie film. Chairman Willits thanked the Scotts and their committee for the evening.

DOROTHEA EASUN

Peterborough

The Peterborough Centre held its Jan. 22 meeting in Beth Israel Synagogue. Members heard Rabbi Babb explain and demonstrate the use of music in Jewish worship. He sang examples of different Cantillations used for singing various parts of the Scriptures, and demonstrated the use of the proper modes of chanting prayers of penitence, faith, praise, etc. The address was followed by recorded examples by famous cantors, with Rabbi Babb explaining the cantor's art. Members were allowed to ask questions about the music and the synagogue. The meeting then moved downstairs where ladies of the synagogue served refreshments.

Ottawa

The Ottawa Centre held its first 1966 meeting in the home of William E. France. Some 24 members heard about the three-rank organ in Mr. France's basement built by Raymond Barnes. It was made from parts collected over many years from at least 10 old organs, along with many new components. Mr. France spoke briefly about its tonal resources and played *Nun lasst uns Gott dem Herren, Lübeck*. Members were invited to try the organ for themselves. Members were told of the proposed centennial choir to be formed in Ottawa this year in preparation for the festive occasions in 1967.

Members met Feb. 5 at Glebe United Church where Frances MacPhail welcomed them to a workshop meeting. Several members were invited to introduce a new anthem through a short explanation and a conducted sing-through. Selections included music demonstrated by Dr. Elaine Brown at the 1965 national convention and an anthem suggested by National President Clifford McAree.

ROD HOLMES



William France shown at the console of hausorgel mentioned in report above.

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The instrument is located behind the altar in an acoustically live church; all divisions are unenclosed. The specification was designed by Lawrence I. Phelps, tonal director at Casavant, and Jean Raevens, organist of the church. Mr. Raevens is from Belgium where he studied with Flor Peeters.

HAUPTWERK

Prinzpal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktav 4 ft. 56 pipes
Waldflöte 4 ft. 56 pipes
Superoktav 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trompete 8 ft. 56 pipes

POSITIV

Gedackt 8 ft. 56 pipes
Prästant 4 ft. 56 pipes
Nasat 2 1/2 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Terz 1 1/2 ft. 56 pipes
Scharff 3 ranks 168 pipes
Knopffregal 8 ft. 56 pipes

BRUSTWERK

Holzgedackt 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Prinzpal 2 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Sifflöte 1 ft. 56 pipes
Zimbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Prinzpal 8 ft. 32 pipes
Rohgedackt 8 ft. 32 pipes
Gemshorn 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

Ruth Wood Harris, winner of the Gruenstein award of the Chicago Club of Women Organists in 1964, will play her award recital March 20 at St. John's Lutheran church, Lincolnwood. Mrs. Harris has an MMus from Northwestern University where she studied with Barrett Spach. Further study has been in Paris with Marchal and Langlais on a Fulbright grant and a year at the Academy of Music in Vienna with Heiller. She is organist at the Grace Methodist Church, Des Moines, Iowa.

**CLEVELAND ORGANIST RETIRES
AFTER 25 YEARS IN CHURCH**

Laura Louise Bender, FAGO, retired Jan. 1 from St. Peter's Episcopal Church, Lakewood, Ohio after 25 years of service. She was honored at the annual parish meeting, Jan. 17 and given the title of Organist Emeritus. She studied with Edwin Arthur Kraft in Cleveland and Marcel Dupré in Paris and has given recitals in northern Ohio.

Miss Bender was a past-dean of the Cleveland AGO Chapter. Besides serving St. Peter's, she also played for 30 years at two of the largest Temples in Cleveland.



Philip Manwell has been appointed assistant organist and director of youth choirs at Madison Avenue Presbyterian Church, New York City to assist Dr. George Markey. He was formerly organist and director of music at the First Presbyterian Church, Marysville, Cal. and minister of music at Westminster Presbyterian Church, Sacramento. Currently studying with Dr. Markey at the Guilman Organ School, Mr. Manwell has also been a pupil of Charles Van Bronkhorst, Harold Mueller and Marcel Dupré.

**JEAN LANGLAIS FALLS ON ICE
BREAKS UPPER RIGHT ARM**

Word from Paris tells that Jean Langlais fell on the ice Christmas Day and broke his right arm just below the shoulder. He had to stay indoors and keep the arm in a large cast for several weeks, making even the reading of Braille impossible. He was expected to be back in form well before Lent.



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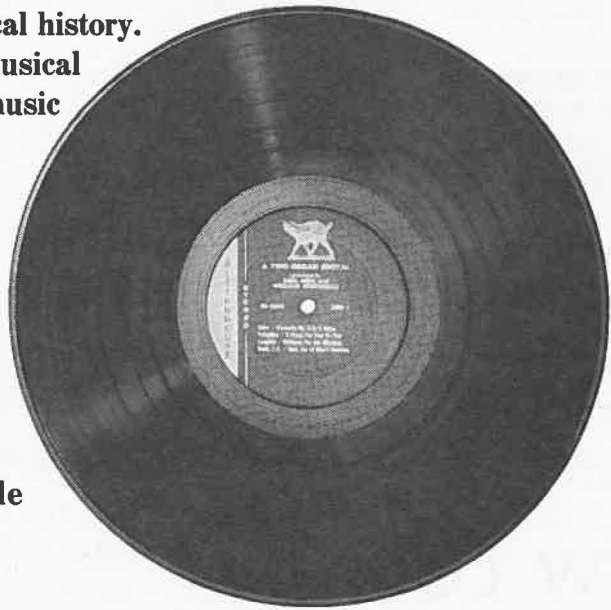
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Several months ago, in Philadelphia, duo-organists Earl Ness and William Whitehead wrote another page of musical history. In what many people described as a "major musical event" they presented their second concert of music for two organs.

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Side 2: Luigi Cherubini—Sonata Per Due Organi; Joseph Jongen—Choral in E Major; Richard Purvis—Dialogue Monastique; Jean Langlais—Te Deum

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**First Church of Christ, Scientist
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The Tellers Organ Company, Erie, Pa. has contracted to build a three-manual, 39-rank organ for the First Church of Christ, Scientist, Montclair, N.J. It is scheduled for completion in 1966. The original organ, a large, four-manual Estey, was destroyed by fire; electronics have served for a number of years.

The design was prepared by Dr. William H. Barnes in collaboration with Tellers' Eastern representative, Howard S. Okie, Jr.



Paul Bentley has become choirmaster and organist of Temple B'nai Israel, Galveston, in addition to his duties at Trinity Episcopal Church which is celebrating its 125th anniversary. With Rabbi Robert Blinder he plans to develop a liturgical music program at the temple to include a junior choir. Mr. Bentley is dean of the Galveston AGO Chapter and is serving his third term as president of the Galveston Music Teachers Association.

Clarinet 8 ft. 61 pipes
Tremulant
Harmonic Trumpet 8 ft. 61 notes

PEDAL

Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshornbass 16 ft. 32 notes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt Flute 8 ft. 32 notes
Choralbasse 4 ft. 12 pipes
Flautino 2 ft. 32 notes
Octavin 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Trumpet 16 ft. 12 pipes
Fagott 16 ft.
Trumpet 8 ft. 32 pipes
Fagott 4 ft.

GREAT
Contra Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Doppelgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Tremulant
Harmonic Trumpet 29 pipes
Chimes

SWELL

Rohrbourdon 8 ft. 68 pipes
Viole d'Gambe 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Hohl Flute 4 ft. 68 pipes
Flautino 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagott 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagott 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Geigen Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes

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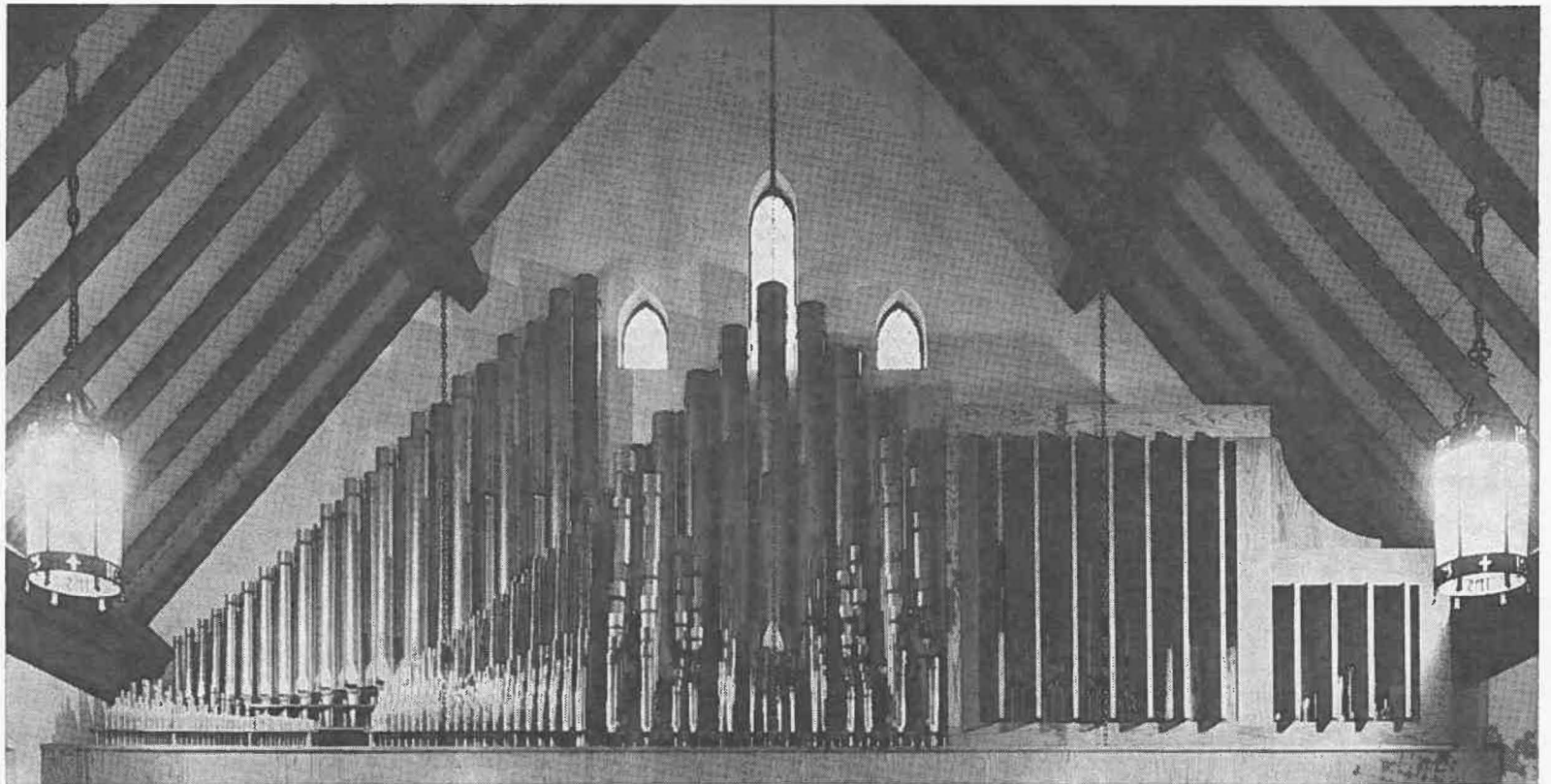
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On Tour

With the world conditions more alarming than in several years, we asked our neighboring travel agent if there was any evidence of a decrease in tourist interest for the summer of 1966. The reply was a resounding "Quite the contrary!" Reservations to Europe are being filled so rapidly that they may well be unobtainable after Easter for any of the three summer months. An interesting and perhaps significant detail was the trend for signing up for the more expensive "deluxe" tours.

Naturally we asked why. And just as naturally our man speculated that, despite contantly rising consumer prices, people in the brackets that patronize his service simply have more money to spend than ever before. Besides, he suspects a bit of "scare buying" — some people wondering if this summer may be their last chance as a tourist in a relatively peaceful world.

But behind all American love for travel is, we have always felt, a healthy curiosity, an interest in other people, and a consuming desire to add to an ever growing store of useful and useless knowledge.

Many tell us they will study briefly with some of the foreign organists who have visited us recently. Some will return these visits with opportunities of their own for reciprocal recitals. Our summer issues for several years have been full of such instances. Americans will be well represented, for instance, among the recitalists at Westminster Abbey's 900th anniversary observances.

Surely the extensive advertising by air and steamship lines and the travel representatives of dozens of other nations will have swayed some heretofore undecided people in favor of making a first or a tenth trip. For the less flush, the "easy payment" plans offered are obvious inducements ("Go now, pay until you are too old to go again!").

We have made several crossings for pleasure and on business and we have encountered hundreds of other Americans in the most unlikely places. And we have come to an inescapable conclusion: no one ever got to know his colleagues in other countries better without becoming better himself.

A Place Called Atlanta

Trying to urge attendance at Atlanta on this page must impress some as an exercise in futility. For several months now, stories of the wide variety of top recitalists, the several "firsts", and the plans for hospitality have decorated various pages of our issues, so that only those organists whose sight or literacy precludes reading — and of course those just back from crossing the Pacific on a home-made raft — can possibly be unaware that in Atlanta the last week in June a convention is being staged that will probably break a number of records.

Experience over the years has seemed to prove that end-of-June week is possible and convenient for more Guild members than any other time of the year. We are aware that it does conflict with some college summer sessions and thus prevents some teachers and students from attending. But have you ever tried to change your choir's rehearsal night? Don't! Those collegians can plan now to attend the Dallas conclave in December.

All of us who were lucky enough to accept Charlotte's invitation last December know what Southern hospitality means. And so it will be at Atlanta.

Before another issue of THE DIAPASON reaches its readers, a big, beautiful brochure from Atlanta will somehow surmount the hazards of the United States postal service. Every subscriber to this magazine can expect to receive one, for the same mailing list is being used. Of course, if you have failed to send in your change of address (shame on you!), the brochure won't be forwarded — second class mail just isn't.

As soon as you get your copy of the brochure, sit right down and mail in your registration and your check, so you will be eligible to win that tempting little positiv being offered as door prize.

Those Were the Days

Fifty years ago the March, 1916 issue contained these matters of interest —

The four-manual Austin in Christ Church, Norfolk, Va., was destroyed by fire in November, 1915; a three-manual in Ohel Shalom Temple was destroyed Feb. 12; J. J. Miller was organist of both edifices

Musical settings for movies starring Geraldine Farrar, Francis X. Bushman and Pauline Frederick were listed with "cues"

Clarence Eddy attracted an audience of 5,000 Feb. 6 at Atlanta's Auditorium-Armory

Reginald Goss-Custard, FRCO, St. Margaret's Westminster, London, arrived for a recital tour which opened on the E. M. Skinner at St. Thomas Church, New York City

Twenty-five years ago these events made news in the March, 1941 issue —

Frank W. Asper was on an extended recital tour of the western states

Plans for the AGO bicentennial convention in Washington in June were subject to war restrictions

The second Grand Rapids Bach festival showed a profit

Harvey Gaul was honored with a program of his own works at Pittsburgh's Carnegie Music Hall

Ten years ago the following occurrences were brought to the attention of readers of the issue of March, 1956 —

Ernest White and Hugh Ross were featured in the annual midwinter music conference at Northwestern University

Five organ tours were announced for the summer of 1956

Homer Wickline was appointed to the Second Presbyterian Church, Wilkesburg, Pittsburgh, Pa.

E. Power Biggs was announced for a church music conference at Moody Bible Institute, Chicago

ECUMENISM AT WORK might describe a performance Jan. 9 of Menotti's Amahl and the Night Visitors: the choir of St. Augustine Presbyterian Church, Bronx, staged the work at the Catholic Youth Center, Yonkers, for the benefit of that New York area town's recently burned Jewish Community Center.

Letters to the Editor

Tagliavini Corrects!

Bologna, Italy, Jan. 20, 1966 —

To the Editor:

*** My further stay in the U.S. was very pleasant but very short. As you know my visit in Dallas was fruitful and we both have to be very grateful to Mr. Anderson, who kindly forced and strongly helped me to write the long-expected article for THE DIAPASON. ***

I ask now to make only a few rectifications and additions:

p. 14 last column, line 8: "as A. F. Doni described in the 17th century" should read "as G. B. Doni described in 1640."

p. 15, col. 1, line 15: "1738" should read "1737". Three lines later, "slightly later" should read "1755-67."

p. 15, col. 3, line 9: "Principal 4'" should read "Octave 4'".

Please excuse my bad writing but I write in train.

Sincerely yours,

LUIGI FERDINANDO TAGLIAVINI

Bullis on Memorizing

West Palm Beach, Fla. Feb. 9, 1966

To the Editor:

For months I have been haunted by thoughts concerning the memorizing of music. Robert Rayfield's comprehensive treatment of the problem in THE DIAPASON of last August explains that he relies on —

- a. the analysis of the texture of the music;
- b. visualization of the notation;
- c. becoming accustomed to the motions of hands and of feet and to the sound of music;
- d. attention to the keyboard patterns as they progress.

A later writer, in commenting on the Rayfield article, speaks of Dr. Cunningham's secret of relying on *fingering* in memorizing music. This would involve both visualizing the *movements of the fingers* and a memory for the *muscular motions* involved in performing. Mr. Rayfield's Item d. can be related to *fingering*, even though he stated that he was avoiding treatment of that phase of the learning process.

What bothers me in these discussions is the absence of concern for the *tonal aspects* of a piece of music. Item a. (analysis) is essentially visual and intellectual; Item b. is admittedly visual; Item c. is kinesthetic with an allusion to aural matters; Item d. is both visual and kinesthetic. The casual mention that Item c. gives to tonal matters arouses my curiosity. Can it be that Mr. Rayfield is confining his pedagogy to people who lack "an ear for music"?

There is no question that knowledge of structure can assist in remembering music. The same can be said of visualizing notations and hand-patterns. Keen attention to finger maneuvers also aids the memory. But *what about the sound of the music* as a guide to what is going on?

I wish that this letter would arouse the concern of some musicians who are adept at memorizing music. I wish that they would explain if tonal imagery (casually known as "playing by ear") has any significant part in their faculty of remembering music without having to go through an inordinate amount of practice. I hope that some of these skillful memorizers will come forth with explanations of how they memorize rapidly. Do they remember music exclusively through intellectual, visual, and kinesthetic memory — without the use of imagining *how the music sounds*?

Up to now, my impression is that those gifted persons who put to use the "inner ear" are the ones who memorize readily, some of them perhaps instantly, and that they are the ones who retain a repertory the longest. I also carry the idea that those who rely on *muscular memory* are the ones who meet disaster if they chance to make a slight mishap. Please set me straight on these notions.

I also would like to hear from skilled improvisers, perhaps including Hans Haselböck, to learn if tonal imagery plays any part in their performances. Do they create music by any means other than its sound?

Inquiringly yours,

CARLETON BULLIS

Dudley Fitch Writes

Laguna Beach, Cal. Feb. 1, 1966 —

To the Editor:

With the present interest in Church Unity, all the Churches in America seem to be flying in all directions.

The Roman Catholic Church is introducing Congregational Singing, and the Mass sung in English. Many of that persuasion, who looked forward to the change, now long for the familiar Latin, and the poor priests who have sung the Mass in that language for years, find difficulty in adjusting to the chuff and hiss of the consonants of our language, finding it much harder to negotiate than the musical Latin.

The Episcopal Church in many places is simplifying the service and ceremonial, and with the great shortage of priests, now greatly aggravated by the present war, is training many men as Lay Readers. And they are good, too! And fit into a "low church" service nicely. And they are attempting to encourage greater

interest in congregational singing. However, they make the mistake of using the same hymns and chants over and over, resulting in boredom, both on the part of the congregation and the choir.

With the wealth of material in the Hymnal it is a pity. And the editors of the last edition, with the congregation in mind, entirely missed the boat. They thought that by merely lowering all hymn tunes they had solved the case. Nothing could be further from that accomplishment, as many which went no higher than an octave above middle C, now have the bottom notes below that point. The last time I found a sermon hymn so lowered, I jacked it up where it belonged, used enough organ to encourage the dear people and choir, but not enough to overwhelm them, and they sang it as if they enjoyed it, and it meant something to them, as the words were carefully considered in every verse.

Many organists, on discovering a hymn has four stanzas, play it four times, with the same registration, and always with pedals. The results are not exactly uplifting. I was delighted to read in an article by the famous Choirmaster and Master of the Choristers of the Cathedral of St. John the Divine in N.Y., that he could see no reason for always using pedals on hymns. While the same registration is certainly not inspiring, much variation and unusual combinations are as bad. It merely takes a real musician to know just what is called for in any specific case. And alas, many college trained young men merely learn to play brilliantly, and mechanically, organ "pieces." They have no conception of hymns or chants—more's the pity. Teachers, do for pity sakes heed the foregoing sentence. And re-read the articles on improvisation in recent issues of THE DIAPASON. I certainly would like a full registration with plenty of pedal on "Oh God our Help in Ages Past", but I can see no reason for playing "Peace, perfect Peace" on reeds and mixtures and a heavy pedal! Can you?

At a recent service I attended, the organist played the chants so softly that the choir and congregation murmured, or kept silent. Later he played an unfamiliar hymn on a strident combination and so loud, that he did not encourage their taking a chance. Just drowned them out. Here again, is just musicianly taste indicated.

Many sectarian churches are getting more and more elaborate rituals, and the Congregational Hymnal has the versicles before the prayer, set to the music of the Episcopal church, and there are as well similar settings of parts of the Communion Service. No doubt if the present trend continues, the Episcopalians will throw away the prayer book, and the Methodists will pick it up!

In many new missions the choir is in the gallery, with a modest organ. No procession, and no vestments to buy. Just singing, which after all is the choir's job. And the congregation is spared the antics of small boys, and the posings of girls, with their wigs built to the sky.

Some modern churches look like factories, and their services match the building with the mechanical perfection and timing of a radio show. In fact some are on the air, and gear their services to the "listening audience" in the living room or car, rather than to the people who have made the effort to come to church, and who pay the bills. Such "performances" may be fascinating, or thrilling, but are they "worship in song?" I have my doubts.

Some Cathedrals are doing away with sung processions, which are an American tradition started by S. B. Whitney of the Church of the Advent in Boston, after hearing the Pilgrim's chorus at the opera! Though it must have shocked the staid Bostonians, it "caught on", and soon choirs all over the country were getting "vested" and MARCHING (not processing) like an army. I served in several churches where I found such shenanigans, and insisted that the choir merely walk.

Now in many places the choir and clergy enter to the music of an organ "Voluntary" such as a certain Mr. Purcell wrote, and after all are in place; then the first hymn is sung. And in harmony, if you please. And the choir is in a position to lead the congregation, instead of trying to sing "Forward be our Watchword" while climbing stairs, or watching to see that they don't step on the vestment of the one ahead.

No doubt in time the more formal will relax a bit, and the informal put on a little more dignity, and in the long run we will have some sort of unity. But will "Everybody", as Ted Lewis used to say, "Be happy?"

Diversity, for all its faults, has done much to improve things in general, even if it has been sort of a "Keeping up with the Joneses" attitude at times, and defects as well as improvement have resulted.

But still they strive, and here's hoping that we don't get too unified!

DUDLEY WARNER FITCH

DR. EWALD V. NOLTE has resigned as choral conductor for the North Carolina School of the Arts because of the press of duties. He is director of the Moravian Music Foundation, conductor of the Singers Guild of Forsyth County and professor of the history of music at Salem College. Philippe H. Buhler will assume Dr. Nolte's duties at the School of the Arts.



Choral Music

Our receipts of choral music this month are about average both as to quantity and quality. They include several collections, a few large works, many general purpose anthems and some further essays in the revised Catholic mass.

J. Fischer's stack reflects most of these categories. There are two Easter cantatas — an old one (Kuhnau's *Christ lag in Todesbanden* edited by Horace Fishback with solos in all sections, not demanding choral parts, strings and "cornetti") and a new one (*The Promise* by Benjamin Dunford, with baritone solo and optional brass and percussion).

J. Fischer has two new collections for junior choir — *unison O Worship the King* by Donald E. Sellev and *SA Songs of Worship* by Faith Saunders — both original material of an elementary sort. The stack has two spirituals, an arrangement of *King Jesus Is A-Listenin'* by Royal Stanton and *He Did*, by Elizabeth Rogers. In SAB are *Come Follow the Shepherds*, *Costantini-McKinney*, and *Let Us Break Bread Together* by Noah Ryder.

For the English mass J. Fischer has a unison Mass in Honor of the Holy Trinity by Gordon Young and unison or two-voice Mass for the Dead by Cyr de Brant, four excerpts of which are published separately, and Carlo Rossini's *Salve Regina* for SA, TT or SAB with Congregation. All these are highly conventional in style and device. Mr. De Brant has a volume of psalmodic settings of *The Week Day Propers* which Catholic musicians will want to see. Mr. Rossini has edited *SSA Palestrina So Must We Bear Guilt* and *Lassus We Adore Thee*, issued in a single cover.

Hope Publishing Company's contributors this month include several familiar names. Joseph Roff has an unaccompanied *Merciful Father*; David E. Williams' *Let Us Sing the King Messiah* adds three trumpets and timpani to choir and organ; Don Hustad's *Holy God, We Praise Thy Name* also uses brass; David Smart has arranged *Now Thank We All Our God* for junior choirs and trumpet. Elwood Johnson has a naive *Little Baby Jesus* for combined choirs. Robert Powell's straightforward *My God, I Thank Thee* is for SAB.

Art Masters Studios sends a pleasant a cappella *Easter Sing We with a Merry Heart* by Robert Wetzler; *O That I had a Thousand Voices* by Dale Wood, festival material with five brass; A. P. Van Iderstine's *Psalm of Hope* with optional harp part; Leland B. Sateren's arrangement of *Lord of Light*, from Bach.

Also Bach is a *Sing Praises, Ye Faithful*, arranged from *Cantata 172* by Richard T. Gore (*Concordia*), an ornate chorus plus a chorale. Richard Weinhorst's setting of *We All Believe in One True God* has 15th century roots; a pair of trumpets may be used. Ludwig Lenel's *With High Delight* is a two-voice setting of *Mit Freuden zart*.

Kenneth Leighton's *Missa Sancti Thomae* (Novello), written for the 800th anniversary of Thomas Becket's consecration, is a large scale setting with solos, an intricate organ part and wide ranges in choral parts; we like especially the *Agnus Dei* and the *Gloria*. Leonard Blake's small *Communion Service in E* for unison voices is useful service music as is Herbert Summison's big, brilliant *Te Deum Laudamus*. G. William Harris' short, unaccompanied *Eternal God* is chromatic enough to cause tuning problems but otherwise not difficult. Bryan Kelly's *Bright Is the Day* is suggested for Weddings; it has a busy organ part. For six part chorus is *Arthur Oldham's St. Francis* (*Blind Audley's Carol*) in which men and women sing mostly antiphonally. Patrick Enfield's *SSA Christmas Eve* would be program material for a woman's chorus.

We wonder how many Americans will shy away from Alan Hoddinot's

cantata Dives and Lazarus (Oxford) because of its text. The composer writes well for choir. Orchestra parts are available and soprano and baritone soloists are needed. For unaccompanied singing are Peter Naylor's *Now the Green Blade Riseth* and Arnold Cooke's *Loving Shepherd of Thy Sheep*, the latter with soprano solo; neither is demanding. With independent organ accompaniment are William Mathias' *Make a Joyful Noise*, a short, bright setting, and John Gardner's *O How Amiable*, which makes some musical demands. Percy Judd's little SSA *When Mary through the Garden Went* has piano accompaniment.

Oxford's editings of old music include SAATB *O How Amiable* by Thomas Weelkes; Richard Deering's *O Vos Omnes*, and a Weelkes *Evening Service* for five voices.

Broadman sends a single, an *Easter Christ Is Arisen from the Dead*, with some division of voices; the theme suggests a familiar Bach invention motive.

Jean Berger's *O Praise the Lord, All Ye Nations* attempts the universal with bits of six languages, tambourine, castanets and handbells (John Sheppard Press, Boulder, Colo.). Perhaps the result will justify the logistics.

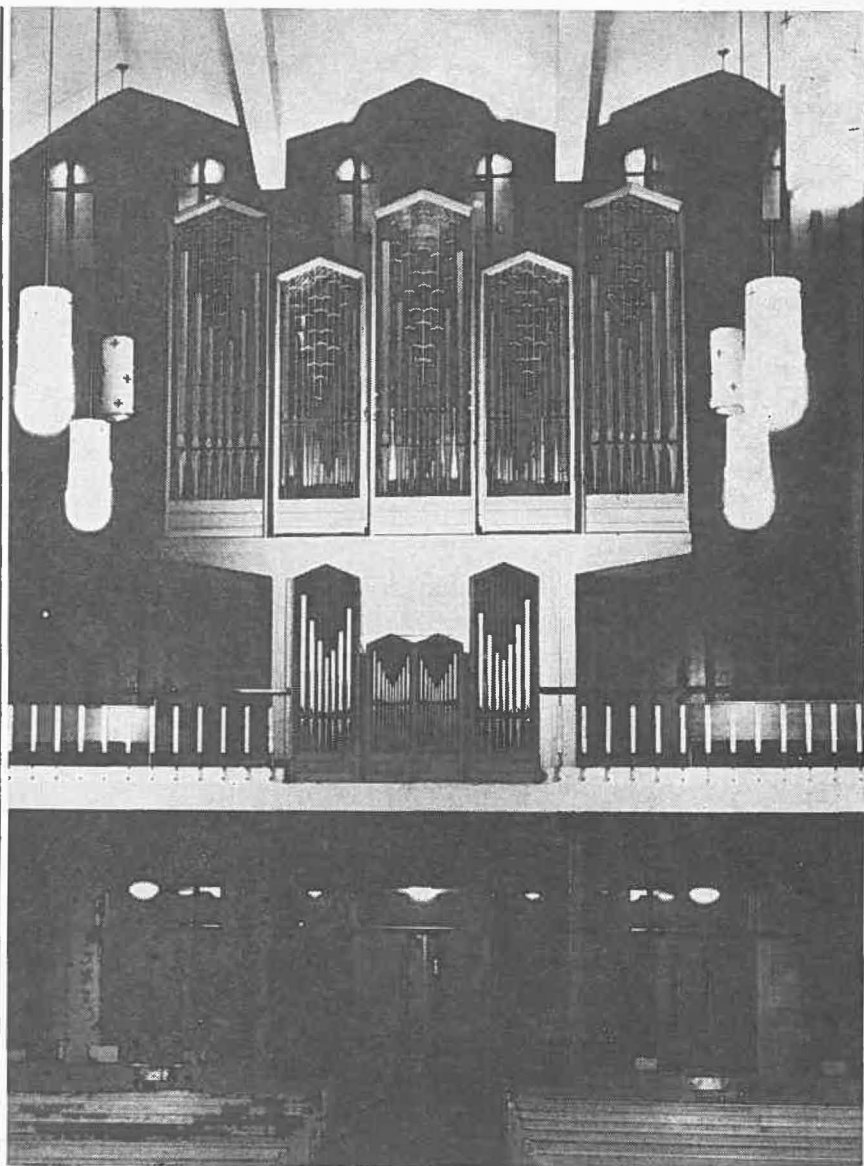
A considerable stack from G. Schirmer includes material of *Amberson Enterprises* and *Lawson-Gould*, all available from Schirmer. Leonard Bernstein's *Chichester Psalms*, commissioned for last summer's *Southern Cathedrals Festival*, uses choir, boy solo, string, trumpets, trombones, two harps and percussion. The text is Hebrew. We shall hope to hear it performed. *Winchester Anthems* by Jean Pasquet does not derive from Chichester's neighboring Cathedral which will be host to the 1966 *Southern Cathedrals Festival*, but rather to Winchester, Va. Mr. Pasquet's collection is of simple two-part works with organ or piano accompaniment. The texts have various sources; most of the tunes are original. Hymns and Carols arranged by Alice Parker and Robert Shaw is a big collection of uneven quality and wide range of difficulty.

Five motets by Melchior Franck have been edited by George G. Henriksen for G. Schirmer; all are of some length and require a familiarity with the contrapuntal style of 1600. Many school groups will want to study all five. German and English texts are provided. From a slightly earlier period is Johannes Eccard's SATTB *O Lamb of God*, edited by Maynard Klein and also with German and English text. Stanley Glarum's *We Give Thanks to Thee* appears SATB unaccompanied and SSA with accompaniment; it is largely block harmony. A 19th century Ouseley *From the Rising of the Sun* appears in an SAB version by Vincent Knight; it is definitely dated material.

From Shawnee Press come: an SAB hymn anthem, *Thine Be the Majesty* by Wihla Hutson; Houston Bright's *Sunrise Alleluia*, with brass added to the organ (or piano) and chorus; a Kent Newbury arrangement of the familiar spiritual *Jacob's Ladder*, and a conventional Hymn for Mankind by Lois Bailey Willis. *Choral Sentences for the Worship Service* provides some 54 short bits for all seasons and uses all the usual voicings.

From Canyon Press come seven items. *The Trumpet* by W. Matthew Williams is a big hymn anthem on a broad tune. The original language (Welsh?) and an English translation are included. Marilyn Rinehart's *God of Love* exploits 5/4 meter in an otherwise simple hymn-anthem with no problems. Richard Peek's *It Is Good to Sing Praises* treats an old American tune simply and effectively. Mary Caldwell's *Christus Resurrexit*, a little late for this year, makes striking use of an ostinato in the basses and builds to a big climax. Ross Hastings' *Prayer of St. Patrick* divides into SSAATTBB; it has changes of mood and style and strives for a dramatic effect. Austin Lovelace's unison *A Song of Christ* is well designed for the use of children. George Brandon's SAB *Send Down Thy Truth* uses a harmonic idiom which will be harsh to some ears; it offers no problems.

A song arranged by Margrethe Hokanson from C. E. F. Weyse, *O Day Full of Grace*, is a simple three-stanza strophic song with limited vocal range (Augsburg). — FC



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Dr. Arthur C. Becker will retire after this school year as dean of the school of music DePaul University, Chicago, after 48 years as its head. A native of Louisville, he came to DePaul in 1918 as organist for the University Church of St. Vincent de Paul and head of the music department. He was a leader in forming the university's school of music the same year. He is still at St. Vincent's.

Dr. Becker was cited in 1959 as Man of the Year by the National Catholic Music Educators' Association.

DePaul's school of music is the largest in the USA under Catholic auspices and the first to become a member of the NASM. It is one of four schools in the world affiliated to the Pontifical Institute of Sacred Music in Rome.

Dr. Leon Stein, composer, chairman of the department of theory and composition and director of the graduate division, will succeed Dr. Becker as dean Sept. 1.

HERBERT C. WHITE, JR. played the Poulenc Concerto Feb. 20 at Chicago's St. James Cathedral with Boris Brott as guest conductor of the Chicago Chamber Orchestra.



Books

Those of us who treasure Joseph E. Blanton's *The Organ in Church Architecture* (Venture Press) as one of the most beautiful and informative books ever compiled about organs, welcome a small, equally beautiful book by the same author, issued by the same publisher at Albany, Tex. Where the big book was comprehensive, *The Revival of the Organ Case* limits itself to installations of the last decade and its 112 illustrations and informative text make a good justification for the validity of the book's title. We note that ordering before July 1 will save \$1.50 on the purchase price. Every organist will want to own this beautiful book.

A booklet sponsored by the Church Music Society and published by Oxford University Press is entitled *A Repertory of English Cathedral Anthems*. Its compilers are John Dykes Bower, St. Paul's Cathedral, and Allan Wicks, Canterbury Cathedral. Anthems of 16 publishers listed for the seasons of the year and special days furnish a good survey of the field over several centuries. This pamphlet belongs on every choir director's desk.

Fortress Press has brought out a major revision of Henry E. Horn's *O Sing unto the Lord* — a book intended for and readily grasped by laymen but easy, informative reading for the church musician whether of the Lutheran persuasion or not. — FC

A FESTIVAL CONCERT celebrated the beginning of the centennial year of St. Luke's Hospital, St. Louis. The School of Nursing Choirs are directed by Henry Glass, Jr.

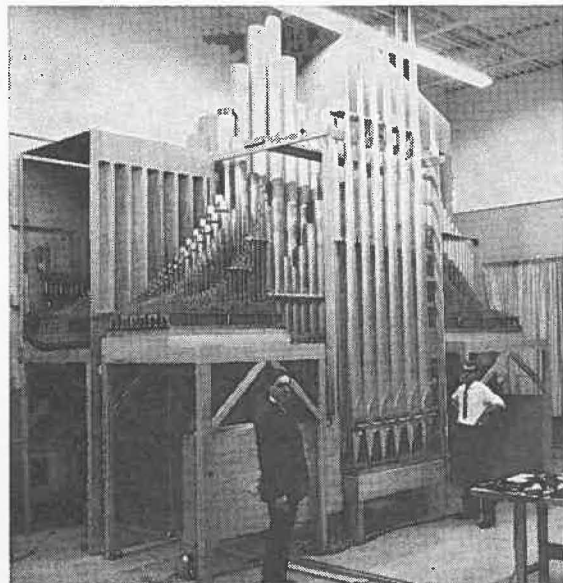


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The Bridge Street African Methodist Episcopal Church is celebrating its 200th anniversary as a congregation in 1966 and as part of its bi-centennial celebration has contracted for the installation of a three-manual Tellers organ.

The origin of the congregation is traceable to 1766 when Captain Thomas Webb conducted open air missionary meetings in the hamlet of Brooklyn. In 1794 followers of Captain Webb and his successor, Walman Hickman, united and purchased land at Sands Street where open air services had been held. The dedication service was preached June 1, 1794. A larger place of worship became a matter of serious concern and a new building was completed in 1810 called the First Methodist Episcopal Church of Brooklyn. The growing population of freed men and ex-slaves led Negroes of the congregation to withdraw in a body and form the Bridge Street A.W.M.E. Church. The building of Bridge Street was purchased in 1854. The congregation began worshipping in its present building in 1938.

The organ specification was drawn up by E. Bernard Walker, organist of the church, in collaboration with David Hewlett. The Rev. Richard Allen Hildbrand is pastor.



George Markey, FAGO, director of the St. Andrew Chorale, and James McKeever, choir director of the Fifth Avenue Presbyterian Church, plan a special performance of the Bach Mass in B minor for March 27. Part 1 will be heard at Fifth Avenue Church at 4 p.m. and Part 2 at Madison Avenue Church at 8. Mr. McKeever will direct the combined choirs and orchestra with Dr. Markey as organist.

CHOIR

- Rohrflöte 8 ft. 61 pipes
- Flauto Dolce 8 ft. 61 pipes
- Dolce Celeste 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Prinzipal 2 ft. 61 pipes
- Spitzquinte 1 1/2 ft. 61 pipes
- Krummhorn 61 pipes
- Tremulant

PEDAL

- Violonbass 16 ft. 12 pipes
- Subbass 16 ft. 32 pipes
- Lieblighgedeckt 16 ft.
- Quinte 10 3/4 ft.
- Spitzoctave 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Gedeckflöte 8 ft.
- Choral Bass 4 ft. 12 pipes
- Block Flute 4 ft. 12 pipes
- Octavin 2 ft. 12 pipes
- Bombarde 16 ft. 32 pipes
- Bombarde 8 ft. 12 pipes
- Trompette 4 ft.

MORE THAN 500 voices from Northeast Iowa high schools participated Jan. 29 in Wartburg College's Mid-Winter Choral Clinic; guest clinician was John Dexter, director of the Mid-America Chorale.

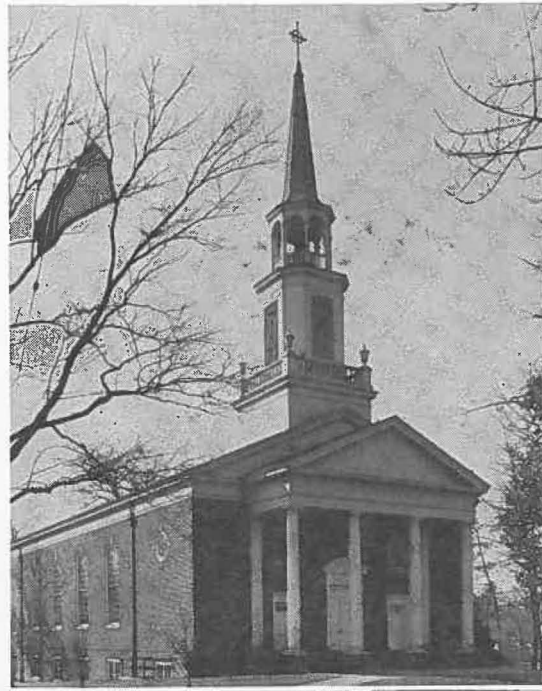
THE CANTATA SINGERS of Grace Church, Elmira, N.Y. sang Handel's Psalm 113 Jan. 16; Robert M. Finster conducted.

- GREAT**
- Principal 8 ft. 61 pipes
 - Bourdon 8 ft. 61 pipes
 - Octave 4 ft. 61 pipes
 - Block Flute 2 ft. 61 pipes
 - Fourniture 4 ranks 244 pipes
 - Bombarde 8 ft. 29 pipes
 - Bombarde 4 ft. 12 pipes
 - Chimes

- SWELL**
- Bourdon 16 ft. 12 pipes
 - Salicional 8 ft. 61 pipes
 - Voix Celeste 8 ft. 49 pipes
 - Gedeckt 8 ft. 61 pipes
 - Spitzprinzipal 4 ft. 61 pipes
 - Doublette 2 ft. 61 pipes
 - Plein Jeu 3 ranks 183 pipes
 - Trompette 8 ft. 61 pipes
 - Clairon 4 ft. 12 pipes
 - Tremulant

Fanwood Presbyterian Church

Fanwood, New Jersey



George L. Hunt, D.D.,
Charles L. Sorg,
Ministers

William S. Wrenn,
Organist
and Choir Director



CUSTOM MODEL SPECIFICATIONS

GREAT ORGAN (13 Ranks)	CHOIR ORGAN (13 Ranks)	SWELL ORGAN (21 Ranks)	PEDAL ORGAN (21 Ranks)
8' Prinzipal	16' Liebligh Gedeckt	16' Gemshorn	32' Contra Prinzipal
8' Bordun	8' Nason Flute (w/Chiff)	8' Geigen Prinzipal	32' Untersatz
8' Gemshorn	8' Gedeckt	8' Rohrflöte	16' Prinzipal
4' Octav	8' Erzähler	8' Viole de Gambe	16' Bordun
4' Spitzflöte	8' Erzähler Celeste	8' Viole Celeste	16' Gemshorn
2-2/3' Quint	8' Dulzflöte	8' Flute	16' Liebligh Gedeckt
2' Superoctav	8' Dulzflöte Celeste	8' Flute Celeste	8' Octav
2' Blockflöte	4' Prinzipal	4' Prestant	8' Gedeckt Pommer
1-1/3' Octavquint	4' Koppelflöte	4' Nachthorn	8' Gemshorn Octav
Mixture IV rks.	4' Erzähler	4' Gemshorn	4' Choralbass
8' Petite Trompette	2' Waldflöte	2' Doublette	4' Spitzflöte
	1-3/5' Terz	Plein Jeu IV rks.	2' Octavin
	1-1/3' Larigot	16' Bombarde	Mixtur III rks.
	1' Siffilöte	16' Dulzian	32' Contra
	8' Krummhorn	8' Trompette	Bombarde
	8' Trompette	8' Hautbois	16' Bombarde
	Harmonique	8' Regalle	16' Fagotto
	4' Rankett	4' Clarion	8' Trumpet
	Harp	4' Schalmei	8' Krummhorn
	Carillon	Tremulant	4' Clarion
	Chimes		4' Rohrschalmei
	Tremulant		

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The Presbyterian Church

WESTFIELD, N. J.

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WHY STUDY ORGAN AT A CHOIR COLLEGE?

Westminster Choir College has been called the "little college with the big sound." This interdenominational institution enjoys an enviable reputation in the choral field, but it has won widespread recognition for the well-rounded education of organists as well.

I use the term "education" rather than "training," because Westminster's new curriculum stresses not only the "what" and "how" of music-making but the "why" also. At Westminster the student sings, plays, conducts, and learns how to teach others. We want to produce organists and choirmasters who know how to perform well and, just as importantly, how to help others do so.

If you were an organ student at Westminster Choir College, you would be taking one or more private lessons each week with your organ instructor. You would attend weekly organ classes conducted by Professor Alec Wyton, who heads the department. Each day you would practice on one of the 18 pipe organs Westminster has on campus. During your Sophomore and Senior years, you would be examined by a faculty committee on prepared repertoire, service playing, transposition, modulation, and score-reading.

In addition, you would sing daily with one of Westminster's three famous choirs and perhaps have the privilege of singing great choral works with a major orchestra. You would take courses in music history and theory, the humanities, natural and social sciences, philosophy and religion. You would learn Westminster's vocal approach to choral music through private voice instruction, singing choral masterpieces, and practical training in choral conducting.

If you were preparing for the Bachelor of Music degree, you would be doing practical work in nearby churches. If you were studying for the Bachelor of Music Education degree, you would assist in teaching in area schools.

It's a full curriculum. It's very demanding. The best education always is. But at the end of your four years at Westminster Choir College, we believe you would have the breadth of experience that would make you ready for many kinds of opportunities. No wonder Westminster graduates are in demand at churches and schools across the country!

If this sounds like the kind of preparation you want for your career in music, do write me. We should be happy to send you a free catalogue and further information, but I must warn you: our quota for new students next fall is limited.



Lee H. Bristol
President

Westminster Choir College

Department D-5
Princeton, New Jersey 08540

March 10

Richard Ellsasser, Jacksonville, Fla.
Jerald Hamilton, Smith Hall, U of Ill., Urbana

Virgil Fox, Hibbing, Minn.
Michael Schneider, St. Dominic's Church, New Orleans

11 Phillip Steinhaus, St. John's, Washington, D.C.

Richard Ellsasser, Jacksonville, Fla.
Michael Schneider, Trinity Lutheran, Houston, Tex.

12 Alec Wyton, AGO lecture-demonstration, Philadelphia, Pa.

William MacGowan, Vallejo Road Seventh Day Adventist, Glendale, Cal.
Gale Enger, Princeton Seminary, Princeton, N.J.

Marilyn Mason, workshop, Green Farms, Conn.
Church Music Conference, Moody Bible Institute, Chicago

13 Bach St. John part 1, St. Bartholomew's New York City

Clair van Ausdall, Church of Resurrection, New York City
Handel Samson, Church of Cevenant, Cleveland

Verdi Requiem, First Baptist, Philadelphia

Thomas Murray, Lutheran Church, Vista, Cal.

Organ, brass, choir, Cathedral of Risen Christ, Lincoln, Neb.

Missa Solemnis, First Congregational Church, Pasadena, Cal.

Virgil Fox, Manhasset, L.I. Congregational Church

Harriette Slack Richardson, St. Paul's R. C., Springfield, Mass.

Schubert Mass in G, Speedway Christian, Indianapolis, Ind.

Tudor Church works, St. George's, New York City

Timothy Wilson, St. Thomas Church, New York City

Messiah, part 2, Riverside Church, New York City

Alexander Boggs Ryan, Kalamazoo, Mich, College

Ann Labounsky, St. John's Episcopal, Cold Spring Harbor, N.Y.

Marilyn Mason, Green Farms, Conn. Congregational Church

Robert Baker, Rye, N.Y., Presbyterian

Robert Anderson, Bushnell Congregational, Detroit

Donald McDonald, Eastern Ky. State College, Richmond, Ky.

William Whitehead, Madison Avenue Presbyterian, New York City

Richard Kressman, Fifth Avenue Presbyterian, New York City

14 Joyce Jones, Southeastern College, Durant, Okla.

Richard Ellsasser, St. Petersburg, Fla.

Robert Anderson plus workshop, Hill Auditorium, Ann Arbor, Mich.

Michael Schneider, Covenant Presbyterian, Charlotte, N.C.

15 Paul Emch, St. Mark's Cathedral, Minneapolis, Minn.

Alec Wyton AGO meeting, Altoona, Pa.

Joyce Jones, High School, Beeville, Tex.

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

William MacGowan, St. Michael's Episcopal, Anaheim, Cal.

Michael Schneider, AGO master class, Charlotte, N.C.

William Teague, Brainerd Methodist, Chattanooga, Tenn.

16 Peggy Kelley Reinburg, Union Methodist, Washington, D.C.

Clyde Holloway, Indiana U, Bloomington, Ind.

Robert Schaffer, Christ Church, Cincinnati, Ohio

17 Clyde Holloway, Indiana U, Bloomington, Ind.

Joyce Jones, High School, Trinidad, Colo.

18 Robert Baker, St. Andrew's Episcopal, Louisville, Ky.

Richard Ellsasser, Central, S.C.

Virgil Fox, Gallery of Modern Art, New York City

19 Richard Ellsasser, Central, S.C.

Virgil Fox class, Englewood, N.J.

Robert Baker class, Southern Baptist Seminary, Louisville, Ky.

Preston Rockholt AGO workshop, Morgantown, W. Va.

MARCH

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

Mildred Andrews workshop, Westminster Presbyterian, Alexandria, Va.

20 Dale Fleck, Westminster Presbyterian, Lincoln, Neb.

Edward Mondello, All Saints, Pasadena, Cal.

Peggy Kelley Reinburg, Union Methodist, Washington, D.C.

Bach St. Matthew, First Presbyterian, Royal Oak, Mich.

Bach St. John, part 2, St. Bartholomew's New York City

Bach St. John, part 1, First Presbyterian, Lancaster, Pa.

John Cook, MIT Chapel, Cambridge, Mass.

Mozart Coronation Mass, Masonic Music, First Baptist, Philadelphia

Renaissance Music, King's Chapel, Boston

Orpha Ochse, Lutheran Student Center, UCLA

George Kent, Church of Transfiguration, Edgewood, R.I.

Oberlin College Choir, First Baptist, Toledo, Ohio

Julian Williams, Carnegie Institute, Pittsburgh, Pa.

David Mulbury, Second Presbyterian, St. Louis

Gordon Wilson, St. Thomas Church, New York City

Ruth Wood Harris for CCWO St. John's Lutheran, Lincolnwood, Ill.

Berkeley Stabat Mater, Proctor Veni Creator, Riverside Church, New York City

Joyce Jones, Goodland, Kans.

Roger Nyquist, Catalina Methodist, Tucson, Ariz.

Theodore Ripper, First Methodist, Decatur, Ill.

Michael Schneider, Grace Church, New York City

Robert Carwithen, Fifth Avenue Presbyterian, New York City

21 Earl Ness, Albright College, Reading, Pa.

Catharine Crozier, St. Peter's Church, St. Petersburg, Fla.

Robert Anderson, Second Presbyterian, Kansas City, Mo.

Marilyn Mason AGO, Detroit, Mich.

22 Jewish Liturgical Program, Temple Adeth Israel, Louisville, Ky.

Joyce Jones, Atchison, Kans.

Ann Labounsky, Brown U, Providence, R.I.

23 Peggy Kelley Reinburg, Union Methodist, Washington, D.C.

Judith Hancock, Christ Church, Cincinnati, Ohio

Virgil Fox, Newark, N.J. State College

Anthony Newman, All Saints Episcopal, Brookline, Mass.

Michael Schneider, Kresge Auditorium, Cambridge, Mass.

24 Richard Ellsasser, Elizabeth City, N.C.

25 Duane Werner, Grace Methodist, Decatur, Ill.

Ladd Thomas, First Presbyterian, San Jose, Cal.

Michael Schneider, Trinity Church, Buffalo, N.Y.

27 Duruflé Requiem, St. Bartholomew's, New York City

Bach St. Matthew, St. George's, New York City

Bach St. John, First Baptist, Philadelphia and Christ Church, Cincinnati

Bach B minor Mass, Fifth Avenue and Madison Avenue Presbyterians, New York City

Bach St. Luke, First Presbyterian, La Grange, Ill.

Bach Aus Der Tief, Christ Church Cathedral, Indianapolis

Schütz, Brahms, Poulenc, St. George's, Nashville, Tenn.

Dubois Seven Last Words, West Side

Presbyterian, Ridgewood, N.J.
Kodaly, Poulenc, St. Paul's Cathedral, Buffalo, N.Y.

Kyrie, Gloria, Bach B minor, Riverside Church, New York City

Victoria, Mozart, Buxtehude, Immanuel Lutheran, Seymour, Ind.

Fauré Requiem, All Soul's Episcopal, Trinity Methodist, Berkeley, Cal.

Williams' On the Passion of Christ, First Methodist, Decatur, Ill.

Ronald Arnatt, First Presbyterian, Lincoln, Neb.

Rodney Hansen, St. Thomas Church, New York City

Illinois Wesleyan Choir, Grace Methodist, Decatur, Ill.

Michael Schneider, Eastern Michigan U, Ypsilanti

Men and Boys Choir, Clifford Clark, St. Luke's Chapel, New York City

28 David Mulbury, St. Louis AGO Chapter, Emmanuel Episcopal Church

Virgil Fox, Park Congregational, Norwich, Conn.

Robert Anderson plus class, First Church of Christ, Pittsfield, Mass.

29 Catharine Crozier, Plymouth Congregational, Miami, Fla.

Michael Schneider, St. Paul's Cathedral, Pittsburgh, Pa.

30 Peggy Kelley Reinburg, Union Methodist, Washington, D.C.

Brahms Requiem, St. Mark's Cathedral, Minneapolis, Minn.

Clyde Holloway, Christ Church, Cincinnati, Ohio

31 Anthony J. Newman, College of Sacred Heart, Newton, Mass.

Richard Ellsasser, South Orange, N.J.

April 1

Richard Ellsasser, Newark, N. J.

Virgil Fox, Gallery of Modern Art, New York City

Michael Schneider, Lake Erie College, Painesville, Ohio

3 Gounod Gallia, Ebenezer Baptist, Atlanta, Ga.

Bach St. Matthew, Rockefeller Chapel, Chicago and First Presbyterian, Lancaster, Pa.

Bach St. John, Church of the Resurrection, New York City

Handel Messiah, Lenten part, St. Bartholomew's, New York City

Michael Schneider, Rutgers U, New Brunswick, N. J.

Dubois Seven Last Words, First Baptist, Philadelphia

Notre Dame Academy Girls Choir, Cathedral of Risen Christ, Lincoln, Neb.

Bach B minor Mass concluded, Riverside Church, New York City

Britten Rejoice in the Lamb, Church of Transfiguration, Edgewood, R.I.

Virgil Fox, First United Church, St. Catharine's, Ont.

Bach Cantata 38, Fauré Requiem, First Presbyterian, Jamaica, N.Y.

4 Anthony Newman, King's Chapel, Boston

H. Max Smith, brass, First Baptist, Jefferson City, Tenn.

5 Schütz St. Matthew, Church of Ascension, New York City

Fred Tulan, instruments, St. Andrew's Cathedral, Honolulu, Hawaii

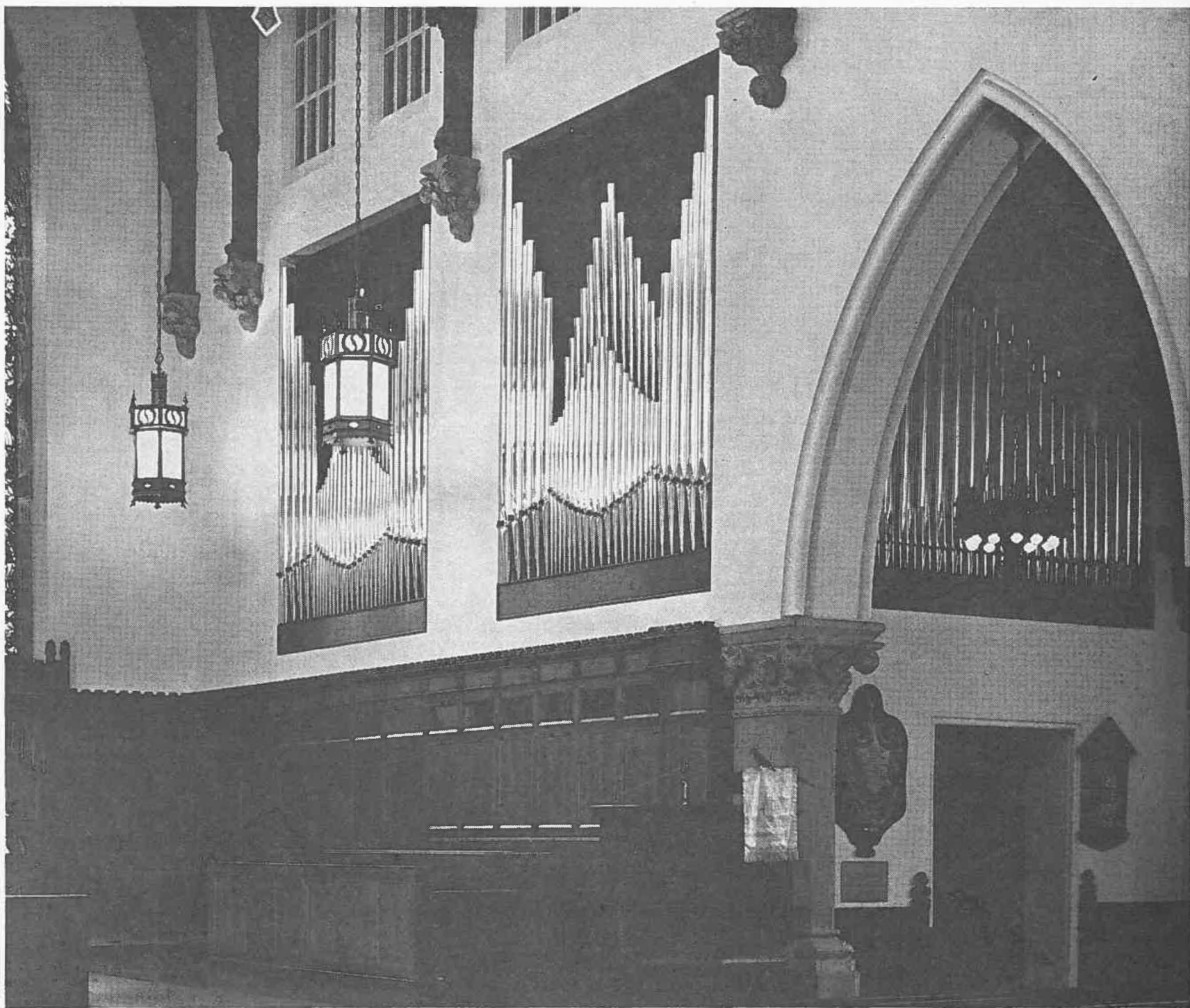
6 Bach St. Matthew, St. Bartholomew's, New York City

Peggy Kelley Reinburg, Union Methodist, Washington, D.C.

7 E. Power Biggs, pedal harpsichord, Gardner Museum, Boston

Office of Tenebrae, Riverside Church, New York City

8 Sowerby Forsaken of Man, Church of Covenant, Cleveland, Ohio



THE PRESBYTERIAN CHURCH IN THE TOWN OF RYE, RYE, NEW YORK

GREAT ORGAN

8'	Prinzpal	61	pipes
8'	Holzbordun	61	pipes
4'	Octave	61	pipes
4'	Rohrflote	61	pipes
2-2/3'	Spitzquint	61	pipes
2'	Nachthorn	61	pipes
IV	Fourniture	244	pipes
8'	Trompete	61	pipes

POSITIV ORGAN

8'	Gelindgedackt	61	pipes
8'	Dolcan	61	pipes
8'	Dolcan Celeste	49	pipes
4'	Spindleflote	61	pipes
2-2/3'	Nazat	61	pipes
2'	Prinzpal	61	pipes
1-3/5'	Terz	61	pipes
1-1/3'	Quint	61	pipes
1'	Siflet	61	pipes
II-III	Cymbal	155	pipes
8'	Krummhorn	61	pipes
	Tremulant		

SWELL ORGAN

16'	Quintaton	61	pipes
8'	Gemshorn	61	pipes
8'	Gemshorn Celeste	61	pipes
8'	Rohrflote	61	pipes
4'	Spitz Prinzpal	61	pipes
4'	Zauberflote	61	pipes
2'	Blockflote	61	pipes
III	Plein Jeu	183	pipes
16'	Buzain	61	pipes
8'	Trompette	61	pipes
4'	Rohr Schalmey	61	pipes
	Tremulant		

PEDAL ORGAN

16'	Prinzpal	32	pipes
16'	Sub Bass	32	pipes
8'	Octave	32	pipes
8'	Gedackt	32	pipes
4'	Choral Bass	32	pipes
4'	Pommer	32	pipes
III	Mixture	96	pipes
16'	Posaune	32	pipes
8'	Trompete	32	pipes
4'	Dulzian	32	pipes

RECITALIST

Dr. Robert Baker
March 13, 1966
Sunday 4:30 P.M.

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MEMBER—INTERNATIONAL SOCIETY OF ORGAN BUILDERS

Programs of Organ Recitals of the Month

William Whitehead, Bethlehem, Pa. — Miller Chapel, Princeton Seminary Feb. 3: Prelude and Fugue in F major, Lübeck; Sonata in B flat, Arne; Allein Gott in der Höll and Passacaglia and Fugue in C minor, Bach; Chant de Paix and Paraphrase on the Te Deum, Langlais.

Pupils of Gladys Eve Sinclair, Louisville, Ky. — St. Paul's EUB Jan. 23: Musette on Let All Mortal Flesh, Edmundson — William Kennedy; I will My Maker's Praises, Doles; From God Shall I not Divide Me and My Soul Doth Magnify, J. C. Bach; Adagio in F minor, Mozart; E. Phrygisch Praeludium und Fughetta, Fischer; Larghetto in F, Handel; Pastorale on From Heaven High, Pachelbel; Trumpet Tune, Purcell-Biggs — Charles Ulmer; Praise God, Ye Christians, Buxtehude-Bingham; Air, Battishill-Sinclair; Prelude in E minor, Toccata in D minor, Bach — Myra Schell.

Clarence E. Whiteman, Petersburg, Va. — Virginia State College Jan. 11: Lord, Keep Us Steadfast in Thy Word, William B. Cooper; Miniature, George I. Ross; Reverie, William Grant Still; Three Spirituals, Eugene W. Hancock; Prelude, Hymn Tune and Variations on Maryton, Noël, George Da Costa; Two Excerpts, The Negro in Sacred Idiom, Fela Sowande.

Shirley Maruska, Scotland, S.D. — For SE South Dakota AGO Chapter, United Church of Christ Jan. 30: Easter Dawn, Hodson; Hark! A Voice Saith, Bach; Air, Wesley; Silent Night, Kohlman; Quem Pastores, Willan; Nun bitten wir, Buxtehude; O Man Bewail, Bach; Slane, Bohnhorst; Concerto 4 in F, Handel; Toccata in E minor, Pachelbel.

Joseph Ritchie, Nashville, Tenn. — Brainerd Methodist, Chattanooga Jan. 23: Voluntary in D, Boyce; Prelude and Fugue in E flat, Kyrie, Gott Vater and Christ, unser Herr, zum Jordan, Bach; Fantasie in F minor K 608, Mozart; Sonata 1, Hindemith; Finale, Franck.

Joseph T. Elliott, Jr. Essex Fells, N.J.—All Bach: Prelude and Fugue in B minor; Partita on O Gott, du frommer Gott; Sinfonia to Wir danken dir.

Eileen Coggin, San Francisco, Cal. — Interstake Center, Oakland Feb. 6: Sonata in F minor, Mendelssohn; Récit de Nazard and Caprice sur les Grands Jeux, Clérambault; Concert 6, Handel; Prelude and Fugue in E flat (St. Anne), Bach; Very Slowly, Sonatina, Sowerby; Pièce Héroïque, Franck.

Eugene Hancock, New York City — Siloam Presbyterian, Brooklyn Dec. 5: Versets on the Kyrie, Mass of Parishes, F. Couperin; The Shepherds, Messiaen; The Nativity, Langlais; Chorale 1, Andriessen; O Leave Us with Thy Grace and From the Depth of My Heart, Karg-Elert; We Three Kings, Wyton; Go Tell it on the Mountains, Hancock; Suite Noël, Templeton. St. John the Divine, Dec. 26: same Langlais, Hancock and Templeton plus: Foreign Noël, Daquin; In dulci júbilo, Bach. Jan. 2: All Bach; Sinfonia, Cantata 29; Four Orgelbüchlein Preludes; Preludes and Fugue in C.

C. Harold Einecke, Spokane, Wash.—Pacific Lutheran U, Tacoma Jan. 28: Introduction and Toccata, Frescobaldi; London Suite, Stanley; Prelude and Fugue in E minor (Cathedral) and Walk to Jerusalem, J. S. Bach; Prelude in D major, CPE Bach; Brother James's Air, Darke; Three Pieces, Walton; Gaudeamus, Campbell; Intermezzo, Nancy Faxon, Petite Suite, Bales.

Clyde English, Morgantown, W. Va. — Carnegie Hall, Pittsburgh, Pa. Jan. 30: Hornpipe, Cook; Fanfare and Prelude, Walter Hartley; Two Preludes, George Schafer; Gothic Prelude, DeLamarter; Toccata on St. Anne, Young; Introduction, Passacaglia and Fugue, Willan; Bells of St. Anne de Beaupré; Russell; Vom Himmel hoch, Edmundson.

Reginald Lunt, Lancaster, Pa. — St. Thomas Church, New York City Feb. 27: Prelude and Fugue in E minor, Bruhns; O Thou of God the Father, Buxtehude; Saviour of My Heart, Lunt; Fugue 3 on B-A-C-H, Pepping; Prelude in E major, Reger; Carillon de Westminster, Vierne.

Frank McConnell, Lancaster, Pa. — Holy Trinity Lutheran Jan. 25: Fugue in C, Buxtehude; Blessed Jesus at Thy Word and Be Glad, Now, All Christian Men, Bach; Prelude, Fugue and Variation, Franck; Paean on Divinum Mysterium, Cook.

Richard Peek, Charlotte, N.C. — St. Thomas Church, New York City Jan. 9: Prelude and Fugue in G, Bach; Chorale in B minor, Franck; Prelude and Fugue on St. Thomas, Peek; Eternal Purposes and God Among Us, Messiaen.

Pupils of Herbert White, Chicago — Sherwood Music School Jan. 12: Prelude and Fugue in D minor, Bach — Frederick Reno; Grand Jeu, DuMage — Nancy Wilson; In Thee Is Gladness, Bach — Mary Lou Phillips; Prelude and Fugue in D minor, Mendelssohn — James Johnson; Prelude in C major, Bach — Lee Whittington; Toccata, Symphony 5, Widor — Henrietta Groenboom. Jan. 28: Toccata and Fugue in D minor, Bach — Patricia Fricke; Prelude and Fugue in G minor, Buxtehude — Fred Reno; Toccata in D minor, Nevin — Penny Schalk; Plein Jeu a la Couperin, Young — Alberta Hamilton; Toccata in C, Fletcher — Beverly Stob; Dorian Toccata, Bach — Nancy Wilson; Toccata in E minor, Pachelbel; Prelude and Fugue in G major, Bach — Patricia Carter.

Robert R. Zboray, Arlington, Va. — St. Phillip's Church, Falls Church, Jan. 16: Sonata 5 in F for Flute, Handel; Agincourt Hymn, Dunstable; Trumpet in Dialogue, Clérambault; Good news from heaven, Pachelbel; Con delicatezza, Telemann; Sonata for two flutes and keyboard, Loeillet; Prelude and Fugue in E flat, Bach. Lois Wynn and Ruth Ryan, flutists, assisted.

Carl Smith, Bluefield, W. Va.—First Baptist Church, Feb. 14: Missa Apostolorum, Cavazzoni; Prelude and Fugue in A minor, Bach; Four Contemporary Pieces, Bender; Finale in D major, Mendelssohn; Concerto in A minor, Vivaldi-Bach; Ricercar, Krieger; Suite Gothique, Boëllmann.

Susan Hegberg, Northfield, Minn. — St. Olaf College senior recital Jan. 23: Prelude and Fugue in E flat major, Wachtel auf, Kommt du non, Bach; Fantasie on Wie schön Leucht, Reger; Le Jardin suspendu, Alain; Dieu parmi nous, Messiaen.

Majorie Pavlick, Kokomo, Ind.—First Congregational Church, Feb. 2: Five Schübler Chorales, Bach; Passacaglia in D minor, Buxtehude; Pièce Héroïque, Franck.

Searle Wright, New York City — St. Paul's Chapel, Columbia U Jan. 5: Moderato and Andante sostenuto, Symphonie Gothique, Widor; In dulci júbilo, Das alte Jahr and In dir ist Freude, Bach; Les bergers, Desseins eternels and Dieu parmi nous, Messiaen.

Antone Godding, Waterbury, Conn. — Christ Church Cathedral, Hartford, Jan. 12: Partita on What God Ordains, Pachelbel; Andante Sostenuto, Gothic Symphony, Widor; Baroque Suite, Bingham. First Congregational Church, Waterbury Jan. 5: Come, Let Us All with Fervor, The Old Year Has Passed and In Thee Is Gladness, Bach; Adagio, Symphony 6, Widor; Variations on Germany, Baumgartner. Jan. 19: Variations on What God Ordains, Pachelbel; Londonderry Air, Coke-Jephcott; Baroque Prelude and Fantasie, Arnell. Feb. 2: In Peace and Joy I now depart, Lord God, now open heaven's gate, Bach; Prayer for Peace, Elegy and Capriccio on the Notes of the Cuckoo, Purvis; Homage to Perotin, Roberts.

Rollin C. Cattau, Whittier, Cal. — California State College at Los Angeles graduate recital, First Methodist Church, Whittier Jan. 9: Based on Wie schön leuchtet chorale: Fughetta, J. C. Bach; Chorale Prelude, Pachelbel; Canonic, Dupré; Fantasie, Buxtehude; Prelude, Free Fantasie, Karg-Elert; Fugato, Bender; English Horn Partita, Kotsier (with John Phillips).

Adelaide Hart Miller, New Bern, N.C. — Centenary Methodist Jan. 2: Swiss Noël, Daquin; Toccata, Adagio and Fugue in C, Bach; Herzlich tut mich verlangen, Brahms; Wachtel auf, Bach; Musical Clocks, Haydn; Vom Himmel hoch, Pachelbel; Silent Night, Barber; Promenade, Air and Toccata, Haines.

John R. Weeks, Long Beach, Cal. — First Congregational Church Jan. 16: Prelude and Fugue in D major, Bach; Adagio, Sonata 1, Mendelssohn; Chorale in B minor, Franck; Poem, Shatto; The Lost Chord, Sullivan; Bell Prelude, Clokey.

Frederick Bell, Bronx, N.Y. — St. Augustine Presbyterian Dec. 5: Fugue on the Kyrie, Couperin; Sonata 6, Mendelssohn; Dialogue for Mixtures, Langlais; Le Banquet Céleste, Messiaen; Toccata, Sowerby.

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Programs of Organ Recitals of the Month

Virgil Fox, New York City — For Toronto RCCO Centre, Yorkminster — Park Baptist Church Jan. 31: Passacaglia and Fugue in C minor, Bach; Concerto 4 in F, Handel; Come Sweet Death and Prelude and Fugue in A minor, Bach; Vers la Crèche, Maleingreau; Ad Nos, Liszt; Giga, Bossi; Nocturne from Shylock, Fauré; Prelude and Fugue in G minor, Dupré.

Lester Groom, Baldwin, Kans. — St. Luke's Episcopal, Bartlesville, Okla. Jan. 20: Voluntary 4, Walond; Toccata per l'Elevazione, Frescobaldi; Prelude in E flat, These are the Holy Ten, We Believe in one God, Our Father, and Fugue in E flat, Bach; Intermezzo, Symphony 1, Widor; Pièce Héroïque, Franck; Prelude and Fugue in D flat, L. W. Groom; Solemn Melody, Davies; Prelude on Fight On, My Soul, Powell; Sweet Rivers of Redeeming Love and Gothic Fanfare, L. H. Groom.

Herbert White, Chicago — Pullman Methodist Church, Jan. 16: Chaconne in G minor, L. Couperin; The Cuckoo, Daquin; Caprice sur les Grands Jeux, Clérambault; We Pray to the Holy Spirit, Buxtehude; Toccata in E minor, Pachelbel; The Old Year Has Passed Away and Prelude in C minor, Bach; Flute Solo, Arne; Short Piece in F, Wesley; Andante Cantabile, Symphony 4, Widor; Chorale in A minor, Franck.

L. Eugene Hill, Oxford, Ohio — For Cincinnati Chapter, Mt. Washington Presbyterian Jan. 11: Chaconne, L. Couperin; Elevation, F. Couperin; Toccata and Fugue in F, Buxtehude; Prelude and Fugue in E flat, Bach; O Gott, du frommer Gott, O Lamm Gottes and Sollt ich meinem Gott, Reger; Prelude, Fugue and Variation, Franck; Partita, Mathias; Nunc Dimittis, Te Deum, Hill.

Charles Richard, Miami, Fla. — St. Peter's Lutheran March 20: Toccata, Villancico y Fuga, Ginastera; Wondrous Love Variations, Barber; Passacaglia, Badings (with timpani); Sonata 1, Hindemith; Iam sol recedit igneus, Simonds; Dialog, Jeffrey Schleifer (with timpani).

Roy Kehl, Buffalo, N.Y. — St. Paul's Cathedral Feb. 4: Voluntary in D, Stanley; Variations on Munich, Kehl; Elevations, Dupré; Carillon, Vierne.

Mildred Andrews, Norman, Okla. — Trinity Episcopal, Tulsa Jan. 14: Le Prologue du Jesus, Traditional; Benedictus, F. Couperin; Noël Bearnais, Rogues; Prelude and Fugue in B minor, Bach; Toccata in A major, Scarlatti; Chorale in A minor, Franck; Festivals, Young; Offertoire for the Feast of All Saints and The Angel with the Trumpet, Charpentier.

E. Lyle Hagert, St. Louis, Mo. — Union Avenue Christian Nov. 21: Chaconne, L. Couperin; Partita on Christus, der ist mein Leben, Pachelbel; Toccata and Fugue in D minor, Bach; Chorale with Variations, Sonata 6, Mendelssohn; Brother James' Air, Wright; Carillon de Westminster, Vierne. A mixed quartet assisted. Second Presbyterian Dec. 12: Vom Himmel hoch, Bach. Pachelbel; Divinum Mysterium, Cook; In dulci júbilo (three settings), Bach; Silent Night, Barber.

Joan Anderson, ACCO, Vancouver, B.C. — For Vancouver RCCO Centre First United Church Jan. 28: Jesu, my chief pleasure, Lord Jesus Christ with us abide and Come down from Heaven, Bach; Adagio in E major, Bridge; Inviolata, Peeters; If thou but suffer God to guide thee, Shepherds came and In Bethlehem's low stable, Walcha. Chorale Improvisation on Praise the Lord, O my soul, Karg-Elert.

Don Palmer, Paramount, Cal. — Paramount Methodist Church Jan. 16: Toccata and Fugue in D minor, Bach; How Lovely Shines the Morning Star, Pachelbel; Basse et Dessus de Trompette, Clérambault; Flute Solo, Arne; The Hen, Rameau; In dulci júbilo, Sowerby; Dance of the Sugar-plum Fairy, Tchaikovsky; In Moonlight, Kinder; Chartres, Purvis; Apparition d l'Eglise Eternelle; Black Cherries, Bingham; Chorale in A minor, Franck.

Marian Thomas, Brighton, Mass. — Boston U Concert Hall Feb. 21: Suite on Tone 1, Clérambault; My Young Life variations, Sweelinck; Concerto 4 in F, Handel; Prelude and Fugue in B minor, Bach; Es ist ein Schnitter, David.

Dorothy Riggs, Buffalo, N.Y. — St. Paul's Cathedral Jan. 21: Sonata 3, Mendelssohn; When in the Hour of Utmost Need, Bach; Pièce Héroïque, Franck.

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

Richard D. Waggoner, Minneapolis, Minn. — Hennepin Avenue Methodist Jan. 9: Noël 1, Daquin; Concerto in B flat, Handel; In Thee Is Gladness, O Hail This Brightest Day of Days, From Heaven Above and To Shepherds as They Watched, Bach; In dulci júbilo, Praetorius; Alleluia, Bach (with brass quartet); Prelude and Fugue in G major, Bach; From Heaven High and Gentle Mary laid Her Child, Powell; Canzona, Badings and A Little Shepherd Music, Rohlig (with Lanette Iverson, oboe); The Virgin and the Child and God Among Us, Messiaen.

Lucile G. Beasley, Santa Barbara, Cal. — For San Diego AGO Chapter Jan. 10: Allegro pomposo, Roseingrave; Flute Solo, Arne; Prelude and Fugue in E major, Lübeck; Dialogue in F, Grigny; Elevation, Tierce en Taille, F. Couperin; Chaconne, L. Couperin; Concerto in A minor, Vivaldi-Bach; Fugue in E flat, Bach; Allegro vivace and Finale, Symphony 1, Vierne; Solemn Melody, Davies; Suite Medievale, Langlais.

Paul Pettinga, Urbana, Ill. — Smith Music Hall, U of Ill. Feb. 9: Fantasie on L'Homme Arne, David; Balletto del Granduca, Sweelinck; Récit de Tierce en Taille, Grigny; Voluntary in C, Handel; Wei schön leuchtet, Buxtehude; O Mensch, Kyrie, Gott heiliger Geist and Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck.

Roland Herzel, Dallas, Tex. — Pupil of Robert Anderson, Caruth Auditorium, SMU Feb. 2: Fantasie and Fugue in G minor, Bach; Ricercar, Messa delli Apostoli, Frescobaldi; Warum betrübst du, Scheidt; Variations on a Recitative, Schoenberg; Chorale in B minor, Franck; Fete, Langlais.

Robert L. Rudesill, Waterbury, Conn. — First Congregational Church Jan. 26: Fugue on B-A-C-H, C.P.E. Bach; Prelude on St. Columba, Ley; Voluntary 7, Stanley; Benedictus, Reger.

Leonard Raver, New York City — For Roanoke AGO Chapter, Hollins College, Va. Jan. 18: Three Noëls, Daquin; Nine sections, Mass for Parishes, F. Couperin; Concerto 5, Soler (with Alan Bostwick); Flourish and Fugue, Cook; Prelude in E flat, Kyrie, Gott Vater in Ewigkeit, Allein Gott in der Höh, Aus tiefer Not and Fugue in E flat, Bach.

Larry Palmer, Norfolk, Va. — State College Little Theater Jan. 9: Pasticcio, Langlais; Impromptu, Vierne; Partita on Let Us Now Praise the Lord, Lübeck; Toccata, Adagio and Fugue in C, Bach; Genesis, Barbara Bowler; The Bells, LeBegue; Carillon, Sowerby; Carillon de Westminster, Vierne; Festival Musick, Sowerby (with brass and kettledrums). Epworth Methodist, Norfolk, Dec. 10: Five Compositions on Antiphons, Dupré; Noël, Grand Jeu et Duo, Daquin; The Shepherds, Messiaen; Partita; Joy is Born Today, Christensen.

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

Marjorie Harrison, Dallas, Tex. — SMU senior recital Caruth Auditorium Feb. 9: Komm, heiliger Geist, Bach; Concerto in D minor, Vivaldi-Bach; Apparition de l'Eglise Eternelle, Messiaen; Fantasie in F minor K 608, Mozart; Psalm Prelude 1, Howells; Variations on a Noël, Dupré.

Heinz Arnold, Columbia, Mo. — Stephens College faculty recital Jan. 9: Fantasie and Fugue in G minor, Bach; Lauda, Borris (with Alexander Pickard, trumpet); Partita on Veni Creator, Schwindler; Concerto 3 for two keyboards, Soler (with Monroe Bell, harpsichord); Fantasie and Fugue on Ad nos, Liszt.

Franklin Bentel, Durham, N.C. — First Presbyterian Church Jan. 30: Sonata 2, Arne; Adagio and Rondo K 617, Mozart; Meditation on God Rest You Merry, Kingsbury; Concerto in D minor, Bach-Auler (with string quartet).

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Herbert Burtis, Red Bank, N.J. — Holy Trinity Lutheran, Manasquan Jan. 30: Excerpts, *Messa della Domenica*, Frescobaldi; *Wir glauben all, Partita* on O Gott, du frommer Gott and *Toccata and Fugue in D minor*, Bach; *Sketch in F minor*, Schumann; *Larghetto, Sonata*, Persichetti; *Carillon*, Vierne.

Arthur Lawrence, Berkeley, Cal.—For Wash Valley AGO Chapter, St. Stephen's, Terre Haute, Ind. Jan. 28: *Partita* on Lord Jesus Christ, be present now, Bohm; *Caballero Variations*, Cabezón; *Allegro moderato*, Sonata in F minor, Mendelssohn; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue* on a Theme of *Vittoria*, Britten; *Variations* on *Wondrous Love*, Barber; *O Dearest Jesus, Deck Thyself, My Heart is Filled with Longing* (two versions), Brahms; *Prelude and Fugue in B minor*, Bach.

Delbert Disselhorst, Hastings, Neb. — Hastings College faculty recital First Presbyterian, Jan. 31: *Prelude and Fugue in G*, Bach; *Noël Grand Jeu et Duo*, Daquin; *Vom Himmel hoch* variations, Bach; *Fugue in A flat minor*, Brahms; *Variations on a Theme of Jannequin*, Alain; *Promenade, Air and Toccata*, Haines; *The Virgin and Child, The Children of God, The Angels and God Among Us*, Messiaen.

Mary Esther Orth, Seguin, Tex. — St. Francis Episcopal Church, San Antonio Feb. 6: *Prelude and Fugue in G minor*, Buxtehude; *Sonata 1*, Bach; *Herr Gott, lass dich erbarmen, Isaac*; *Ein fröhlich Wesen, Obrecht*; *Sonata 2*, Hindemith; *Wie schön leuchtet, Peeters*; *Herzliebster Jesu, Walcha*; *Fugue in E flat*, Bach.

Nelson F. Adams, Brevard, N.C.—Duke U Chapel Feb. 13: *Homage to Perotin*, Roberts; *Four excerpts*, Parish Mass, F. Couperin; *Schmücke dich, Fantasie in C minor* and *Jesus Christus, unser Heiland*, Bach; *Suite for a Musical Clock*, Handel; *Chant de Paix, Langlais*; *Fantasie in A*, Franck.

James Lamberson, Indianapolis, Ind. — Christ Church Cathedral Feb. 4: *Prelude and Fugue in A major*, Bach; *On Christmas Night, Milford*; *Pièce Héroïque*, Franck; *Wie schön leuchtet, Wie wohl ist mir and Jesus ist kommen*, Reger.

Karel Paukert, St. Louis, Mo. — Alice Millar Chapel, Evanston, Ill. Jan. 25: *O Lux Beata Trinitas*, Praetorius and anon.; *Suite in Tone 2*, Chaumont; *Echo, Scronx*; *Concerto in A minor*, Vivaldi-Bach; *Introduction and Passacaglia in D minor*, Reger; *Moto Ostinato, Eben*; *Improvisation*, Paukert, *Toccata, Verschraegen*.

James Strand, Winfield, Kans. — St. Christopher's Episcopal, Wichita Jan. 23: *We All Believe in One God*, (two settings), These are the Holy Ten Commandments, Our Father, Out of the Depths, Jesus Christ Our Savior and *Fugue in E flat*, Bach; *Gargoyles*, Edmundson; *Theme and Variations on A Carol of the Nativity*, Monnikendam; *Prelude-Improvisation, Mader*; *Variations on A Mighty Fortress, Cor Kee*; *Ah, Holy Jesus and Behold, a Rose*, Brahms; *Fugue in G minor*, Dupré.

David Dunkle, Bluefield, W. Va. — Virginia Intermont College, Bristol, Va. Jan. 18: *In Thee Is Gladness, He Who will Suffer God to Guide Him*, Trio Sonata 1, Bach; *Praise to the Lord, Micheelsen*; *Now Dance and Sing, Pepping*; *All My Heart This Day Rejoices, Walcha*; *Antiphons 3 and 5, Vêpres du Commun*, Dupré; *Sonata 2*, Hindemith; *Variations on a Noël*, Dupré.

James Callahan, Albany, Minn. — Church of the Incarnation, Minneapolis Jan. 16: *Von Himmel hoch*, Pachelbel; *Herzlich thut mich verlangen, In dulci jubilo*, *Wachet auf and Passacaglia and Fugue*, Bach; *Le Banquet Céleste*, Messiaen; *Litanies, Le Jardin Suspendu*, Alain; *Toccata — Veni Creator Spiritus*, Callahan.

Robert M. Quade, Lexington, Ky. — St. Mark's Episcopal, Palo Alto, Cal. Feb. 13: *Toccata, Sowerby*; *Le Banquet Céleste*, Messiaen; *Prelude and Fugue on A-L-A-I-N*, Durullé; *Concerto 1 in G minor*, Handel; *Prelude and Fugue in D major and Schmücke dich*, Bach; *Improvisation*.

Nancy Walker, Arlington, Va. — Unitarian Church Jan. 16: *In dulci jubilo*, Lübeck; *Jesus, meine Freude, Das alte Jahr and Prelude and Fugue in D major*, Bach; *Es ist ein Ros'*, Brahms; *La Nativité, Langlais*; *Variations on a Noël*, Dupré.

Robert Quade, Lexington, Ky. — St. Thomas Church, New York City Feb. 20: *Prelude and Fugue in A minor*, Bach; *Concerto 1 in G minor*, Handel; *Prelude and Fugue on A-L-A-I-N*, Durullé; *Le Banquet Céleste*, Messiaen; *Improvisation*.

Florida State U students, Tallahassee, Fla. — Opperman Music Hall Feb. 3: *Schönster Herr Jesu*, Schroeder — Raeburn Park; *Le Jardin Suspendu*, Alain — John Burkett; *Toccata, Monnikendam* — Sue Ann Rhyon; *Antiphon on Ave Maris Stella*, Dupré and *Concert Piece, Peeters* — Bob Antley; *Fugue on Psalm 68, Schouten* — Raymond Shepard; *Priere, Messiaen* — Bill Mills; *Te Deum, Langlais* — Bill Kutz. *March 17: Voluntary*, Selby — Marilyn Johnson; *Echo, Yon* — Ralph Webb; *O Filii et filiae, Biggs* — Carl Moulder; *Toccata on Leoni*, Bingham — Raymond Shepard; *Carillon, Sowerby* — Margaret Love; *Canticle of the Sun, Purvis* — Raeburn Park; *Fantasy on Shima B'Koli*, Persichetti — William Denison.

Jan Bender, Springfield, Ohio — Concordia Senior College, Ft. Wayne, Ind. Feb. 13: *All Bender: Six Variations on a Theme by Daniel Moe*; *Now Let All Loudly* (chorus, soloists, orchestra); *Triptych*; *Psalm 51* (with choir); *Dear Christians, One and All and Lord Keep Us Steadfast*; *Psalm 150* (with choir and brass); *Six Variations on a theme by Distler*.

Sharon Arnold, Wichita, Kans. — Wichita State U senior recital, Harvey Grace chapel Jan. 6: *Trumpet Tune in D*, Johnson; *Herzlich thut mich verlangen and Prelude and Fugue in D minor* (Fiddle), Bach; *Pastorale*, Franck; *Chorale with variations, Sonata 6*, Mendelssohn.

Jane Deakne Brown, Hays, Kans. — For Hays AGO Chapter, Fort Hays State College Jan. 30: *Valet will ich dir geben* (two settings), O Lamm Gottes, unschuldig, Bach; *O Traurigkeit*, Brahms; *Four Stations of the Cross*; *Dupré*; *Mors et Resurrectio*, Langlais.

Kent Hill, Lubbock, Tex. — First Methodist Church, Jan. 7: *Chorale in A minor*, Franck; *Four Schübler Chorales and Fugue in a Noël*, Dupré.

Bernard Lagacé, Montreal, Canada — Cornell U, Ithaca, N.Y. Feb. 20: *Prelude in E flat major*, *Schmücke dich and Fugue in E flat*, Bach; *Mass for Convents*, F. Couperin; *Prelude Fugue and Variation*, Franck; *Sonata 2*, Daveluy.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building Jan. 4: *Four Versets on Ave Maris Stella*, Titelouze; *Benedictus and Offertory*, Mass for Convents, F. Couperin. *Suite 2, Clérambault*. Jan. 15-16: *Variations on Mein junges Leben*, Sweelinck; *Prelude and Fugue in E minor*, Bach; *Chorale in B minor*, Franck; *Hommage a Rameau*, Langlais; *Allegro, Vivace and Finale*, Vierne. Feb. 5: *When We Are in Deepest Need and Fantasie and Fugue in C minor*, Bach; *Concerto 2 in B flat*, Handel; *Cantabile*, Franck; *Sonata 1*, Mendelssohn. Feb. 1: *Prelude and Fugue in G minor*, Lübeck; *Have Mercy on Me*, *Prelude and Fugue in E minor* (Cathedral), Bach; *Finale in B flat major*, Franck.

Scott S. Withrow, Nashville, Tenn. — Peabody College faculty recital Jan. 13-14: *Pezzi Piccoli*, Schroeder; *La Nativité*, Langlais; *Fantasy, Choral and Toccata*, Corliss Arnold; *Four Choral Preludes*, Walcha; *Les Bergers, Les Anges, Les Enfants de Dieu*, Messiaen; *Division on Nun danket*, Jackson; *Thou Man of Grief, Remember Me*, Read; *Rigaudoon, Elmore*; *Festal Flourish*, Jacob.

Phyllis Crouch Bowen, Lake City, S.C. — Winthrop College, Rock Hill Feb. 15: *Now Thank We All Our God*, Bach-Fox; *Allein Gott in de Höh*, *Prelude and Fugue in A minor*, Bach; *Sonatina 6*, Rayner Brown; *Pièce Héroïque*, Franck; *Le Jardin suspendu*, Alain; *Adagio, Toccata, Symphony 5*, Widor.

Sandra Soderland, Houston, Tex. — Sam Houston College Jan. 4: *Prelude and Fugue in G minor*, Buxtehude; *Sonata 4*, Bach; *Partita on a Passion Chorale*, Donald Johns; *Sonata*, Schroeder; *Noël sur les Flutes*, Daquin; *Prelude and Fugue in A minor*, Bach.

Ronald Ostlund, Sheboygan, Wis. — Christ Episcopal, Red Wing, Minn. Jan. 10: *Sonata 1*, Mendelssohn; *O Lamm Gottes, Near*; *Sonata 1*, Hindemith; *Veni Creator and In dulci jubilo*, Sowerby; *Carillon de Westminster*, Vierne.

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Christ Lutheran Church
Minneapolis, Minnesota

Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church Jan. 5: Es ist gewisslich an der Zeit, Komm, o komm, Du Geist des Lebens, Lobe den Herren, Klotz; Chapelle des morts, Mulet; Allegro, Carvalho. Jan. 19: Two Fugues on the Magnificat, Pachelbel; Le Prie-Dieu, Oldroyd; Prelude, Birstow; Sonata, Freixanet. Jan. 26: Cancao-Lied, Yepes; Hymn to the Stars, Karg-Elert; Voluntary 4, Stanley; Lied, Vierne. Dedicatory recital, Grace Lutheran Church, Tulsa, Jan. 23: Same Pachelbel and Carvalho plus: Triptych, Post; La Romanesca, Valente; March, Elegy, Scherzetto, Walton; Paraphrase on Salve Regina, Langlais; Partita on Ein feste Burg, Kee; Improvisation.

C. Allison Salley, Midland, Tex. — For Central La. AGO St. Francis Xavier Cathedral, Alexandria, Jan. 25: Trumpet Tune, Purcell; Basse et Dessus de Trompette, Clérambault; A Mighty Fortress, Walther; I Call to Thee and We All Believe in One God, Bach; The Hen, Rameau; Passacaglia and Fugue in C minor, Bach; Tumult in the Praetorium, Maleingreau; Four Modern Preludes on old Chorales, Edmondson; Chorale in E major, Franck.

Helen Henshaw, Schenectady, N.Y. — St. James Church, Albany Feb. 13: In Thee Is Gladness, Arioso from Cello Sonata, Sheep May Safely Graze and Sleepers Wake, Bach; Symphony 6, Widor; Twilight in Fiesole and Rhythmic Trumpet, Bingham; Adagietto, Bizet; Prelude and Fugue on B-A-C-H, Liszt.

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

Virginia Robinson, Walla Walla, Wash. — Pupil of Dr. Melvin West, Walla Walla College Jan. 23: Sonata Eroica, Jongen; Fugue a la gigue, Bach; Mode de re, Langlais; Hymne aux Memoires Heroïques, Grunenwald; Sonata on Psalm 94, Reubke.

David Lowry, Rock Hill, S.C. — Winthrop College Jan. 24: Prelude and Fugue in E flat major, Bach; Trois Paraphrases Gregoriennes, Langlais; Chorale in B minor, Franck; Introduction, Passacaglia and Fugue, Wright.

Rodney Hansen, Stamford, Conn. — For AGO Chapter, All Saints Church, Pasadena, Cal. Jan. 10: Toccata and Fugue in Memoriam Ravel, Doppelbauer; From Clavierübung Book 3 — Kyrie, Gott Vater, Dies sind die heil'gen zehn Gebot; Prelude and Fugue in E minor (Wedge), Bach; Sinfonia Brevis, Sowerby.

Robert M. Stofer, Dayton, Ohio — Boulevard United Presbyterian Church, Columbus Jan. 16: Overture, Royal Firework Music, Handel; Nun bitten wir, Buxtehude; Preludio, Violin Sonata 9, Corelli; Dialogue, Basse et Dessus de Trompette, Clérambault; Triple Fugue in E flat, Bach; The Fifers, Dandrieu; Arabesque, Vierne; Fanfare, Weitz; Aria, Peeters; Echo, Scheidt; Pièce Heroïque, Franck; Harmonie du Soir, Karg-Elert; Romance sans Paroles, Bonnet; La Nativité, Langlais; Carillon de Westminster, Vierne.

William Osborne, Granville, Ohio — Indianola Presbyterian, Columbus, Jan. 30, St. Thomas, New York City Jan. 13: Suite in D, Foote; Sonata, Persichetti; Prelude in B, Paine; Shall We Gather at the River, Thomson; Fanfare, Sowerby. Denison U Jan. 18: Same Foote, Paine, Persichetti, Sowerby plus Partita for Violin, Viola, Organ, Piston, with Thomas Moore and Frank Bellino.

Lawrence DeWitt, Hiram, Ohio — Hiram College faculty recital Jan. 12: Prelude, Fugue and Chaconne, Buxtehude; Vom Himmel hoch, Pachelbel; Chorale in A minor, Franck; Schönster Herr Jesu, Schroeder; Roulade, Near; Prière des Orgues, Satie; Toccata, Villancico y Fugue, Ginastera; Aria, Peeters; Chant heroïque, Langlais.

Rosa Belle Albright, Chesapeake, Va. — Epworth Methodist, Norfolk, Dec. 26: Fanfare in C, Purcell; O Hail This Brightest Day of Days and Rejoice Christians, Bach; Nativity Suite, Held; Sonata 2, Hindemith; Communion on a Noël, Huré; Carillon de Westminster, Vierne.

Michael E. Young, AAGO, Seattle, Wash. — U of Washington graduate recital Feb. 1: Prelude and Fugue in A minor, Bach; Three Chorale Preludes, Pepping; Seven Little Preludes and Fugues, Michael Young; Alleluias sereins, Transports de joie, Messiaen.

George William Volkel, Westfield, N.J. — Second Congregational, Rockford, Ill. Jan. 16: Toccata avanti la Messa della Dominica, Canzone dolo L'Epistola, Canzone post il comunio, Frescobaldi; Concerto in B flat, Handel; Scherzo in A minor and Colloquy with the Sparrows, Bossi; Sonata Eroica, Jongen; Jesu meine Freude, Karg-Elert; Finale, Symphony 5, Vierne; Improvisations.

Alexandria AGO Members, Alexandria, Va. — Westminster Presbyterian Church, Jan. 10: Prelude, Fugue and Ciacona, Buxtehude; Chaconne, F. Couperin; Organ Triplex, LeGrand — James Trabert. O Man Bewail Thy Grievous Fall and Fantasie and Fugue in G minor, Bach — Donald Mori. O World I Now Must Leave Thee, Brahms; Chorale in A minor, Franck — Dana Brown. Passacaglia, Symphony in G, Sowerby; Prelude and Trumpetings, Roberts — Lawrence Schreiber.

Reuel Lahmer, Pittsburgh, Pa. — Church of Bethesda-by-the-Sea, Palm Beach, Fla. Jan. 23: Prelude and Fugue in C major, When in the Hour of Utmost Need and O God, thou faithful God, Bach; Prelude and Fugue in E minor, Bruhns; Two Tientos, Arauxo; La Romanesca, Valente; Je Jardin suspendu and Litanies, Alain; Three Carol Preludes, Lahmer; Prelude and Trumpetings, Roberts.

Syracuse, N.Y. members recital — Temple Society of Concord Jan. 17: Two Versicles, Prelude, Van Hulse; Jubilate Amen, Kinder — Carleton A. James. Partita on Wie schön leuchtet, Buxtehude; Two Preludes for the High Holy Days, Berlinsky — H. Winthrop Martin; Psalm 19, Marcello; Adagio, Symphony 6, Widor; Chorale and Allegro, Sonata 6, Mendelssohn — Geraldine M. Arnold.

Robert J. Shepfer, Royal Oak, Mich. — For Detroit AGO Chapter, First Presbyterian, Royal Oak Jan. 17: all Dupré: Cortege and Litanie, Out of the Depths, In dulci jubilo, Carillon, So Now as We Journey, Finale in D minor and Quartet (with violin, viola, cello).

David Sparkes, Washington, D.C. — St. Thomas Church, New York City Jan. 2: Fantasia and Fugue in G minor, Bach; Fantasy for Flute Stops, Sowerby; Toccata, Chorale and Fugue, Jackson.

David Mulbury, St. Charles, Mo. — Ladue Chapel, St. Louis Jan. 17: Pièce Heroïque, Franck; Berceuse, Bonnet; O Gott, du frommer Gott, Herzlich that mich verlangen, Herzliebster Jesu, Brahms; Andante K 616, Mozart; Prelude and Fugue on B-A-C-H, Liszt. Lindenwood College Feb. 28: Sonatas for viola da gamba and Harpsichord 1 and 3, Bach; Under the Linden, Sweelinck; Partita 1 in B flat, Bach. Elizabeth Fischer, cellist, assisted.

William Byrd, Raleigh, N. C. — White Memorial Presbyterian Jan. 12, Trinity Presbyterian, Winston-Salem Jan. 21: In dulci jubilo, Zachau; Von Himmel hoch, Reger; Es ein Ros', Brahms; Greensleeves, Rowley; Puer natus est, Titcomb; Herzlich tut mich verlangen, Bach, Kirnberger, Telemann; Go to Dark Gethsemane, and Nearer My God to Thee, Bingham; Christ lag in Todesbanden, Scheidt; O Filii, Dandrieu; Gelobt, Willan.

Fred Tulan, Inez Pope, Stockton, Cal. — Haggin Museum Jan. 30: Prelude and Fugue in D major, Bach; Voluntary, Stanley-Wyton; Herzliebster Jesu, Brahms; Duet for Two Organists, Wesley; Scherzo, Walton. Etude for Pedal Solo, Harris; Finale, Symphony for Organ and Orchestra, Copland; Trumpet Tune, Purcell-Wood. Instruments were conducted by Rodney R. Hines.

William Haller, Denton, Tex. — General Theological Seminary, New York City Jan. 30: Introduction and Trumpet Voluntary, Boyce; Passacaglia and Fugue in C minor, Bach; Fast and Sinister, Symphony in G, Sowerby; Concerto in G, Soler; Suite, Duruflé.

Jay Lovins, Kokomo, Ind. — Christ Church Cathedral, Indianapolis, Feb. 11: Toccata, Sonata, Genzmer; Prelude and Fugue in C minor, Mendelssohn; Variations on a Noël, Dupré. Same program Feb. 9 at First Congregational, Kokomo.

Marianna W. Brennan, Hartford, Conn. — Christ Church Cathedral Feb. 16: Voluntary, English anon.; Nun kom' der Heiden Heiland and Nun freut euch, Bach; Partita on Jesu, meine Freude, Walther; Toccata on Dices ist der Tag, Brase.

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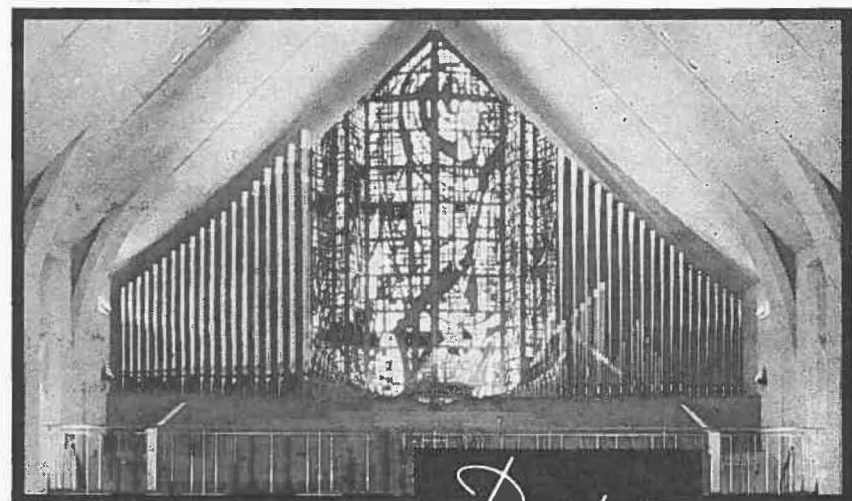
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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex.—Caruth Auditorium, SMU Jan. 23: Toccata and Fugue in E minor, Wacht auf, Liebster Jesu, Kommst du non, Bach; Veni Creator, Grigny; Fugue in A flat minor, Brahms; Laudatio, Dello Joio; Prière, Franck; Preludio, Symphony 2, Dupré; Scherzo, Duruflé; Fantasia in F minor, K 608, Mozart.

Dr. Louis L. Balogh, Cleveland, Ohio—Church of the Jesu, Feb. and March: Allemande, Gavotte and Musette, D' Albert-Balogh; Ballade, Richard Coeur de Lion; Jesu, du wollest uns weisen, Scheidemann; Nun freut euch, Weckmann; Balletta del Granduca, Sweelinck; Two Chorale Preludes, Brahms; Preamble and Fugato, Balogh; Partita, Gardonyi; Sonatas 1, 2, 4, Mendelssohn; Adagio Triste, Balogh, Le Tumulte au Pretoire, Maleingreau.

Gordon Rowley, San Jose, Cal.—First Methodist Church, Los Gatos, Jan. 23: Toccata and Fugue in F, Buxtehude; Vater unser Sweelinck; Ach Herr, mich armen Sunder, Buxtehude; Wacht auf, Bach; Allein Gott in der Hoh, Scheidt; Sonata 1, Prelude and Fugue in D major, Bach; Sonata 1, Hindemith; Rhosymedre, Vaughan Williams; Sonata in F minor, Mendelssohn.

Wallace Coursen, Jr. FAGO, Bloomfield, N.J.—Christ Episcopal Jan. 30: Introduction and Toccata in G, Walond; The Star Proclaims the King, Peeters; How Brightly Shines the Morning Star, Pachelbel; In Dir ist Freude, Bach; Chorale in B minor, Franck; Intermezzo, Vierne; Prelude and Fugue in C major (9/8), Bach.

C. Ralphs Mills, Nashville, Tenn.—Senior recital George Peabody School, Hume Chapel, Dec. 10: Toccata in F major, Bach; Come, Thou Saviour of Our Race, Pachelbel, Scheidt, Buxtehude; Sonata 3, Mendelssohn; Chorale in E major, Franck; Scherzo, Duruflé; Prelude and Fugue in B major, Dupré. First Lutheran Church Dec. 7, same program.

John R. Lively, Pittsburgh, Pa.—Carnegie Music Hall Jan. 9: Concerto in G, Stanley; Three Noëls, Daquin; Prelude and Fugue in C major (9/8), Bach; Partita on Singst frisch und woldgemut, Weyrauch; Hal-leluja! Gott zu loben, Reger.

William Teague, Shreveport, La.—Caruth auditorium, SMU, Dallas, Tex. Feb. 7: Te Deum, Langlais; Nun komm, der Heiden Heiland and Ach bleib bei uns, Bach; Sonata 1, Hindemith; Allegro vivace, Symphony 5, Widor; Introduction, Passacaglia and Fugue, Willan.

Charles Shatto, Long Beach, Cal.—For Long Beach AGO Chapter, First Congregational Jan. 4: Dialogue, Final Kyrie, Raison; Fantaisie 3, Saint-Saëns; Chorale in F minor, Prelude—The Abbey, Two Chorales for Trumpet and Organ and Nocturne, Koechlin; For Epiphany, Duboscq; Prelude and Fughetta, Roussel; O Christ, Forgive Thy Servants, Dupré; Chorale Introduction, Urner-Shatto; Scherzo, Romantic Conversation, Pastoral, Shatto; Madonna's Lullabye, Two Indian Melodies, Impromptu in E flat and Two Sketches of Paris, Urner; New York on a Sunday Morning, Langlais; Finale, Symphony 8, Widor.

John D. Herr, Lancaster, Pa.—Holy Trinity Lutheran Jan. 16: Prelude, Fugue and Chaconne, Buxtehude; Chaconne in D minor, Pachelbel; Trumpet Tune, Clarke; Adagio, Sonata 3, In Thee Is Joy, Blessed Jesu, we are here and Fugue in E flat major, Bach; Inaugural Fantasia, Klaus George Roy; Adagio in E major, Bridge; Epilog for Pedals, Langlais; Variations on a Noël, Dupré.

Warren Berryman, Berea, Ohio—Baldwin Wallace Conservatory faculty recital Jan. 16: Chaconne, L. Couperin; Basse et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Canon in B minor, Schumann; Sonata 3, Hindemith; Iam sol recedit igneus, Simonds; Prelude, Toccata and Chaconne, Brockless.

Ronald Stalford, Washington, D.C.—St. Michael's Lutheran, Camillus N.Y. Dec. 13: Kyrie, Gott heiliger Geist, Nun komm, der Heiden Heiland, and Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; Variations on a Noël, Dupré.

Karen Albera, San Leandro, Cal.—Immanuel Lutheran, Alameda Jan. 30: Prelude and Fugue in A minor, Bach; Magnificat on Tone 5, Scheidt; Concerto 6 in B flat, Handel; Prelude, Fugue and Variation, Franck; Partita on Wacht auf, Distler.

Robert Rayfield, Bloomington, Ind.—Immanuel Lutheran, Seymour Jan. 9: Fugue in G (Jig) and Rejoice, Christians, Bach; Tiento in B flat, Cabanilles; Toccata for the Elevation, Madonna Mass, Frescobaldi; Offertory, Parish Mass, F. Couperin; Intermezzo, Symphony 3, Vierne; Office for the Assumption, Tournemire; Epilog for Pedals, Langlais; Canon in B minor, Schumann; Fairest Lord Jesus, Schroeder; Finale, Symphony 6, Vierne. Lecture recital, Milwaukee Chapter, Our Savior's Lutheran Feb. 13: Variations on Song of Caballero, Cabezon; Trumpet Voluntary in D, Stanley; Toccata for the Elevation, Frescobaldi; Young Life variations, Sweelinck; Fantasia in G minor, Bach; Introduction and Passacaglia, Reger; Lightly, Sonata 2, Hindemith; Dialogue on the Grands Jeux, Clérambault; Cantabile, Franck; Majesty of Christ, Messiaen; Deus Tuorum Militum, Sowerby.

Students of Frank Herand, Honolulu, Hawaii—St. Peter's Episcopal Church Jan. 14: Fantasia in G, Pachelbel—Naomi Fujikawa; Liebster Jesu, wir sind hier, Bach—Laura Heath; Partita on Werde munter, meine Gemüte, Pachelbel—Catherine Kawasaki; Partita on Unüberwindlich starker Held, Weyrauch—Gloria Moore; Chorale in A minor, Franck—Kazuko Kawamura.

William D. Peters, Kokomo, Ind.—Christ Church Cathedral, Indianapolis Feb. 18: Prelude and Fugue in G major, Mendelssohn; Pastorale, Suite, Maleingreau; Litanies, Alain. Same program Feb. 16 First Congregational Church, Kokomo.

Students of Donald R. M. Paterson, Ithaca, N.Y.—Sage Chapel, Cornell U Jan. 24: Offertoire sus les grandes Jeux, Mass for Parishes, F. Couperin—Ted Gulick; Trio Sonata 5, Bach—Arthur Wenk; Prelude and Fugue in A minor, Bach—Mr. Gulick.

Peter Van Dyck, Buffalo, N.Y.—St. Paul's Cathedral Jan. 28: Fantasia in G minor, Bach; In God, My Faithful God, Hanff; Chorale in E major, Franck.

James Litton, Indianapolis, Ind.—Christ Church Cathedral Feb. 28: Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck.

Marianne Webb, Carbondale, Ill.—SIU faculty recital, Shryock auditorium Jan. 16: Concerto del Sigr. Meck, Walthers; Adagio, Fiocco; Prelude and Fugue in E flat, Bach; Fantasia in F minor, K 594, Mozart; Impromptu, Vierne; Prelude and Fugue in B major, Dupré.

Virginia Wetherbee Powell, St. Paul, Minn.—Unity Unitarian Church Jan. 29: Tiento, Araujo; We Pray Now to the Holy Spirit, Buxtehude; Come Holy Spirit, From God Shall Naught Divide Me, Bach; Fugue 9 on the Magnificat, Pachelbel; Allegro Moderato, Concerto in D minor for oboe, Vivaldi; Concerto in C minor for Oboe, Marcello, with Wolfgang Wawersik, oboist; Klein Partita, Post; Communion, Langlais; Toccatine, Post; If Thou But Suffer God to Guide Thee, O Saviour Rend the Heavens Wide, In the Midst of Earthly Life, All My Heart This Day Rejoices, Walcha; Preludium, Post.

Earl B. Collins, Sherburne, N.Y.—United Church of Christ Jan. 9: Psalm 19, Marcello; Trumpet in Dialogue, Clérambault; Noël; Daquin; Jesu, Joy of Man's Desiring, Toccata and Adagio in C, Toccata and Fugue in D minor, Bach; Carillon and Berceuse, Vierne; Bells of St. Anne de Beaufre, Russell (with handbells); Greensleeves, Purvis; Toccata, Symphony 5, Widor.

Walter W. Davis, Fayetteville, Ark.—Central Methodist Jan. 16: Fantasia in Echo Style, Sweelinck; Dorian Toccata, Bach; Chorale in A minor, Franck; Intermezzo, Symphonic Piece, Clokey; Carillon, Roberts; Ronde Francaise, Boëllmann; Festival Prelude on Vigil et Sancti, Goldsworthy. Choir, soloists and piano assisted.

Anita Greenlee, West Chester, Pa.—First Baptist Church, Philadelphia Jan. 16: Improvisation; Toccata, Frescobaldi; Symphony in B flat, LeBegue; Suite on Tone 2, Clérambault; Mein Jesu, der du mich, Brahms; Les Bergers, Messiaen; Two Preludes, Milhaud; Prelude and Fugue in B minor, Bach.

Douglas Risner, Worcester, Mass.—Christ Church Cathedral, Hartford, Conn. Feb. 2: Fantasia in G minor, Telemann; Sonata in B minor, Schroeder; Four Short Pieces, Pinkham; Prelude and Fugue in B minor, Bach.

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Programs of Organ Recitals of the Month

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral Jan. 9: What God Does, That Is Well Done, Kellner; Sonata 6, Mendelssohn; Fanfare, Cook.

Elisabeth Hamp, Champaign, Ill. — First United Presbyterian Church Jan. 5: Three Orgelbüchlein Preludes, Bach; This Endris Night, First Nowell, Phillips; I Wonder as I wander, Jesus, Jesus, Rest your Head, Niles; In dulci jubilo, Edmundson; We Three Kings, Holden; Carol Rhapsodie, Purvis; How Brightly Shines the morning Star, Buxtehude; Jan. 12: The Angel Gabriel, Coventry Carol, Phillips; Pastorale, arr. Clokey; O Jesulein süss and The Holly and the Ivy, Milford; Prelude and Fugue in E flat, Bach; Variations on a Noël, Dupré. Shirley Studebaker, soprano, assisted. Jan. 26: Legend of St. Nicholas, Langlais; Four Orgelbüchlein Preludes, Bach; Two Noëls, LeBegue; Wither's Rocking Hymn, William Pearson; Berceuse Pastorale, LeRoy Hamp; A Carpenter Is Born, Edmundson; Christe Redemptor, Matthews; Weihnachtsmusik, Degen. Feb. 2: Lord Jesus Christ, Come unto us, Salvation Has come unto us, Bach; Come Unto Me, Praise Be to Thee, Buxtehude; Cathedral Windows, Karg-Elert; Symphony 6, Widor. Feb. 16: Siciliano, Voluntary, Stanley; Ye Sweet Retreat, Boyce; Voluntary 2, Walond; Toccata, Adagio and Fugue in C, Bach; Scenes from the Boyhood of Christ, Rowley; Song of the Basket Weaver, Bells of St. Anne de Beaupré, Bussell; Pastorale, Milhaud; Carillon, Murrill.

Willis Bodine, Gainesville, Fla. — First Presbyterian Jan. 26 and St. Peters, St. Petersburg, Jan. 31: Clavierübung, part 3, Bach. The choir of the host church sang the chorales in each recital.

Thomas Spacht, Hartford, Conn. — Christ Church Cathedral Feb. 9: all Bach: Partita on O Gott, du frommer Gott; Herr Jesu Christ (trio); Fantasie and Fugue in G minor.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral Jan. 2: How Brightly Gleams the Morning Star, Buxtehude; Four Preludes, Bloch; Postlude 2, Langlais.

Thomas Stapleton, Iowa City, Iowa — U of Iowa masters recital, Gloria Dei Lutheran Jan. 7: Clavierübung part 3, Bach.

John F. Grady, New York City — Dedication at Holy Family Church Jan. 18: Concerto 5, Handel; Meine Seele erhebt den Herrn, In Dir ist Freude, Bach; O Traurigkeit und Herzlich tut mich erfreuen, Brahms; Sonata on Tone 1, Lidon; Scherzo, Finale, Symphony 2, Widor; Concerto in G minor, Poulenc. Emanuel Balaban conducted the orchestra in the Handel and Poulenc.

Edward B. Gammons, Groton, Mass. — Church of the Holy Comforter, Richmond, Va. Nov. 26: Psalm 19, Marcello; Pavane, Byrd; Dialogue, Clérambault; Aria and Presto, Concerto 10, Handel; My Heart Longeth and Fugue in G major, Bach; Chanson, Barnes; Romance sans Paroles, Bonnet; Praise to the Lord and Quem Pastores, Drischner; Fantasie on St. Clement, McKinley; Toccata on Deo Gratias, R. K. Biggs.

John Hofmann, Buffalo, N.Y. — Christ Church Cathedral, Hartford, Conn. Jan. 16: Prelude, Fugue and Chaconne, Pachelbel; We Now Implore the Holy Spirit, Buxtehude; Prelude and Fugue in D major, Bach; Concerto 4 in F, Handel; Apparition de l'Eglise Eternelle, Messiaen; Prelude on the Kyrie and Miniature, Langlais; Carillon de Westminster, Vierne.

Edna Schaefer Harvey, Chicago — Immanuel United Church of Christ, Evergreen Park Nov. 7: Fanfare, Purcell; Suite Gothique, Boëllman; Chorale and Andante Sostenuto, Sonata 6, Mendelssohn; Basse et Dessus de Trompette, Clérambault. Concerto 2, Haydn (with orchestra). Members of the DuPage symphony and the church choir assisted.

Michael Veak, Lincoln, Neb. — Cathedral of the Risen Christ Feb. 9: Fantasie in G minor, Bach; Adagio in E, Bridge; Chaconne in E minor, Buxtehude; Charterhouse, Sowerby; Prelude and Trumpetings, Roberts; Deck Thyself, Brahms; Fugue in G major (Gigue), Bach; Benedictus, Reger; Toccata, Pepping.

Marvin Peterson, Columbus, Ohio — First Community Church Jan. 14: Prelude in Fugue in C minor, Finale, Sonata 6 and Sonata 2, Mendelssohn; Chorale in E major, Prelude, Fugue and Variation and Finale, Franck.

Preston Rockholt, Washington, D.C. — St. Paul's Chapel, Columbia U Jan. 12: Jesu Christus, unser Heiland, Scheidt; Voluntary in C, Stanley; Sinfonia Brevis, Sowerby.

Arthur P. Lawrence, Berkeley, Cal. — St. Paul's Chapel, Columbia U Jan. 9: Prelude and Fugue in B minor, Bach; Wondrous Love variations, Barber; Wir glauben, Nun komm', Wachtet auf, Bach; Adagio-Andante, Concerto 4, Handel. St. John's Cathedral, Jacksonville, Fla. Jan. 23: Allegro, Sonata 1, Mendelssohn; Schmücke dich, Brahms; Caballero Variations, Cabezon; Prelude and Fugue in B minor, Bach. St. Peter's Episcopal, Fernandina Beach, Fla. Jan. 23: Wie schön leuchtet, Buxtehude; Schmücke dich und Herzlich tut mich verlangen (two settings), Brahms; Concerto in G Ernst-Bach; Wir glauben, Four Duets (Clavierübung book 3), Prelude and Fugue in B minor, Bach. St. Mary the Virgin, New York Jan. 26: Partita on Lord Jesus Christ, be present now, Böhm; Prelude, Fugue and Variation, Franck; Concerto in G, Ernst-Bach. Same program St. Thomas', New York Jan. 27: For Wabash Valley Chapter, St. Stephen's Episcopal, Terra Haute, Ind. Jan. 28 — parts of all above programs.

Memphis, Tenn. Members Recital — Second Presbyterian Church Feb. 7: Sonata 2, Mendelssohn; Brother James' Air, Wright; Prelude and Fugue on a Theme of Vittoria, Britten — Bennett Britt. Come Saviour of the Gentiles, Come Holy Spirit, Bach; Sarabande, Birmingham; O Sacred Head, Edmundson — Mrs. James R. McCall.

Donald Wright, Chicago — First United Presbyterian Church, Danville, Ill. Jan. 19: Voluntary in D, Boyce; Prelude and Fugue in C minor, Bach; Biblical Sketches, Van Hulse; Two pieces, Whitlock; Concert Piece, Peeters.

Lee Malone, Flemington, N.J. — St. Thomas Church, New York City Jan. 30: Chaconne in G minor, L. Couperin; Noël 6, Daquin; Prelude and Fugue in G, Bach; Pastorale, Roger-Ducasse; Toccata, Sowerby.

Kent Hill, Lubbock, Tex. — Sacred Heart Cathedral, Rochester, N.Y. Jan. 19: Chorale in A minor, Franck; Four Schübler Chorales, Fugue in E flat, Bach; Acclamations, La Nativité, Langlais; Toccata, Durullé.

Edward Mondello, Chicago — Rockefeller Chapel Feb. 1: Sonata in C minor for oboe and harpsichord, Handel (with Ray Still); Trio Sonata in E flat, Fugue in D minor (Dorian), Fantasie in G minor, Bach; Kyrie, Convent Mass, F. Couperin; Prelude and Fugue in E, Bruhns. Presbyterian Church, Casper, Wyo. Jan. 25: Three Pieces, Convent Mass, F. Couperin; Chaconne in G minor, Stanley; Prelude and Fugue in E minor, Bruhns; Slow movement, Sonata 1, Hindemith; Trio Sonata in E flat, Bach; Lamento, Vierne; Litanies, Alain.

Ohio Northern U students, Ada, Ohio — Lehr auditorium Jan. 30: Caballero variations, Cabezon; Mit Fried und Freud, Willan; Prelude and Fugue in F major, Bach — Dorothy Fulkerson. Prelude and Fugue in E minor, Bach; Prelude on a Melody by Gibbons, Willan; Prelude and Fugue in G minor, Bach — Sharon Sobers; Ein feste Burg and Herzliebster Jesu, Walcha; Prelude and Fugue in B flat, Bach — Paula Rumbaugh.

CCWO recital, Chicago — Lyon-Healey salon Feb. 7: music of Helen Searles Westbrook: Fughetta; Dusk at Friendship Lake; Retrospection; Pastorale-Scherzo — Clare Gronau. Poem for Autumn; Chanson Triste; Menuett in Olden Style; Concert Piece in D (Toccata), Edith Karnes Beach. A vocal quartet sang solos and quartets.

Marilyn Keiser, New York City — Riverside Church, Dec. 5: The Snow Lay on the Ground, Gehrenbeck; The Burning Bush, Berlinski; Prelude on the Kyrie, Langlais; Prelude and Fugue on A-L-A-I-N, Durullé. Similar program Nov. 7, Central Avenue Presbyterian, Plainfield, N.J.

Nelson Linaburg, Suffolk, Va. — Epworth Methodist, Norfolk, Dec. 17: Prelude in G, Bach; O God, Thou Faithful God, Karg-Elert; In the Bleak Midwinter, Allen Orton Gibbs; Evensong, La Montaine; Le Messe de Noël du Debutant, Requier; Chorale Preludes, Drischner; Paraphrase on He Is Born, Linglin.

Raymond F. Glover, Hartford, Conn. — Christ Church Cathedral Feb. 23: Ricercare, Froberger; Toccata per l'Elevazione, Frescobaldi; Herzliebster Jesu, Walcha, Pepping, Brahms; Prelude and Fugue in E minor, Bach.

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Programs of Organ Recitals of the Month

David Craighead, Rochester, N. Y.—Central Presbyterian, Houston, Tex. Jan. 18: Epiphany, L'Orgue Mystique, Tournemire; The World Awaiting the Saviour, Dupré; How Brightly Shines the Morning Star, Buxtehude; Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Pavane, The Earl of Salisbury, Byrd; Sonata with Trompeta Real, Lidon; Tryptique, Vierne; Resurrection, Passion Symphony, Dupré.

Jerry A. Evenrud, Eau Claire, Wis. — First Lutheran, Havre, Mont. Jan. 25: Fugue in C major (fanfare), Bach; Fugue in D major, Pachelbel; Partita on O How Shall I Receive Thee, Post; Nativity Suite, Langlais; How Brightly Shines the Morning Star, Manz; Partita on O God, Thou Holy God, Bach; Three Pieces on Antiphons, Dupré; Roulade, Near; Fanfare-Improvisation on Azmon, Wyton; Carillon of Westminster, Vierne.

John Mueller, Winston-Salem, N.C. — White Memorial Presbyterian, Raleigh Feb. 7: Allegro, Symphony 6, Widor; Trio Sonata 6 and Prelude and Fugue in E minor (wedge), Bach; Chorale in A minor, Franck; Dialogue for Trumpet, Solo for Chromhone, Dialogue for Full Organ, F. Couperin; God Among Us, Messiaen.

Klaus Speer, Rochester, N.Y. — Christ Church Cathedral Jan. 7: Fantasia on How Brightly Shines the Morning Star, Lord Jesus, Only Son of God, Buxtehude; Fantasia on How Brightly Shines, Lenel; Lord Jesus, Only Son of God, Pepping; To God on High Be Praise and Prelude and Fugue in A major, Bach.

Thomas Robertson, Richmond, Va. — Epworth Methodist, Norfolk, Dec. 24: Come Saviour of the Gentiles, Bach; Shepherds Came, Their Praises Bringing and In Bethlehem's Low Stable, Walcha; Jesus Christ, the Only Begotten Son, Bach; Nativity Suite, Held; Greensleeves, Wright; In dulci júbilo, Rohlig; God Rest You Merry, Roberts.

Michael Murphy, Rochester, N.Y. — Christ Church Cathedral Jan. 14: In Dir ist Freude, Bach; Sonatine for Pedals, Persichetti; Andante, Sonata 3, Bach; Trio and Basse de Trompette, Marchand; Magnificats 3 and 4, Dupré; Fugue in G minor, Bach.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church Jan. 23: Chorale in B minor, Franck; Six Chorale Preludes, Bach; Canon and Variations on In dulci júbilo, Koch; Nocturne at Twilight, DeLamarter; Requiesscat in Pace, Sowerby. First Presbyterian Church, Bethlehem, Pa. Feb. 6: Ach bleib mit deiner Gnade, Karg-Elert; Three Noël's, Daquin; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Prelude and Trumpetings, Roberts; Carillon, Sowerby; Scherzo, Symphony 4, Widor; Cortège and Litanie, Variations on a Noël, Dupré.

Sam Batt Owens, Birmingham, Ala. — For Mobile Chapter, Christ Episcopal Jan. 11: Dialogue, Banchieri; Air and Gavot, Wesley; Partita on Jesu, meine Freude, Walther; Benedictus, Parish Mass, Couperin; Whither Shall I Flee, My Soul Doth Magnify the Lord and Toccata and Fugue in D minor, Bach; Andante, Grand Pièce Symphonique, Franck; Two Stations of the Cross, Dupré; Ah Blessed Jesu, Brahms, Acclamations, Langlais.

Robert Grogan, Washington, D.C. — Christ Church, Georgetown Jan. 7: Voluntaries in D minor and G, Purcell; Psalm Prelude 2, Set 1, Howells; Meine Seele erhebt den Herren (two settings), Bach; Mit Fried' und Freud', Bach, Walcha; Wir glauben, Bach; Variations on Vater unser, Sweelinck; L'Epiphanie, Tournemire.

Charles G. Smith, Albuquerque, N. M. — St. Mark's-on-the-Mesa Dec. 19: Now, Come Saviour of the Gentiles, O Hail This Brightest Day of Days and To Shepherds as They Watched, Bach; Puer natus est, Titcomb; Carillon de Westminster, Vierne. Jennie Klingler, soprano, shared the program.

John Schaefer, Farmingdale, N.Y. — St. Thomas Church, New York City Feb. 13: Toccata and Fugue in F, Bach; Récit de Tierce en Taille, Grigny; Partita on Come, Redeemer of Our Race, Distler; Evensong, La Montaine; Fantasia and Fugue in D minor, Reger.

Henry Glass, St. Louis, Mo. — Christ Church Cathedral March 20: Sonata 4, Mendelssohn; Three Stations of the Cross, Dupré; Variations on O Sacred Head, Pachelbel; Fantasia and Fugue in G minor, Bach.

Richard Bouchett, New York City — Congregational Church, Manhasset Jan. 30: Princeton Theological Seminary Jan. 27: Veni Creator, Grigny; Concerto del Sigr. Meck, Walther; Chorale in B minor, Franck; Prelude and Fugue in A minor, When in the hour of utmost need, Bach; Impromptu, Vierne; God Among Us, Messiaen.

Margaret Ballmer, Fair Oaks, Cal. — For Sacramento AGO Chapter, First Baptist Church Jan. 11: The Arrival of the Queen of Sheba, Handel; Christ Lay in the Bonds of Death, Dupré; O Sacred Head, Reger; God's Time Is Best, Bach; Basse et Dessus de Trompette, Clérambault; Puer natus est, Titcomb; Noël Grand Jeu et Duo, Daquin; Prelude and Fugue in A minor, Bach. The Hiram Johnson concert choir shared the program.

Anthony Rahe, Houston, Tex.—Christ Church Cathedral Jan. 31: Aria and Giga, Loeillet; Adagio, Spohr; Toccata and Fugue in D minor, Bach; The Fountain, DeLamarter; Partita on Psalm 101, Post; Variations on Lord Jesus Hath a Garden, Peeters; Remembrance of the Departed, Mazkir Neshomos, Achrou-Rahe; Prelude for Rosh Hashana, Berlinski; Rhapsodie Gregorienne, Song of Peace, Langlais; Fantasia, Creston.

Helen L. Graeff, Erie, Pa. — Bethany Lutheran Jan. 30: Concerto in D minor, Vivaldi-Bach; O Man, Bewail Thy Greivous Fall and In Thee Is Gladness, Bach; Scherzo and Allegro, Beethoven; Modal Trumpet, Karam; Children of the Heavenly Father, Graeff; Plainte and Dialogue on the Mixtures, Langlais.

Richard Probst, Watertown, Conn. — First Congregational Church, Waterbury Jan. 10: Voluntary in C, Anon. English; Allegro di molto, Sonata 1, C.P.E. Bach; Air, Berlinski; Prelude, Halsey Stevens; Toccata on Psalm 150, Vogel.

Edward A. Wallace, Hampton, Va. — Epworth Methodist, Norfolk, Dec. 3: Voluntary in D, Stanley; Tune for Flutes, Stanley; Come Saviour of the Gentiles and Sleepers, Wake, Bach; Finale, Symphony 4, Widor.

Clyde Holloway, Bloomington, Ind. — Eastern Kentucky State College, Richmond, Ky.: Chorale 1, Sessions; Liebster Jesu, Nun freut euch and Fantasia and Fugue in G minor, Bach; Variations on a Recitative, Schoenberg; Canons in B minor and major, Schumann; Pageant, Sowerby.

Corpus Christi, Tex. AGO members recital — Church of the Good Shepherd Jan. 24: Prelude and Fugue in E minor, Bach — Kenneth White; Agincourt Hymn, Dunstable; Trumpet in Dialogue, Clérambault; Swiss Noël, Daquin — Norma Key; Rigaudon, Campra; Lo, How a Rose and My Heart Is Filled with Pleasure, Brahms; Toccata in D minor, Froberger — Donna Robertson; Fantasia in F, K 594, Mozart — Roger Haunstein; Partita on O Sacred Head, Pachelbel; Toccata, Symphony 5, Widor — Marcia Caravantes.

Robert Lind, Chicago — St. Richard's Episcopal Feb. 13: Prelude and Fugue in E minor, Herr Jesu Christ, ich weiss gar wohl, Buxtehude; Canzona, Bach; Fantaisie, Office of Epiphany, Tournemire; Nun lasst uns Gott dem Herren, Lübeck; Fugue in A flat minor, Brahms; Fantasy for Flute Stops, Sowerby; Prelude and Fugue in G major, Bach.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church, Jan. 23: Song of Peace, Langlais; Missa in Simplicitate, Langlais (with Robert Melton, tenor); Trumpet in Dialogue, Clérambault; Ich ruf' zu dir, Bach; In Quiet Joy, Dupré; Prelude and Fugue in B minor, Bach; Speculum Vitae, Peeters (with Robert Melton, Tenor).

Robert C. Clark, Ann Arbor, Mich. — For Toledo, Ohio AGO Chapter St. Charles Church Jan. 18: Toccata quinta sopra i pedal, Toccata per l'Elevatione (Messa delli Apostoli), Canzona Sesta, Frescobaldi; Toccata in F, Bach; Symphonie gothique, Widor; Sinfonietta, Guilou; Prelude and Fugue in B major, Dupré.

Louise Borak, St. Paul, Minn. — For Conn Organ Club, Minneapolis Feb. 16: Little Fugue in G minor, My Heart Is Filled with Longing and Now Let Us Sing with Joy, Bach; Cantabile, Franck; Trumpet Tune in D, Johnson; Festival Toccata, Fletcher; seven popular tunes.

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Programs of Organ Recitals of the Month

Elfrieda Baum, Los Angeles, Cal. — For LA AGO Chapter, Rehbold chapel, First Presbyterian, Santa Monica Feb. 7: Prelude and Fugue in D minor (violin), Bach; Pastoral Song, Langlais; Bells, Wedding March, Mader; Pastorale, Kuchar; Fugue in C minor, Vanhal; Alla Breve, Fantasie in G, Bach; Trumpet Tune 1, Rohlig; Rhosymedre, Vaughan Williams; Wedding March 3, Block; Chant Héroïque, Young. The Calvin Boychoir and two violinists assisted.

David P. Dahl, Walla Walla, Wash. — St. John's Cathedral, Spokane Jan. 23: Grand Jeu. Du Mage; Cortège et Litanie; Elevation, Tierce en Taille, F. Couperin; Chorale in E major, Franck; Veni Creator, Grigny; Noël, Daquin; Tu es Petra, Mulet; La Nativité; Langlais; Duo sur le Trompette, Dandrieu; Dieu parmi Nous, Messiaen.

William Partridge, Spartanburg, S.C. — For Spartanburg AGO Chapter, Advent Episcopal Church Feb. 6: Introduction and Fugue in C sharp minor, Wesley; Iam sol recedit igneus Simonds; Introduction and Toccata, Walond; Malabar, Sowerby; Prelude and Fugue in G major, Mendelssohn; Introduction and Allegro, Willis.

John Upham, New York City—St. Paul's Chapel, Trinity Parish Feb. 2: All Buxtehude; Fugue in B flat; Passacaglia in E minor; Wie schön leuchtet; Partita on Vater unser; Prelude and Fugue in A major. Feb. 9: Voluntary 9, Stanley; Six Chorale Preludes, Oley; Classical Sonata, Arnell.

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

Charles Taylor, Atlantic City, N.J. — St. Andrew's by-the-Sea Lutheran Jan. 30. All Brahms: Eleven Chorale Preludes; O Heart-Breaking Sadness. Elaine Haggas sang the Four Scriptural Songs.

John B. Haney, Montclair, N.J. — St. Paul's Chapel, Columbia U Jan. 26: Prelude Durullé; Offertoire sur les Grands Jeux and Benedictus, F. Couperin; Chorale in E major, Franck.

Gale Enger, Princeton, N.J. — St. Thomas, New York City Jan. 16: Prelude and Fugue in G minor and Antiphon 3, Dupré; Ascension, Messiaen; Dorian Prelude, Langlais; Toccata, Durullé.

Dorothy Addy, Wichita, Kans. — Southwestern Baptist Seminary, Ft. Worth, Tex. January 31: Magnificat quinti toni, Scheidt; Little Windmills, F. Couperin; Minuet, Lully; Sonata on Tone 1, Lidon; Schmücke dich and Prelude and Fugue in C minor, Bach; Sonata 6, Mendelssohn; Roulade, Near; Praise to the Lord, Walcha; With Tender Joys and God Gave to us this Glorious Day, Pepping; Fantasie and Fugue in C major, David. Grace-First Presbyterian, Weatherford, Tex. Feb. 1: Psalm 19, Marcello; Rondo for Flute Stop, Rinck; Brother James' Air, Wright; Trumpet Tune in C, Johnson; Variations on Old 100th, Bristol; Fantasie on St. Catherine, McKinley; Now Thank We All Our God, Bach-Means; O God Our Help in Ages Past, Bartlett; Les Petites Cloches, Purvis; Cantabile, Jongen; Carillon, Sowerby; Fantasie and Fugue in B flat, Boëly.

Foster Hotchkiss, Speedway, Ind. — Speedway Christian, Jan. 9: Prelude and Fugue in D, Buxtehude; Six Schübler Chorales, Bach; Intrada, Sibelius; Sonatine for Pedals, Persichetti; Carillon, Sowerby; Finale, Franck.

Vance Harper Jones, Miami, Fla. — Bryan Memorial Methodist Church Jan. 16: Alma Redemptoris Mater, Dufay; Nun bitten wir, Buxtehude; Sonata 1, Bach; Concerto for Brass and Organ, Bingham.

Lois McHenry Watkins, Tulsa, Okla. — Trinity Episcopal Church Jan. 12: Partita on All Depends on Our Possessing, Peeters; Prelude, Fugue and Variation, Franck; Vom Himmel hoch, Pachelbel.

Ames Anderson, New Ulm, Minn. — Dr. Martin Luther College Feb. 6: Rhapsody in C sharp minor, Intermezzi in D major and G minor, Reger; Eleven Chorale Preludes, Brahms; Chorale in A minor, Franck.

Thomas A. Schmutzler, New Britain, Conn. — First Congregational, Waterbury Feb. 9: Allegro Pomposo, Roseingrave; Aria Pastorale, Rathgeber; Praise to the Lord, Bender; Magnificat 5, Dupré; Chorale, Jongen.

Robert Lodine, Chicago—Alice Millar Chapel, Northwestern U, Evanston Feb. 1: A solis Ortus, Grigny; Kyrie Gott heiliger Geist, Nun freut euch and Prelude and Fugue in C (9/8), Bach; Chorale in B minor, Franck; Very Broadly, Symphony in G, Sowerby; La Verbe, Dieu Parmi Nous, Messiaen.

Students of Mankato State College, Mankato, Minn. — Grace Lutheran Dec. 7: Prelude in G major, Bach — Sandra Newman; Pastorale, Rowley — Mary Ann Stahn; Three Quiet Pieces, Jacobi — Sherry Klinksiek; Prelude and Fugue in E minor (Cathedral), Bach — Roselyn Kroeger; On a Melody by Gibbons, Willan and Scherzo, Rogers — Dana Kraus; Sonata 6, Mendelssohn, movements 1, 2, 3 — Rita Wingen, movements 4, 5 Carol Erickson; Allegretto, Langlais — Judy Gens; Prelude and Fugue in C major, Bach — Rosalyn Spear.

Elmer F. Blackmer, Springfield, Ohio — St. John's Lutheran, Mendota, Ill. Jan. 30: Magnificat primi toni, Buxtehude; Toccata for the Elevation, Frescobaldi; How Brightly Shines, Pachelbel; Prelude and Fugue in G, Bach; Voluntary in D, Boyce; Pièce Héroïque, Franck; Brother James' Air and Greensleeves, Wright; Benedictus, Reger; Litanies, Alain.

George W. Bentel, Slippery Rock, Pa. — Dedicatory recital Slippery Rock College Nov. 16: Prelude and Fugue in B minor, Bach; Musical Clocks, Haydn; Transports of Joy, Messiaen; Noël in G, Daquin; Sonata on Psalm 94, Reubke.

Margaret Kathleen Holley, Los Angeles, Cal. — California State College senior recital Jan. 18: Three Orgelbüchlein Preludes and Fantasie in G major, Bach; Pastorale, Dupré; Marche Grotesque, Purvis; Andante cantabile and Finale, Symphony 4, Widor.

John Fenstermaker, Washington, D.C. — Kyrie, Parish Mass, F. Couperin; Madrigal, Sowerby; Toccata, Adagio and Fugue in C, Bach; Voluntaries 7 and 9, Stanley; Chorale in B minor, Franck.

Mark Smith, Seattle, Wash. — University Presbyterian, Jan. 9: Commotio, Nielson; Voluntary 8, Stanley; Concerto for Organ and Brass, Monnikendam (with trumpets and trombones).

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Northwestern University Annual Conference on Church Music

The annual conference on church music, which has been a feature of Northwestern University's musical life for many years, took some new tacks this year, as a pre-conference event and three big days centered about Alice Millar Chapel on the Evanston, Ill. campus Jan. 23-26.

Robert Shaw was campus visitor on the Mars Lecture Series, an honor previously awarded nine times to an outstanding clergyman. To fulfill this lectureship stipulation, Mr. Shaw gave a stimulating lecture on The Conservative Arts Monday evening which will appear later in these columns.

Special interest also centered in Mr. Shaw's conducting of the university a cappella choir and instruments Sunday night in a program of Benjamin Britten and a rousing reading of the Bach B minor Mass Wednesday with the chapel choir, as well as a whole series of open rehearsals.

With the great Bach masterwork the center of conference activities, it was decided to concern the remainder of the conference with another aspect of the mass, the use of the organ. Paul Hume, Washington critic and author, gave a series of three valuable and consistently interesting historical presentations on the use of the organ in the mass from its beginnings in the church. The series was vividly illustrated at the organ by the young Czech organist, Karel Paukert, now at Washington University, St. Louis. Certain illustrations on records were also heard but the breadth of the discussion is indicated by the list of numbers which Mr. Paukert played completely or in part to illustrate Mr. Hume's text. We listed the Offertory and Preludio Religioso, Messe Solennelle, Rossini; Communion and other excerpts, Messe de la Pentecôte, Messiaen; Messe des pauvres, Satie (with volunteers for the vocal lines); Orgel-Ordinarium, Schroeder; Postlude, Glagolitic Mass, Janacek; Credo, Liszt; Elevation 3, Dupré; Agnus Dei, Missa in simplicitate, Langlais (Mr. Hume on the voice part); Versetto, Couperin; Patrem Omnipotentem, Credi Cardinalis, Cavazzoni; Piccola Elevazione, Le-Begue.

In addition to acting as illustrator, Mr. Paukert played two complete recitals. His Tuesday one for the general student convocation appears in the recital pages. His informal one for conference members Wednesday began with a big improvisation and included: Toccata in F minor, Wiedermann; Partita on Veni Creator Spiritus, Verschraegen; Prelude and Fugue in B major, Dupré; L'Apparition de l'Eglise Eternelle, Messiaen; Fantasie and Fugue in G minor, Bach.

Nine states were represented among the registrants for the conference with Illinois, partly thanks to severe weather, providing the lion's share. The most distant representation was from California. A large number of Roman Catholic organists and religious made the conference unusually ecumenical.

CHORAL PROGRAMS received included, among many, Brahms Requiem, St. Mark's on-the-Mesa, Albuquerque, N.M. (Charles G. Smith); Vivaldi Gloria, Christ Church, Cincinnati (Gerre Hancock); Bach Cantata 124, St. Agnes Parish, Phoenix, Ariz. (Daniel A. Durand); Handel Judas Maccabaeus, Church of the Resurrection, New York City (David Hewlett); Britten's Noye's Fludde, St. Mark's, New Canaan, Conn. (Robert Cloutier); Bach Mein Herze schwimmt und Driessler Concerti Sacri, Biola College, La Mirada, Cal. (Rayner Brown); Beethoven Missa Solemnis, Rockefeller Chapel, Chicago (Richard Vikstrom).

BRUCE PRINCE-JOSEPH'S experimental mass in the "popular" idiom, Let Us Break Bread Together, received its premiere New York City performance Feb. 20 at All Saints Church.

DAYTON EDIFICE ORDERS NEW 3-MANUAL REUTER

IN CHRIST METHODIST CHURCH

Instrument Planned Free-Standing
 in Chancel Area Behind Design
 of Open Grillework

A new three-manual 35-rank organ for the Christ Methodist Church, Dayton (Ketting), Ohio, is to be built by the Reuter Organ Company, Lawrence, Kans. Pipework will be located in the chancel area of the church in two large free-standing areas, one on each side of the central altar. An attractive grillework of very open design will conceal the actual pipework.

The resources of the great section are to be unenclosed, with the swell and choir divisions individually expressive. Expression enclosures will be provided in the large free-standing areas. The pedal will contain both expressive and unenclosed pipework. The console and choir singers are located on the right of the chancel area as one faces the altar.

Negotiations for the sale were handled by H.G.H. Wiesmann, Hamilton, Ohio, who has since retired as area representative for Reuter. Installation is scheduled for late 1966.

GREAT

Quintaten 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Chimes

SWELL

Rohrflöte 8 ft. 85 pipes
 Viole de Gambe 8 ft. 61 pipes
 Viole Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Hohflöte 4 ft. 61 pipes
 Nasard 2 2/3 ft. 61 pipes
 Blockflöte 2 ft. 61 notes
 Tierce 1 1/2 ft. (prepared)
 Trompette, 8 ft. 61 pipes
 Oboe 4 ft. 61 pipes
 Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
 Dolce Flute 8 ft. 61 pipes
 Flute Celeste 8 ft. 49 pipes
 Spitzprincipal 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Larigot 1 1/2 ft. (prepared)
 Mixture 3 ranks (prepared)
 Krummhorn 8 ft. 61 pipes
 Tremolo

PEDAL

Acoustic Bourdon 32 ft. 32 notes
 Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaten 16 ft. 32 notes
 Octave 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Quintaten 8 ft. 32 notes
 Twelfth 5 1/2 ft. 32 notes
 Super Octave 4 ft. 12 pipes
 Bourdon 4 ft. 12 pipes
 Mixture 3 ranks (prepared)
 Bombarde 16 ft. 32 pipes
 Bombarde 8 ft. 12 pipes
 Bombarde 4 ft. 12 pipes

PALESTRINA SOCIETY OPENS SILVER JUBILEE SEASON

The Palestrina Society of Connecticut College under its founder and director Paul R. Laubenstein gave its first event of its Silver Jubilee Season Jan. 16 in Harkness Chapel, New London. The main feature was the Missa Regina Coeli by 16th century Netherlander Jacobus de Kerle. Also sung were: Adoramus te, Christe, V. Ruffus; Kyrie, Missa Quem dicunt homines, Mouton; Desidero te millies, du Mont; Quae te vicit clementia, de Penalosa; Ascendens Christus, Clemens non Papa; and Omnes gentes plaudite manibus, Tye.

James S. Dendy at the organ played Ricercari in the Dorian and Phrygian Modes, Froberger, and Gordon P. Miles, chapel director, was in charge of devotions.

NUNC DIMITTIS

MOTHER OF AGO EXECUTIVE SECRETARY BRYAN PASSES

Mrs. Mary C. Bryan, widow of Frank Bryan, died Jan. 10 at the home of her son, James E. Bryan, executive secretary of the American Guild of Organists. A former resident of Wilkes-Barre, Pa. Mrs. Bryan had made her home with her son for a number of years.

Services were held in St. Peter's Episcopal Church, Glenside, where Mr. Bryan is organist. Alec Wyton, national president of the Guild, played for the service and accompanied the full choir of St. Peter's.

Pall bearers were past-deans and members of the executive committee of the Philadelphia Chapter. Burial was in All Saints' Episcopal Church Yard, Torresdale, Philadelphia.

EDWARD CORDON, CATHOLIC ORGANIST OF D.C. AREA DIES

J. Edward Cordon, MusDoc, died Jan. 22 at Washington, D.C. He was the winner of the Möller organ door prize at the 1964 Philadelphia AGO convention. He was a member of the New York City Chapter as well as a dual member of the D.C.

A pupil of William Middelschulte and a disciple of Father Finn, he was organist and choirmaster since 1961 of St. Thomas More Church, Arlington, Va., one of the largest Roman Catholic parishes in Virginia, where he established the only Catholic liturgical choir (men and boys) in the Diocese of Richmond. He was formerly organist and choirmaster at the Cathedral of Mary Our Queen, Baltimore.

The full vested choir sang his Requiem Mass.

BENJAMIN HARRISON DIES AT 63 AFTER HEART SURGERY

Dr. Benjamin I. Harrison, Oxford, Miss. is dead after heart surgery at the age of 63. A professor of modern languages, he was an able organist and a great organ enthusiast. He is familiar to readers of THE DIAPASON for articles he contributed, especially a survey of Mexican organs in 1955.

He studied at the University of Alabama, Harvard, the University of Virginia, the Sorbonne in Paris and at Laval, Quebec. He served as curate and later as rector of the Church of the Advent in Boston.

The French government decorated Dr. Harrison in 1959 as *chevalier* in the *Ordre des Palmes Academiques* for his efforts to improve cultural relations between France and the United States.

CANADIAN ORGANIST DEAD OF HEART CONDITION AT 45

Myrl S. ("Mel") Keffer, 45, died of a heart condition Jan. 13 in Orillia, Ont. He had been organist and choir director of St. Paul's United Church there since October. He was previously at Central United Church, Sarnia, Ont. and a former chairman of the Sarnia RCO Centre. Prior to 1962 he held a similar post at Zion United Church, Moosejaw, Sask. He was a native of Fruitland, Ont.

Mr. Keffer is survived by his widow, a daughter, two sons and his parents.

MRS. CLARENCE SUTHERLAND, Sr., past-dean of the Nashville, Tenn. AGO Chapter and for 20 years organist for the West End Methodist Church died Dec. 16.

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Rudolph B. Berryman, PhD

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IN BOULEVARD PRESBYTERIAN

Robert Stofer Plays Dedicatory —
Chancel Extended to House
New Classic Instrument

A new 45-rank, three-manual Casavant Frères organ was dedicated Dec. 12 at the Boulevard Presbyterian Church, Columbus, Ohio. Playing the dedicatory service was the minister of music, Walter S. Horsley, assisted by Mrs. Gordon Harris.

The congregation voted to launch a major building program to extend the end of the chancel 10 feet, giving the new organ adequate space and allowing it to speak directly into the nave. The great is exposed over the reredos with pipes framing a stained glass cross. Only the swell is enclosed with shutters opening on two sides. The stoplist was drawn up by Mr. Horsley and the Casavant company with Lawrence Phelps in charge of the total design. Paul Hebert was in charge of installation and final finishing and voicing was done by O'Neil Girourd and Gerald Archambault.

Robert M. Stofer, Westminster Presbyterian Church, Dayton, played the dedication recital Jan. 16. He included a demonstration of the tonal resources of the new instrument.

GREAT
Quintaden 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes

Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Kornett 2 ranks 74 pipes
Mixture 4 ranks 244 pipes

POSITIV

Gedackt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Chimes 21 notes

SWELL

Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 56 pipes
Cor de Nuit 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute a Bec 2 ft. 61 pipes
Cymbale 4 ranks 61 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Schalmei 4 ft. 32 pipes

ROBERT SHEPHER was assisted by string quartet at the dedication of the organ in the First Presbyterian Church, Royal Oak, Mich.

CATHARINE CROZIER was starred at Converse College's sixth annual Baroque Music Festival Feb. 10-13.

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— Choir Division Planned

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a new three-manual, 49-rank instrument for the Normandale Lutheran Church of Edina, Minneapolis, Minn. The organ will be situated in a free-standing manner on an open shelf area to the rear of the church gallery, above and behind the choir. Pipework of the great and positiv sections and part of the pedal will be exposed, with pipework arranged in an attractive display. The swell section will be expressive within an expression enclosure also free-standing. The choir division is to be prepared for installation at a later date.

Negotiations for the sale of the instrument were handled by John Frykman, Minneapolis, area representative for Reuter who will make the installation scheduled for late 1966.

GREAT

Quintaten 16 ft. (prepared)
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 4 ranks 244 pipes
Horizontal Trumpet 8 ft. (prepared)
Chimes (prepared)

SWELL

Rohrgedeckt 16 ft. 73 pipes
Rohrflöte 8 ft. 61 notes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Scharff 3 ranks (prepared)
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 61 notes
Fagotto Clarion 4 ft. 61 notes
Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

CHOIR

(console preparation)

Gedeckt 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Fugara 4 ft.
Koppelflöte 4 ft.
Spitzflöte 4 ft.
Sesquialtera 2 ranks
Schalmel 8 ft.
Horizontal Trumpet 16 ft.
Horizontal Trumpet 8 ft.
Horizontal Trumpet 4 ft.
Tremolo



Dr. Paul Steinitz, British organist-conductor and authority on the cantatas of Bach, will visit the United States in April for a lecture-clinic-concert series with choral groups on the Edwardsville campus of Southern Illinois University.

Conductor of the famed London Bach Society with which he has so far performed 63 Bach cantatas, his first appearance at Edwardsville April 18 will consist of commentary for a concert of the SIU Madrigal Singers under Dr. Leonard Van Camp. The following evening Dr. Steinitz will conduct an open rehearsal of the St. Matthew Passion with the University's Community Choral Society.

He will lecture Wednesday evening on Bach's Genius as Revealed in the Cantatas. After two days at Kansas City, he will return April 24 to lecture on Problems in the Performance of Bach's Choral Works and the following day will conduct a sight-reading session of sacred music by Bach and other composers for school and church choir directors.

April 26 Dr. Steinitz will conduct the Community Choral Society again in an open rehearsal of the B minor Mass. For two days he will give informal talks to various music classes and rehearse the Concert Chorale for its April 29 concert.

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 68 pipes
Rohrgedeckt 16 ft. 32 notes
Quintaten 16 ft. (prepared)
Rohrquint 10 1/2 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Quintaten 8 ft. (prepared)
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 32 notes
Bourdon 2 ft. 32 notes
Mixture 3 ranks 96 pipes
Bombarde 32 ft. (prepared)
Bombarde 16 ft. 56 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 32 notes
Fagotto 8 ft. 32 notes
Clarion 4 ft. 32 notes
Krummhorn 4 ft. 32 notes

Memo to a Choir Director:

**Subject: "OH DAD, POOR DAD,
THEY BUGGED YOU AT THE
CHURCH SUPPER TONIGHT, AND
YOU'RE FEELIN' SO BAD."**

— a contemporary drama —

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"But I'm a grown man, not a kid! If they want to use those "2 FOR THE SONG" books to good advantage down at the church, why don't they put them into the Sunday School where . . . what? . . . oh . . . they . . . have.

"Well, that smart-alec choir director kept me awake, if you want to know! You know I like to catch a little nap after the Fellowship Supper so I can go home and watch the late show. But that singing got me so pop-eyed, I even listened to the "Pastor's Talk!" And that's the whole problem!

"Because, I didn't know they'd let the mission fund slip like that! Now I suppose I'll have to step in and do something about it, and that means another night out, and . . . and . . . nuts! You can't fight city hall, I guess . . .

(Silence)

"I heard what the choir director said. I guess I should know how to sing after all those years in the school Glee Club. But if he thinks he's going to sweet-talk me into his bass section, he's got another think coming!

(Another Silence)

"Give my regards to Broadway, Remember me to Herald Sq . . . what? Yes, Mildred, I am humming. To myself! Free country isn't it?

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Those who have recently re-read Mark Twain's *Huckleberry Finn* will recall one of Huck's more "dangersome" adventures, his brief sojourn with the Grangerford family of Kentucky, who were engaged in a deadly feud with the Shepherdson family, a situation which ended in a somewhat reduced population in the state of Kentucky.

One of the daughters, Emmeline Grangerford, a girl in her midteens, kept a scrapbook in which were pasted all the death notices of that locality during her short years as a reader of newspapers. Whenever a death occurred Emmeline wrote what she called a "tribute" to the deceased. This was an appallingly lacrimose set of obituary verses, characterized by occasional super-numerary syllables and unclassifiable meters. Buck Grangerford, a younger brother, was of the opinion that his sister was exceptionally talented.

Huck reports: "Buck says she could rattle off poetry like nothing. She didn't ever have to stop to think. He said she could slap down a line, and if she couldn't find anything to rhyme with it would scratch it out and slap down another one and go ahead. She warn't particular; she could write about anything you choose to give her to write about just so it was sadful."

Now many of us will recognize Emmeline's procedure in some improvisations we have heard at the keyboard, with equally tear-jerking effect — but with the unfortunate difference that at the keyboard a slapped-down line cannot be scratched out. This all-too-familiar incompetence was literally brought home to me when one of my former students, now FAGO, wrote to me during her studies abroad, that American students compared favorably with Europeans in performance but were woefully inferior in improvisation. I feel sure that many of these American students were altogether untrained in improvisation and could only deliver the Emmeline Grangerford kind of spontaneous performance.

The education of musicians has not been always and everywhere so deficient in this discipline. In Europe, in former times, performance, composition, and improvisation were developed

together, and were regarded as a single skill, that of being a musician. In the baroque and classical eras instruction in composition began with improvisation. In our day, in our country, with the one notable exception of training in jazz, this method of teaching composition is rarely, if ever, applied.

No doubt one reason for this is, that during the past two centuries, composition has become increasingly technique-conscious, endlessly revised, reworked, reconsidered. As composers in recent style-periods have raised their voices in vigorous defence of their aesthetic principles and technical innovations, they have, perhaps unintentionally, subjected the intuitive processes of composition to a severe intellectualization. Today this trend has reached the point where spontaneous expression is regarded in some professional circles as quaint and obsolete, and the highly contrived tone-row and serial techniques have captivated some of our most gifted composers.

Paul Lång, in his Introduction to the recent January issue of *The Musical Quarterly* says, ". . . the intellectual interests of many total serialists, though genuine, are carefully limited so as not to cause the least spiritual disturbance. Theirs is an astonishing world with much of the troublesome humanity left out." And later, speaking of Stravinsky, ". . . he has become a composer of felicitously ordered surfaces rather than of concentrated depths, a human being designed to run with extraordinary efficiency at low temperature." (*M.Q.*, LI, No. 1, p. 6).

In parallel growth with this mathematically controlled technique of composition is the development of novel techniques in random-selection and chance-music. This way of going at composition has also roused lively interest, especially among the academi-

The Emmeline

by STELLA ROBERTS, American Conservatory, Chicago

cians, who have named it *aleatory*, the term derived from the Greek word for dice. Immediately there come to mind some of the experiments of John Cage, and the Illiac String Quartet, which was composed — or at least turned out — by a high-speed computer, programmed by Hiller and Isaacson at the University of Illinois.

In his valuable little book called *Techniques of Twentieth Century Composition* (Dubuque, Iowa: 1964), Leon Dallin says, "Ultimate application of electronic techniques to music are not in sight. They will probably have been reached when a work composed by an Illiac computer, performed by a RCA synthesizer, picked up by a microphone, recorded on tape and played back by a speaker is reviewed by an electronic robot for other robots who did not make it to the concert." (p. 205).

To these think-pieces and dice-pieces we may find a salutary counterbalance in the present-day recovery of interest in improvisation; for in improvisation, though both thought and chance (dare I say *luck?*) certainly play a part, it is first-hand musical communication that is still sought and esteemed.

This directness and immediacy is the undisputed property of improvisation; and many people have the notion that it is equivalent to completely free, impulsive expression, unhampered by rules or obligations of any sort. Certainly improvisation must have been that in the early stages of music making; and no doubt it has been nearly that in countless unrecorded moments of solitary performance, as new territory has been explored and new concepts have taken shape. In his remarkable anthology, *Improvisation in Nine Centuries of Western Music* (N.Y.: 1961) Ernest Ferand says, ". . . there is scarcely a musical technique or form of composition that did not originate in improvisatory

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practice" (p. 5).

Yet the improvising musician has rarely been altogether fancy-free and adventuresome. Perhaps a peasant, making up a song to relieve fatigue and boredom as he works, may enjoy unlimited freedom, since he is not only author of the words, composer of the music, and performer, but probably also his own audience. But an American Indian youth, returning home after some noteworthy experience and recounting it in poetry and song to his tribe, or a medieval minstrel improvising poetry and song to celebrate some glorious deed, must both have observed certain conventions, some of them social, some artistic, or their audiences would not have approved.

In the more complicated cultures of eras nearer our own times, the improvising musician has been obliged to cultivate a more sophisticated art, filled with idioms, prohibitions, and traditions. He is, of course, held within the bounds of his technical ability in performance and his musical vocabulary, the only means he has for expressing his imagination. When his means are poor his imagination will be impoverished. When his resources are abundant his imagination will flourish, but now it must operate with due regard to the purpose and function of his work; and these obligations are especially imperative in church music.

Artistic improvisation has almost always been subject to some governing regulation or basis. We read that the early Christians burst into verbal and musical hymns in the glow of their religious fervor; yet we can be sure that their songs were rooted in a culture well advanced in music, and many of their songs must have been variations or embellishments of melodies already known to the singers. We know that

improvisation was responsible for the melismatic lacework that adorns the jubilant chant melodies; yet the simple forms of these melodies are the substantial fabric underneath. It is now quite certain that spur-of-the-moment experiment was the origin of polyphony; yet a Gregorian or secular melody was always there as cantus firmus, a framework that determined the limits and shapes of what Ferand calls "stubbornly persistent improvising."

As notation developed, through many epochs, written music became increasingly rationalized and organized into canons of correct practice; and these very rules include instructions for singers concerning the theoretical foundation and permissible ornamentation of the written forms of polyphony.

By the 15th century singers were expected to improvise counterpoints, even canons, correctly, within the rules. Examples offered as models by the 16th century theorists show surprisingly continuous four-against-one motion, plainly our familiar classroom enemy, third species. During the Renaissance, singers and instrumentalists were systematically trained in improvisation, which was called "accidental music" (a well chosen term). Writers of the period continually emphasize that singers must have "skill in composition" or "knowledge of counterpoint."

I must admit that my acquaintance with 20th century singers makes me skeptical. I suspect that the actual performances were somewhat less neatly executed than the theorists' examples, and that bouncing dissonances and parallel octaves flew past in perfect safety, relying on speed. In fact one 16th century writer, Hermann Finck, known for his liberal views, sees nothing very wicked in minor infractions of rule. He

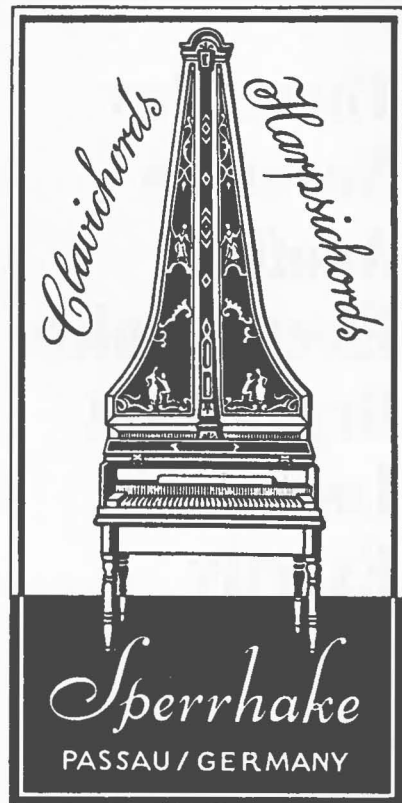
is inclined to tolerate, if not condone them, and he pokes fun at the fuddy-duddy theorists. "No doubt," he writes, "a sharp-eyed one can be found who will search anxiously through everything and dissect it alive, to see if he can detect anything in interpolated coloraturas to which he feels he must object." (Ferand, p. 13).

Nevertheless advanced technical skill must have been expected of every official musician in church or court. Note, as witness, the test requirements for an organist applying for a position at St. Mark's in Venice, around 1540:

1. To play a fansiasie on a given theme from a Kyrie or motet in strict four-part setting.
2. To lead a cantus firmus extracted from a choirbook fugally through four parts.
3. To imitate and answer in a modulation a verse from an unfamiliar composition intoned by the choir. (Ferand, p. 11).

In the baroque era improvisation became the aristocratic and autocratic ruler of all composition and performance. Paul Lang says that "musicians considered the sovereign command of ornamentation their chief artistic asset." (*Music in Western Civilization*, p. 359). Leopold Mozart writes, after hearing a performance at the Sistine Chapel, that the "manner of performance contributed more to the effect than the composition itself." (Ferand, p. 14).

No longer are counterpoints added *extempore* in a polyphonic texture. Improvisation now takes the form of realizing accompaniments from figured bass, of adding ornamentation and passage work, and of inventing variations on a theme or series of chords. The *da capo* sections of arias were sung with elaborate coloraturas, often provided by teachers, and sometimes burying the melodic line altogether. The art of accompanying from figured bass is probably unsurpassed in the annals of *extempore* performance. All this requires a thorough knowledge of harmony and counterpoint. Rousseau says even this is not enough; one must have a good



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ear and good taste . . . extraordinary talent, great vivacity of spirit and alertness, and a mastery of technic. (Ferand, p. 16). A large order, that!

Needless to say, virtuosity often exceeded the bounds of good taste, and abuses were rampant. Handel raged at his singers. Dr. Burney, the famous historian and younger contemporary of Handel, relates this incident:

One night, while Handel was at the harpsichord in Dublin, Dubourg, having a solo violin part in a song, and a close to make ad libitum, he wandered about in different keys a great while, and seemed indeed bewildered and uncertain of his original key: but at length, coming to the shake which was to terminate his long close, Handel, to the great delight of the audience and augmentation of the applause, cried out loud enough to be heard in the most remote part of the theatre, "You are welcome home, Mr. Dubourg!" (*Commemoration of Handel, 1785*, as quoted in *The Interpretation of Early Music*, by Richard Donington, St. Martin's Press).

Bach resorted to a somewhat less nerve-racking method. He wrote out the ornamentation and insisted that the singers stick to the written version, although they often grumbled at the restriction. And later, Mozart put his foot down pretty hard on the singers' elaborate interpolations.

In the classical era improvisation centers on cadenzas to concertos, and on a great number of pieces called Impromptu, Fantasie, Capriccio, etc. We read that Beethoven as a performer was as his best in improvisation; we also read that he did considerable planning ahead of time.

Through time immemorial the cantor in the temple or synagogue has borne the major responsibility for arousing religious fervor and the spirit of piety and devotion in the congregation. His art lies in the use he makes of the liberty he is permitted to take with set melodies. His improvisation is his personal contribution. Yet he must always observe the properties of the liturgy, and his personal style must

never overstep the boundaries of a general style that tradition has established as suitable.

In our own day the improvisations of jazz stand out as original and significant in the emergence of American art music. Leonard Feather says that "improvisation remains the governing factor in greater or less degree, of almost every performance classed as jazz." (*Encyclopedia of Jazz*, p. 60). Yet the player or group of players must have, not only a foreknowledge of the harmonic schemes, but an intuitive feeling for the "subtle and complex nuances of the style."

In his article on Extemporization in the fifth edition of Grove's Dictionary, Henry C. Colles says that "the whole history of composed music from John Dunstable to Beethoven may be described as the process of making the composer's defences sure against the incursions of the extemporizer." Subjected to this process, the art of improvisation lived on in the late 19th and 20th centuries "in greatly reduced circumstances." It was itself partly to blame, having lost sight of what Zarlino called "the good manners and good rules of art." As the French have it, "Liberty, delightful guest, plants both its elbows on the table." Improvisation retreated before the onslaughts of the whole educational and editorial machinery, which tried to put everything on paper and required every performer, student or professional, to meticulously observe the written score.

Today a fresh stir of interest may restore improvisation to its former place as an esteemed accomplishment of musicianship. This goal is kept in view by those who set the requirements for the AGO examinations, which have held steadily to professional levels. The Emmeline Grangerford sort of organist will never earn a certificate. Command of technical and expressional resources, awareness of the exalted function of church music, suitability of style are standards never to be lowered or lost. "Liberty, too, must be limited in order to be possessed." (Edmund Burke, Letter to the Sheriffs of Bristol).

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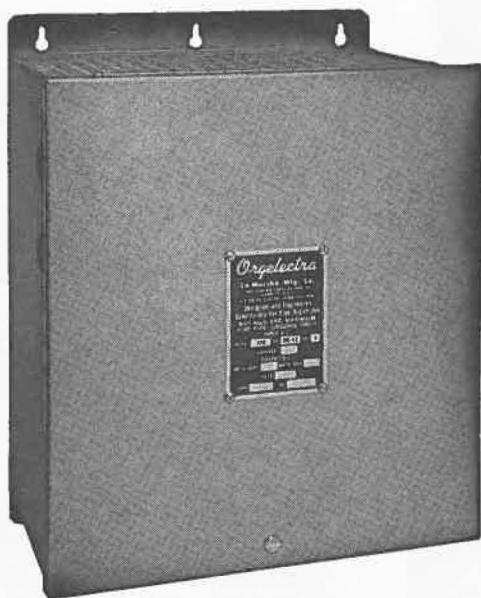
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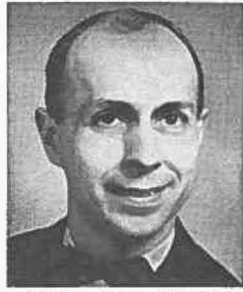
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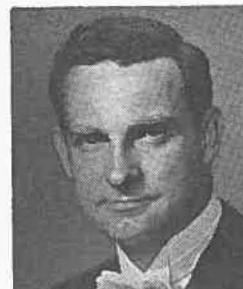
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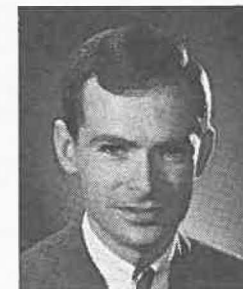
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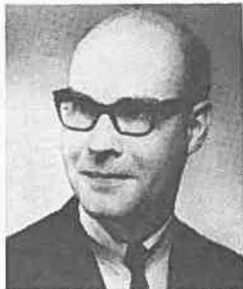
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