

THE DIAPASON

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 Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-Seventh Year, No. 6 — Whole No. 678

MAY, 1966

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FLORIDA CHURCH HAS NEW REUTER ORGAN

FIRST BAPTIST OF PENSACOLA

Chancel Area Installation Chosen
 for Three-Manual Instrument —
 Choir Near Console

The Reuter Organ Company has completed the installation of a new three-manual 51-rank instrument at the First Baptist Church, Pensacola, Fla.

The organ is installed to the rear of the chancel area above and on either side of the centrally located baptistry. The organ console is in the front center of the chancel area providing the organist with location from which to hear all resources in the instrument. The choir also enjoys a favorable location in relation to the organ, being in the chancel and grouped around the console.

The great section of the instrument is unenclosed as is the pedal chorus. The swell and choir are individually expressive. An antiphonal organ playable from the main console is situated in the rear of the sanctuary.

Negotiations for the sale of the instrument were handled by F. E. Norwood, district representative for Reuter who also made the installation. Tonal finishing was under the direction of Homer A. Frank of Reuter assisted by Herbert Kampschroeder voicer and technician.

GREAT

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

SWELL

Flauto Dolce 16 ft. 73 pipes
 Rohrflöte 8 ft. 61 pipes
 Viole de Gambe 8 ft. 61 pipes
 Viole Celeste 8 ft. 49 pipes
 Flauto Dolce 8 ft. 61 notes
 Flute Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Hohlflöte 4 ft. 61 pipes
 Octavin 2 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Fagotto 16 ft. 61 pipes
 Trumpet 8 ft. 61 pipes
 Hautbois 4 ft. 61 pipes
 Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Spillflöte 4 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Bombarde 8 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo

ANTIPHONAL

Gedeckt 8 ft. 61 pipes
 Viole 8 ft. 61 pipes
 Viole Atheria 8 ft. 61 pipes
 Vox Angelica 8 ft. 49 pipes
 Fernflöte, 4 ft. 61 pipes
 Tremolo

PEDAL

Bourdon 32 ft. 12 pipes
 Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaten 16 ft. 32 notes
 Flauto Dolce 16 ft. 32 notes
 Octave 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Choral Bass 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Mixture 3 ranks 96 pipes
 Fagotto 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Fagotto 16 ft. 32 notes
 Bombarde 8 ft. 32 notes
 Fagotto 8 ft. 32 notes
 Schalmel 4 ft. 32 pipes

ANTIPHONAL PEDAL

Gedeckt 16 ft. 12 pipes



Marcel Dupré, who celebrates his 80th birthday anniversary on May 3, is shown above at the console of the organ in the Wanamaker store in New York City, closed now for more than a decade. It was on the organ in this famous store that M. Dupré made his sensational American debut in 1921. In honor of this milestone birthday, we have asked Clarence Watters, Hartford organist, student and long-time friend of the Duprés, to write a tribute to the great virtuoso, composer and teacher. Mr. Watters' welcome contribution appears on page 40 of this issue.

RCO AWARDS FOUR HONORARIES, REVEALS AMBITIOUS PLANS

England's Royal College of Organists awarded four honorary fellowships this year along with its usual presentation of earned diplomas. Newspapers and television placed major emphasis on the award to Edward Heath, leader of Her Majesty's Loyal Opposition, who since went down to defeat in national elections. The other three were given to Lady Susi Jeans, to Douglas Guest of Westminster Abbey and to Ralph Downes. This magazine was unable to clear publication rights for pictures of this event.

The College has opened an appeal for funds to carry out an ambitious plan for completing and expanding its facilities in its famous building. A beautiful and informative brochure, describing and picturing the new organ and many other improvements already begun, is being distributed widely.

ALTMAN ANTHEM IS WINNER OF ISADORE FREED AWARD

Ludwig Altman, San Francisco organist, won the first prize of \$300 of the Isadore Freed Memorial Award. The contest was sponsored by Temple Israel, Lawrence, N.Y., the congregation which the late Isadore Freed served as musical director. Cantor David Benedict who now holds the position was one of the jurors. Mr. Altman's composition, a setting of Psalm 67 for mixed choir, alto solo and organ, was premiered March 25 at Temple Israel.

BIGGS MAKES QUICK MARCH JOURNEY TO SWITZERLAND

Following concerts with the Miami Symphony Orchestra and the taping of the Poulenc Concerto for CBS TV, E. Power Biggs left in early March for Switzerland. In Zurich he made TV and radio appearances in connection with the current European release of several of his records. He also played at the Grossmünster in Zurich.

Mr. Biggs will make another visit to Switzerland to play Sept. 2 as part of the Lucerne festival.

HERBERT FROMM IS AWARDED LESLEY COLLEGE DOCTORATE

Herbert Fromm, composer, music director and organist of Temple Israel, Boston, received the honorary degree Doctor of Humane Letters April 7 at the spring convocation of Lesley College, Cambridge. On the occasion, his cantata Transience, on poems of Robert Herrick, had its premier performance.

VIRGIL FOX TO SPEND MAY, JUNE IN EUROPE, TO RECORD

Virgil Fox will spend May and June in Europe, returning to the United States in time to play a pre-convention recital in Atlanta June 26. In England he will make a second recording for the Reader's Digest Record Club. Made at Royal Festival Hall, London, it will be released later in the year.

VASSAR COLLEGE ORDERS THIRD GRESS-MILES

LARGE FOUR-MANUAL ORGAN

Instrument in College Chapel Has
 106 ranks — Donald Pearson
 Is College Organist

A new Gress-Miles organ of four manuals, 106 ranks and 5,710 pipes is under construction for Vassar College Chapel, Poughkeepsie, N.Y. This will be the third Gress-Miles at Vassar. The recently installed three-manual, 64-rank instrument in Skinner Hall and a small two-manual studio organ were described in the May, 1964 issue.

Only the woodwork of the existing large organ case will be retained and a new facade will incorporate speaking pipes of the pedal, great and positiv principals. The manual divisions will be arranged vertically with the brustwerk at the lowest level, the positiv next, the great third and the swell on top. The pedal will be divided at the sides. The swell and brustwerk will be under expression and the other divisions will be housed in shallow reflecting cases. Nothing is being retained from the present organ, rebuilt about 1930 by Kimball.

The chapel seats 1,400 and the organ is excellently located in front behind the platform.

Donald M. Pearson is college organist and choir director and Mrs. Pearson is his assistant. Large choral works are frequently heard in the chapel and this has been taken into account in designing the organ.

GREAT

Principal 16 ft. 58 pipes
 Quintaten 16 ft. 58 pipes
 Principal 8 ft. 58 pipes
 Bordun 8 ft. 58 pipes
 Violoncelle 8 ft. 58 pipes
 Harmonic Flute 8 ft. 46 pipes
 Octave 4 ft. 58 pipes
 Koppelflöte 4 ft. 58 pipes
 Gross Terz 3 1/5 ft. 12 pipes
 Nasat 2 2/3 ft. 58 pipes
 Superoctave 2 ft. 58 pipes
 Waldflöte 2 ft. 58 pipes
 Terz 1 3/5 ft. 58 pipes
 Rauschquint 2-3 ranks 162 pipes
 Mixture 5-7 ranks 370 pipes
 Scharf 3-5 ranks 254 pipes
 Trumpet 16 ft. 58 pipes
 Trumpet 8 ft. 12 pipes
 Trompette-a-Pavillon 16 ft. 46 notes
 Trompette-a-Pavillon 8 ft. 58 pipes
 Clairon-a-Pavillon 4 ft. 12 pipes
 Tremulant
 Zimbelstern

POSITIV

Principal 8 ft. 58 pipes
 Gedeckt 8 ft. 58 pipes
 Spitzgamba 8 ft. 46 pipes
 Quintadena 6 ft. 58 pipes
 Principal 4 ft. 58 pipes
 Spillflöte 4 ft. 58 pipes
 Octave 2 ft. 58 pipes
 Spillpfeife 2 ft. 12 pipes
 Quint 1 1/3 ft. 58 pipes
 Sesquialtera 2 ranks 116 pipes
 Mixture 4-6 ranks 312 pipes
 Scharf 3-4 ranks 220 pipes
 Dulzian 16 ft. 12 pipes
 Trumpet 8 ft. 58 pipes
 Dulzian 8 ft. 58 pipes
 Clarion 4 ft. 12 pipes
 Tremulant

SWELL

Rohr Bordun 16 ft. 12 pipes
 Geigen Principal 8 ft. 58 pipes
 Rohrflöte 8 ft. 58 pipes
 Traversflöte 8 ft. 58 notes
 Viole de Gambe 8 ft. 58 pipes
 Viole Celeste 8 ft. 58 pipes
 Dolce 8 ft. 58 pipes
 Unda Maris 8 ft. 46 pipes
 Geigen Octave 4 ft. 58 pipes
 Traversflöte 4 ft. 58 pipes
 Unda Maris 2 ranks 24 pipes
 Nazard 2 2/3 ft. 46 pipes
 Hohlflöte 2 ft. 58 pipes
 Tierce 1 3/5 ft. 46 pipes
 Larigot 1 1/3 ft. 12 pipes

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Sifflöte 1 ft. 12 pipes
 Plein Jeu 5-6 ranks 336 pipes
 Carillon 3-4 ranks 220 pipes
 Bombarde 16 ft. 12 pipes
 Trompette 8 ft. 58 pipes
 Hautbois 8 ft. 58 pipes
 Vox Humana 8 ft. 58 pipes
 Clairon Harmonique 4 ft. 58 pipes
 Tremulant

BRUSTWERK

Holzgedeckt 8 ft. 58 pipes
 Spitzflöte 8 ft. 58 pipes
 Flute Celeste 8 ft. 46 pipes
 Principal 4 ft. 58 pipes
 Rohrflöte 4 ft. 58 pipes
 Spitzquint 2 2/3 ft. 46 notes
 Principal 2 ft. 58 pipes
 Nasat 1 1/3 ft. 58 pipes
 Octave 1 ft. 12 pipes
 Tertian 2 ranks 92 pipes
 Zimbel 3-5 ranks 254 pipes
 Singend Regal 8 ft. 58 pipes
 Trompette-a-Pavillon 8 ft. 58 notes
 Tremulant

PEDAL

Subbass 32 ft. 32 pipes
 Contrebass 16 ft. 32 pipes
 Principal 16 ft. 12 pipes
 Violonbasse 16 ft. 12 pipes
 Subbass 16 ft. 12 pipes
 Quintaton 16 ft. 32 notes
 Rohr Bordun 16 ft. 32 notes
 Quintflöte 10 2/3 ft. 32 notes
 Principal 8 ft. 32 pipes
 Gedeckt 8 ft. 32 pipes
 Rohrflöte 8 ft. 32 notes
 Octave 4 ft. 32 pipes
 Nachthorn 4 ft. 12 pipes
 Nachthorn 2 ft. 12 pipes
 Rauschquint 2 ranks 64 pipes
 Mixture 6 ranks 192 pipes
 Contre Bombarde 32 ft. 32 pipes
 Bombarde 16 ft. 12 pipes
 Posaune 16 ft. 20 pipes
 Contre Trompette 16 ft. 32 notes
 Trumpet 8 ft. 12 pipes
 Clarion 4 ft. 12 pipes
 Singend Regal 4 ft. 32 notes
 Cornett 2 ft. 12 pipes
 Trompette-a-Pavillon 8 ft. 32 notes
 Clairon-a-Pavillon 4 ft. 32 notes

DAVID N. JOHNSON's All Praise to Thee, Eternal God was awarded first prize in the annual competition of the Choir Conductor's Guild of Capital University, Columbus, Ohio. The anthem, just published by Carl Fischer, Inc. received its first performance at a massed choir festival in Columbus in March.

LEO SOWERBY was honored March 20 with a program of his own works at St. Thomas Church, New York City. The preceding recital of the day featured Gordon Wilson playing the Sowerby Symphony in G.



Rodney Hansen has joined the roster of organists of Concert Management: Artist Recitals, Inc., of which Gene Driskill is executive director. He is organist-choirmaster of St. John's Episcopal Church, Stamford, Conn., has been associate conductor of the Cantata Singers in New York and has appeared in Philharmonic Hall, Lincoln Center as organist, harpsichordist and conductor. He has played with members of the Baltimore Symphony, the Festival Orchestra of New York and has been recitalist for AGO chapters and several regional conventions. This year he played recitals in the New York area and made a recital tour of western states where he played western premiere performances of the new Sowerby Sinfonia Brevis, dedicated to him.

A native of Eureka, Calif., Mr. Hansen did his early organ study in San Francisco with Raymond White and Richard Purvis. At Peabody Conservatory, Baltimore, he was a pupil of Paul Calloway and in Baltimore served as organist-choirmaster of the Episcopal Cathedral of the Incarnation and for the Baltimore Hebrew Congregation. He was chorus master of the Baltimore Civic Opera Company.

Mr. Hansen is a staff writer for The American Organist and director of the Fairfield County Chorale. He recently recorded works of Benjamin Britten with the Robert Shaw Chorale.

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**LOS ANGELES BACH FESTIVAL
WILL BE HELD MAY 20-22**

The 32nd annual Los Angeles Bach festival at the First Congregational Church May 20-22 will consist of five programs utilizing the Los Angeles Bach Society, the cathedral choir of the host church plus soloists and ensembles.

The festival closes May 22 with the Bach Magnificat, Motet 3, Jesu meine Freude and the Handel Passion according to St. John. David L. Glismann is musical director, Lloyd Holzgraf organist and Kay Lueders, chairman.



John Bertalot, MA, FRCO (CHM), ARCM, FRCCO, will be a member of the guest faculty of Wa-Li-Ro for the 33rd season's choirmaster course July 4 — 8 and 11 — 15. He is organist and master of the choristers at Blackburn Cathedral, England and joins the staff in co-operation with the Royal School of Church Music.

Dr. Leo Sowerby, director of the College of Church Musicians, Washington, D.C. will again serve at the Put-in-Bay conference and Warren Miller, Christ Church, Shaker Heights, Ohio, is its director.

**MRS. BRETT COMPLETES 35th
YEAR AT SACRAMENTO CHURCH**

Ethel Sleeper Brett completed 35 years as organist of the First Methodist Church, Sacramento, Calif. on Palm Sunday. The following Sunday she was organist for the 21st time for the Easter services held in the spacious Memorial Auditorium in Sacramento which usually attracts a standing-room-only congregation. Mrs. Brett's prelude recital on this occasion is included in the recital pages.

CHAPEL CHOIR Conductors' Guild, Capital U, Columbus, Ohio 43209, again offers a prize of \$100 for the best anthem for average church choirs. Write Everett Merhley, contest chairman.

**TIME TO START THINKING
ABOUT 1967-68 FULBRIGHTS**

Completed applications for Fulbright grants for 1967-68 are to be submitted by Nov. 1 or by a closing date set by campus Fulbright advisors. Students enrolled in colleges should consult those advisors; others should write: Counseling Division, Institute of International Education, 809 United Plaza, New York, N.Y. 10017 or regional offices in Chicago, Denver, Houston, San Francisco and Washington, D.C. Both full grants and travel grants will be available. In some cases creative and performing artists will not be required to have a bachelor's degree.

**MINNEAPOLIS CHURCH HOLDS
3RD CHORAL-ORGAN FESTIVAL**

The third annual choral-organ festival at Central Lutheran Church, Minneapolis April 17-19, under the direction of Frederic Hilary, included the Berloiz Requiem April 17 with members of the Minneapolis Symphony, a recital April 18 by Raymond Daveluy, Montreal, and an organ symposium April 18 and 19 in which Mr. Daveluy was joined by Dr. Heinrich Fleischer, Dr. David Johnson, Lawrence I. Phelps and Joseph E. Blanton.

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MAY, 1966

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Advertising rates on application.

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

AUSTIN NEW MUSIC FUND

The Austin New Music Fund is happy to announce that the first commission by the Fund, tendered to Norman Dello Joio has now been completed.

The work is entitled "Antiphonal Fantasy" and is scored for organ solo, full brass and strings.

The world premiere will be given by Eugene Ormandy and the Philadelphia Orchestra in Philadelphia, on the opening concerts of the 1966-67 season.

Publishers are Marks Music Corp., 136 W. 52nd St., New York City.

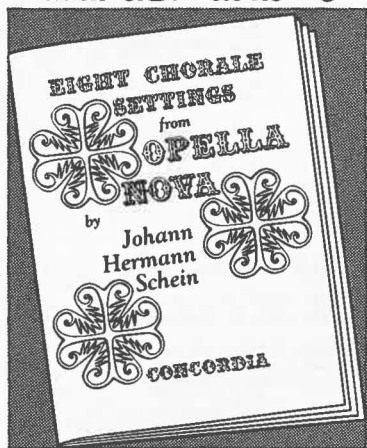
Our very sincere thanks to Dr. Robert Baker, Dr. Marilyn Mason, and Searle Wright for their wise counsel and good wishes, acting as a Committee in our behalf.

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New 70-Rank Three-Manual at N. J. School Will be Free Standing — A. Graham Dow Is Organist

The Andover Organ Company, Inc. Methuen, Mass. has been commissioned to build a three-manual 52-stop, 70-rank tracker organ for the chapel of the Lawrenceville School, Lawrenceville, N.J.

The organ will be installed late in 1967. Necessary revisions to the building will be carried out under the direction of Walter F. Thaele, Philadelphia architect.

The present Steere organ, located in the basement and in recessed chambers, will be removed. The new organ will have slider chests and mechanical key action with electric stop action and standard combination action. It will be free-standing in the apse with the positive in the ruck position.

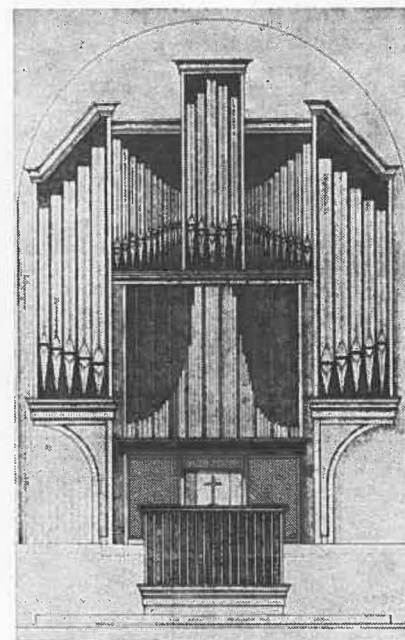
Case design has been prepared by Leo E. Constantineau, president of Andover. Tonal design was worked out by A. Graham Dow, school organist, and Robert J. Reich, tonal director of Andover.

GREAT

- Quintaton 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflute 4 ft. 61 pipes
- Quint 2 2/3 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Blockflute 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Cimbal 2 ranks 122 pipes
- Cornet 3-5 ranks 266 pipes
- Fagot 16 ft. 61 pipes
- Trompette en Chamade 8 ft. 61 pipes

SWELL

- Bourdon 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Flute a Cheminee 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Octave 4 ft. 61 pipes
- Flute de Bois 4 ft. 61 pipes
- Nazard 2 2/3 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Tierce 1 3/5 ft. 51 pipes
- Plein Jeu 4 ranks 244 pipes



- Basson 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 8 ft. 61 pipes
- Clairon 4 ft. 99 pipes
- Tremolo

POSITIVE

- Quintadena 8 ft. 61 pipes
- Gedeckt 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Larigot 1 1/3 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Scharff 3 ranks 183 pipes
- Dulcian 16 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Contraquint 10 2/3 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Pommer 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Gedeckt 4 ft. 32 pipes
- Nachthorn 2 ft. 32 pipes
- Rauschquint 2 ranks 64 pipes
- Mixture 4 ranks 128 pipes
- Posaune 16 ft. 32 pipes
- Trompet 8 ft. 32 pipes
- Rohrschalmei 4 ft. 32 pipes

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The University of Colorado

Joins the Organ Department Parade

The organ department at the University of Colorado College of Music is emerging as one of the most completely equipped centers for the training of young organists in the West with the completion of an \$85,000 expansion and remodeling program.

Located for many years in the stage area of the 55-year-old Macky Auditorium on the Boulder campus, the organ department had been utilizing whatever space was available.

With the move in 1964 of university administrative offices from this central campus location, the organ department expanded from the core of its previous operations — the 90-rank Austin four-manual concert organ in the auditorium — to the basement and second floor of the east side of the building.

This year there are 27 students majoring in organ at the University. This includes two graduate students working on DMA degrees, plus seven students studying towards master's degrees. Another 13 students are studying organ as a minor.

The concert organ will be heard during the 1968 AGO convention.

A 13-rank Casavant tracker action organ was installed in 1964 in the organ recital hall on the second floor. This organ was "baptised" last year in special appearances of Lady Susi Jeans. The recital hall housing this tracker organ seats 95 and boasts a cathedral ceiling which enhances the resonance of the room.

Also in the second-floor complex is a classroom with a 40-seat capacity. This room is fully equipped with two Sony stereo tape recorders, one Garrard 000 turntable and a motion picture screen.

A new Austin console will be delivered in December, 1966, and soon thereafter a former practice organ will be converted into a gently voiced studio organ. Pipe work is from Schop and Fred H. Meunier Associates of Denver are doing the tonal and mechanical work.

Because Macky Auditorium is used by other departments for classes and

offices, the entire second-floor organ complex has been almost virtually sealed off from the rest of the building with a five-inch-thick floor of fiber glass, celotex, plywood, chipboard and tile superimposed on the original floor. The basement organ department facilities are equally suitable with a large practice and recital room housing an 18-rank Aeolian Art organ and five smaller organ practice rooms, plus four rooms for pianos.

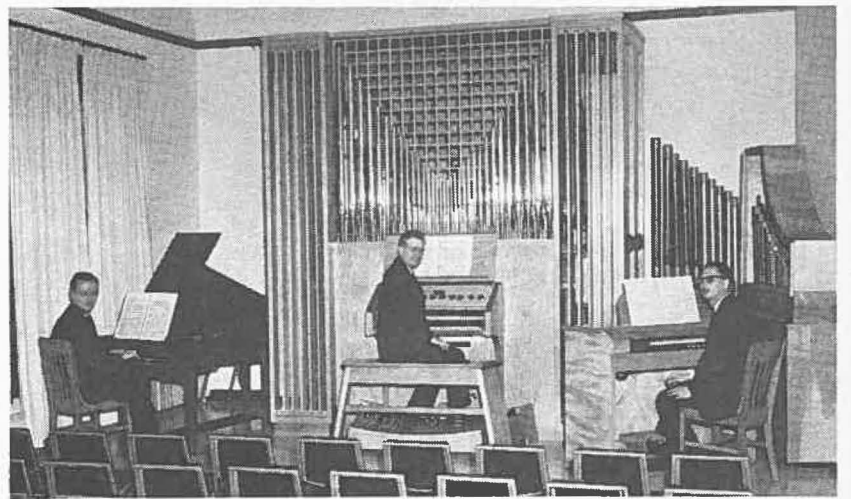
Bolt, Beranak and Newman of New York served as acoustical consultants for the project.



Arthur Poister, Syracuse University, conducts workshop in Macky recital hall.

While acquiring its new quarters, the university organ department has retained a large area under the auditorium stage for use as an organ workshop, as well as practice rooms and organs in the two towers of the auditorium building. The significance of the expansion is that the department will be able to conduct an expanded academic program.

Three University of Colorado faculty members pose in Macky recital hall. From left they are Associate Professor Paul Parmelee at the harpsichord, Professor Everett Jay Hilty and Assistant Professor Don Vollstedt.



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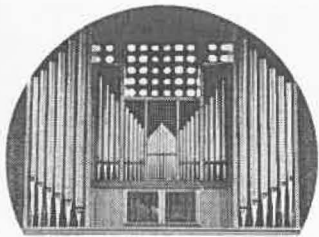
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Organ Music

New organ music was in fairly light supply this month.

Number 32 in *The California Organist* series is an attractive Prelude, Little Fugue and Air by C. Griffith Bratt. The threesome is rather easy and definitely fresh in conception. Number 33 is a brace of Two Chorale Preludes by Alma Oncley (on Herzliebster Jesu and Mit Freuden zart)—short, well-contrasted and definitely within the ken of most organists.

Book 6 of C. H. Trevor's admirable teaching series, *The Progressive Organist*, contains 20 short pieces from Gigault and Le Begue to Rheinberger. Elkin publishes this series and Galaxy distributes it in America.

J. G. Phillips has arranged a pre-Bach Marc Charpentier Triumphal March and Trumpet Air (McLaughlin and Reilly). For our tastes the harmonies are doubled too freely but this is only our opinion. Raymond Kelcermans has a pair of festive pieces (bound as one). There are a Processional on The Clouds of Night Are Passed Away and a Finale on Ite Missa Est. Both are designed for nearly full organ.

A number of useful teaching volumes are in Hinrichsen edition available from C. F. Peters. This month there are: Staccato on Pedals II, Legato on Manuals and Manual and Pedals — each a set of pleasant teaching pieces subtitled respectively Scherzo, Air and Variations, Fugue; Elegy, Cradle-Song, Benediction; Six Adjectives. The music, the suggestions and the comments for the first two are by Clifford Marshall, the third by Alan Gibbs. Gordon Phillips has an excellent two-volume Anthology of Organ Music — from Sweelinck through Andriessen. The seven pieces in volume 1 are for manuals alone, the seven in volume 2 for one manual and pedals. Mr. Phillips is also editor of a two-volume set of easy contemporary pieces entitled Sunday by Sunday, five pieces to the volume. These volumes constitute a ready fund of teaching material.

C. F. Peters also distributes in Forberg edition a volume 1 of Rheinberger Works for Organ. Martin Weyer has selected and carefully edited movements from various works which might be a useful addition to the average library.

Two volumes of Paper Work Tests of the ARCO have been prepared for Hinrichsen by Clifford Marshall. These would be useful in studying for various examinations, though AGO ones are not as similar to RCO as they once were.

Harpsichord music is not in our area but we are glad to note that William Earle Nettles has added to the Penn State Music Series a volume of harpsichord music by 17th century Alessandro Poglietti.

Four pieces sent by Edition Le Grand Orgue are marked "Lost copies, first time ever seen in the USA." They are an Intermezzo by Filippo Capocci, a Toccata by de la Tombelle, a Prelude by Louis Vierne and a Canzone by Rene Vierne. With the vast riches of our organ literature available in first rate editions, these four orphan pieces seem to us a minor addition indeed.—FC



Thomas Matthews, FAGO, MusDoc, will join the University of Tulsa faculty June 1 as assistant professor of organ and theory. He is dean of the Tulsa AGO Chapter, Southwest regional chairman and member of the AGO national council.

Dr. Matthews began his professional career at 16 as assistant to the late Norman Coke-Jephcott at the Cathedral of St. John the Divine, New York City. Within his four-year stay he prepared for and passed his FAGO examinations with the highest marks attained to that time. He served as organist-choirmaster of St. Martin-in-the Fields Church, Philadelphia and as assistant director of the Philadelphia Bach Festival Society.

In the Navy in world war 2, he directed music in the Officers' Training School in Plattsburgh, N.Y. and later directed the nationally known Blue Jacket Choir at Great Lakes Naval Training Center.

He went to St. Luke's Episcopal Church, Evanston, Ill. in 1946 and became assistant professor of organ and church music at Northwestern University and director of music at Seabury-Western Seminary, Ripon, Wis. College awarded him an honorary MusDoc in 1954.

Dr. Matthews has served Trinity Episcopal Church, Tulsa since 1960 and is chairman of the music commission for the Episcopal diocese of Oklahoma. Since 1957 he has been dean of the Church Music Conference at Evergreen, Colo. He is well known as a recitalist, composer and improviser.

WADE COOPER IS APPOINTED TO WILDWOOD, N. J. CHURCH

Wade Gordon Cooper has been appointed organist and choir director of St. Simeon's by the Sea Episcopal Church, Wildwood, N.J. Former organist of St. Nathaniel's Episcopal Church, Philadelphia, and the Church of the Redeemer, Springfield, Pa., he studied for a short time at the New England Conservatory and Boston University with George Faxon.

St. Simeon's has four choirs. The parish is moving to a new building. The organ, mostly Möller, will be rebuilt while in transit.

McLEAN TAPES CONCERTOS FOR CANADIAN BROADCAST

In the month before Easter, Hugh McLean recorded four organ concertos with the CBC Vancouver String Orchestra (conductors Meredith Davies and Glen Morley) for broadcast on the national network. The programs originated from Ryerson United Church, Vancouver, and included the D minor Concerto from Bach's Cantata 35 with Carolyn Stanford as soloist, Barber's Toccata Festiva, the Howard Hanson concerto and the Hayden Concerto 3 in C.

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THE SCRANTON TIMES, THURSDAY, OCTOBER 28, 1965.

50th Anniversary Event

Ferguson Outstanding In AGO Organ Recital

By HAROLD G. MUNDY, Mus.B., M.A.
Times Music Critic

Northeastern Pennsylvania Chapter, American Guild of Organists, celebrated its 50th anniversary last night by presenting Ray Ferguson, a young American organist, in a recital at Green Ridge Presbyterian Church.

The guest artist, winner of a Fulbright Scholarship and a competition at the national AGO convention, demonstrated his right to those honors in a performance marked by thorough musicianship, outstanding clarity and a superb sense of structure and style.

His program ranged from compositions of the 17th Century to those of the present day.

The Prelude and Fugue in E Minor by Nicolaus Bruhns, an almost forgotten German composer, opened the program. Bruhns, a pupil of Buxtehude, was obviously influenced by his master's style of composition. The contrast between the vari-

ous phrases of the work was admirably brought out by the artist on the magnificent Baroque organ which is ideal for this type of composition as well as for most of the recital program.

Four magnificent choral preludes by Bach provided Mr. Ferguson the opportunity to obtain many appealing effects via flutes, woodwinds and gentle reeds. "Whither Shall I Thither Flee," one of the six famous Schubler chorales (named after their publisher) was particularly well done. The beautiful choral melody, played on a four-foot pedal reed, was delicately embroidered by the imitative reiteration of quick, nervous, little phrases and the frequent changes of direction which seemed to convey a mild feeling of frustration and confusion suggested in the text of the chorale.

The outstanding choral was the credo, "We All Believe in One True God," familiarly called "The Giant" because of the ascending pedal bass proceeding by disjointed movements which suggests the steps of a giant. I can not agree with the extremely fast tempo which Mr. Ferguson assumed. I think it caused the chorale to lose dignity.

The remaining two preludes, "From Heaven Above to Earth I Come" and "When in the Hour of Utmost Need," were beautifully colored and poignantly expressive. Mr. Ferguson's idea of playing the simple chorale before each adorned version was very helpful and beneficial to the audience.

The Bach section of the recital was brought to a close with a masterful rendition of the Prelude and Fugue in G major, the closing bars of which contain one of the finest 'strettos' to be found in any known fugue. This s Bach in one of his greatest moments.

Among the finest music of the French Baroque school are the "Masses" by Francis Couperin. These compositions, designed to be played as versets and interludes in various parts of the mass, are characterized by typically French ornaments (agreements) and "dialogues" which were played antiphonally between the sections of the organ. Three compositions by this composer, "Benedictus," "Dialogue sur les Grand Jeux" and "Offertoire sur les Grand Jeux," were distinguished by Mr. Ferguson's strong dynamic contrasts and technical skill. Grand Jeu is a direction in organ music indicating the use of the full organ.

Jean Langlais' "Song of Peace" was the only composition of the evening that did not seem quite at home on this style or organ. Beautiful as it was, I think it would have been more so with a lighter and more ethereal type or registration. The same composer's "Epilogue for Pedal Solo" proved beyond a doubt that Mr. Ferguson can produce more and better music with his feet than most organists can when using both hands and feet. The performance was breathtaking.

Two compositions by Marcel Dupre brought the program to a close. The well known Prelude and Fugue in G minor was taken at a very fast tempo but this composition benefits by such brilliance. The sparkling arpeggios over the theme in the pedal were delightfully balanced in the prelude and the jolly, boisterous fugue was rhythmically invigorating.

The extremely difficult "Variation on a Noel" was a stupendous display of organ virtuosity. Mr. Ferguson's amazing array of changes in melodic structure and registration while building to a climax, plus the impeccable footwork and finger technique, was almost unbelievable.

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APM-531 PRELUDE ON A SOUTHERN FOLK HYMN by Gordon Young. A contemporary setting of a tune associated with the text "My Shepherd Will Supply My Need." For small and large organs. Mod. easy. 75¢

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PRESS

NEW LINCOLN EDIFICE HAS CASAVANT ORGAN

CATHEDRAL OF RISEN CHRIST

Michael A. Veak Serves as Organist at Contemporary Building — Organ Behind Chancel

A three-manual organ was installed by Casavant Frères Limitée, St-Hyacinthe, Quebec, in the Cathedral of the Risen Christ, Lincoln, Neb.

The cathedral is a new building of contemporary style designed by Leo A. Daly Company, architects. The organ and choir are located behind a screen in an area immediately behind the chancel. The stoplist resulted from consultations between Lawrence I. Phelps, tonal director of Casavant Frères, Myron J. Roberts, University of Nebraska, and Edwin D. Northrup of Casavant. Michael A. Veak is organist at the cathedral.

GREAT

Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Flute à cheminée 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute conique 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Quartan 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Trompette pontificale 8 ft. 61 pipes

RECIT

Cor de nuit 8 ft. 61 pipes
Viole de gambe 8 ft. 61 pipes
Voix céleste 8 ft. 54 pipes
Principal étroit 4 ft. 61 pipes
Flute à cheminée 4 ft. 61 pipes
Octave conique 2 ft. 61 pipes
Cymbale 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremblant

POSITIF

Bourdon 8 ft. 61 pipes
Flute douce 8 ft. 61 pipes
Flute céleste 8 ft. 54 pipes
Prestant 4 ft. 61 pipes
Flute à fuseau 4 ft. 61 pipes
Flute à bec 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Cornet 2 ranks 122 pipes
Cymbale 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremblant
Trompette pontificale 8 ft.

PEDAL

Soubasse 32 ft. 12 pipes
Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Basse chorale 4 ft. 32 pipes
Flute ouverte 2 ft. 32 pipes
Fourniture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Chalumeau 4 ft. 32 pipes

BIG SPRING, TEX. CHURCH GETS NEW REUTER ORGAN

INSTALLED IN CHANCEL AREA

Three-Manual Instrument Has 37 Ranks in First Methodist Church in West Texas Town

The Reuter Organ Company has just completed the installation of a new three-manual 37-rank instrument in the First Methodist Church, Big Spring, Texas.

Pipework of the organ is situated to the rear and on either side of the chancel area. The unenclosed great division, along with the unenclosed pedal stops are situated directly to the rear of the chancel with the individually expressive swell and choir sections on the two sides.

Negotiations for the sale of the instrument were handled by R. A. Geisler, of Fort Worth, Tex., district representative for Reuter, who also handled the installation of the instrument.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2¼ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes

SWELL

Rohrflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flute Conique 4 ft. 68 pipes
Waldflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 68 pipes
Dolcan 8 ft. 68 pipes
Dolcan Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2¼ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1¾ ft. 61 pipes
Schalmei 4 ft. 68 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 68 pipes
Quintaton 16 ft. 32 notes
Bourdon 10¾ ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Quintaton 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 32 notes
Bourdon 2 ft. 32 notes
Mixture 3 ranks 96 pipes
Fagotto 16 ft. 32 notes
Trompette 8 ft. 32 notes
Schalmei 4 ft. 32 notes
Chimes

AUSTIN WILL INSTALL IN FARGO, N.D. CHURCH

LARGE BUILDING SEATS 1,000

Installation of Three-Manual Organ on Both Sides of Chancel — Choir Also Divided

The First Lutheran Church, Fargo, N. D. has contracted with Austin Organs, Inc., Hartford, Conn. for a three-manual instrument. The large brick Gothic style church will soon have its new organ divided on the two sides of the large chancel. The choir loft is also divided.

The church has a very large membership and the building seats about 1,000 people. Acoustics are excellent.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Chimes 20 tubes

SWELL

Rohr Gedeckt 16 ft. 24 pipes
Hohlflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Dolce 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Bombarde 8 ft. 12 pipes
Tremulant

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Flöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Krummhorn 4 ft.

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**“... the overall effect of our services was greatly enhanced.”
Reverend John C. Harper, St. John's Church**

Another Aeolian-Skinner Reverberation System has been installed, this time in St. John's Church, Washington, D.C., “the Church of the Presidents.” This indeed augments the acoustics of an historic church and provides authenticity of sound for choir and organ.

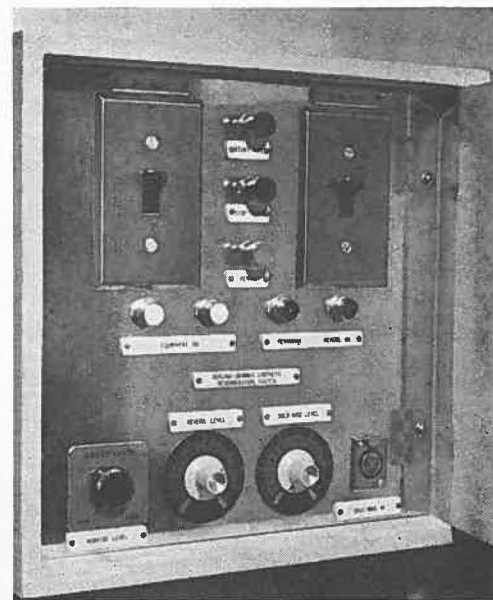


The charming interior of St. John's Church, near the White House in Washington, D.C. Here the Aeolian-Skinner Reverberation System enhances the sound of the organ and adds warmth to the singing of choir and congregation.

The Reverend John C. Harper of St. John's states: “Last fall when the system was installed on a trial basis, it became quite clear to us that it was of tremendous value not only for the choir and organ, but most significantly for congregational participation in the service. We noticed that the singing was immensely improved, the quality of general involvement of the people much better, and the overall effect of our services was greatly enhanced.”

Also Mr. Paul Hume, as quoted from the Washington Post of November 19, 1964, said: “Yesterday's concert was the opportunity of enjoying the sound of music in an auditorium that was, until recently, particularly lifeless in quality. Now, thanks to the installation of an unobtrusive electronic system, the sound of the organ has been brought out of its tight little corner and seems to speak freely in the sanctuary itself.

“Not the least of the advantages of the new system is the realistic but slight reverberation that has been added so that the organ tone seems to last for a second or more instead of being cut off the instant the keys are released. Washington has a number of churches and other auditoriums that would benefit by treatment such as this. But it must be done this well or the end result can be worse than the original situation.”



THE CONTROL PANEL is located in a special cabinet near the organ console. All functions are controlled from here, including adjustment of the reverberation level.

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It Pays to Shop Around

An industrious organist of the Washington, D.C. area discovered by shopping around at airline offices, buslines etc. that Seaboard Railroad offers a group (of 20) roundtrip fare of \$29.95 per person from Washington to Atlanta. Comparable rates from New York, Philadelphia, Baltimore and Richmond are also offered. Reservations must be received before May 16. Going date is June 26, return July 2.

This information suggests again the advisability of doing some telephone inquiry in each area regarding the "best buy" in transportation. A few minutes spent calling may produce surprising results.

Miami

The Miami, Fla. Chapter held its March 28 meeting at the Plymouth Congregational Church. Ray Ferguson played the dedicatory recital on the newly installed Angell organ. A business meeting followed.

E. Power Biggs was sponsored March 2 and 3 in a master class.

Santa Barbara

The Santa Barbara, Calif. Chapter sponsored selected students of members in the annual student recital March 15 at the First Methodist Church. Students of Artie Mae Beech, Brookes Davis and Roger Nyquist played the following: Toccata and Fugue in D minor, Bach — Kenneth Helms; Fugue on the Kyrie, Couperin, Toccata and Fugue in F, Bach — Rebecca Harper; Allein Gott in der Hoh', Armsdorff, Prelude and Fugue in C major, Bach — Tim Saye; Prelude and Fugue in F major, Bach — Ann Coburn; In Dir ist Freude, Bach, De Profundis, Langlais — Kathleen Miller; Meditation, Scherzo and Exurgat Deus, Hurford, and Fugue in G minor, Bach — John Thomas Larson; Adagio and Vivace, Sonata in E minor, Bach, and Sonata 1, Mendelssohn — Diana Carpenter; Chaconne in E minor, Buxtehude, Sonata 1, Hindemith — Mary Meyer; Prelude and Fugue in A minor, Bach, Te Deum, Langlais — Russell Taylor.

BROOKES M. DAVIS

Pasadena

The Tri-Chapter conclave was held March 5 at Whittier College. The main speaker and guest artist was Dr. Michael Schneider, on recital tour of this country. He gave an interesting lecture on the phrasing and interpretation of Baroque music, illustrated freely from many major Bach works. Marcia Hannah, recently moved to Portland, Ore., played the Bach Prelude and Fugue in B minor. Robert Prichard, Whittier College organist, played the Franck Fantasia in A major. Ladd Thomas analyzed the Persichetti Sonata which he played at the Philadelphia convention. After lunch Larry King, San Diego, lectured on Techniques in Training a Boy Choir with four of his choristers as guinea-pigs. Rayner Brown, Biola College, spoke on The New German Organ Music, playing examples he had pre-recorded. Dr. Schneider's recital listed elsewhere brought the day to a close.

GERARD FABER

San Jose

The March 25 meeting of the San Jose, Calif. Chapter was held at the First Presbyterian Church where Ladd Thomas played a recital on the 35-rank Hillgreen-Lane organ. The program appears in the recital section. A reception followed in fellowship hall.

JOHN F. KRAUS

KNOW YOUR GUILD



Mary Louise Wright, AAGO, is the Chairman of the National Choral Music and Composition Committee, whose members are in the Pittsburgh area. In the last six years, this committee has carried on educational projects including five musical festival programs and four seminars, each with five to seven weekly sessions. These were designed to extend the horizon of church organists and choir directors.

Mrs. Wright, born in Helena, Mont., is a graduate of the University of Washington, and received an SMM from Union Theological Seminary. She is a member of Phi Beta Kappa and Mu Phi Epsilon. Her organ study has been with Harold Heeremans, Clarence Dickenson, Hugh Porter and Paul Callaway. George McKay and Roy Harris were her teachers in composition.

She served as Dean of the Staten Island Chapter, which she co-founded with Christopher Tenley. Currently she is the Dean of the Pittsburgh Chapter and organist-director of the First Baptist Church in that city.

Mrs. Wright was elected to the National Council in 1957 and when the family moved to Pittsburgh in 1959, she became the first non-resident member.

Two of her articles have appeared in the AGO Quarterly — Music of Faith in July, 1958, and Man, Music and the Arts, April, 1960.

The Jay T. Wrights have four daughters: Mary Jo, a teacher in the laboratory school of the University of Pittsburgh; Carol, a student at Boston University; Diane, a student at the University of Pittsburgh; and Jane, who hopes to enter Antioch in September. Dr. Wright is in the field of family life education and marriage counseling.

Southern Arizona
The Southern Arizona Chapter sponsored Roger Nyquist March 20 at the Catalina Methodist Church, Tucson. His program appears in the recital pages.

V. LOUISE PATTERSON

Orange Coast

The January 7 meeting of the Orange Coast Chapter was a recital of Baroque music by Susan Talevich, First Presbyterian Church, Anaheim. Narration was provided by Dr. Jacques Norman, minister of music for the host church. Mrs. Talevich played Buxtehude, Couperin, Bach and others of the period.

Howard Don Small, La Jolla Presbyterian Church, played a recital Feb. 22 for members and friends at the First Congregational Church, Santa Ana. The program is listed in the recital pages.

Two recitals of importance were attended by members in March: the dedicatory of a new Reuter at St. Michaels Episcopal Anaheim by William MacGowan and a faculty recital by J. P. Colyar at Orange Coast College.

WARREN TAIT

Hawaii

The Hawaii Chapter met March 14 at the Church of the Holy Nativity, Honolulu for a dedication recital by Don Allton. Prior to the recital, listed in the recital pages, the Rev. Byron Clark conducted a dedication service. Following the recital, all were invited to view the instrument and to join in refreshments served by the refreshment committee. Members met briefly to discuss and consider future projects.

SYBIL AHANA

Eugene

The March 9 meeting of the Eugene, Ore. Chapter was held at St. Mary's Episcopal Church. Mrs. Charles Farmer gave an illuminating talk on the Bach Prelude and Fugue in B minor. After the talk members moved to the church where Mrs. Farmer played the work, plus Hail, This Brightest Day of Days and In Peace and Joy I Now Depart, Bach, and Fantasie in F minor, K 608, Mozart.

RICHARD DITIEWIO

Portland

Following a no-host dinner at Rheinlander's restaurant, members and guests of the Portland, Ore. Chapter heard a recital March 5 at the Westminster Presbyterian Church by Sister Mary Lorraine Therese, SSML. The program appears in the recital section. Eskil Randolph directed the Westminster Bell Ringers in several numbers before the recital. Sister Mary Therese was honored at a reception in the church parlors.

ELIZABETH W. MOHR

Tacoma

The Tacoma, Wash. Chapter held its March 14 meeting at the Community Presbyterian Church, Tillicum, where the host pastor, The Rev. Grenville A. Daun gave an address, "The Organist is a Minister." He emphasized that regardless of technique and skill, the organist is dedicated to the importance of the Guild motto, Soli Deo Gloria, if his work is to be a success. After his talk there was opportunity to ask questions or offer dissent. A brief business meeting called by Dean Lorene Schumacher followed the general discussion. Martha Patterson, The Rev. George Martin and Reginald Heafield, host organist, were in charge of refreshments.

REGINALD HEAFIELD

Wyoming

The Wyoming Chapter sponsored a recital March 20 in the First Methodist Church, Cheyenne. Frances Hoadley, Gillette, played Fantasie in A minor, Bach; Prelude in E, Gigout; Festal Rhapsody, Candlyn. Mrs. Win Hungate, Cheyenne, played Shadow Mountain, Shure; The Squirrel, Weaver; By the Waters of Babylon, Karg-Elert; Carillon-Sorite, Mulet. Alice C. Ross played Toccata, Andriessen; Prelude, Suite for Organ, Duruflé; Fantasie, Mozart.

Anchorage

The recently formed Anchorage, Alaska, Chapter held its second scheduled meeting March 25. The main topic of discussion was Alexander Schreiner's recital May 25. The Chapter voted to send Dean Terry Haws to the national convention in Atlanta. Following the dinner meeting Franklin Butte played a program of organ music.

The chapter's first major event was a dinner meeting Feb. 25 at the Anchorage-Westward Hotel followed by a recital in the First Methodist Church with Dr. Robert A. Jordahl, Alaska Methodist University, as recitalist.

DOLORES T. SPRAGUE

Denver

The Denver Chapter met Feb. 5 at the First Methodist Church, Littleton, Colo. for dinner and an organ recital by the Rev. Robert N. Paul, Trinity Methodist, Denver.

The annual adult choir festival was held Feb. 6 at St. John's Cathedral. Edward D. Anderson, Colorado State U, Fort Collins, was guest conductor with 32 choirs participating. David Pew was accompanist and Mary Hornberger played the organ recital preceding the festival.

The chapter sponsored two junior choir festivals March 13 at St. John's Cathedral. Helen Kemp, Oklahoma City, was guest conductor, Dr. Austin C. Lovelace organist. Mrs. Kemp held a workshop March 11 at the Cathedral.

The chapter sponsored the Colorado State U choir March 27 in concert at Trinity Methodist with Mr. Anderson conducting.

ZONA WINGETT

Colorado Springs

The March 15 meeting of the Colorado Springs Chapter was held March 15 in the Church of the Holy Spirit with Margaret Lacy as hostess. More than 40 attended. Sub-dean William Hulka introduced an interesting program by Rolf Zinger and 20 picked choristers from Horace Mann junior high school. Mr. Zinger gave a workshop demonstration of the system he used in training these young singers.

AGNES S. MARTIN

Salina

The Salina, Kans. Chapter paid tribute to Albert Schweitzer March 24 in Fitzpatrick auditorium, Kansas Wesleyan U. The film Schweitzer and Africa was shown; Mrs. Charles Olson read a paper on the part of music played in Schweitzer's life. A short business meeting was held and these officers were elected: Dean, Harry Huber, sub-dean, Mrs. Rudolph Walters; registrar, Mrs. Earl Ascher; secretary-treasurer, Mrs. Roy Buehler; executive committee, Sister Clement-Marie, Mrs. Jack Horner and Mayme Porter; program committee: Mrs. Charles Olson, Mrs. Dwight Putnam and Carroll Hassmann. A social hour followed.

ELINOR ASCHER

Lincoln

The Lincoln, Neb. Chapter met for dinner April 4 at Bishop's cafeteria. Dean Ernest Bedell conducted the business meeting at the First Methodist Church. The nominating committee offered a slate of new officers. Myron Roberts read a tribute to Paul LeBar, FAGO, long a faithful member of the chapter who will soon move to Hurdred, W. Va. Mr. LeBar was honored with a reception after the meeting. C. Richard Morris and Dr. Charles Tritt each played the same three pieces, giving individual interpretations. As Jesus Stood beside the Cross, Scheidt; Adagio in E major, Bridge; Sixth Little Prelude and Intermezzo, Schroeder.

MRS. WALTER WITT

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News of the American Guild of Organists—Continued

Wichita

The Wichita, Kans. Chapter held its Feb. 15 meeting in Alexander Hall, the new fine arts center at Friends U. The first part of the program was vocal solos and a duet by Mr. and Mrs. James Miller of the faculty. The Rev. Leonard Cowan, executive minister of the Wichita Council of Churches, expressed his views on Harmony in the church. The Chapter then divided into two groups. While one group heard the new studio organ, the others took a tour of the building led by Glen Thomas, its designer and also treasurer of the Chapter. The following music was heard: Three Preludes, Milhaud — Elsie Will; By the Waters of Babylon and Gigue Fugue, Bach—Evelyn Johnson. Dorothy Addy, of the organ faculty, distributed the specification of the new Tellers.

The Chapter was guest March 15 of the East Heights Methodist Church of the annual Guild service. The church choir directed by Edla Hilts sang anthems by Brahms, Tschesnokoff and Sjolung. Virginia Loveland played Adoration, Purvis, for the prelude and Jim McConnell assisted in the service and played Alleluia Toccata, Van Hulse, for the postlude. Dr. George W. Richards delivered the sermon, Democracy in Our Hymnody, assisted in the rest of the service by the Rev. Willis J. Elliott, chapter chaplain, and Edward Rude, president of the local Church Musician's Guild.

St. Louis

The St. Louis, Mo. Chapter met Feb. 28 at St. Mark's Episcopal Church, St. Louis Hills, with Robert Mullgardt as host. The program was sung by the Washington U Madrigal Singers under the direction of Orland Johnson singing music of Lassus, Josquin, Arcadelt, Debussy, Poulenc and Barber. Also appearing in the program was Karel Paukert, Czech organist at the university who played Bach, Wiedermann and Dupré on the two-manual Aeolian-Skinner installed in 1938 — an early neo-classic Donald Harrison instrument.

The chapter met March 28 at Emmanuel Episcopal Church, Webster Groves with Mr. and Mrs. Percy Ludlow host and hostess. The program was a recital by David Mulbury, Lindenwood College.

HELEN BELLAN

Kansas City

The Kansas City Chapter sponsored Robert Anderson in the final recital of the chapter series March 21 at the Redemptorist Church, following a fine dinner. The recital is listed in the monthly pages. Pauline Wolfe is sponsor of the GSG at whose March 27 meeting, Dr. Frederic W. Homan, Center Missouri State College, gave a lecture-recital.

LOIS S. BURTON

Buena Vista

(Delayed report) The Buena Vista Chapter met Feb. 13 at St. Paul Lutheran Church, Ida Grove, Iowa. Dean Hilvie Johnson presided. Marie McGinnis gave the devotions. Virginia Boggs spoke on Trends in Performance of Romantic and Contemporary Music. Recordings of Mendelssohn and Schreoder were played and Mrs. Boggs played Wunderbarer König, Reger, and Solit ich meinem Gott nicht singen, Pepping. Bradley Hull played a Distler selection. Following the business meeting Mrs. Boggs served refreshments.

The chapter met March 13 at Our Saviour's Lutheran, Albert City. Regional Chairman Enid Woodward was present and introduced. Dean Hilvie Johnson played a Prelude by Vierne. Mrs. Boggs offered devotions. After a short business meeting, Frances Heusinkveld played Cortège and Litany, Dupré, and gave a talk on French organs and French organ music. Miss Johnson and Dorothy Anderson served refreshments.

FRANCES HEUSINKVELD

Waterloo

The Waterloo, Iowa Chapter was host to the Northeast Iowa Chapter, Oelwein, at a buffet supper March 6 at the Cedar Falls Municipal Community Room. Table decorations were in keeping with St. Patrick's. Following a social interlude members went to the musical hall of State College to attend a recital of French organ music played by Philip Hahn. The program appears in the recital section.

GLADYS CORNING

Clinton

The Clinton, Iowa Chapter met March 6 at St. Luke's Episcopal Church, Dixon, Ill. with Mr. and Mrs. Hubert Howell as hosts. JoEllen Worley of the Guild Student Group, played Gothic Suite, Boëllmann, on the four-manual Howell organ. After a business meeting conducted by Dean Frances Munson, the group toured the Howell organ shop. Refreshments were served after the tour in the guild room.

NAOMI HOWELL



Taking part in the junior choir festival of the Merced, Cal. Chapter, the choir above is that of Grace Methodist Church, Livingstone, Mrs. Tori Tashima is its director.

Western Iowa

The Western Iowa Chapter joined with Concordia Lutheran Church, Sioux City, in sponsoring a two-day church music seminar March 18-19. The meeting opened Friday evening with dinner served by ladies of the church, followed by a lecture by Dr. Martin Naumann, Concordia Theological Seminary, Springfield, Ill., and a recital by Dr. Phillip Gehring, Valparaiso University. The latter program appears in the recital section. Saturday sessions included an organ workshop, a choral workshop and a concert by the Lutheran Brotherhood choir of Minneapolis. The workshop massed choir closed the session. Also participating were Dr. Theodore Hoelty-Nickel, Valparaiso, chairman of the seminar, and Carl Schalk, Concordia Teachers College.

GRACE ALLEN

Twin Cities

The Twin Cities Chapter met for a dinner meeting Feb. 19 at the Westminster Presbyterian Church, Minneapolis, with Dr. Edward Berryman as host. The Rev. John Bates, pastor of the host church, gave a humorous dissertation on The Words Are The Thing. Candidates for the slate for next year were announced. The remainder of the evening was a lecture demonstration of hymn playing by Dr. Berryman. He discussed various types of hymns and effective means of playing them to stimulate greater participation. The evening concluded with Dr. Berryman playing Cantabile, Franck, and Dorian Prelude on Dies Irae, Simonds.

The Chapter met March 5 with the Twin City Choirmasters Association, the second joint dinner of the season. Patricia Porter was hostess at the First Congregational Church, Minneapolis. Following a brief business session, Mrs. Porter played Prelude and Fugue in E minor, Bruhns and the senior and junior choirs sang anthems and carols from old to the contemporary. Benjamin Britten's accompaniment for the Tallis Canon provided a stirring conclusion.

LAWRENCE A. LARSEN

Arrowhead

The March 21 meeting of the Arrowhead Chapter was held at St. Edward's Episcopal Church, Duluth, Minn. Ray Long, host organist and choir director, played several numbers. Schmitt Music Company, Minneapolis, displayed organ music for members to look over. Mr. Long and Mrs. Howard Brokken served refreshments.

A capacity audience attended the March 8 recital by Virgil Fox at St. Paul's Episcopal Church in memory of Elizabeth M. Dworshak, one of the founders of the chapter.

ISABELLE B. JOHNSON

Southeast Minnesota

An evening of fellowship, fun and food was enjoyed by members and families of the Southeastern Minnesota Chapter March 28. Following a potluck dinner, Mrs. William Furlow directed a delightful Mary Poppins skit. A short business meeting, conducted by Dean Robert Scoggin, was held before the program.

MARION TREDER

Chicago

The Chicago Chapter held a choral reading session March 15 at the Sherwood Music School. Kerchal Armstrong was in charge and was assisted by members of the Moody Chorale. Material by 12 composers issued by 11 publishers was studied. Less than the hoped-for turn-out was on hand for Mr. Armstrong's valuable session.

SAMUEL J. HOOD

Blackhawk

The Blackhawk Chapter met March 14 at Butterworth Center, Moline, Ill. At the business meeting plans were discussed for attending the U of Iowa sacred music workshop. The nominating committee offered the slate of officers for next year. Dr. Regina Fryxell spoke on Choosing Music for the Church Service, showing possible methods for co-ordinating the organ and choral music to the rest of the service. Soprano Mary Silliman demonstrated examples. Refreshments were served and a few remained to try out the home pipe organ and piano in Butterworth Center.

KENNETH LOWENBERG

Milwaukee

The annual student organ contest of the Milwaukee Chapter was held March 27 at Emmaus Lutheran Church. Chairman Phyllis Stringham, Carroll College, created junior and senior divisions with a required Bach Prelude and Fugue in each section plus a selection from the Romantic or contemporary period. Participants represented a variety of music schools and teachers. The junior division winner was Martha Gillette. Winners in the senior division were Michie Kobayashi and Ellen Reithmayer. The chapter provides a scholarship fund of \$150 each year for student winners. Presentations were to be made at the winners recital May 1 at Emmaus Church. Judges were Robert Legler, Mariann Cox and Walter Gresens.

WALTER DERTHICK

Galesburg

Helpful suggestions on the techniques of choral conducting were given by Creston Klingman, Knox College, to members and guests of the Galesburg, Ill. Chapter March 22 in the music room of the First Lutheran Church. Mrs. C. E. Van Norman, dean, presided at the business session and she and Mrs. Emil Dalberg were co-hostesses at the refreshment hour which followed.

The chapter's sixth annual junior choir festival March 6 brought together choirs from eight churches of seven denominations under the direction of Dr. Harry Sykes, FAGO, with Mrs. Harold Moore as organist. Mrs. J. V. McBride was festival chairman. Mrs. Moore's prelude recital appears in the recital section.

ADELIN ROSINE

Danville

The Danville, Ill. Chapter met March 15 at the Lincoln Methodist Church. Dean Edna Brand conducted the business meeting. Invocation was given by Mrs. Ben Robinson in the absence of the chaplain. An illustrated talk on Music following Easter was given by sub-dean Gerald Perkins; he played several numbers suitable for the Ascension season. A social hour in the church parlor had Mary Moore, Wathena Benefield and Dean Brand as hostesses.

EVA MAY THOMAS

Springfield

The Springfield, Ill. Chapter met March 20 at the Douglas Avenue Methodist Church for a student recital. Karen McChesney, Norma Roche and Linda Lambert, members of the Western Illinois U GSG played the program listed in the recital section.

SAMUEL J. HOOD

Toledo

The Toledo, Ohio Chapter met March 15 for a dinner meeting at St. Paul's Lutheran Church. Wilbur Held, state chairman, was guest speaker, on the subject of Guild examinations and how to prepare for them.

NORMA KELLING

Fort Wayne

The 100-voice a cappella choir of the Berne, Ind. high school directed by Dr. Freeman Burkhalter, was the highlight of the March 29 dinner meeting of the Fort Wayne Chapter at Trinity English Lutheran Church. After the business session conducted by Dean Richard Carlson, the choir sang an inspiring concert including works of Distler, Bach and Berger. The choir has received 20 consecutive superior ratings in state contests. After the concert a colored slide presentation was shown by David Lewis entitled Churches of the World, a collection including churches he has visited in Russia, Finland, Scandinavia and Italy.

MARY ANNE ARDEN

Evansville

The Evansville, Ind. Chapter met March 14 at the home of the sub-dean, Mrs. Keith Ryan. After a brief business meeting an organ workshop on contemporary music in the church was conducted by Clifford Kincaid. Each member was asked to play a contemporary selection he had used in a service. Refreshments and a social followed.

MARY W. FAITH

Muncie

The Muncie Chapter held its March 28 meeting at the First Methodist Church, Anderson. Earle Scott, host director, played Fantasie and Fugue in G minor, Bach; O Traurigkeit, Brahm; Carillon, Vierne; Introduction and Toccata in G, Walond, and accompanied Leigh Ann Hudson. He spoke of the difficulty of using orchestral score in accompanying and told of ways of adapting these for the organ. The group read through St. Patrick's Prayer, Burke. A short business meeting followed.

MRS. JAMES W. MAIDLOW

St. Joseph Valley

The March 27 meeting of the St. Joseph Valley Chapter was held in the First Presbyterian Church, Michigan City, Ind. Bell choirs of the host church under the direction of Dale Trueax and of Central EUB of Elkhart under the direction of Neal Smith play individually and together. A question period followed.

LILLIAN KLAUSMEYER

Whitewater Valley

Stop-Listening was the theme of the March 28 program of the Whitewater Valley Chapel in Carpenter Hall, Earlham College, Richmond, Ind. Dean Robert Byrd was in charge of the program and played tapes he had made of two organs in the Boston area. He named each stop and then demonstrated its tonal qualities by playing appropriate music. The 1958 Aeolian-Skinner in St. Peter's Episcopal Church, Weston, Mass., was used as an example of a present-day instrument. The 1863 Hook and Hook in the Immaculate Conception Church, Boston represented an earlier day. Mr. Byrd explained the work of the Organ Historical Society. Three Earlham College students—Edward Carey, James Sensenbach and Robert Kirk — assisted, giving the history and description of unusual stops. A reception and social hour followed in Jones House.

RUTH DODDRIDGE

Rockford

The Rockford, Ill. Chapter met March 21 in the Court Street Methodist Church. Organ solos were played by Deanna Best, Mrs. J. Richard Medernach and Paul Waters. Mrs. Clarence Seaton, Monroe, Wis., lectured on organ development in the romantic period. The chapter is making plans for celebrating its 10th anniversary at the banquet in May.

Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter held its March 12 meeting as a potluck dinner to which prospective members were invited. The program in the First Baptist Church, Muskegon, Mich. featured Bertha Leenstra explaining junior choir material and Irene Kolkema discussing music for weddings and the role of the church musician in such services.

Monroe

The Monroe, Mich. Chapter held its monthly meeting March 20 at Trinity Episcopal Church. Host pastor Charles Stuart opened and closed the evening with prayer. The program featured host organist, Helen Boughton on the newly installed organ; the program is in the recital section.

VERNA ROEDEL

Flint

The Flint, Mich. Chapter met Feb. 21 at the Court Street Methodist Church. Speaker was Duane Sutton, choirmaster and organist at St. Michael's R.C. Church who discussed and illustrated Music of the Catholic Liturgy, Past and Present. The group looked over new publications. A short business meeting and refreshments followed.

JOANNE RITTER

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News of the American Guild of Organists—Continued

Youngstown

The Youngstown, Ohio Chapter held its March 28 meeting at the First Unitarian Church with Dr. Robert E. Hopkins, AAGO, as host. He gave an interesting and informative harpsichord lecture-recital, delving briefly into the history of the instrument and playing selections by major composers. Dean Paul B. Batson, Jr. presided at a brief business meeting at which plans were discussed for the Robert Baker workshop April 16 at Westminster College, New Wilmington, Pa. and the John Loessi choral workshop April 30 at the First Presbyterian Church. Refreshments were served by Emily Havenicht and Thora Avery.

BERNICE KERR PRICE

Cincinnati

The March 8 meeting of the Cincinnati Chapter in Christ Church featured the third installment in a series on Improvisation. Guest speaker was Dean Robert Quade of the Lexington, Ky. Chapter; he summarized the basic principles of improvisation and improvised on themes submitted by members. Following the meeting, a reception was held in the choir room.

SUE K. MILLER

Lorain County

The Lorain County Chapter held its annual choral night March 21 in the First Methodist Church, Lorain. Mrs. Jess Stevens, past dean, reported on the Cleveland Chapter's Arthur Poister workshop. Mrs. Harley Morath introduced the featured speaker, Cecil T. Stewart, Mount Union College, who spoke briefly on specific problems in church music and charged directors to offer a challenge in both "what you sing and the way you sing." Members joined in singing several anthems. An informal discussion followed. Mrs. Walter Stultz and her committee served refreshments.

MRS. F. E. CRAWFORD

Lake County

The Lake County Chapter met at the Erie-side Church on the Boulevard, Willowick, Ohio March 28. Audrey E. Barber, host organist, arranged a program for the Lenten and Easter season in which Alfred M. Barber, bass, and Lois Priebe, pianist joined her in a program of Bach, Neidlinger, Lutkin, Hustad, Moore, Mason, Peery, O'Hara, Speaks and Knapp. A business meeting and fellowship followed the program.

LUKE P. DUDLEY



Preston Rockholt (extreme right), Washington Cathedral College of Church Musicians, conducted a workshop March 19 in Wesley Methodist Church, Morgantown, W. Va. Joint sponsors were the Monongahela Chapter and the Creative Arts Center, West Virginia University. The morning session included a lecture on the philosophy of church music with a practical demonstration of adult choir methods and materials. After lunch, sessions dealt with children's choirs and service music for organ.

Church musicians from several towns in Northern West Virginia and students at the University were greeted by the chapter dean, Mrs. W. F. Manning, who introduced the new state chairman, Mrs. J. Herbert Stitt, for a brief address. Sub-dean Alfred de Jaeger was chairman for the workshop and introduced Dr. Rockholt.

ALICE SMITHERS

Central Ohio

The Central Ohio Chapter met March 14 at St. Stephen's Episcopal Church, Columbus. Sharing transportation to the Atlanta convention was discussed as were plans for next year's regional in Louisville. The Rev. Gordon Dean spoke on Experiments in Liturgical Music, playing excerpts from several selections which included jazz and asked the audience to rate each as to its appropriateness in their services. Refreshments followed the program.

ELEANOR L. CLINGAN

Cleveland

Dr. Arthur Poister conducted an organ workshop March 19 for the Cleveland Chapter at the First Church of Christ, Scientist, Lakewood. There were morning and afternoon sessions with a lunch break between. Various works of Bach, Langlais, Franck, Duruflé and Alain were played and discussed. Nancy Hodge planned the event.

DOROTHY B. ASHTON

Buffalo

The Buffalo, N. Y. Chapter sponsored Michael Schneider March 15 in recital at Trinity Episcopal Church with host organist John T. Hofmann as chairman of the event. Mr. Schneider played Reger, Franck, Pepping, Bach and Dupré.

Mr. Hofmann and a string ensemble played a program for the April ?? meeting at the home of Dr. Ralph Shaver, Elma, N.Y. Dr. Shaver built an extra room on his home to accommodate the organ. Works of Piston, Mozart and Schroeder were played.

V. MABEL GUTHRIE

Auburn

The March 13 meeting of the Auburn, N.Y. Chapter was held at the First Presbyterian Church, Skaneateles—a work session in preparation for the recital by Robert Town, Wichita, Kans. held March ? at the Second Presbyterian Church, Auburn. His program appears in the recital section.

HARRIET V. BRYANT

Lockport

The March 20 meeting of the Lockport, N.Y. Chapter was its 10th annual choir festival, this year for youth choirs from six area churches. Held at Grace Episcopal Church, it was directed by host organist and choirmaster, Cecil A. Walker, with Mrs. Eugene Burmaster at the organ. Edwin Searle played Fantasia and Fugue in G minor, Bach, for the prelude and Doris Whitwell Fantasia on Ton-Y-Botel, Purvis for the postlude. The Rev. Harry D. Hawthorne, chaplain, and the Very Rev. L. Russell Foster of the host church, participated in the service.

BESSIE A. CLIFFORD

Rochester

The regular meeting of the Rochester, N.Y. Chapter was held Feb. 28 at Corn Hill Methodist Church where a 1900 Woodberry tracker organ is in use. Host for the meeting was Jack Morse, organist of the church, who talked on tracker organs. The color film of the Organ Historical Society, A History of the Organ in America, 1700-1900, was shown. Dean Richard Lansing presided at a brief business meeting. A new slate of officers was read.

The March 14 meeting was held in the organ department of the Eastman School of Music. The program was a series of student recitals by pupils of David Craighead and Norman Peterson. Players were Joanne Titus, George Wilson, Marylou Patton, Robert Hambly, Samuel Carter, Paul Vander Weele, Jeanne Rizzo, Michael Murphy, Thomas Weisflog, Margaret Litwiller, John Kuzma, Mary Ann Lackovich, Herbert Muestis, John Meszar, Jerry Brainard and Raymond Egan. The organs in the department used were an Aeolian-Skinner, a Moller, two Schlickers and two Holtkamps. Programs were performed simultaneously, with the entire series repeated after a break of a few minutes. Refreshments were served to performers and guests by Tenna Steensma.

The annual election dinner in May will be combined with an Invite-Your-Minister dinner. Dr. Charles Peaker will speak.

BERNICE R. WATSON

Lancaster

The Lancaster, Pa. Chapter met March 14 at St. Paul's United Church of Christ. Carl E. Schroeder was in charge of an organ literature clinic. He discussed in detail several organ works by contemporary composers and played some of them. Study copies were distributed for members in attendance.

VERNA F. LEFEVER

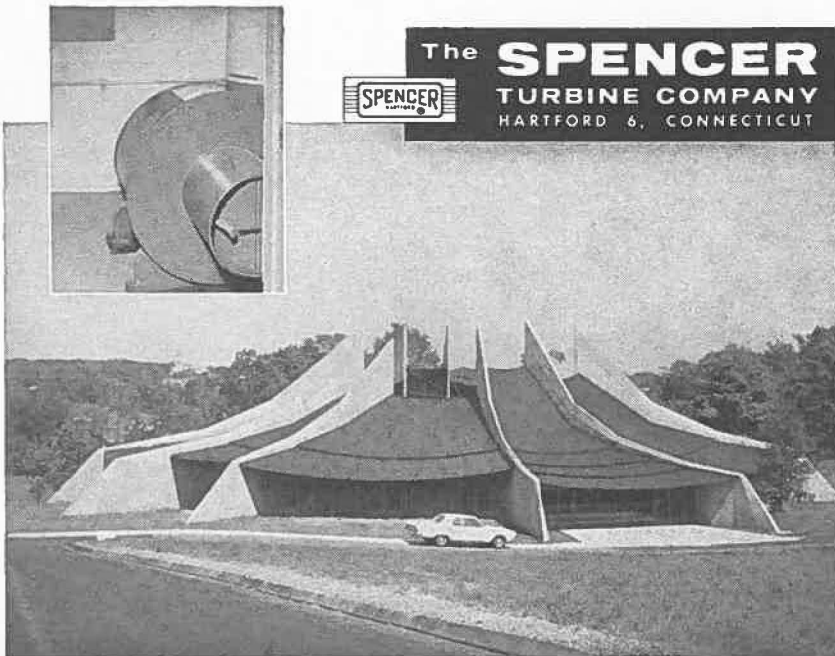
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News of the American Guild of Organists—Continued

Binghamton

The Binghamton, N.Y. Chapter, sponsored the singing of the Lenten and Easter portions of Handel's Messiah at a choral evensong March 13 at the First Congregational Church. A combined festival choir of some 150 voices from more than 20 churches was directed by Hazel M. Harris and accompanied by the organist of the church, Rachel M. Goldsworthy, and Marshall and Leo Farr, trumpeters. Howard Jewell, dean of the chapter, played the Handel Concerto in B flat, Presto from Concerto 5 in F and the Pastorale Symphony from the Messiah. Dr. Stanley K. Campbell, read the Messiah Scriptures.

ALBERT AND RACHEL GOLDSWORTHY

St. Lawrence

The St. Lawrence Chapter met March 21 in the library of Trinity parish house, Watertown, N.Y. Dean John V. V. Elsworth conducted a business meeting and introduced H. William Hawke, Gananoque, Ont., whose subject was The Work of the Choirmaster. Mr. Hawke started his career on a one-manual reed organ at the age of 11. At 15 he signed a contract to "lead a Godly and righteous choir" for \$2.50 per month. He discussed placing and blending of voices, nasal utterance, mouth resonance and open throat vs. solid chest resonance. He said dull rehearsals make dull services and a choir should leave rehearsal feeling enthusiastic.

EDITH R. NEY

Central Pennsylvania

The organist-clergy meeting of the Central Pennsylvania Chapter was held March 15 at the Bethany Lutheran Church, Altoona. National President Alec Wyton was guest of honor and spoke on the relationship of organist and clergy. A male trio from Altoona High School sang a short program with Dorothy McGregor directing. Chaplain Jay Walters gave the invocation and host pastor Hugo Schroeder, Jr., the benediction. Fred Wagner, host organist, was master of ceremonies. Ladies of the host church served dinner to more than 60 members and guests from several counties.

MARY E. WERTZ

West Jersey

The April 11 meeting of the West Jersey Chapter was held at the First Presbyterian Church, Haddonfield. Robert Plimpton, Moorestown, held a symposium on hymn playing. A question and answer session followed.

GEORGIA D. WILLIAMS

Hudson-Catskill

The Hudson-Catskill Chapter met March 14 at St. Thomas Lutheran Church, Churchtown, N.Y. David L. Clapper, St. Luke's Episcopal, Catskill, was in charge of a program, You and Your Choir Rehearsal. A social time followed the program with refreshments served by Mrs. Willard Rogers, Mrs. Adolph Allers, Jr., Mrs. Edward Varney, Mrs. August Ihlenburg, Sr. and Thomas Lomax.

Members met April 25 at the Methodist Church, Germantown. The Rev. E. Werner Weinrich, Church, spoke on the history of organ music. Following the program refreshments were served by Mrs. Edward Higgins, Mrs. Herbert Schneider, Clayton Waltermire and John Gowen. The chapter's annual public workshop is scheduled for May.

CLAYTON J. WALTERMIRE

Northern Valley

The Place of Music in the Church was the topic for discussion at the March 14 meeting of the Northern Valley Chapter at the Bogart First Memorial Church, Bogota, N.J. Panel members E. Brock Griffith, Tenafly Presbyterian Church, the Rev. Harold DeRoos, director of Youth Education of the Reformed Church in America, and Dr. Allen E. Bergin, Teachers College, Columbia University spoke from the point of view of a choir director, a minister and a layman. Moderator was Bernice Sjogren and hostess was Ann Oldham of the host church.

RUBY A. THOMPSON

Nassau County

The Nassau County Chapter met March 13 at the Congregational Church, Manhasset, N.Y. following a recital by Virgil Fox sponsored jointly by the Queens and Nassau Chapters. The program appears in the recital pages.

MARCELLA M. POPPEN

Staten Island

The Staten Island Chapter sponsored a festival of religious music and art March 13 in Lavelle Hall, Notre Dame College. The program represented three periods, Music of the Synagogue, Music of the Early Christian Era, and Music of the 19th century Protestant Hymns. Representative choruses sang in each category, after a narrative and the showing of slides of art works of the period. The finale was an interfaith singing of Mendelssohn's The Lord Is a Mighty God. Edna Clauson and George Sharrett were co-chairmen, Edward Morand, Dr. Ronald Cross and Dr. Harald Normann directed the choruses.

RALPH CLAUSEN

Chapter Ends Half Century

The Northeastern Pennsylvania Chapter observed its 50th anniversary with a festival concert March 27 at St. Luke's Episcopal Church, Scranton. The program, directed by host organist G. Donald Kaye included three excerpts from Andrea and Giovanni Gabrieli, The Marcello Psalm 19 and the Karg-Elert Wunderbarer König, all for organ and brass; A Schutz Konzert, a Handel aria and Wolf and Vaughan Williams songs by Joanne Herron, soprano, and Mr. Kaye at the organ playing Recits de Cromorne and de Cornet, Clérambault, Prelude and Fugue in E minor (Wedge) Bach, and Finale in B flat, Franck.

The annual Guild service of the Chester, Pa. Chapter was held March 20 in St. Paul's Episcopal Church. Eugene W. Hinkle conducted, with Walter P. Chambers and Dean Frank A. Mader as organists. Robert Ward's Earth Shall Be Fair and three anthems by Paul C. Van Dyke were sung. The prelude, Meditation a Sainte Clothilde, James, and the postlude, Prelude and Fugue in E minor, Bach, were played by Dean Mader.

GEORGE W. TURNER

Metropolitan New Jersey

The Metropolitan New Jersey Chapter sponsored a program of choral and organ music for the church year by James McGregor and choir at Grace Church, Newark, March 14. Works of Purcell, Joubert, Ritter, Victoria, Viadana, Croft, Tallis and Howells were sung by the choir of men and boys. Mr. McGregor's selections appear in the recital pages. Fellowship and refreshments followed the program.

ELSIE B. BROOKS

Northern New Jersey

The Northern New Jersey Chapter met March 29 at St. Philip's Parish, Clifton. Msgr. Frank J. Rodimer spoke on Liturgical Reforms in the Roman Catholic Church, followed by a recital of organ music by Catholic composers on the new Peragallo organ. Clifford N. Gerenz was chairman for the evening. A short business meeting for election of officers was followed by refreshments and a social hour.

HAZEL SNELL

Rockland County

A recital of organ music written before 1750 was played by the Rockland County Chapter March 14 at St. Paul's Episcopal Church, Spring Valley, N.Y. A discussion of style and registration for the period was led by Richard McCoy. Members playing were: Mr. McCoy, Lawrence Jamieson, Mrs. J. H. Brophy, and Mrs. Paul Crews. Mrs. Thomas Lehrecke gave details of the constructions of the new organ in the host church and discussed its use in a church service.

The April 18 meeting at Tappan Reformed Church, Tappan, N.Y. was to be concerned with organ music after 1750.

Central New Jersey

The Central New Jersey Chapter held its March 7 meeting in the new chapel of Rider College, Trenton. Paul Scheid conducted a choral workshop session at which many interesting and helpful points of information were disclosed. Before and after the session many members had the opportunity to play the new Allen recently installed in the chapel.

JOHN O. SCHROEDER

Suffolk

The Suffolk Chapter sponsored a recital by Ann Labounsky March 6 at St. John's Episcopal Church, Cold Spring Harbor, N.Y. The recital was open to the public and was well attended. Following the program, listed in the recital section, a reception was held in the parish hall.

Brockton

(Delayed report) The Brockton, Mass. Chapter held its Jan. 24 meeting at the Universalist Unitarian Church. Following the business meeting conducted by Dean Julia Young, the group assembled in the choir loft to consider the subject of registration. Richard Hill and Carl Grabau played an identical group of music by Bach, Pachelbel, Buxtehude and Mendelssohn, each discussing and demonstrating ways to obtain effective registrations on an organ of moderate size.

The chapter met Feb. 28 at the Central Methodist Church to hear a program of wedding music. Muriel Bloomberg, host organist, made a number of provocative comments and introduced Marion Hollis who sang wedding solos by Handel, Shell, Good, Lovelace and Peeters. Mrs. George Appleton, Blanche Pickering, Mildred Hall, James Goodwin and Mrs. Bloomberg suggested and played music to replace the more familiar processions and recessions.

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News of the American Guild of Organists—Continued

Northeast District, Vermont

The Northeast District of the Vermont Chapter sponsored its annual junior choir festival in the Hartford junior high school, White River Junction, Vt. March 27. Choirs from 11 churches of six denominations in nine communities participated. Four students of high school age played organ solos: Terry Chase, Springfield, Virginia Guarino, White River Junction, William Rile, Littleton, N.H. and Cynthia Stickney, Fairlee. The choir was directed by Mildred Whitcomb with Thomas Stickney as accompanist. Following the concert, cocoa was served to all participants. The festival committee was Mrs. Whitcomb, chairman, Fred Metcalf, Norwich, Irene Romine, Wilder, and Mildred Wright, White River Junction.

MILDRED WHITCOMB

Bangor

Members of the Bangor, Maine, Chapter held their monthly meeting April 4 at the home of Gerard Roy, Old Town, Dean Frederick Grindle presided at the business meeting. Richard J. Snare played a program of theater organ music. Mr. and Mrs. Roy served refreshments.

CLAYTON A. ROGERS

Merrimack Valley

The March 21 meeting of the Merrimack Valley Chapter was held at St. Jean Baptiste R. C. Church. James McCarthy spoke on New Techniques and Practices in Choral Music, proving a dynamic and forceful speaker.

ALBERTA MATHIESON

Monadnock

The Monadnock Chapter joined in an evening service of hymns Feb. 27 at the First Baptist Church, Keene, N.H. Richard Chorley, host organist, demonstrated the one-manual pipe organ used at the church while the regular organ is being rebuilt.

MRS. H. CLAUDE MOWRY

District of Columbia

The April 4 meeting of the D.C. Chapter was held in St. John's Episcopal Church, Bethesda, Md. Ronald Rice, sub-dean, presided. A brief business meeting was held followed by a recital by Caroline Nolan, Charlottesville, Va.

W. LASH GWYNN

Vermont

The Vermont Chapter met March 7 at the First Congregational Church, Manchester. Students of Harriette S. Richardson, R. G. Barrow, James Chapman, Katrina Munn and R. H. Van Der Linde played as follows: Jaqueline Kuryk: Trios in G minor and E major, Rheinberger; Fanfare in C major, Purcell. Terry Chase: Abide with Us Lord Jesus, In Thee Is Joy, Dupré. Cheryl Pratt: I Call to Thee and Fugue in G minor, Bach. Celia G. Hudson: O Thou of God the Father and In Thee Is Joy, Bach. Joseph Stannard: Toccata and Fugue in E minor, Bach, Deck Thyself, Brahms. John Riddle: Fugue in E flat, Bach, Movement 1, Sonata 2, Hindemith. Thomas Stickney: Prelude and Fugue in E minor (Cathedral), Bach, A Rose Breaks into Bloom, Brahms. Peter Beardsley: Andante, Sonata 3, Bach, Cortège at Litanic, Dupré. A short business meeting and dinner followed the recital.

KATRINA MUNN

Bridgeport

The Bridgeport, Conn. Chapter sponsored Marilyn Mason in a two-day program March 12 and 13 at the Greens Farms Congregational Church, Westport. A seminar on the interpretation and repertoire of organ music was held Saturday and a recital Sunday.

The chapter sponsored the Oberlin College Choir directed by Robert Fountain in a concert of sacred music April 6 at Trinity Episcopal Church, Southport. At the conclusion of the varied program which ranged from Byrd to American folk songs, a capacity audience gave the choir a rising ovation.

CAROLE FANSLAW

Hartford

The Hartford, Conn. Chapter met March 14 at St. James Episcopal Church, West Hartford. The speaker was Edward Diemente, Hartt College. His topic was What the Heck Is Going On?, a survey of significant trends in 20th century composition. Dynamic presentation, well chosen examples and a sparkling of humor provided a stimulating evening. A spirited discussion followed the lecture. Refreshments were served in the parish room. John Doney, host organist, invited members to try the positivist division recently added to the three-year-old organ.

JOHN HOLTZ

Springfield

Harriette Slack Richardson, Springfield, Vt., was sponsored in recital by the Springfield, Mass. Chapter March 13 at St. Paul the Apostle R.C. Church. Nearly 200 gathered to hear a recital of Bach and contemporary French and American music on the 1963 Casavant three-manual. Gilles Herbert was chairman for the event, assisted by Mrs. J. Earl Chevalier. Mrs. W. Arthur Wyatt, David Margeson and John Karalekas. A reception followed at the home of Robert Stanley Swan.

VIRGINIA N. RING

Danbury

The Danbury, Conn. Chapter met March 21 at the Central Christian Church. Dean Thomas Powell presided over the business meeting and introduced the speakers. Mrs. Jay O. Rodgers represented the non-liturgical service, Harold Hunt the Congregational, Robert Nevins the Episcopal and Helen McGrath Payant the Roman Catholic. Mrs. Payant ended the program with a tape of a mass she has written after which members sang portions under her direction. Joseph Andrews, host organist, provided a coffee hour at the close of the program.

ALICE M. TUTTLE

Waterbury

The Waterbury, Conn. Chapter held its March 7 meeting at St. John's Episcopal Church. The program was devoted to contemporary music for organ and solo voice. Norman Blake played works by Campbell, Milner, Langlais and Purvis. Ronald Smith played his own composition written for St. John's organ. Caroline Brice, Randolph Camp, Joyceanne Roll and Glenn Whiting sang works for solo voice, with Jeanette Brown, Robert Rudesill and Antone Godding playing accompaniments.

ELIZABETH WHITESIDE

Chesapeake

The March 21 meeting of the Chesapeake Chapter at Brown Memorial Presbyterian, Baltimore, Md. was a highlight of the year's activities. William French played the Duruflé Fugue on A-L-A-I-N as a prelude to the same composer's Requiem with the choral society of the host church joined by the choir of the Church of the Redeemer. Arthur Rhea of the latter church conducted with Dean Eugene Belt at the organ. A reception for the participants was held in the social hall after the program.

CHARLES A. TREXEL

Patapsco

The Patapsco Chapter met March 5 at Gospel Tabernacle Baptist Church, Baltimore, Md. Hostesses were Mary J. Turner and Gladys W. Davis. Dean James Spencer Hammond was in charge of the opening and the business meeting. The program included a piano duet by Katrine White and Gwendolyn Lassiter and soprano solos by Fannie Newton Moragne. At the close of the meeting refreshments were served in the dining room.

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News of the American Guild of Organists—Continued

Alexandria

The Alexandria, Va. Chapter held its March 14 meeting at the Dulin Methodist Church, Falls Church. After a brief business meeting Marrie Bremer, Washington, D.C., native of Holland and pupil of Cor Kee, talked on the art of improvisation and demonstrated various forms used in this art.

MARY CAMM ADAMS

Montgomery County

The Montgomery County, Md. Chapter were guests March 8 at the Hammond studios, Wheaton. Following a business meeting Raymond Brubacher demonstrated the Hammond G 100 in a program of Couperin, Buxtehude, Bach, Peeters and Franck.

SARAH B. RICE

Roanoke

Ways and Means to Better Understanding between Ministers and Musicians was the subject of a lively panel discussion at the March 21 meeting of the Roanoke, Va. Chapter at the First Christian Church. Dean James Ware was moderator. Ministers represented both large and small churches. Musicians were Jeryl Powell, Ron Montgomery and Virginia Crutchfield. Discussion was carried into the fellowship hour in the social hall of the church.

LOIS B. AYERS

Richmond

These officers were elected at the March 8 meeting of the Richmond, Va. Chapter: dean, Beverly Jesse; sub-dean, Tom Griffin; secretary, Mabel Davis; treasurer, Martha van de Ponselle; registrar, Robert Jackson; librarian-historian, Bruce Keith; auditors, Reggie Slaughter and Elizabeth China; executive committee, Thomas Schaettle. After the business meeting Mr. Schaettle spoke on Organ Design. Scaling and Installation.

RONALD W. DAVIS

Charlotte

The Charlotte, N.C. Chapter sponsored Michael Schneider March 14 in recital at Covenant Presbyterian Church. He was entertained at a reception in the church parlor.

The regular dinner meeting was held March 15 at Covenant Church with Dean Richard Peek presiding. The chapter voted to send \$50 to the French Huguenot Church in Charleston, S.C. to help in the restoration of the Erben tracker in that church. The following officers, elected at the meeting, will be installed in May: dean, Robert Stigall; sub-dean, Mary Lou Beaman; secretary, Ruth Storer Barrett; treasurer, Henry Bridges; registrar, David Lowry; auditor, Thomas Samonds; executive board to 1967, Richard Peek, Betty Peek and John Morrison; until 1968, Wilmer Welsh and Ann Stigall; until 1969 Walter Ball and Mary Elizabeth Dunlap. After the meeting Dr. Schneider conducted a master class at which the following students played: Hazel Bailes: Prelude and Fugue in D major, Bach; Clara Dobbins: Fantasie in G minor, Bach (students of David Lowry); Robert Gant: Bach Fugue in G minor (student of John E. Williams); Margaret Fulp: Fugue in G major, Bach (student of John Brock); Jan Graham, Fugue in G minor, Bach (student of Henry Bridges); Laura Kissiah: Prelude and Fugue in B minor, Lübeck (student of Richard Peek); Frances Shive: Prelude and Fugue in A minor, Bach (student of Joanne Norman).

MARY LOU BEAMAN

Greenville

The January meeting of the Greenville, S.C. Chapter consisted of a Jan. 7 recital and a Jan. 8 organ-choral workshop by Russell G. Wichmann, Chatham College, conductor of the Pittsburgh Mendelssohn Choir and since 1936 organist and director at Shady's de Presbyterian Church, Pittsburgh, Pa. Emphasis was placed on service material. Mr. Wichmann played and discussed organ music of various periods and styles. The anthem session consisted of usable material for the church year. Dean Freeman Orr was host at these meetings at the Buncombe Street Methodist Church.

The Feb. 14 meeting as held at Bob Jones University. Karl N. Stahl was host; he explained the new four-rank Zimmer practice organ and played: Voluntary in A major, Selby; Auf meinen lieben Gott, Hanff; Nun bitten wir, Buxtehude; Our Father (small setting) and Out of the Depths, Bach. Mr. Stahl's assistant, Mr. Friberg, played: In Thee Is Gladness and Toccata in F, Bach. Organists were invited to play the organ after which students served refreshments.

The chapter met March 15 at Triune Methodist Church. The Rev. W. A. Horne, host, delivered the invocation. Dean Freeman Orr then introduced Dr. Lindsay Smith, Jr., Furman University, who gave a brief lecture on Lenten music. He stated that the title was less important than the mood of the piece. Four of his students played suitable music: Carol Brown, Sam Bomar, Dan Eagle and Ed Leroy.

ROSALIE M. BRYAN

Columbia

The Columbia, S.C. Chapter met March 14 at the Lutheran Church of the Incarnation for the annual members recital which is listed in the recital pages. Following the program there was a brief meeting to discuss last minute planning for the Mildred Andrews April workshop and recital.

THOMAS F. HUDSON

Augusta

The Augusta, Ga. Chapter met March 21 at the Church of the Good Shepherd. H. Albert Booth, Mrs. R. C. Milham and Royston Merritt played the Lenten portions of the Bach Orgelbüchlein. A short business meeting followed. Robert Burns King was to play a recital April 29 at the Lutheran Church of the Resurrection. R. C. Milham was named chairman of the nominating committee.

EVELYN TURNER

Delaware

The Delaware Chapter held its annual dinner for pastors and organists March 15 at the University Club in Wilmington. Dr. Lee Hastings Bristol, Jr., president of the Westminster Choir College, was guest speaker. He impressed upon his audience the need to be alert and keep out of a rut and bring more music by the great composers. He also stressed that church music be performed in the spirit and with the understanding of its purpose in in the service.

CAROLYN CONLY CANN

Greenwood

The Greenwood, S.C. Chapter met March 28 at the First Baptist Church. The host choir, directed by Edgar Davis sang seasonal hymns, anthems and chorales with Dr. A. Elbert Adams at the organ. Two students, Donna Byrd and Mac Frampton, played Bach, Mendelssohn, Arne and Schroeder. Dean Jean Wood presided over a short business meeting when the following slate was submitted by the nominating committee: dean, Edgar Davis; sub-dean, William Bobo; treasurer, Bankston Derrick; secretary, Velma O. Smith; chaplain, the Rev. Frank L. Roof. Ann Orrington and Lucy Ann McCluer were hostesses.

Western North Carolina

The Western North Carolina Chapter held its Feb. 28 meeting at the Emmanuel Lutheran Church, Asheville, with Dean Paul H. Bates presiding. Helen Rosner was hostess. Plans were formulated for an ecumenical hymn sing March 8 at First Baptist Church with Carl Perry conducting, Mrs. Joe Chris Robertson at the organ, and a brass ensemble from Edwards High School joining in. In addition to anthems by choirs of various churches, special numbers were performed by the Kiwanis Boys Choir directed by Mrs. William J. Pelke and the Biltmore Methodist Bell Ringers directed by Mrs. Milford V. Thumm.

CHRISTINE L. RATZELL

Huntington

Members and guests of the Huntington, Va. Chapter met March 14 at the Fifth Avenue Baptist Church for an informative program of new music suitable for church services. The mixed quartet consisted of Mr. and Mrs. Sherman Phillips, Mrs. H. D. Miller and Dean Henry McDowell. Mrs. Harold Rose of the host church accompanied. After a brief business meeting refreshments were served in the church parlor with Virginia Durrett, Mrs. Frank Waybright and Mrs. Rose as hostesses.

MRS. HARRY GOHEEN

Spartanburg

Sub-dean Pat Partridge and members of the Converse College Chorale sang a program for the March 29 meeting of the Spartanburg, S.C. Chapter at Wofford College.

The chapter sponsored a recital March 27 by William Partridge at the Episcopal Church of the Advent. The program appears in the recital pages.

ANNA MACGREGOR

Charleston

The Feb. 14 meeting of the Charleston, S. C. Chapter at St. John's Lutheran Church was an informal recital by host organist-director, Joseph Armbrust, Jr. on the new Schantz organ installed last year. Many members enjoyed playing a little on the instrument after Mr. Armbrust's program.

Mrs. Howard Tate illustrated the development of the chorale prelude by discussing and playing an example from each century from the 16th forward. The meeting was held March 7 at the First (Scots) Presbyterian Church. James D. Vick, organist director, was host.

The chapter sponsored a series of Lenten recitals on the Henry Erben 1845 tracker organ in the French Huguenot Church. The 30-minute programs were played each Friday to promote public interest in restoring the organ, the only remaining tracker in Charleston. Recitalists were Mrs. A. L. Rogers, Richard Mays, Mrs. B. Livingston Robbins, Mrs. Jervey D. Royal and Mrs. Alvin Dodds.

RUTH ROGERS

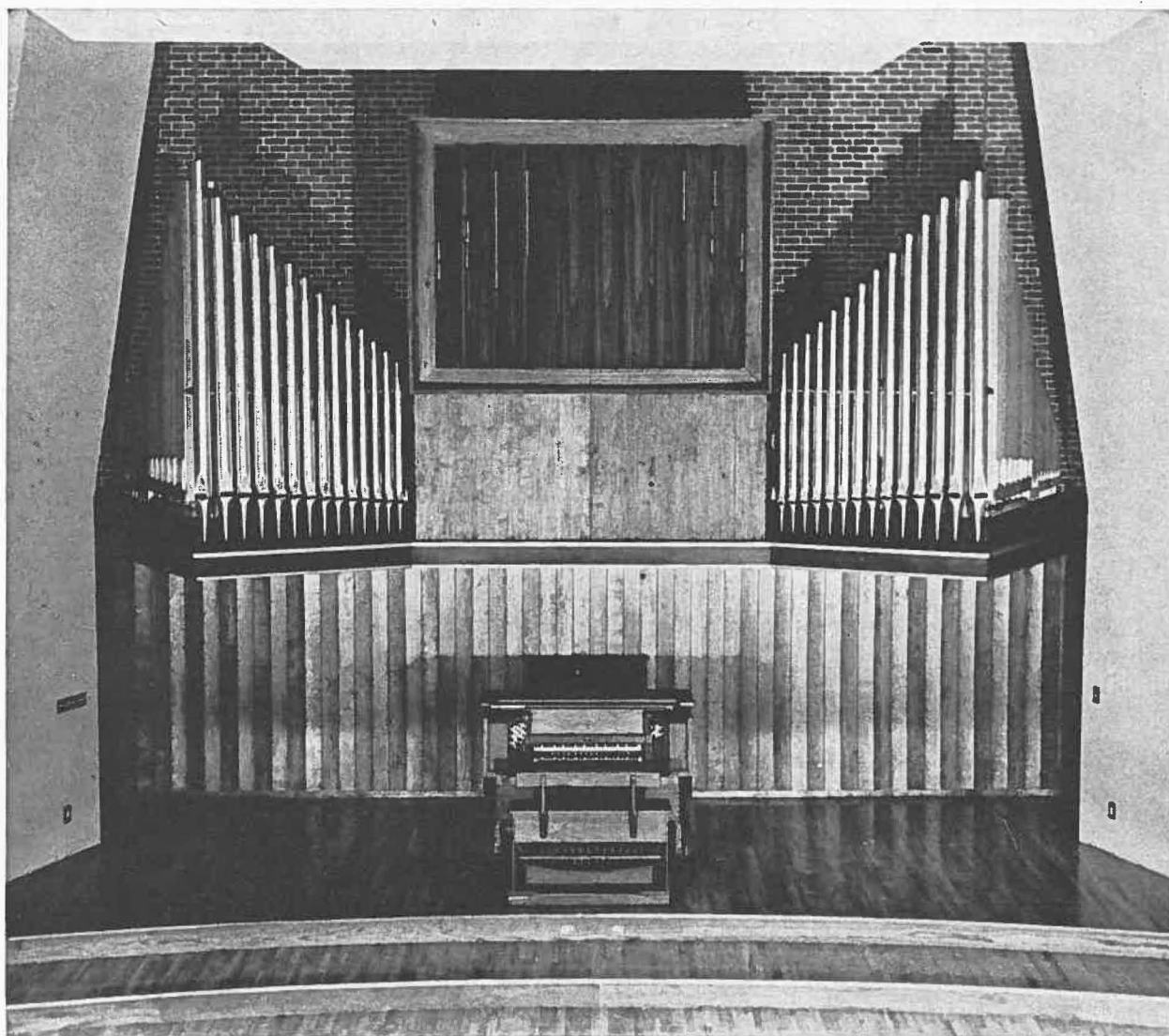
Macon

Dr. Robert Wolfersteig, Georgia College for Women, played the program for the March 7 meeting of the Macon Chapter. The Möller organ at Vineville Methodist Church was used for: Toccata in C minor, From Heaven on High, Pachelbel; Concerto in A minor, Walther; Toccata in F, Bach; Passion Symphony, Dupré. Dean Gerald Brown presided at the meeting, with Jack Jones, Mercer U, in charge of the program.

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Durham

The Durham, N.C. Chapter held its monthly meeting March 13 at Duke Memorial Methodist Church with Jane W. Sullivan as hostess. The program was a public worship service using poetry and music on the theme: If with All Your Hearts. Poems by Cummings, Van Doren, Auden and Eberhar were read. Organ and choral music was by Ahrens, Blow, Young, Bennett, Jacobson, Bach, Mendelssohn and Klentz. Participants included: The Rev. W. B. Petteway, minister; Dr. William Blackburn, narrator; The Trinity Presbyterian Church handbell choir, Agnes Skillen, director; St. Philip's Episcopal Church quartet, Robert Capen, director; James Young, Ruth Phelps, Seth Warner and Elizabeth Carter, organists; Carolyn Shipp, pianist; Nancy Githens, flutist; John Nanks, tenor; primary, junior and adult choirs of the host church, Jane Sullivan director. Refreshments followed the service; Dean Ruth Phelps conducted a business meeting.

LEONARD A. SMITH

Tampa

The Tampa, Fla. Chapter met Feb. 14 at St. John's Episcopal Church. Host organist James Biggers gave a demonstration of organ interpretation, stressing various types of touch and the use of phrasing. At the business meeting, Treasurer Ralph Cripe announced a membership of 39 regular members, one dual member and two honorary members.

The March 7 meeting was held at the Bayshore Baptist Church where Edmund S. Ender played a recital; see the recital listings. At the business meeting following the program, the nominating committee read its report.

ALYCE LANIER

Nashville

The Nashville, Tenn. Chapter enjoyed a musical feast March 8 at the Andrew Price Memorial Church, Donelson — a lecture recital on improvisation by Harald Rohlig, Huntingdon College, Montgomery, Ala. Earle Copes, chaplain, and his associate, Joe Ritchie, were hosts for the meeting which began with dinner in Fellowship Hall. Dean Gregory Colson presided at the business meeting after which members went to the church where Dr. Rohlig demonstrated improvisation techniques.

ELEANOR DUBUISSON FOSSICK

Mobile

Jerrold D. McCollum, Organist of the First Baptist Church, and Clifton Ware, tenor, University of Southern Mississippi, shared at program March 7 for the Mobile, Ala. Chapter at the above church. Mr. McCollum's numbers appear in the Organ Recitals of the Month pages.

ESTHER KNUDSEN

Knoxville

The Knoxville, Tenn. Chapter held its regular monthly dinner meeting March 7 at the Central Methodist Church. Following a brief business meeting, Scott Withrow, Peabody College, Nashville, conducted a choral workshop on contemporary choral music featuring American and Australian composers. Participation by members, lecture and taped demonstrations were included. Mr. Withrow played a recital the previous day which is listed in the recital section.

ROBERT E. BIGGERS

St. Petersburg

The St. Petersburg, Fla. Chapter heard a wedding music program of organ music Feb. 14 at Trinity Lutheran Church. J. C. Epting, host organist-director played. A business meeting was held following the program with Dean Sabra MacCullough Davis in charge.

Howard Allendar, architect, headed an architecture and acoustics program March 7 at the Pasadena Presbyterian Church. After the lecture Kathrine N. Allen played Von Himmel hoch, Epiphany and Cortège and Fanfare, Edmundson and the chancel and chapel choirs sang anthems of Marshall, Roberts and Brahms.

The chapter sponsored Richard Ellsasser in recital March 14 on the four-manual Möller organ at Pasadena Community Church.

DOROTHY BERRY KIRK

Houston

The March 8 meeting of the Houston, Tex. Chapter made use of the new 33-rank Fort organ in Westmoreland Chapel, South Main Baptist Church. Louis Gehrm played Intermezzo, Schroeder, Sonata 1, Hindemith, and his own Night Piece. Host organist Charles Lively played three Scarlatti sonatas, Christ Lay in Death's Bonds, Krebs, How Brightly Shines the Morning Star, Pachelbel, All My Heart this Night Rejoices, Walcha, and Te Deum, Langlais. Christopher Trussell played Triptych, Rowley, and Christina Helvey concluded with Chorale in B minor, Franck and Gigue Fugue, Bach. A reception afforded members and guests opportunity to greet the performers.

ARLINE M. HASKELL

Central Louisiana

The March 15 meeting of the Central Louisiana Chapter was held in the First Baptist Church, Pineville. A members recital included: Prelude in G, Whither Shall I Flee, Bach; Partita on Jesu Priceless Treasure, Walther—Mason Campbell. Comes Autumn Time, Sowerby — Mrs. Winston Deville; The Freed Hassidic Service and Kol Nidre, sung by H. Dorman Clayton, baritone, with Mrs. N. M. Walters at the organ; Chorale and Fugue on Ad nos, Liszt — Mattie Lee Pate.

The chapter sponsored its annual Holy Week recitals. Quiet music for meditation was played at the noon hour at the First Presbyterian Church, Alexandria. Taking part were Mrs. N. M. Walters, Lt. Jack McQuate, Arthur King and Mrs. Lewis Roy.

VIRGINIA MARTIN HOWARD

Corpus Christi

Members and friends of the Corpus Christi, Tex. Chapter heard Douglas Breitmayer in the third of four recitals on the chapters series. He played the Reuter organ March 21 in the First Methodist Church. The program appears in the recital section. A reception for Mr. Breitmayer was held following the recital with Mrs. Henry Schlenk, sub-dean, in charge of arrangements.

MARCIA CARAVANTES

South Arkansas

The March 8 meeting of the South Arkansas Chapter was held at the First Methodist Church, Camden. A choral and repertoire session constituted the program. Three anthems to be used in the May 21 junior choir festival in El Dorado were rehearsed. Possibilities were discussed for group attendance at the Atlanta Convention.

VIOLET GILLER

Tulsa

A large number of members and guests of the Tulsa, Okla. Chapter met April 5 at All Souls Unitarian Church for the monthly dinner meeting with Dean Thomas Matthews in charge. At a brief business session Dean Matthews commended members for their contributions to the city's cultural and musical experience. The Concert Chorus of Thomas Edison senior high school sang works of Hindemith, Matthews and Mozart under the direction of Laven Sowell; a lively question and answer period followed.

MRS. JAMES E. WATKINS, JR.

West Texas

The West Texas Chapter met March 25 for a short business session in the choir room of the First Presbyterian Church, Midland with Dean Allison Salley presiding. Then members heard a recital by Kent Hill, Texas Tech, Lubbock, assisted by the college chamber orchestra. A reception followed in the lounge parlors of the church with Lotta Williams in charge of refreshments. George De Hart was given a vote of thanks for the successful junior choir festival March 13.

MONA RUTH DICKSON

Central Arkansas

The Central Arkansas Chapter met March 7 at the Pulaski Presbyterian Church. Hosts were Kate Bossinger and Dr. and Mrs. Eugene Taylor. Dr. William McLean, chaplain, gave the invocation and the welcome. A business meeting after the dinner was followed by a program by the Arkansas College Choir, Batesville, directed by Mrs. Paul Gray. After the program Mrs. Gray held a choir rehearsal demonstration in which chapter members participated.

HELEN MARTIN

Lubbock

The Lubbock, Tex. Chapter met Feb. 25 at the home of Ruth Ford. A program of original compositions by members was heard. Those contributing were Betty Jones, Kent Hill, David Malloch and Cecil Bolton. Plans were made for the March 4 Messiah to be conducted by Warren Angell, Oklahoma Baptist U. A choir of 90 participated.

Cecil Bolton provided a recital for the March 13 meeting at the First Presbyterian Church; it is listed in the recital section. A reception followed in the church parlors.

CECIL BOLTON

Dallas

The Dallas, Tex. Chapter met March 15 in the First Methodist Church, Garland; following dinner Dean Robert T. Anderson led the business meeting which included discussion of executive committee nominations. Phil Baker played a recital listed in the recital section. The host choir assisted in the recital direction of Jim Herderson with Bill Patty as organist.

MARTHA BINION

Fort Worth

The Fort Worth, Tex. Chapter met March 14 at Travis Avenue Baptist Church. Concert Chairman Emmett Smith indicated that the recital series had been self-sustaining this year. Guests for the evening from Dallas were Barbara Marquart, exchange recitalist, and Howard Ross. The program of the evening appears in the recital section.

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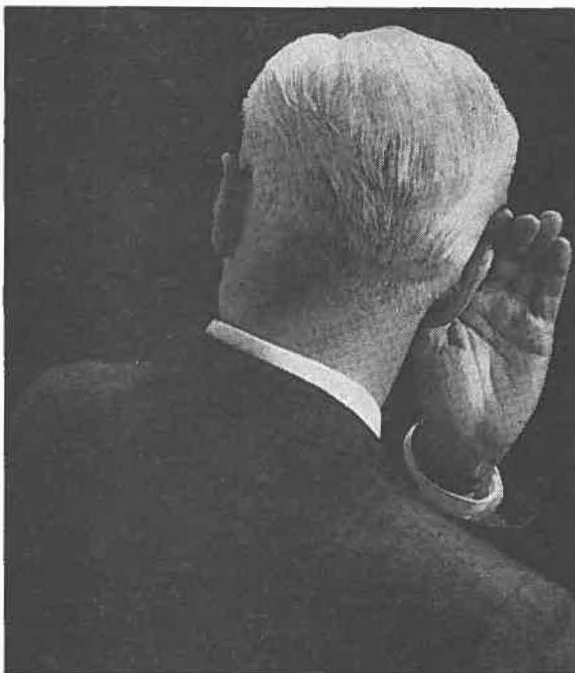
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All correspondence should be directed to the general secretary

Examination Pieces, 1967 ASSOCIATESHIP

- A. Fugue on the Magnificat, Bach
B. Trois Hymnes - No. 2 Vespers, Dupré (Bornemann)
Psalm Prelude Set 1, No. 2, Howells (Novello)
Anthems: I know that my Redeemer liveth, Messiah, Handel
O Lorde, the Maker of all things, Joubert (Novello)
The Lord hath been mindful, S. S. Wesley (Novello)

FELLOWSHIP

- A. Prelude and Fugue in G (3/4 Prelude, 4/4 Fugue), Bach
B. Allegro, Symphony 4, Vierne (Schirmer)
Movement 4, Sonata 4, Mendelssohn (Novello)
C. Trois Hymnes — No. 1 Matines, Dupré (Bornemann)
Sonata, opus 86, Persichetti (Elkan-Vogel)
Anthems: Zadok the Priest, Handel (Novello)
Magnificat in G, Stanford (Novello)
Lord it belongs not to my care, Armstrong (Oxford)

JOHN DEDRICK
Registrar for Examinations

Winnipeg

A meeting of more than usual interest was held Feb. 22 at St. Vladimir and Olga Cathedral when Father Hysilewsky of the Ukrainian Orthodox faith spoke on the structure of his church's liturgy and illustrated with printed copies and a tape recording of the Christmas Mass sung in Ukrainian. Conrad Grimes introduced Father La Freniere of Sacre Coeur Roman Catholic Church who spoke on problems of changes in music as a result of English and French being introduced into the service. He demonstrated with copies and a tape recording of the new hymns and chants. Both Mr. Grimes and Chairman John Standing thanked the two priests for their outstanding presentation.

A meeting of the centre March 26 took the form of a Carillon Crawl. The program began at St. Andrew's River Heights United Church where Helen Young demonstrated a Schulmerich installation, followed by a short business meeting. At Deer Lodge United, B. F. Shinn demonstrated two different tunings of the Schulmerich bells and chimatron, one for tower use and one for use with the organ. At Harstone United, Maxine Olfrey demonstrated a Mass-Rowe installation. A highlight of the evening was a demonstration of genuine bells at St. Luke's Anglican Church, arranged by choirmaster Herb Belyear and played by David McCutcheon. At First Presbyterian, Conrad Grimes demonstrated a combination Schulmerich instrument with Flemish bells and harp played from double keyboard. With chimes still ringing in their ears, those present enjoyed refreshments served by the social committee.

Montreal

The Montreal Centre met March 5 in the Allen organ studio. Chairman Edna Marie Hawkin introduced the Rev. Hilary Tariif who spoke in The Interpretation of the Old French Masters, dealing considerably with ornamentation. After a brief examination of registrations he played a short recital to illustrate his points. All present were invited to a reception which included sherry and buffet style refreshments.

DAVID HUDDLESON

Windsor

The Feb. 20 meeting of the Windsor Chapter took the form of a recital by David Shanks, Walkerville, Ont. The program at Central United Church, Windsor was varied with works by Canadian and old composers—Hindemith, Bancroft, France, Petters, Bach, Parry, Yon and Mozart. The occasion was well attended and gave members an opportunity to welcome this organist to our centre.

VERA BRANIGAN



Mireille Lagacé, Montreal organist who scored such success at the AGO midwinter conclave at Charlotte, N.C., will be a featured recitalist at the Ontario regional RCCO convention at Barrie Aug. 29 to Sept. 1. Mme. Lagacé will also be featured in July in a recital at the Vancouver festival.

Barrie

A concert of sacred music and a series of Lenten organ recitals by members of the Barrie Centre have stimulated local interest in the forthcoming Ontario regional convention. Central United Church choir under the direction of June M. Melenbacher sang a concert of anthems by Zingarelli, Bitgood, Matthews and Williams. Gregory Melenbacher, treble, sang arias by Bach, Handel and Mendelssohn. An offering was received for the centre's convention fund.

The organ recitals were played at Trinity Anglican Church as part of the Lenten services. Organists taking part were James J. Belcher, June M. Melenbacher, Douglas Garroby, Peter J. Coates, C. Van Hemert and Lloyd W. Tufford. A further series of pre-Evensong recitals is planned for May.

The regular meeting of the center was held March 26 at Central United Church with Centre Chairman Lloyd Tufford presiding. James J. Belcher was elected vice-chairman to complete the unexpired term of Herman Fowler who died in December. Reports from committee chairmen showed that convention plans were almost complete. The programme book was on display and was to be mailed Easter week.

JUNE M. MELENBACHER

Hamilton

The Hamilton Center sponsored James Burchill March 27 in a recital at Christ's Church Cathedral. Mr. Burchill is associated with the Hillfield-Strathallan Colleges and is organist and choirmaster of All Saints Anglican Church. A good sized audience heard the excellent program listed in the recital pages. After a reception for Mr. Burchill in the parish hall, a nominating committee of Norma Plummer, Ed Burden and Howard Jerome was appointed to prepare a slate of officers to be voted upon at the annual meeting in May.

HOWARD W. JEROME

Calgary

Contemporary Church Music was the subject of the March 26 meeting of the Calgary Centre when choir directors from United, Roman Catholic and Anglican churches introduced contemporary music which they found interesting and useful. Marilyn Parkins rehearsed members in Never Weather-Baten Sail, Morgan. Gerry Termette and Michael Devereaux discussed musical problems created by changes in the Roman Catholic mass from Latin to English and newest attempts to solve these problems. They introduced members to Verna Canto, Gunther. Harold Ramsay rehearsed members in a setting of Here O My Lord, Greenfield. The program concluded with the singing of Ode to St. Cecilia, Della Joio, introduced and conducted by Terence Fullerton.

JOAN BELL

Halifax

Members of the Halifax Centre held a dinner meeting Feb. 14 at the City Club. Special guests for the evening were several young organ students who had participated in the recent Halifax Music Festival. A welcome was extended by Chairman Irving Balcom and hope was expressed that the young people might form the nucleus of a student membership within the centre. After dinner members adjourned to the lounge where a short business meeting was held and a film shown.

MOLLY AUSTEN

Oshawa

A meeting of unusual interest was held March 21 at the home of Mrs. G. K. Drynan. Members had as their guest speaker Dr. Healey Willan. He outlined the background and story of his opera Deidre which will receive its professional stage premiere by the Canadian Opera Company next autumn in Toronto. Dr. Willan explained the difficulties and the amount of work involved in revising the opera, originally for radio, for stage performance and he played a number of excerpts from the score.

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Instrument — Dr. Robert Triplett
Heads Organ Department

Cornell College, Mount Vernon, Iowa, has selected M. P. Möller, Inc. to build a new organ for King Chapel. The instrument will be free-standing on the axis of the chapel, in the chancel area, with the great, positiv and pedal divisions exposed.

Charles Cochran, vice-president and treasurer of the college, secured the services of Dr. Robert Baker who consulted with Dr. Robert Triplett, head of the organ department of the college, and the Möller tonal staff on the design.

GREAT

- Quintaton 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Holzgedeckt 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Nazard 2 3/4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Cymbel 3 ranks 183 pipes
- Trompette 8 ft. 61 pipes
- Chimes
- Tremolo
- Carillon Bells

SWELL

- Flauto Dolce 16 ft. 12 pipes
- Spitzgeigen 8 ft. 68 pipes
- Rohrflöte 8 ft. 68 pipes
- Salicional 8 ft. 68 pipes
- Voix Celeste 8 ft. 68 pipes
- Flauto Dolce 8 ft. 68 pipes
- Flauto Celeste 8 ft. 56 pipes
- Principal 4 ft. 68 pipes
- Nachthorn 4 ft. 68 pipes
- Flautino 2 ft. 61 pipes
- Plein Jeu 2-5 ranks 269 pipes
- Scharf 3 ranks 183 pipes
- Sesquialtera 2 ranks 98 pipes
- Fagotto 16 ft. 68 pipes
- Trompette 8 ft. 68 pipes
- Fagotto 8 ft. 12 pipes
- Clairon 4 ft. 68 pipes
- Tremolo

POSITIV

- Gedeckt 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Klein Oktav 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Zimbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo
- Flauto Dolce 8 ft. 2 ranks
- Flauto Dolce 4 ft. 2 ranks

SOLO

- Doppelflöte 8 ft. 68 pipes
- Viola 8 ft. 68 pipes
- Viola Celeste 8 ft. 68 pipes
- Doppelflöte 4 ft. 12 pipes
- English Horn 8 ft. 68 pipes
- Bombarde 8 ft. 68 pipes
- Tremolo
- Zimbelstern 4 bells

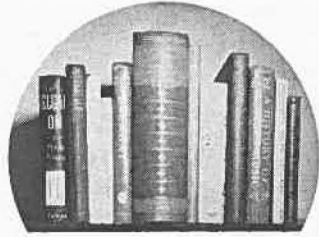
PEDAL

- Grand Cornet 9 ranks 32 ft. 36 pipes
- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Quintaton 16 ft.
- Flauto Dolce 16 ft.
- Octave 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Spitzflöte 8 ft. 32 pipes
- Flauto Dolce 8 ft.
- Choral Bass 4 ft. 32 pipes
- Flute Conique 4 ft. 12 pipes
- Flute Conique 2 ft. 12 pipes
- Mixture 3 ranks 96 pipes
- Acuta 2 ranks 24 pipes
- Harmonics 3 ranks 96 pipes
- Posaune 16 ft. 32 pipes
- Trumpet 8 ft. 12 pipes
- Fagotto 16 ft.
- Fagotto 8 ft.
- Krummhorn 4 ft.

**AKRON UNIVERSITY STUDENT
AWARDED FULBRIGHT GRANT**

Judith Pyett, Akron, Ohio, has been awarded a Fulbright grant for a year of study at the Paris Conservatory. She will receive two degrees from Akron U at the June commencement — BMus in organ, BA in French. She is assistant organist of St. Paul's Episcopal Church. Except for a six-week summer session with Arthur Poister of Syracuse University, her organ study has been entirely with Farley K. Hutchins, Akron University.

A FESTIVAL of Psalms for choir and orchestra was heard April 7 at Temple Emanuel, New York City. Richard Korn conducted psalm settings by Bruckner, Fromm, Ephros, Freed and Schmitt.



Books

Few of the books received this month lie squarely in the area of this magazine's major interests. The exception is a second volume of Gaby Moortgat's *Old Organs in Flanders* (Oude Orgels in Vlanderen). Just as attractively made and as beautifully illustrated as volume 1, now out of print, volume 2 has the advantage of hard covers and of a number of extra pages too. The book is available for \$6.00 from W. S. Heinman, 400 East 72nd Street, New York, N.Y. 10021.

Not quite in our field is *Teaching Music Theory* by Karl Eschman (E.C. Schirmer) which most of our teacher readers will want to evaluate carefully. In the W. W. Norton paperback series is an excellent *The Art of String Quartet Playing* by M. D. Herter Norton.

A curious reference book *The Book of Word-Famous Music* by James J. Fuld (Crown) gives all sorts of details about all sorts of music, listed alphabetically by title. Most of the material seems to us interesting rather than even slightly important.—FC

**BROCKTON, MASS. CHURCH
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HOPE MEHAFFEY IS ORGANIST

First Lutheran About to Celebrate
Its Centennial — Completion
Set for Early 1968

The First Lutheran Church of Brockton, Mass., has contracted with Schantz Organ Company, Orrville, Ohio, for a three-manual organ to be installed early in 1968.

The church was organized in 1867 by Swedish immigrants and upon the adoption of its constitution, became the first Lutheran church in New England, Augustana. The present building was, first used on Thanksgiving day, 1923; the Archbishop of Sweden officiated at the dedication ceremonies and King Gustaf of Sweden donated a Swedish flag for the occasion.

The exposed pipework of the great, positiv and pedal will be arranged on the front wall of the church in the center and to the sides of the chancel. The swell will be in a chamber on the left.

Hope Mehaffey is organist. Negotiations for the organ company were handled by D. R. Salisbury, New England representative for Schantz.

GREAT

- Principal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Quinte 1 1/3 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Chimes 25 bells

SWELL

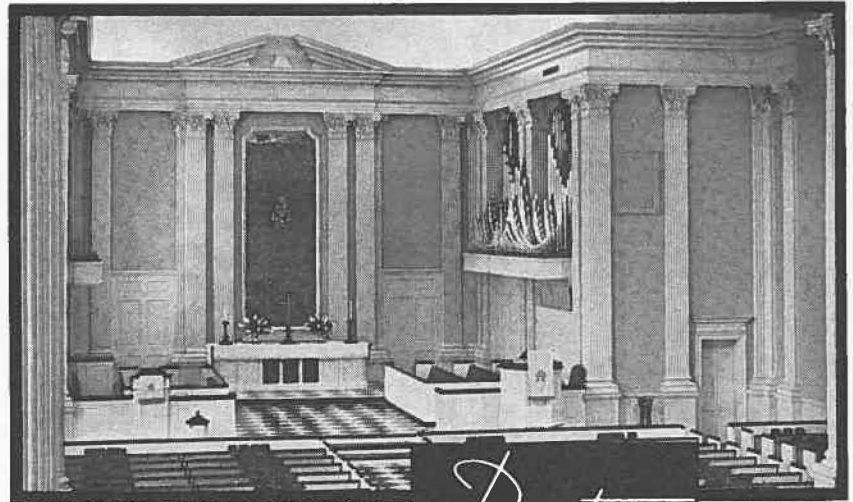
- Gedeckt 8 ft. 61 pipes
- Viola da Gamba 8 ft. 61 pipes
- Viola Celeste 8 ft. 49 pipes
- Hohlflöte 4 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Gemshorn 4 ft. (prepared)
- Octavin 2 ft. (mixture)
- Mixture 4 ranks 244 pipes
- Fagot 16 ft. (prepared)
- Trompette 8 ft. 61 pipes
- Clairon 4 ft. 61 pipes
- Tremolo

POSITIV

- Quintaton 8 ft. 61 pipes
- Erzähler 8 ft. (prepared)
- Koppelflöte 4 ft. 61 pipes
- Prinzpal 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Krummhorn 8 ft. (prepared)

PEDAL

- Subbass 16 ft. 32 pipes
- Gedeckt 16 ft. 12 pipes
- Octave 8 ft. 32 pipes
- Flute 8 ft. 12 pipes
- Gedackt 8 ft.
- Choralbass 4 ft. 32 pipes
- Flute 4 ft. 12 pipes
- Octavin 2 ft. 12 pipes
- Mixture 2 ranks 64 pipes
- Posaune 16 ft. 32 pipes
- Trompette 8 ft. 12 pipes
- Clairon 4 ft.



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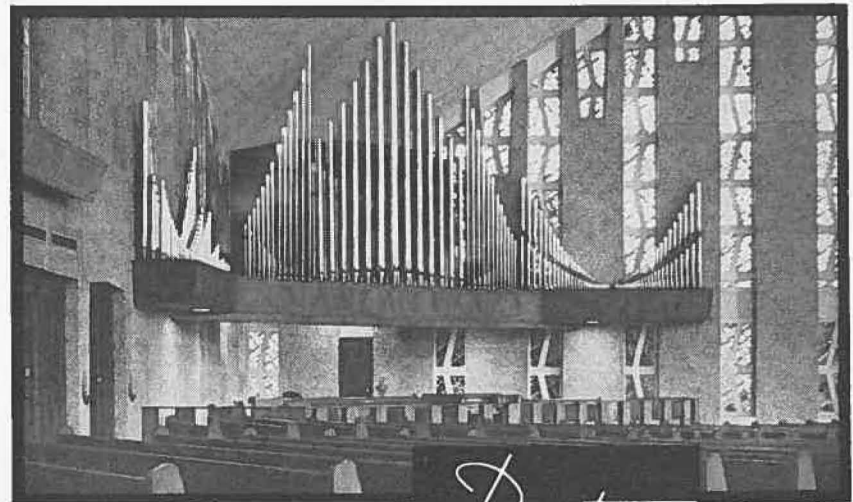
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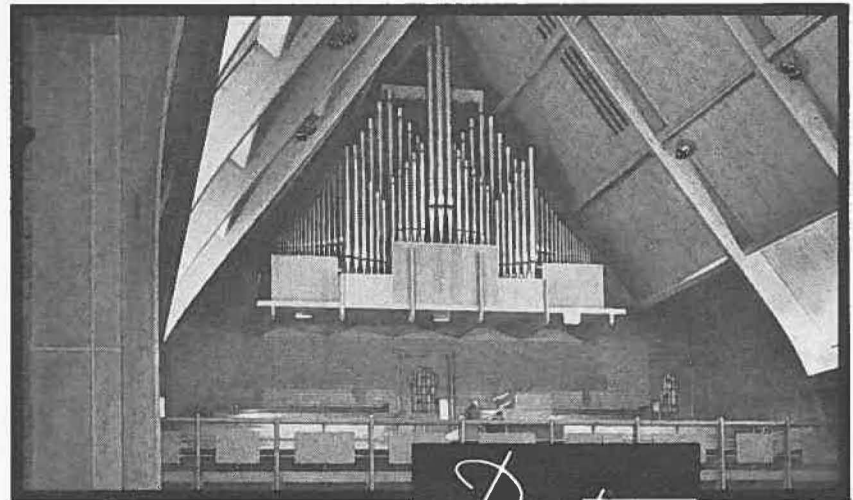
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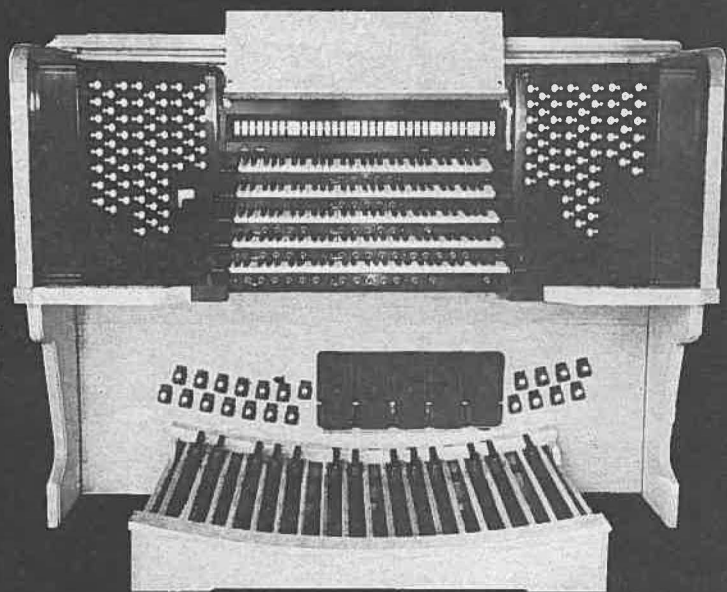
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TWO MANUAL

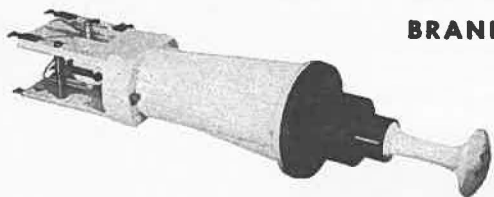
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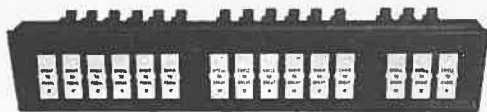


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29	30	31				

DEADLINE FOR THIS CALENDAR WAS APRIL 10

- May 10**
David Drinkwater, Rutgers U., New Brunswick, N.J.
- 11**
Alec Wyton, Church Street Methodist, Knoxville, Tenn.
Anthony J. Newman, Newton, Mass. College of Sacred Heart
Pierre Cochereau, Kresge Auditorium, Cambridge, Mass.
- 13**
Alec Wyton AGO lecture recital, Seventh Presbyterian, Cincinnati
Jan Bender, St. James' Church, West Hartford, Conn.
Pierre Cochereau, Amherst College, Mass.
- 14**
Lionel Rogg, Gallery of Modern Art, New York City
George Markey, First Methodist, Clearwater, Fla.
Marilyn Mason workshop, U of N.C., Greensboro
- 14**
Jan Bender workshop, St. James' Church, West Hartford, Conn.
Alec Wyton, choir festival, Christ Church, Cincinnati
George Markey, First Methodist, Clearwater, Fla.
- 15**
Mary Washington Chorus, Union Methodist, Washington, D.C.
H. Wells Near, West Side Presbyterian, Ridgewood, N.J.
Raymond Runkle, Brainerd Methodist, Chattanooga, Tenn.
E. Power Biggs, Asbury Methodist, Watertown, N.Y.
Menotti Bishop of Brindisi, Pinkham Canticle of Praise, St. George's, New York City
Joseph Munzenrider, instruments, Helena, Mont.
Gruenstein award contest, CCWO, Hyde Park Baptist, Chicago
Pierre Cochereau, Holy Family Church, New York City.
John W. Obetz, First Methodist, Decatur, Ill.
Karel Paukert, Immanuel Lutheran, Seymour, Ind.
Robert Owen, Christ Church, Bronxville, N.Y.
Vaughan Williams, D. McK Williams, Schubert, Handel, Trinity Methodist, Petersburg, Va.
Jerald Hamilton, Third Presbyterian, Pittsburgh, Pa.
Halette Slack Richardson, dedicatory, First United Church of Christ, Holyoke, Mass.
- 16**
Jeryl Powell, St. John's Episcopal, Roanoke, Va.
- 17**
Anthony J. Newman, All Saints Episcopal, Brookline, Mass.
Alec Wyton, First Methodist, South Bend, Ind.
Menotti Bishop of Brindisi, Pinkham Canticle of Praise, St. George's, New York City
Donald McDonald, First Presbyterian, Fort Wayne, Ind.
- 18**
Alec Wyton, AGO banquet, First Methodist, South Bend, Ind.
- 19**
Alec Wyton RSCM festival, Christ Church, Lexington, Ky.
- 20**
Gerre Hancock, Youngstown, Ohio AGO
Alec Wyton RSCM festival, Christ Church, Lexington, Ky.
Los Angeles Bach Festival, brass, choir, organ, First Congregational
- 21**
William Teague, King's College, Cambridge, England
Los Angeles Bach festival, First Congregational
Alec Wyton, RSCM festival, Christ Church, Lexington, Ky.
Chicago Chapter playing competition
- 22**
Judith Toennes, St. Chrysostom's Church, Chicago
Alec Wyton, AGO service, recital, festival, Second Presbyterian, St. Louis
Sandra Soderlund, St. Ambrose R. C. Church, Houston, Tex.
Haydn Creation, Madison Avenue Presbyterian, New York City
Joan Lippincott, Calvary Methodist, East Orange, N.J.
Mozart Requiem, National City Christian, Washington, D.C.
Ladd Thomas, First Christian Church, Whittier, Calif.
Clyde Holloway, Oklahoma City, AGO
Los Angeles Bach Festival, First Congregational
- 23**
Anthony J. Newman, King's Chapel, Boston
William Teague, Christ Church, Northampton, England
- 25**
Alexander Schreiner, Anchorage, Alaska AGO
- 27**
Richard Bouchett, Christ Church Cathedral, Indianapolis
Robert Anderson, D.C. AGO Chapter, St. John's Episcopal Church, Chevy Chase, Md.
- 29**
Junior Choir Festival, Ebenezer Baptist Church, Atlanta, Ga.
Barber Prayer of Kierkegaard, Poulenc Mass, Church of Resurrection, New York City
Claire Coci, St. Mark's Methodist, Chicago
- June 3**
William Teague, Ars Organi, Antwerp, Belgium
- 5**
Mildred Hendrix, Duke U, Durham, N.C.
John R. Lucas, Siloam Presbyterian, Brooklyn, N.Y.
- 7**
Choir, organ, orchestra, St. Mark's Cathedral, Minneapolis, Minn.
William Teague, Basilica of Ste. Clothilde, Paris, France
- 8**
John Erickson, First Congregational, Kokomo, Ind.
Jerre Hancock, Methuen, Mass, Music Hall

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Ronald L. Gould, assistant professor of sacred music and music literature at the Dana School of Music, Youngstown, Ohio, University, and organist choirmaster at St. John's Episcopal Church has been awarded a Danforth Teacher's Grant for the year 1966-67. He will spend a year in New York where he has been accepted to work toward the SMD at the school of sacred music, Union Seminary.

Mr. Gould came to Youngstown in 1960 from the Church of the Transfiguration, Providence, R.I. At the university he has conducted the Dana Chorus and Concert Choir in major oratorio literature with members of the Youngstown Philharmonic orchestra. He has his BM from North Central College, Naperville, Ill. and the MSM from Union Seminary. He has done further graduate study at Western Reserve University, Cleveland.

EDWARD MONDELLO and brass players from the Chicago Symphony Orchestra played a concert for organ and brass April 19 at Rockefeller Chapel, University of Chicago; Richard Vikstrom conducted.



Anita Greenlee has been appointed to the faculty of the Philadelphia Musical Academy as instructor in organ improvisation. She studied this art in the Netherlands for three years with Cor Kee and was finalist in the first AGO improvisation competition in Philadelphia in 1964. She gives lecture-demonstrations to AGO Chapters.

Miss Greenlee has also been appointed minister of music at St. Stephen's Evangelical Lutheran Church, Wilmington, Del. She will co-ordinate and direct all choral and instrumental work of this growing city church.

THE WARTBURG, Iowa, College a cappella choir, fresh from a successful trip to Europe, left April 12 on its 30th annual spring tour with 13 stops in Iowa, Wisconsin, Illinois, Michigan and Minnesota.

HAROLD A. DECKER, chairman of the school of music, University of Illinois, has been elected president of the American Choral Directors Associations; his two-year term begins July 1.

ALL FIVE students of Louise Borak entered in the finals of the Minnesota MTA contest received certificates for outstanding work.

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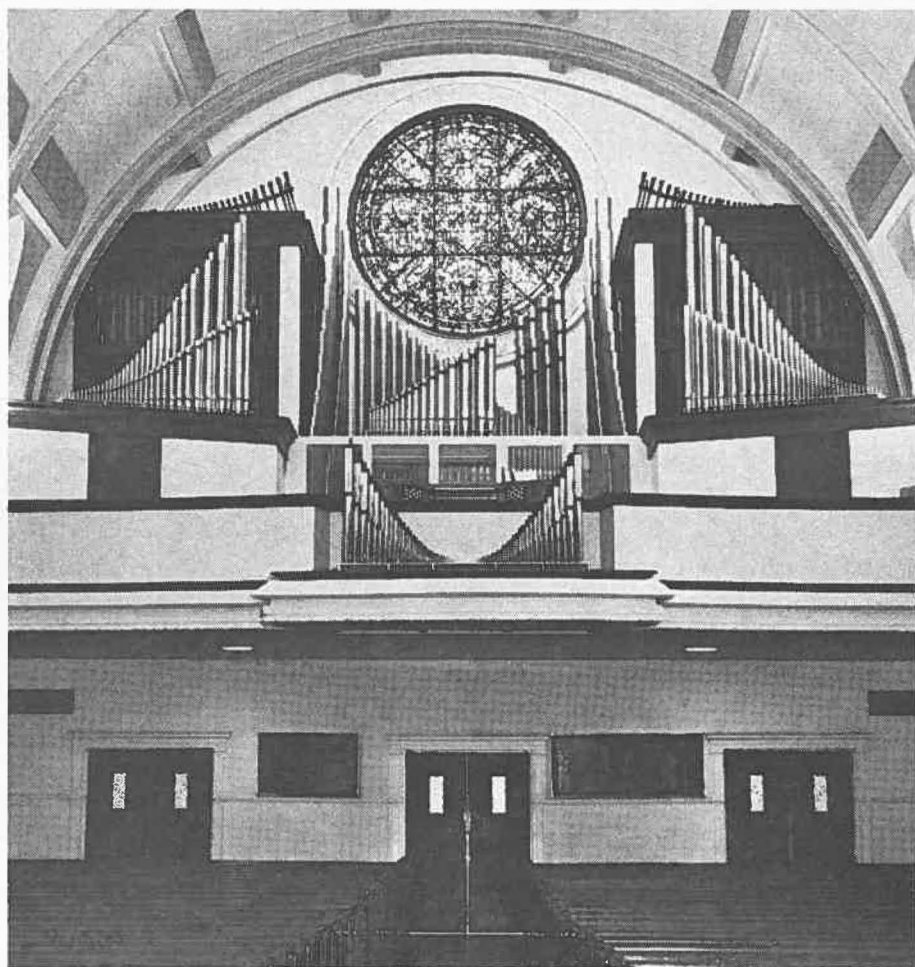
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THE DIAPASON

EDITORIALS

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Our Move

Wasn't it Benjamin Franklin in *Poor Richard's Almanac* who said "Three removes are as bad as a fire"? Readers should get out their fire extinguishers, for THE DIAPASON has moved again — its third move since 1920.

Before the Kimball building was completed in the early 1920s, THE DIAPASON became one of its original tenants. A few months after the passing of the magazine's founder and editor, Siegfried E. Gruenstein, De Paul University asked for our space for its rapidly expanding Loop schools — music and law. THE DIAPASON found a home in the old and once famous Fisher Building a few blocks to the southwest, where since March 1958 a small, busy staff has tried very hard to create an interesting and informative professional journal in pleasant, rather old-fashioned quarters.

By the time this May issue reaches readers, THE DIAPASON (we hope!) will be settled in new quarters in a remodelled building at 434 South Wabash Avenue. Even our zip code has changed slightly; now it's 60605.

The locations of the three buildings this magazine has tenanted in the last 45 years form an equilateral triangle on the south fringe of Chicago's Loop. Please make a note of our change of address. The postoffice will forward first class mail for awhile, but forwarding causes delays. Believe it or not, we still often receive letters addressed to us at the Kimball Building — after eight years. Far more puzzling than that, though — if you can believe it — are the letters (at least one a month) addressed to us at the address of the Murtagh Concert Management, whose advertisement has for several years occupied our back cover! As an old storekeeper friend of ours used to say, "Somebody just ain't on the ball."

An Eye on Atlanta

AGO Chapters who hesitate to undertake financing their deans' presence at the biennial national convention should take heart from this month's report

from the new Anchorage, Alaska Chapter. The air distance from Anchorage to Atlanta must be some 3,000 miles, yet this brand new chapter decided at its second meeting to have its new dean represent the city of Anchorage and the state of Alaska at this important national meeting. We hope chapters in Tennessee and South Dakota and Maine and Oregon will be encouraged by this news to see to it that their chapters are equally well represented.

Earlier we suggested the wisdom of making inquiries from travel agents, airlines, railroads and buslines regard possible inexpensive group rates to and from Atlanta. Members in the Washington area did just this and have come up with some tempting rail fares on Seaboard from both Washington and New York. Reservations must be made by May 15 and we would guess that similar savings might be available from other points along the Atlantic Coast. Other railroads may make like concessions.

We heard that several airlines are co-operating too, so it might pay delegates to do a little shopping around.

Have you received that handsome convention brochure from Atlanta? The cover is worth framing and the interior shows evidence of hard work, imagination and care. Most people will want to reach Atlanta at least in time for Sunday's pre-convention recitals; many will not want to miss the playing competition Saturday morning, which promises to emerge this year as something special.

So what are you waiting for? Better send in those registration cards now. Or don't you want a chance at that door prize positive?

A Few Notes of Summer Events in Europe

A small collection of brochures concerning summer organ and choral events in Europe have reached us and we share some essential details with readers:

The fourth Academie de l'Orgue Français will be held July 4-23 at St. Maximin-en-Provence. French classic music of the 17th and 18th centuries will be taught by Michel Chapuis and André Stricker, organ; Huguette Dreyfus, clavecin; and Jacques Chailley and Pierre Hardouin, musicology. Write Secretariat, Hotel de Ville, 83 St. Maximin.

The Southern Cathedrals Festival July 28-31 will be held this year at Winchester. The emphasis is on the whole gamut of English Cathedral music. Conductors are Christopher Dearnley, Salisbury Cathedral, John Birch, Chichester, and Alwyn Surplice, Winchester. Write Charles Abdy, 57B, The Close, Salisbury, England.

The Boxhill Music Festival, featuring mostly English ensemble music divides its events June 10, 14, 19 and 24 between Cleveland Lodge (home of Lady Susi Jeans) and The Tithe Barn, Burford Bridge Hotel. Both provide very limited space. Lady Jeans and her daughter Katherine, a recorder player, are joined by such artists as Alfred Deller, Desmond Dupré and others. The final event features the Oberlin Baroque Ensemble from Oberlin College. Write Lady Jeans at Cleveland Lodge, Dorking, Surrey, England.

International Orgelwoche at Nuremberg June 18-26 features Johann Ernst Köhler, Weimar; Wolfgang Dallmann, Heidelberg; Enzio Forsblom, Helsinki; Suzanne Chaisemartin, Paris; Vladimir Hawlik, Brünn and three "young organists" in organ recitals. There are services, concerts by Les Menestrels, Vienna, the Bavarian Radio Ars Nova program, the Winsbacher Boy Choir and two symphony concerts.

The Lucerne Festival Aug. 13-Sept. 18 covers, as always, a very broad musical spectrum. The final week lists two organ recitals. Your travel agent should be helpful on the latter two festivals.

ADDENDA LIST 57 to the Organ Literature Foundation's catalog is available gratis by writing the foundation at Nashua, N.H.

Letters to the Editor

More on Memorizing

Mount Prospect, Ill., March 15—
To the Editor:

I have read with interest the letter from Carleton Bullis in the March issue. He has raised some good questions on the tonal aspects of memorizing and perhaps my views may interest him.

First let me explain my position. I am not a professional musician. I am not a good organist. I'm just a ham. I play popular music mostly for my own pleasure, but practice industriously on some of the organ classics for the disciplinary value. I think I memorize easily and I would say that the tonal aspect of memorizing is just as important as the other aids, but I would go a step further.

In works such as Bach's preludes and fugues, I would think that a person would use all of the aids mentioned. He would have to use visual memory of the notation in some cases, memory of fingering patterns in others, and memory of the melody and harmony in still other parts. In popular music, however, I believe that the sound is the most important part of memorizing and actually adds up to playing by ear. For example, you may have memorized a selection written in the key of G. But others who join you with horns may prefer A flat. The change of a half-step could cause a radical change in the fingering for the melody, so that the fingering pattern is out as an aid to memory. Likewise, visualization is impossible because you have no score. Remembering the motions of the hands and feet is helpful but only if subordinated to the sound of the melody and harmony.

I can agree with Mr. Bullis that those who depend heavily on the memory of fingering patterns sometimes run into a barrier that is impossible to hurdle if they stumble. Also, I agree that those who play by ear can memorize easily and retain it longest. And this, I think, raises the questions of whether we have memorized or are improvising. Can it be that ear players are executing a form of improvisation? Is improvisation limited strictly to extemporaneous composition, or can it include the kind of reproduction that is typical of jazz music?

What I am suggesting is that tonal imagery may be more in the realm of improvisation than memorizing.

Yours very truly,

GERALD O. ECKLEY

Miss Carpenter on Memorization

New York City, March 30, 1966 —
To the Editor:

As one who memorizes music very easily, I am writing in answer to Carleton Bullis' letter in THE DIAPASON for March. It may be that I am not the one to write on this subject, because mine is a rare gift, and I seldom have to try to memorize anything. I have a large repertoire of memorized pieces, and have been able to retain them over many years. I can safely say that my ability to memorize is almost entire a matter of hearing.

However, I have given the subject much thought, principally to help my pupils, and am convinced that hearing the music is by far the most important factor in committing it to memory. In an article on memorizing, Tobias Matthey mentioned three methods, in the order of their importance: a) hearing, b) muscular, and c) visual. This seems to agree with the experience of most people who memorize easily. To be sure there are many fine musicians who find it easier to acquire confidence in visual or muscular memory than in hearing. Others may find that a combination of methods is helpful.

What to do about it? The study of melodic and harmonic patterns, and of form, is an excellent approach to the ability to hear, which in my opinion is the condition most to be desired. Developing the ear is needed at the earliest possible time in childhood. Then, coupled with keyboard harmony, co-ordination of hearing and keyboard manipulation can be achieved.

I hope I may be forgiven the personal references. I deserve no credit for my good memory for music — aside from having picked the right parents!

Yours sincerely

LILIAN CARPENTER

Rowland Dunham Reflection

Boulder, Colo., March 22, 1966 —
To the Editor:

Your publishing of Dudley Warner Fitch's letter was most welcome in these confused days of Church Unity, God is Dead and an apparent diversity of standards in the AGO.

The motivations for congregational singing and the mass sung in English or the vernacular in the Catholic churches can only be conjectured. It will be interesting to note deviations away from the modal style that has so long been preferred.

Recently I sat through a TV program called The Anatomy of Pop Music. It was a harrowing if illuminating experience which gave complete evidence that jazz and types of sound have no relation whatever to musical art. There was not a single "singer" who knew one thing and music was never more thoroughly exhibited. As for the truly acceptable tone quality of the alleged instruments in the ensembles, nothing will be said.

How can a trained musician be so completely misled as to believe jazz and secular

Those Were the Days

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

Albert Riemenschneider gave the 50th of a series of organ recitals at Baldwin-Wallace College, Berea, Ohio, in which not a single number was repeated

"Cue sheets" for "Poor Little Pepina" starring Mary Pickford and "Out of the Drift" starring Marguerite Clark were included in Wesley Ray Burroughs column for the movie organist

Charles MacPherson was appointed organist of London's St. Paul's Cathedral to succeed Sir George Martin

Union High School, Redondo Beach, Calif., dedicated its new three-manual 36-stop organ

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

Plans were outlined for the AGO national convention June 23 in Washington

Bones identified as those of Ruth Zwicker, organist, were found in the furnace of the North Hill Methodist Church, Akron, Ohio. Police took the sexton into custody

William Ripley Dorr's St. Luke's Choristers sang in four new motion pictures

Bombs wrecked the cathedral in Manchester, England. The organ, some of which dated back to 16th century Anthony Buddington, was a total loss

Melville Smith was named director of the Longy School, Boston

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

Clarence Snyder was appointed organist and director of music at Longwood Gardens, Kennett Square, Pa.

Pierre Cochereau arrived for his first American tour.

Heinrich Fleischer completed a two-month tour in Norway, Germany, The Netherlands and Switzerland.

entertainment can be used in a service of Divine Worship? The low quality of what passes for "sacred" music can be eliminated only by refusal of church musicians to give it any consideration whatever. Publishers will not print bad music if the profession is discriminating. Unfortunately few can distinguish.

Mr. Fitch gives a truly musical appraisal of some of the shortcomings of note-playing "college trained organists." What organists should be trained to develop are those elements of musicianship so vital in good taste, imagination and judgement.

ROWLAND W. DUNHAM, FAGO

WE GOOFED AGAIN

Dean David Harper of the Hartford AGO Chapter phoned to correct statements in our editorial in the April issue concerning the change from competition to commission in that chapter's prize anthem plans. We are unable to trace the source of our misinformation; perhaps it was another chapter which reported such a change. We don't believe we dreamed it.

Our comparison of the two approaches still seems to us a valid one, but we apologize to the Hartford Chapter for our error.

WASHINGTON CHOIR SINGS AT WESTMINSTER ABBEY

Washington Cathedral's choir of men and boys sang two Easter services at Westminster Abbey to open a series of 26 services which they sang in the Abbey and at the Cathedrals of Coventry and Chichester.

The trip was a result of an invitation to take part in the Abbey's 900th anniversary observance. Directed by Paul Calloway, the choir's appearances included an Evensong for Her Majesty's Birthday April 21, a special service for the Armed Services of the Crown and an Evensong for the BBC. American composers in the choir repertory included Leo Sowerby, Richard Dirksen and David Koehring.

SELF IS SPEAKER, CONDUCTOR AT BOY CHOIR ANNIVERSARY

William Self, St. Thomas Church, New York City, was guest speaker April 16 for the 20th anniversary banquet of the Texas Boys Choir, Fort Worth. On April 18 Mr. Self conducted a massed choir of 200 men and boys with orchestra in the anniversary concert.



Recordings

The records we have received in the last month cover an extraordinary variety within the reasonably broad limits of our field — from theatre organ to 15th century madrigals. No very systematic approach seems possible so we shall approach the lot in the approximate order we received and later listened to them. Most of the pressings sent us were in stereo but most of them are available both mono and stereo. Some indicate that new processes make them "dual purpose."

The theatre organ record, *Once in a Dream*, is one of a new Organ of the Month Club series, with Jim Melander playing the 2/8 Wurlitzer in Jack Leynwood's studio. The sound is fine and Mr. Melander's playing follows all the traditional matters of harmonic style and registration (beloved clichés may be the proper term) so it will no doubt delight the ATOE buffs. The jacket notes, the selection of the program of pop standards all fit into the picture. Address: Concert Recordings, Lynnwood, Calif.

A more complete contrast to this could hardly be provided than two Cantate records of contemporary German choral music. Two fine motets from Hugo Distler's *Geistliche Chormusik* opus 12 bear out the increasingly common belief that Distler's choral music exceeds even his organ music in beauty and value. Helmut Rilling leads the Spandauer Kantorei in moving performances of these. Their essential simplicity and directness somehow make the Heinz Werner Zimmermann Choral Variations on a Theme of Distler on the other face sound a bit contrived; this is a larger-scale work using a six-part choir and two soloists. The performances and the recording are excellent; the complete and informative jacket notes are, unfortunately only in German.

Young Mr. Zimmermann comes off better, we feel, in the second Cantate disk, a *Psalmkonzert* for baritone, five-voiced choir, boy choir, three trumpets, vibraphone and double bass. There are strong influences of jazz in this but they are used so skillfully that they seem to give a kind of primitive strength to the beautiful psalm texts. On the reverse side is Helmut Baibe's *Canticum Simeonis*, with the *Nunc Dimittis* text in Latin plus the Luther *Mit Fried* und *Freud* chorale text in German. Tenor solo, mixed choir, celesta, organ and percussion are used. This is a sound, effective work with contemporary flavor. Klaus Martin Ziegler is conductor of this disk with performance resources of the Southwest German Chamber Orchestra of Pforzheim, the choir of Christ Church, Karlsruhe and boys from the Helmholtz Gymnasium of Karlsruhe. Jacket notes are in English, German and French.

We had heard favorable reports of the 1965 Concordia Seminary Festival in St. Louis and are happy to report that the recently released *Schola Cantorum Records* (801 De Mun Avenue, St. Louis, Mo. 63105) give evidence of the high quality of the performances. Four sides provide a considerable cross section of sacred music from Bach to Bender, as the release is titled. The Bach includes Cantatas 56 and 136 and Motet 5 and the Bender a motet on *God So Loved the World* and Variations on a Theme by Distler (composer at the organ). Other music is *Concerto 1 in G*, Handel; *Concerto*, Micheelsen; and *Fugue in G*, Van den Gheyn played skillfully by Paul Manz at the organ, Krebs' *Blessed Jesus at Thy Word* for English horn and organ, and a 12th century *Missa Marialis*. All the performances are alive and interesting. Jacket notes, which incidentally refer to music of Buxtehude and Distler not on the records, are inadequate and of little interest to those not involved in the performance. We understand a similar Concordia festival is to be held this summer.

A Bach Organ Recital by Anthony Newman has been recorded by Sheffield Records (1011 N. Fuller Avenue, Los Angeles, Calif.) on the Beckerath at Trinity Lutheran, Cleveland. The organ sound and the engineering are top drawer and there is ample evidence of Mr. Newman's unusual talent and flair for playing. Some will question whether with such talent a player must resort to violent contrasts of registration, sectionalization by tempo change, and other such obvious devices to whip up excitement. Virtuoso Bach is no longer as popular a cup of tea as it was a generation or more ago. Side 1 divides the Prelude from the Fugue in E flat with the *Schübler Ach blieb bei uns*. Side 2 divides the Prelude in E Minor from the *Wedge Fugue* with the *New Year's Orgelbüchlein* chorales. Here is playing talent to watch — and to hope for fervently.

One of several recordings from Gregorian Institute of America is an interesting one by the Vienna Madrigal Choir conducted on side 1 by Xaver Meyer and on side 2 by Kurt Hofbauer. Not so slick and breathtaking as such smaller groups as the Netherlands Chamber Choir, this group's side 1 of rather familiar sacred a cappella music perhaps is less interesting than side 2 of secular madrigals with instruments, which madrigals, incidentally, are not listed completely or in order in the sparse jacket notes.

Gregorian's release of the Langlais *Complete Franck Organ Works* was discussed in detail upon its release two years ago. A piano recording of the so-called Vivaldi-Bach concertos (six of 16 known to be Vivaldi) is not in our field. Sophie Svirsky's playing of the whole set is highly satisfactory but the piano sound of the recording is hardly up to the best contemporary standards. — FC

THE DEPARTMENT of Evangelism and the Commission on Church Music of the Diocese of Southern Ohio are sponsoring a contest for music in a contemporary idiom for the communion liturgy of the Episcopal Church. For details write Contemporary Liturgical Music Committee, 412 Sycamore St. Cincinnati, Ohio 54201.

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MEMO TO A CHURCH MUSICIAN

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- SING NOEL, SATB M 161

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Anthems from Scripture book) GA 33
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Choral Music

We continue to watch the new musical developments in the Roman Catholic church with intense interest. Several of our composer friends report receiving commissions from publishers specializing in Catholic music to add to the available supply. Incidentally, not one of those reporting these commissions to us so far are themselves communicants of this faith.

A considerable stack from McLaughlin and Reilly indicates only the slowest recent progress. We are interested that some of the music is by sisters in various orders; we will be more encouraged when these religious create work of higher musical quality. This month we have SA Proper of the Mass for Pentecost and SSA King of Glory by Sr. M. Florentine, PHJC; O Praise Ye the Lord by Sr. St. Roselyn, CND; and Jubilee Anthem by St. Camille-Marie, RSM.

Paul R. Ladd, Jr. has arranged for McL and R some highly familiar music, often found in children's and youth choir collections, in a series called Christian Life in Song. Included are such standbys as Ave Marias by Arcadelt, Mozart and Gumpelzhaimer, Jesu, Joy of Man's Desiring, the so-called St. Anthony Chorale by Haydn used by Brahms, a number of chorales used by Bach and his contemporaries, including sets called Hymns for Paschaltide, Hymns for Lent and Hymns for the Passion and Death of Our Lord; two Palestrina fragments called Hymns in Honor of the Blessed Sacrament; a Beethoven arrangement of O Sanctissima etc.

Hardly more encouraging are the contributions of J. G. Phillips, an ornate motet Thanks to Thee by Marc Charpentier and his own Proper for the Mass for Easter Sunday and Festival Anthem on Praise the Lord, Ye Heavens, a conventional festival hymn anthem. There are two difficult a cappella anthems by Jean Eichelberger Ivey, O Come, Bless the Lord and Lord, Hear My Prayer, two for unaccompanied men's voices, TTBB If I Speak in the Tongues of Men by Jack Bryon Grove and TTB I Saw the Holy City by W. A. Jurgens. Then the McL and R list returns to old favorites — a printing of the Mozart Ave Verum Corpus with an English translation, the Messiah Surely He Hath Born Our Grievs arranged TTBB by Christian Reuter, Call Thou unto Me arranged from Palestrina by Franklin Kinsman, a Brahms motet section arranged by Walter Ehret as Blessing and Honor, and finally a so-called Bach-Chorale Mass arranged by James B. Welch, setting the new official English text to three familiar chorale tunes.

From H. W. Gray comes an extended, difficult Leo Sowerby setting of Psalm 84, Behold, O God Our Defender, with a big organ part. Orvis Ross' Invocation is unaccompanied and highly practical despite rather high bass notes. George Blake's In Heavenly Love Abiding is a kind of hymn anthem on an attractive Finnish folk song. In the youth choir

department are a bright SA Sing We Merrily unto God by Donald E. Clawson and a John Holler SA arrangement of Bach's Jesus, Joy of Man's Desiring; it is hard to imagine any choir library not already having several arrangements of this.

Boosey and Hawkes starts Christmas early with Three Carols for Christmas (Lullaby, Coventry Carol, The Star) arranged together by Clare Grundeman for SATB, TTBB, SAB, SSA or SA. There are three Moravian numbers, SA duet O Jesus Show Thy Great Compassion by Johann D. Grimm, SSAB Thank Ye the Lord by Johann Geisler, both arranged by Ewald Nolte, and an SA John Antes chorale What Splendid Rays, set by Ludwig Lenel.

In Boosey's Brown University series is a large anthem for male chorus, brass sextet and percussion, Thy Will Be Done, by Paul Nelson for a major festival occasion, and a two-part Dominus Illuminatis Mea and Alleluia, with percussion — an interesting sort of experiment, we think.

A set of Rediscovered Madrigals is being issued by Marks Music in careful editings by Don Malin with English translations. Three 16th century ones reach us this month — Ah! Weary Am I by Luca Marenzio, I am the Phoenix by Orazio Vecchi, and Come Now, Ye Maidens by Jacques Clement. Very different from these is what seems to us a near-pop, Who Can Build a Mountain by Kady and Nancy Millet arranged by Clay Warnick.

Brodts Music, Charlotte, sends a four-stanza The Fair Moon Hath Ascended, melody by Schulz, harmonization by David Pizarro.

In Penn State Music Series is a Jean Berger editing of Laudate Pueri by Giacomo Perti, a large-scale work for solo voice, violin, viola and continuo; we would welcome a chance to hear it.

Mills sends Everett Titcomb's quiet Jesus, The Very Thought of Thee, with soprano solo, a block-harmony double-choir Behold, Bless Ye Jehovah by David Foltz and Harold Avery, and a three-stanza, usual hymn anthem, When Jesus Christ was Yet a Child by Jan Foltz.

G. Schirmer has a small scale Lenten cantata, Seven Times He Spake by Herbert Grieb, with solos in all sections and no problems. Mr. Grieb has also made an SAB hymn anthem of a rather conventional sort on Praise, My Soul, the King of Heaven. Also SAB is a curious and interesting L. Stanley Glarum We Give Thanks to Thee; Mr. Glarum also has a short, useful Behold the Lamb of God; both are a cappella. Jean Pasquet has an effective Loved and Blessed Be Thou, King, with a wide dynamic range. Elwood Coggin has an SA hymn anthem on Llangloffan, O One with God the Father.

G. Schirmer sends some music of historic interest. SAATB Thomas Tomkins' When David Heard that Absalom was Slain, edited by Cyril Simkins, and three old Spanish works edited by Robert L. Goodale (a large motet for double chorus by Comes, Beatus vir; Ecce Virgo Concipiat by Morales; and Encina's Gasajémonos de Husia). Homer Whitford has edited Sound the Trumpet by Schubert.

George Lynn's Alleluia (Golden, available from Presser) is another of those rhythmic, repetitive alleluia which rise to a climax and dissolve; there is division of parts. There is much familiar but little classifiable as sacred in the dozen or more choruses in the Presser Choral Collection number 1 compiled and edited by Alex Zimmerman.

Mercury sends a meditative Hear My Prayer, O Lord by Mildred Barnes Roys; there is considerable unison singing.

From Novello two come: Love Divine, All Loves Excelling, a singable chorus from a cantata by Lloyd Webber; and His Name is John, a setting by Peter Naylor.

In Concordia's Hymn of the Week series is SAB Trinity 1 to Trinity 16 edited by Paul Thomas; the usual helpful introductory instructions are included.

Concordia sends three baroque cantatas, Buxtehude's Wake, Awake edited by Paul Thomas and his Good Christian Men edited by Richard T. Gore, and Kreiger's For Us a Child Is Born edited by Harold Samuel. The good editing and the increasing favor in which this genre is held should assure wide interest in these. Even earlier is a volume of Eight Chorale Settings for two voices by Johann Hermann Schein edited by Ludwig Lenel, and SATB The Star Proclaims, Vulpius and TTB Glory to God in the Highest, Hammer-schmidt. George Brandon has set Angels Holy, High and Lowly with flutes, bells and organ, voices unison or SA; he used plainsong roots for his bass vs. treble Watch, O Master, O'er Us. Robert S. Hines has done an SAB Soul, Adorn Thyself with Gladness from Handel. Ludwig Lenel has a curious unison and two-part setting of a Kentucky Harmony tune in The King Shall Come When Morning Dawns. Richard Hillert's Where'er I Go, What'er My Task would require some familiarity with his rhythmic style. Jan Bender has a set of Gospel Motets for Equal Voices; the texts are Lord, Lord, Open to Us; Sir, Come Down, Before My Child Dies, and Come O Blessed of My Father.

C. F. Peters is agent for Harmonia-Uitgave, a Dutch edition. We received 14 works for chorus with various combinations of instrument and soloists. We shall not attempt even to list the titles. Let us tell you that composers include Cimarosa, J. C. Bach, Buxtehude, Martini, Handel, Leo, Mozart, D'Astorga, Hasse and Gluck and that the editors are Amelvoorte, Kiel and Backers. The introductory text is in Dutch; there is considerable editing in the form of dynamics, staccatos, etc. Both music scholars and choral people, especially in colleges, will want to see these.

We hear rarely from E. C. Schirmer and when we do we usually receive some new works by the prolific and highly regarded choral composer Randall Thompson. Most choral directors study each new Thompson work as it appears. We have on hand a setting of Psalm 23, The Lord Is My Shepherd, for SATB or SSAA with piano, organ or harp in a well-bound engraved edition and an interim edition in photographed manuscript of the choral scores of the often-performed Passion according to St. Luke.

In the same interim form from E. C. Schirmer is Kirke Mechem's Seven Joys of Christmas for SSA and solo, based on traditional carols. Most conductors of women's groups will lose no time in seeing this. We had heard about Daniel Pinkham's big Jubilate Deo for combined mixed, treble and unison choirs (with division in the first instance) and we are glad to see that it is now available in a final edition.

Michael Fink is represented in E. C. Schirmer's stack with a not easy Te Deum, which divides voices and uses a tenor solo, and a cantata, Septem Angeli, with Latin and English text and

NUNC DIMITTIS



Frederick Chubb, FRCO, eminent Canadian organist, died March 6 in Vancouver at the age of 81. He was born in Hastings, England, educated at St. John's Choir School, St. Leonards and Cambridge University. He was assistant at Ely Cathedral, served Christ's College, Cambridge, and Christ Church, Harrogate. He went to Western Canada in 1912 and was organist of Christ Church Cathedral, Vancouver, until 1946 and of St. John's Church, Victoria, until his retirement in 1962. He held degrees of BA, Cantab, Mus Bac, Oxon.

As a recitalist, he was an exponent of the romantic school. He played throughout the Pacific Northwest, at the San Francisco Exposition in 1915 and at the RCO convention in Victoria in 1961. His compositions include an organ sonata. In the 1930's he organized the Purcell Hall School of Church Music, an interdenominational group for improvement of local devotional music standards.

Mr. Chubb's sister, Edith, was prominent in music education circles in London and his son George is a well-known Montreal organist.

four-hand piano accompaniment. Parts for various percussion, cellos and basses are available. Mabel Daniels' Salve, festa dies, with Latin and English text, has just been re-issued. Daniel Pinkham has edited a verse anthem by Michael Wise, with solo parts for soprano and bass; like Purcell, this is eminently singable. Two Virginia Anthems bind together Claude Karon Cook's A Hallelujah for Christmas (on Greensleeves) and O How Amiable by Vernon Perdue-Davis.

We suggest that anyone interested in a list of the several dozen choral reprints of various styles and periods included in the thick stack from Edition le Grand Orgue write 476 Marion Street, Brooklyn 33, N.Y. for information. — FC

THE UNIVERSITY of Illinois concert choir sang four concerts in two days April 26-27 in neighboring colleges and universities: Olivet Nazarene College, Kankakee, Ill.; Joliet, Ill. Junior College; Rockefeller Chapel, U of Chicago; and Valparaiso U Chapel.

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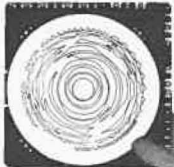


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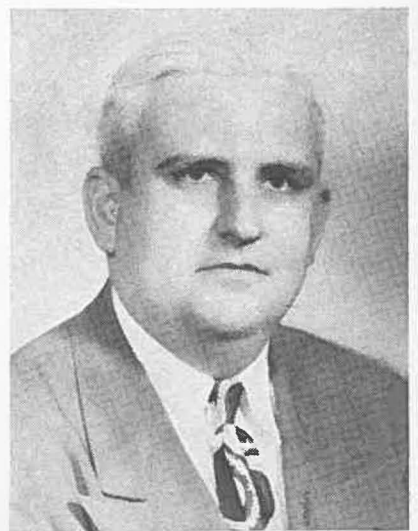
The First Methodist Church, Mishawaka, Ind. will house a new three-manual Austin organ to be located in the center front of the church, in the same area occupied by an early E. M. Skinner instrument. Casework will be modified for the best tonal egress. The large church of Gothic style offers a fine acoustical setting for the builder.

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL
Hohlfloete 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Rohrfloete 4 ft. 68 pipes
Blockfloete 2 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. (prepared)
Trompette 8 ft. 68 pipes
Clairon 4 ft. (prepared)

CHOIR
Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelfloete 4 ft. 68 pipes
Oktav 2 ft. 68 pipes
Quint 1 1/2 ft. 68 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 56 pipes

PEDAL
Principal 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Rohr Gedeckt 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes
Mixture 2 ranks (prepared)
Trompette 16 ft. 12 pipes
Fagotto 16 ft. (prepared)
Krummhorn 4 ft.



Gordon Farnell, professor of music at North Central College, Naperville, Ill. received his PhD degree in music at commencement exercises April 30 at the University of Michigan. He has BM and MM from Oberlin, earned his AAGO in 1935 and his ARCO in 1946 with the award of the Limpus Prize for highest grades. Additional study was with Marcel Dupré.

Dr. Farnell has taught at Wesmar College, LeMars, Iowa, Brenau College, Gainesville, Ga., Central College, Pella, Iowa and since 1952 at North Central. He is a member of the American Musical Society and of the Royal Musical Association, London.

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Earl Ness Plays Opening Recital on Three-Manual Instrument in Pennsylvania Town

A new three-manual Allen custom instrument installed in the Marple Presbyterian Church, Broomall, Pa. was dedicated Jan. 30 by Earl Ness. It is placed above the entire width of the chancel providing tonal avenues throughout the church.

Alterations have been made to the organ space ceilings to eliminate existing deficiencies of sound projection into the choir area. Negotiations for the sale of the instrument were handled by N. Stetson Company, Philadelphia, area representatives for Allen. Frits Wenderhold designed the installation and supervised the final voicing.

GREAT
Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblichfloete 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Fifteenth 2 ft.
Waldfloete 2 ft.
Mixture 4 ranks
Harp
Celesta

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

CHOIR
Viola 8 ft.
Flute 8 ft.
Aeoline 8 ft.
Prestant 4 ft.
Spitzfloete 4 ft.
Nasat 2 1/2 ft.
Blockfloete 2 ft.
Tierce 1 1/2 ft.
Larigot 1 1/2 ft.
Clarinet 8 ft.
Oboe 8 ft.

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

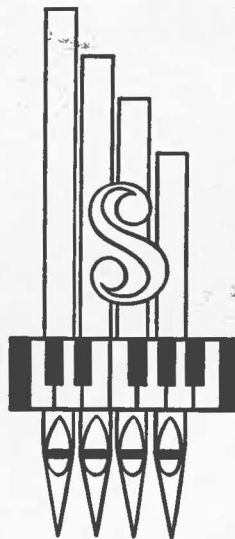
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ALWAYS enjoy "running down" isolated fragments of ms. plain chant (or facsimiles), and with the thought that some DIAPASON readers might be interested present this brief comparative sketch.

1. indicates a reproduction in modern notation of the ms. facsimile printed on p. 45 of the March 1966 DIAPASON (Saville Organ Corp. adv.—thanks!).

2. indicates a reproduction in modern notation of the *Liber Usualis* (Solesmes) version, p. 1166.

The text is from the Apocryphal Wisdom of Solomon (*Liber Sapientiae* 3:4-6, Vulgate), and with the chant forms the Communion (I) of the Mass for Two or More Martyrs out of Paschal Time.

Translation: And though in the sight of men they suffered torments, God hath tried them: as gold in the furnace [here the facsimile breaks off] he hath

proved them, and as holocausts he hath received them.

A comparison of the "resultant" L.U. (Solesmes) version with the Spanish facsimile reveals:

1. The typical kind of variation undergone by the same Gregorian chant as used in different areas of Christendom (cf. analogous folksong variations).

2. Variation in the underlaying of the words together with basic agreement.

3. That the copyist of #1 had the singer's interest in mind (may even have been one himself). Specifically, note the separation of the "n" from the "me" in the word *Tormenta*, as though to say "vocalize on the "e", not on the "n"; similarly in the placing of the first "u" in the word *aurum*, separating it from the "a" ("vocalize on the "a", not on the "u"); also the placing of the final "t" in *tentavit*.

4. No flat *h* is indicated in the Spanish neume as vs. that of the L.U. in the first syllable of *aurum*. In practice, it may or may not have been used—usage varied. But Benedictine "purists" still abjure it in such instances.

Spanish

1. Etsi coram hominibus tormenta
L.U. Etsi coram hominibus tormenta

1. passi sunt Deus tentavit e
2. passi sunt, Deus tentavit e

1. os tanquam aurum in fornace
2. os: tanquam aurum in fornace

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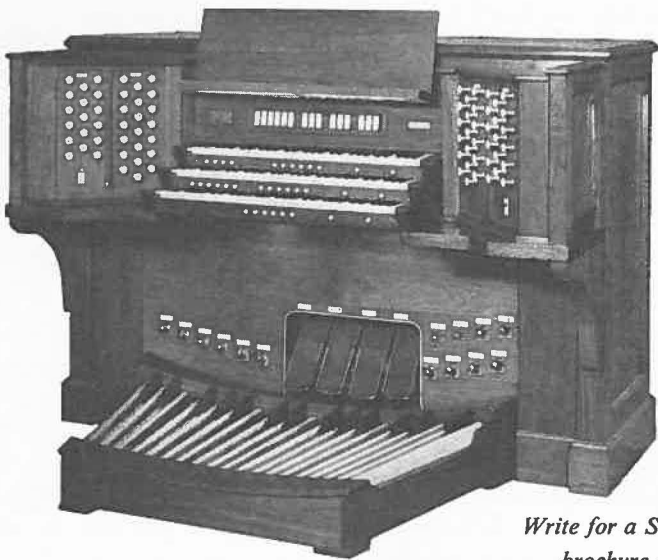
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William Jancovius, Organist, Plans Design — Joan Lippincott Will Play Dedicatory

The Church Organ Company has completed redesigning and rebuilding of the three-manual instrument in the Calvary Methodist Church, East Orange, N.J. The design was drawn up by William Jancovius, organist-director, in collaboration with F. H. Gorman of the building firm. Tonal pipe work was done by Russell Van Camp. Joan Lippincott will play the dedicatory recital May 22.

GREAT
Diapason 16 ft. 12 pipes
Diapason 8 ft. 61 pipes
Flute 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes

SWELL
Bourdon 16 ft. 12 pipes
Gedeckt 8 ft. 68 pipes
Quintadena 8 ft. 68 pipes
Gambe 8 ft. 68 pipes
Gambe Celeste 8 ft. 49 pipes
Principal 4 ft. 68 pipes
Flute d'Amour 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Flute 2 ft. 61 pipes
Larigot 1 1/2 ft. 5 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Vox Humana 8 ft. 68 pipes
Clarion 4 ft. 68 pipes
Tremolo

CHOIR
Stopped Flute 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Unda Maris 8 ft. 49 pipes
Flute Harmonic 4 ft. 68 pipes
Quinte 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Sifflute 1 ft. 17 pipes
Trumpet 8 ft. 68 pipes
Krummhorn 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Harp
Tremolo

PEDAL
Resultant 32 ft. 32 notes
Diapason 16 ft. 20 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 32 notes
Violone 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Trumpet 16 ft. 32 pipes
Trumpet 8 ft. 32 notes
Trumpet 4 ft. 32 notes
Hautbois 4 ft. 32 notes
Chimes

**REUTER ORGAN ORDERED
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ACROSS REAR OF CHANCEL AREA

Countryside Community Church Has Mrs. Charles Peterson as Its Organist — Summer Completion

The Reuter Organ Company has been awarded a contract to build a new three-manual 32-rank organ for the Countryside Community Church, Omaha, Neb. The pipework of the instrument will be placed in an elevated position across the rear of the chancel area with the great section unenclosed and the swell and choir individually expressive.

Martin-Money & Associates were architects for the new church building and Mrs. Charles Peterson is organist. Negotiations for the sale of the instrument were handled by Frank R. Green, home office representative for Reuter. Installation is scheduled for the late summer of 1966.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Principal Conique 4 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Contre Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremulant

CHOIR
Nason Gedackt 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Flute Celeste 8 ft. 54 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL
Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft. 32 notes
Spitz Oktav 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Quintaten 4 ft. 32 notes
Fugara 2 ft. 12 pipes
Contre Hautbois 16 ft. 32 notes
Hautbois 8 ft. 32 notes
Hautbois Clarion 4 ft. 32 notes

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First Lutheran, Williston, N. D. Has
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High in Rear Balcony

The new three-manual Schlicker at the First Lutheran Church, Williston, N.D. was dedicated Palm Sunday at the morning service, with a dedication recital in the evening by Dr. David N. Johnson, St. Olaf College, Northfield, Minn. The old organ was used for the morning service from the prelude through the sermon hymn. After the sermon, the new Schlicker was heard for the first time with the singing of A Mighty Fortress.

The organ is installed in a case high in the rear of the balcony. The 46 stops control 52 ranks of pipes. Herman Schlicker drew up the design. Installation and voicing was done by John Obermeyer and Alfons Osiander.

GREAT

Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 - 6 ranks 330 pipes
Trompeta Real 16 ft. 49 notes
Trompeta Real 8 ft. 61 pipes
Trompeta Real 4 ft. 12 pipes
Chimes 21 notes

POSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Scharf 3 - 4 ranks 225 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Trompeta Real 16 ft. 49 notes
Trompeta Real 8 ft. 61 notes
Trompeta Real 4 ft. 61 notes

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Mixture 4 - 5 ranks 292 pipes
Basson 16 ft. 12 pipes
Schalmei 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Metalgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hohlflöte 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Cornet 4 ft. 32 pipes

GREAT

Quintaton 16 ft. 61 pipes
Spitzprinzipal 8 ft. 61 pipes
Quintaton 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Klein Mixture 4 ranks 244 pipes
Furniture 4 ranks 244 pipes
Festival Trumpet 8 ft. 61 pipes

SWELL

Rohr Bourdon 16 ft. 73 pipes
Viola Pomposa 8 ft. 73 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Prestant 4 ft. 73 pipes
Rohrflöte 4 ft. 12 pipes
Nazard 2 3/4 ft. 73 pipes
Octavin 2 ft. 61 pipes
Rohrflöte 2 ft. 12 pipes
Terz 1 3/4 ft. 61 pipes
Rohrflöte 1 1/2 ft. 61 pipes
Pfeife 1 ft.
Plein Jeu 3-4 ranks 226 pipes
Fagotto 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Clarion 4 ft. 73 pipes
Tremulant

CHOIR

Nason Flöte 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Spillflöte 4 ft. 73 pipes
Lieblich Prinzipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Jeu de Clochette 2 ranks 122 pipes
Cromorne 8 ft. 73 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Prinzipal 8 ft. 12 pipes
Violone 8 ft. 12 pipes
Rohrflöte 8 ft.
Prinzipal 4 ft. 12 pipes
Rohrflöte 4 ft. 12 pipes
Prinzipal 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 32 ft. (prepared)
Bombarde 16 ft.
Fagotto 16 ft.
Bombarde 8 ft.
Clarion 4 ft.

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Instrument in First Congregational
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The Aeolian-Skinner Organ Company has rebuilt the organ in the First Congregational Church, Wallingford, Conn. which was badly damaged by fire. The pipework is virtually all new. The rededication of the rebuilt instrument took place Feb. 27 at the Sunday morning service.

Bon Smith and William Bunch installed the organ with tonal finishing by Donald Gillett. The design was worked out by Arthur Birchall and the organist, Duncan Phyfe.



Porter Remington has become organist and choirmaster at the Trinity Methodist Church, Spartanburg, S.C. She holds a B.Mus from Oberlin Conservatory where she studied organ with Grigg Fountain and Garth Peacock. She spent her junior year in Salzburg, Austria where she studied organ with Josef Doppelbauer at the Mozarteum Academy. At present, she is working towards a M.Mus at Converse College, Spartanburg, where she studies organ with William Partridge.

Last year Miss Remington taught in the music department of Paine College, Augusta, Ga. and was assistant organist for the Lutheran Church of the Resurrection. In Augusta, she accompanied the Augusta Choral Society and was sub-dean of the local AGO chapter. She has appeared as soloist with the Augusta Symphony and the Savannah, Ga. Henkle Ensemble, and has played recitals throughout the Southeast.

MAURICE WEED, Northern Illinois U. DeKalb, won the \$150 first prize in the fifth Pedro Paz composition contest at Olivet, Mich., College.



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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich. — For Bridgeport Chapter, Greens Farms, Conn. Congregational Church March 13: Excerpts, Clavierübung, part 3, Bach; Chorale in A minor, Franck; Greensleeves, Wright; Pageant, Sowerby. First Baptist, Pensacola, Fla. March 20: Trumpet Voluntary, Purcell; Prince of Denmark's March, Clarke; Sonata in E flat, Fugues in G minor and G major, Bach; Sinfonia Brevis, Sowerby; Chorale in A minor, Franck; Greensleeves, Brother James, Wright; Variations and Fugue on the English National Anthem, Reger.

Western Illinois U GSG, Macomb, Ill. — For Springfield AGO Chapter, Douglas Avenue Methodist March 20: Basse et Dessus d Trompette, Clérambault; Prelude, Purcell; Fugues in G and C major, Bach — Linda Lambert. Trumpet Voluntary, Purcell; Allegro, Trio Sonata 5, Bach — Norma Roche. Toccata in F, Prelude and Fugue in G, Bach; Les Enfants de Dieu, Messiaen; Litanies, Alain — Karen Szegedy McChesney.

Margaret Dickinson, Louisville, Ky. — Calvary Episcopal Church Feb. 25: Herzlich tut mich verlangen, Bach, Kuhnau, Walther, Krebs; Prelude in F minor, Bach. March 7: Prelude in F minor, Bach; Herzliebster Jesu, Brahms; Partita on Sei gegrüßet, Bach; Sonata on Psalm 94, Reubke. March 18: Prelude in C major, Bach; Herzlich tut mich verlangen, Brahms; Orgelbüchlein Preludes, Bach.

Students of Elisabeth Hamp, Champaign, Ill. — Hamp studio March 20: Voluntary, Baroque Suite, Bingham — Constance Nagel. Ein feste Burg, Walther; Es ist das Heil, In Dir ist Freude, Bach—Gloria Griggs. Herzliebster Jesu, Walcha, Prelude in G, Mendelssohn — Nancy Krum.

Clifford Ochampaugh, Manhattan, Kans. — Kansas State U Chapel March 21 and Morris Hill Chapel, Fort Riley, March 27: Agincourt Hymn, Dunstable; Nun freut euch, Bach; Fantasie in F minor, K 608, Mozart; Canon in B minor, Schumann; Prelude 13, Shostakovich; Variations on a Noël, Dupré.

Martha Nelson, Wayne, Pa. — Wayne Presbyterian Church March 16: Awake, Thou Wintry Earth, Bach-Whitford; Ave Maris Stella, Dupré; Thou Man of Grief, Read; Ajalon, Rathbun, Bingham; Prelude, Suite, Durufé.

Fredrick Geoghegan, Toronto, Ont.—Riverside United Church, Windsor April 19: Now Thank We All Our God, Bach-Fox; Jesu, Joy of Man's Desiring and Passacaglia and Fugue in C minor, Bach; Minuet from Berenice, Concerto 2 in B flat, Handel; Fantasie in F minor, Mozart; Fantasie on Hallelujah, God be Praised, Reger; Nimrod, Enigma Variations, Elgar; Rohsmedre, Vaughan Williams; Toccata in B flat minor, Vierne; Les Cloches and Marche Grotesque, Purvis; Litanies, Alain.

David Fienen, Bloomington, Ind. — Organ room, Indiana U March 21: Suite on Tone 2, Clérambault; Allein Gott in der Höh, Ach bieb bei uns, Prelude and Fugue in C minor, Bach; Chorale in E major, Franck; Rhythmic Trumpet, Bingham; Sonata 2, Hindemith, Te Deum, Langlais. St. Paul's Lutheran, Chicago Heights, Ill. March 27: Agincourt Hymn, Dunstable; O Mensch, Bach replace Clérambault in above.

Tom V. Ritchie, Kirksville, Mo. — First Methodist Church April 5: Trumpet Tune and Ayre, Purcell; Lord Salisbury Pavan, Byrd; Toccata, Buxtehude; O Man Bewail, Bach; Sonatas 25, 32, Pezel (with two trumpets); Jesus Comforts the Women of Jerusalem, Dupré; Romance sans paroles, Bonnet; Pastorale, Milhaud; Church Sonatas 7, 11, Mozart.

Philip Malpas, Louisville, Ky. — Stetson University, DeLand, Fla. Feb. 15: Magnificat on Tone 1, Buxtehude; Toccata and Fugue in F major, Bach; Fantasie in A major, Franck; Fugue 5 on B-A-C-H, Schumann; Fugue in A flat minor, Prelude and Fugue in G minor, Brahms; Force et agilité and Joie et clarté, Messiaen.

Robert Town, Wichita, Kans. — For Auburn N.Y. AGO Chapter, First Presbyterian Church, Skaneateles March 7: Partita on O Gott, du frommer Gott, Toccata, Adagio and Fugue in C, Bach; Fantasie in A major, Franck; Te Deum, Nazard, Dialogue on the Mixtures, Langlais; Postlude for the Office of Compline, Litanies, Alain.

Kenneth Gearhart, New York City — Union Seminary master's recital, Christ Church Methodist Feb. 20: Concerto 2 in B flat, Handel; Two Noëls, Daquin; Prelude, Fugue and Variation, Franck; Introduction, Passacaglia and Fugue, Willan.

Benjamin Hadley, Chicago — Church of the Ascension April 25: Prelude in E flat, Triple Kyrie, Fugue in E flat, Clavierübung, Bach; Scherzo, Symphony 2, Carillon de Westminster, Vierne; Chorale, Fugue, Honegger; Allegro Vivace, Symphony 5, Widor.

Edward Johe, Columbus, Ohio — First Community Church March 13: Lobe den Herrn, Walther, Knab, Bender; Land of Rest, Sowerby, Donovan; Nicaea, Post; Schmücke dich, Hurford, Bach; Leoni, Bingham; O Filii, Held, Farnam; How Brightly Shines, Buxtehude, Distler (two settings); Gelobet seist du, Buxtehude, Lenel. First Congregational Church April 1: Voluntary in C, Purcell; Variations on Jesu, Priceless Treasure, Walther; O Come, Let Us Sing, Stam; The Righteousness is Like the Great Mountain, Engels; To Thou that Hearst Prayer, Bijster; Fantasie, Franck; Schmücke dich, Hurford; Introduction and Allegro, Guilman.

Idabelle Henning, Memphis, Tenn. — First Presbyterian Church March 27: Prelude and Fugue in F sharp minor, Buxtehude; The Hen, Rameau; Have Mercy on Me, Rejoice, Christians, Prelude and Fugue in G major, Bach; Fantasie in F minor, K 608, Mozart; Seelenbrautigam, Elmore; Divertissement, Vierne; Concert Piece, Peeters. Alice Marie Rumph, soprano, assisted.

Tryon Richards, San Francisco, Calif. — Olivet Presbyterian Church Feb. 27: Fanfare, Purcell; Aus tiefer Noth, Scheidt; Allein Gott in der hoch, Pachelbel; In dulci jubilo, Zachau; Nun danket, Bach; Josef est bien marié, Balbastre; O Welt, Ich muss dich lassen, Brahms; Creator Alme Siderum, Peeters; God Rest You, Bingham; Getsemane, Edmundson; Miles Lane, Whitney.

Jerrold D. McCollum, Mobile, Ala. — For Mobile AGO Chapter, First Baptist Church March 7: Toccata and Fugue in F major, Buxtehude; Prelude, Fugue and Chaconne, Pachelbel; Prayer of Christ Ascending, Messiaen; Actus Tragicus, Lord Jesus Walking on the Sea, Weinberger; Aria, Peeters. Clifton Ware, tenor, shared the program.

Gordon Jones, New York City — St. Peter's Lutheran March 7: Fugue on a theme by Corelli, Pastorale in F, Herr Gott and O Lamm Gottes, Bach. March 14: Concerto in B flat, Felton; Benedictus, Rowley; Andante, Alla Marcia, Battishill.

Paul Jenkins, Deland, Fla. — First Methodist, Orlando April 4: Tierce en Taille, Parish Mass, F. Couperin; Out of the Depths, O Man Bewail, Bach; Litanies, Alain.

John Cartwright, New York City — Church of the Epiphany, March 9; Elegy, Oxley; Fugue in E minor, Bach; All' Offertorio, Pastorale Zipoli; Adagio, Suite Latine, Widor; Erhalt uns Herr, Buxtehude, March 16: Toccata 9, Frescobaldi; Ich ruf zu dir, Walcha; Sonata 2, Arnell; Tierce en taille, Basse de Trompette, du Mage; Le Jardin Suspendu, Alain; Prelude and Fugue in A minor, Buxtehude, March 23: Prière, Litaize; Sonata on Tone 1, Lidon; Pange Lingua, Grigny; Ruhig bewegt, Sonata 3, Hindemith; Fugue on the Magnificat, Bach; Christe Redemptor Omnium, Parry, March 30: Diptyque, Messiaen; Fugue in C, Pachelbel; Erbarm' dich mein, Bach; Canzon Ariosa, Gabrieli; Jesu, geh' voran, Karg-Elert.

Marie Ann Heiberg, Tyler, Tex. — First Presbyterian Church March 27: Toccata in E minor, Fantasie in G minor, Pachelbel; Lord, Keep Us Steadfast, Buxtehude; O Man, Bewail, Bach; Ah, Holy Jesus, Walcha; Fugue in G minor, Bach; Passion Chorale, Walther; Suite for a Musical Clock, Handel; Ruhig bewegt, Sonata 2, Hindemith; Pasticcio, Langlais.

Mrs. Harold Moore, Galesburg, Ill. — For Galesburg AGO Chapter, Central Congregational Church March 6: We All Believe in One God, Scheidt; I Call to Thee, Bach; Canzona, Frescobaldi; Beautiful Saviour, Christiansen; Prelude and Fugue in A major, Walther; Antiphon 3, Dupré; Rhosymedre, Vaughan Williams.

Richard Shirey, Akron, Ohio — Trinity Lutheran Church, March 13: Chorale in A minor, Franck; Three Pieces for Violin and Organ, Schroeder; O Sacred Head, Buxtehude; O Dearest Jesus, Walcha; Jesus Christ, our Saviour, O'er Death Is Now Victor, Pachelbel; Adagio, Toccata, Symphony 5, Widor.

David Gay, Oswego, N.Y. — St. Paul's Church, March 7: Concerto in C minor, Telemann-Walther; Liebster Jesu (two settings), Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Greensleeves, Brother James' Air, Wright; Sonata 1, Hindemith.

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Programs of Organ Recitals of the Month

Robert S. Lord, Pittsburgh, Pa. — Heinz Chapel, U of Pittsburgh March 20: Offertory. Mass for Convents, F. Couperin; Fantasie and Fugue in G minor, O Man, Bewail, Bach; Chorale in B minor, Franck; Three Chorale Preludes, Brahms; Medieval Suite, Langlais.

Margaret Kautz, Toccoa Falls, Ga. — Emmanuel College Chapel, Franklin Springs, Ga., March 12: Prelude and Fugue in E minor, Bruhns, Wie schön leuchtet, Buxtehude; Nun komm', der Heiden Heiland, Toccata. Adagio and Fugue in C major, Bach; Flute Solo, Arne; Aria con Variazione, Martini; Es ist ein Ros', Brahms; Prelude and Fugue in A minor, David.

First Baptist Church, Toccoa March 28: Offertoire sur les grands jeux, F. Couperin; Canon on Tone 12, Gabrieli; Fantasie and Fugue in G minor, Bach; My Heart Is Filled with Longing, Brahms; Chorale in A minor, Franck; Chant de Paix, Langlais; Litanies, Alain.

George Gregory, Laredo, Tex. — Guadalupe Church, April 3: Kyrie, Christe, Toccata for the Elevation, Mass of the Apostles, Frescobaldi; Three Lenten Orgelbüchlein Preludes, Fugue in D major (Giant), Bach; Passion Chorale, Strang, Buxtehude, Walther, Kirnberger, Brahms, Pepping; Sonata 2, Mendelssohn; Litany, Liszt; Song of Peace, Heroic Song, Langlais.

Esther Jepson, Milwaukee, Wis.—Kenwood Methodist Church March 6: Suite of Three Movements, Dupuis; Voluntary, Stanley; Voluntary, Croft; Voluntary, Wesley; Fantasie on Komm, heiliger Geist, Bach; Komm, heiliger Geist, Ahrens; Christ ist Erstanden, Bach, Ahrens; Ballade en Mode Phrygien, Chorale, Danse Funebre, Alain.

Charles Jordan, Dallas, Tex. — SMU graduate recital, student of Robert Anderson, March 30: Fantasie in G, Trio Sonata 6, Prelude and Fugue in C major, Bach; Chromatic Fantasie, Sweelinck; Deux Préludes profanes, Alain; Scherzo, Gigout; Wie schön leuchtet der Morgenstern, Reger.

Elbert Morse Smith, Grinnell, Iowa—Herrick Chapel Feb. 27: Parish Mass, F. Couperin; Chorale in A minor, Franck; Scherzetto, Vierne; Magnificat 5, Dupré; Offertoire, Suite Médiévale, Langlais; Les Enfants de Dieu, Desseins Eternels, Messiaen; Litanies, Alain.

Alexander Boggs Ryan, Kalamazoo, Mich.—First Methodist, Corpus Christi, Tex. Feb. 25: For Austin, Tex. AGO Chapter March 2: All Saints' Episcopal, Saugatuck, Mich. March 6: Stetson Chapel, Kalamazoo College March 13: First Presbyterian Church, Bryan, Tex., Feb. 27 included: Chaconne in G minor, L. Couperin; Suite du Premier Ton, Clérambault; Komm, heiliger Geist, O Lamm Gottes, O Mensch, Prelude and Fugue in E flat, Bach; Sonata, Holon Matthews; Chorale in A minor, Franck; Toccata on Old 100th, Young; Two Pieces, Patrick H. Colley; Naides, Vierne; Fantasie and Fugue on Sleepers, Wake, Reger; Variations on a Noël, Resurrection, Passion Symphony, Dupré.

Robert B. King, Wilmington, N.C. — First Presbyterian Church March 20: Trumpet Tune, Purcell; Subdue Us with Thy Goodness, Passacaglia and Fugue in C minor, Bach; Lo, How a Rose, Brahms; Chorale in A minor, Franck; Pasticcio, Langlais; Chorale and Variations on Veni Creator, Durullé; Chollas Dance for You, Leach; Toccata, Symphony 5, Widor.

Walter F. Gresens, Milwaukee, Wis.—Dedicator of new Schlicker, Emmaus Lutheran March 13: Prelude and Fugue in E flat major, Bach; Jesu, meine Freude, Walther; Wacht auf, Bach; Prelude and Fugue in D major; Adagio for Strings, Barber; Noël with Variations, Balbastre; Suite Gothique, Boëlmann.

David McCormick, Tyler, Tex. — St. Luke's Methodist, Houston April 27: Ein feste Burg, Koetsier; Dialogue, Grigny; Voluntary 5, Walond; Wir glauben, Fantasie in G, Bach; A Fantasy, Darke; Scherzo, Leighton; Chaconne in E minor, Buxtehude; Le Banquet Céleste, Messiaen; Pièce Héroïque, Franck.

Jane Martin, Waynesboro, Pa. — Methodist Church, March 2: Psalm 19, Marcello; Prelude and Fugue in D minor, Bach; Rondo, Rinck; Magnificat, Dupré; Prelude on Stabat Mater, Pergolesi; Theme and Variations, LeMaigre; Festival Toccata, Fletcher. F. Marshall Rock, Jr., tenor, assisted.

Charles Dudley, Greensboro, S.C. — Odell Auditorium, student of Harold G. Andrews March 18: Prelude and Fugue in A minor, Bach; Toccata, Villancico y Fuge, Ginastera; Prelude and Fugue on B-A-C-H, Liszt. Carol Cate, pianist, shared the program.

Philip Gehring, Valparaiso, Ind.—Concordia Lutheran, Sioux City, Iowa March 18: Two Pieces, Sonate d'Intavolatura, Zipoli; Prelude and Fugue in G minor, Buxtehude; Veni Creator Spiritus, Titelouze, Scheidt, Bach; Concerto in D minor, Vivaldi-Bach; Land of Rest, Donovan; Three Organ Psalms, Zimmermann; Media vita, Lenel. The Morningside College Baroque Ensemble shared the program.

Enid Woodward Students, Northfield, Minn.—Carleton College March 12: Trio Sonata 5, Bach; Tu es petra, Mulet—Marian Osborne. De Tag der ist so freudenreich, Bach; Rhosymedre, Vaughan Williams; Wie soll ich dich empfangen, Pepping; Now thank we all our God, Karg-Elert — Kay Frank; Toccata, Adagio and Fugue, Bach; La Vierge, Les Bergers, Desseins Eternels, Messiaen; Fast and sinister, Symphony, Sowerby — Richard Mattson.

William E. Gray, Jr., Chattanooga, Tenn. — Brainerd Methodist Church Feb. 22: Rigaudon, Campra; Sleepers Wake, Krebs; A Mighty Fortress, Walther; Fantasie in Echo Style, Sweelinck; In Thee is Gladness, Blessed Jesu, at Thy Word and Prelude and Fugue in G major, Bach; Four Psalm Preludes, Powell; Divertissement, Vierne; Introduction and Passacaglia, Reger.

Theodore Ripper, Decatur, Ill. — First Methodist Church, March 21: Voluntary on Old 100th, Purcell; Prelude and Trumpetings, Roberts; O God Be Merciful, Prelude in E flat, Bach; Prayer, Creston; Lord Jesus Walking on the Sea, Weinberger; We All Believe in One God, Triple Fugue in E flat, Bach; Benedictus, Reger; Chorale in A minor, Franck.

Maxine McCormick, Cookeville, Tenn. — Tenn. Technological U faculty recital March 6: Fugue in G major, Erbarm dich mein, Sheep May Safely Graze and Fantasie and Fugue in G minor, Bach; Toccata, Monnikendam; The Hollow Men, Persichetti (with trumpet); Fantasie 2, Deux Danses a Agni Yavishita, Litanies, Alain.

Jack Noble White, Fort Worth, Tex. — Lovers Lane Methodist, Dallas April 6: Prelude, Fugue and Chaconne, Buxtehude; My Heart Is Ever Yearning, Brahms; Improvisation on a Hymn Tune; In Praise of Merbeke, Wyton.

Michael Schneider, Cologne, Germany — For Charlotte AGO Chapter, Covenant Presbyterian March 14, Smith Memorial Hall, U of Ill. Feb. 20: Passacaglia in D minor, Buxtehude; Toccata in F, Pachelbel; Prelude and Fugue in E minor, Brahms; Fantasie and Fugue in G minor, Bach; Sonata 2, Reger; Fantasie in F minor, K 594, Mozart; Chaconne in A minor, David; Litanies, Alain. Kresge auditorium, MIT March 23, Whittier, Calif. College March 5: Same Reger plus Prelude, Fugue and Variation, Franck; Variations on a Theme of Jannequin, Alain; Prelude and Fugue in F minor, Dupré; Passacaglia and Fugue in C minor, Bach.

Edmund S. Ender, St. Petersburg, Fla. — For Tampa AGO Chapter Bayshore Baptist March 7: Sonata 5, Mendelssohn; Adagio, Symphony 6, Widor; Fugue in C minor, Bach; Caprice de Concert, Stewart; Roulade, Bingham; Canon in B minor, Schumann; Toccata in E, Bartlett. same program March 27 at St. Thomas Episcopal, St. Petersburg.

Robert Fulton, Des Moines, Iowa — Drake U master's recital, student of Russell Saunders March 29: Prelude and Fugue in E major, Lübeck; Deck Thyself and Fantasie and Fugue in G minor, Bach; Andante Sostenuto, Symphony Gothique, Widor; Three Dances, Alain.

G. Donald Kaye, Waverly, Pa. — For Northeastern Pennsylvania AGO Chapter, St. Luke's Episcopal Church, Scranton March 16: Prelude in C sharp minor, Reger; Herzlich thut mich verlangen, Bach; Récit de Nazard, Clérambault; Prelude and Fugue in C minor, Mendelssohn; Cathedrales, Vierne.

Ethel Sleeper Brett, Sacramento, Calif. — Memorial Auditorium April 10: Trumpet Voluntary, Purcell; Allegro, Concerto 2, Vivaldi-Bach; Aria, Handel; Toccata, Peeters; Meditation à St. Clothilde, James; How Firm a Foundation, Murphree; Benedictus, Reger; Faith, Van Hulse; Toccata on O Fili, Farnam.

William Partridge, Spartanburg, S.C.—For Spartanburg AGO Chapter, Church of the Advent, March 27: Passion Chorale, Bach, Pachelbel, Kellner, Brahms; Passion Symphony, Dupré.

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Mus. D., F.A.G.O.
Raleigh, North Carolina

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Chairman, Division of Music & Art
Houghton College, Houghton, N. Y.
Houghton Wesleyan Methodist Church

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LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal March 2: Prelude and Improvisation, Suite Medievale, Langlais; Pastorale, Pasquin; Ricercare, Cavazzoni; Agincourt Hymn, Dunstable. March 9: Aus tiefer Not, Sie lob und dem höchsten Gut, Ein Lämmlein geht, O Lamm Gottes, unschuldig, Ein feste Burg, Bender; Ave Verum, Titcomb; Echo, Scheidt; Prelude on Old 100th, Joubert. March 16: Da Jesus an dem Kreuze, Scheidt; Lantana, Whitlock; Epilogue, Ratcliffe. March 23: Prelude Solennel, Noble; Three Chorale Preludes, Fanfare, Cook. March 30: My Inmost Heart, Bach; Pavan, Byrd; Berceuse and Marche Funebre, Vierne. For North Louisiana AGO Chapter, St. Paul's Episcopal Church, Shreveport March 21: Four Biblical Sketches, Van Hulse; Dialogue, Hurford; Concerto 1, Reda; Partita on the Lord's Prayer, Piet Post; Aria da Chiesa, Anon; Holiday Trumpets, Sowerby.

Duane H. Werner, Decatur, Ill. — Grace Methodist Church, March 25: Prelude and Fugue in E, Lübeck; Trio Sonata in C minor, Bach; O Sacred Head, Buxtehude; O Dearest Jesus, How Hast Thou Offended, Walcha; Valet will ich dir geben, Bach; Variations on a theme of Jannequin, Alain; Fugue 3 on B-A-C-H, Schumann; Two Stations of the Cross, Dupré; Toccata, Sowerby.

Clyde English, Morgantown, W. Va. — Carnegie Music Hall, Pittsburgh March 27: Sarabande et Fugue, F. Couperin; Prelude, Clérambault; Chorale in A minor, Franck; Pastorale, Guilmant; Suite Gothique, Boëllmann; Le Banquet Celeste, Messiaen; Choral Phrygien, Alain; Scherzo, Finale, Symphony 2, Vierne.

Taylor Harvey, Roanoke, Va. — Calvary Baptist Church March 15: Chaconne, F. Couperin; Through Adam's Fall, Homilius; O Sacred Head, Bach; O Thou Love of My Love, Chaix; O Holy Jesus, Walcha; Prelude in E flat, Bach; Scherzetto, Vierne; The Celestial Banquet, Messiaen; Chant Héroïque, Langlais; Chorale in E major, Franck.

Miriam Mast, Elkhart, Ind. — First EUB Church March 2: Fantasie in F minor, Mozart; Eternal Purposes, Messiaen; March 23: Toccata in F major, Bach; Prelude and Fugue in G minor, Dupré.

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

David N. Johnson, Northfield, Minn. — Dedicatory, First Lutheran, Williston, N.D. April 3: In Thee Is Joy, Ich ruf' zu Dir, Fugue in D major, Bach; Sarabande Chambonnières; Pieces for a Musical Clock, Handel; Fanfare, Otterstad; Chorale in A minor, Franck; A Mighty Fortress, Walcha; A Rose Breaks into Bloom, O World I Now Must Leave Thee, Brahms; Acclamations, Langlais; Adagio, Purcell; Toccata and Fugue in D minor, Bach; Jordan, A Southern Folk Tune, Anon.; All Creatures of Our God and King, Johnson.

Donald Winters Students, Hattiesburg, Miss.—William Carey College for South Mississippi AGO Chapter March 1: Toccata in D minor (Dorian), Bach — Ted Beverly. Prelude in A minor, Bach; Chorale and Andante sostenuto, Sonata 6, Mendelssohn — Vaughan Scarcliff. Prelude and Fugue in G major (little), Bach — William Chance; Vom Himmel hoch, Pachelbel; Fugue in G minor, (little), Bach — Rebecca Payne.

David Ulrich, Philadelphia, Pa. — Frankford High School, March 11: Appassionata in D minor, Mauro-Cottone; Toccata, Monnikendam; Sunset, Karg-Elert; Finale, Symphony 1, Vierne; Sonata: God's Time Is Best, Bach; Fugue in G minor, Beauvarlet-Charpentier; Largo e Spiccato and Allegro, Concerto in A minor, Vivaldi-Bach; Now Thank We All Our God, Karg-Elert; Prelude in C minor, Chopin; Toccata in F, Widor.

Ann McGlothlin, David Dunkle, Bluefield, West Va.—First Baptist March 29: Trio Sonata 1, Bach; Wachet auf, Four Orgelbüchlein Chorales, Prelude and Fugue in E minor, Bach—David Dunkle. Allegro, Concerto 2, Fugue in G major, Toccata, Adagio and Fugue in C major, Bach — Ann McGlothlin.

Charles L. Durr, Forsyth, Ga. — Tift College faculty recital March 31: Nun danket, Karg-Elert; Voluntary 1 in D, Boyce; Dies sind die Heil'gen Zehn, Concerto 2 in A minor, Bach; Sonata 2, Mendelssohn; Intermezzo, Symphony 1, Widor; Es ist ein Ros', Brahms; Litanies, Alain.

Roger Heather, Cincinnati, Ohio—Scottish Rite Cathedral March 13: As Jesus Stood beside the Cross, Scheidt; Prelude, Suite opus 5, Duruflé; Little Fugue in G minor, Bach; Cortège et Litanie, Dupré.

Irene Robertson, Los Angeles, Calif. — Biola College, La Mirada March 21: Tiento 2 on Tone 4, Arauxo; Sonata, Freixanet; Allegro, Carvalho; Sonata on Tone 1, Lidon; Prelude and Fugue in G minor, Buxtehude; Korallpartiter, Videreg; Passacaglia over koralen, Wikander; Suite on Tone 2, D'Agincour; Hymn a la splendeur des Clarté, Grunenwald; Fantaisie on an American Spiritual, Schmidt.

Howard Don Small, San Diego, Cal. — For Orange County AGO Chapter, First Congregational Church, Santa Ana, Feb. 22: Introduction and Toccata, Walond; Prelude Fugue and Variation, Franck; In Thee Is Joy, Bach; Daybreak of Eternity, Walcha; How Can I Rightly Greet Thee, Pepping; Prelude and Fugue in G major, Bach; Sonata 1, Hindemith; Canon in B minor, Schumann; Fantasy for Flute Stops, Sowerby; Finale, Symphony 1, Vierne.

Sister Mary Lorraine Therese, SSMO, Portland, Ore.—Westminster Presbyterian for Portland AGO Chapter March 5: Agincourt Hymn, Dunstable; Trio Sonata 5, Bach; Noël sur les Jeux d'Anches, Daquin; How Lovely Shines the Morning Star, Peeters; Prelude and Fugue on B.A.C.H., Liszt; Lebhaft, Sonata 2, Hindemith. Le Mystere de Noël, Chanoine Fauchard. The Westminster Bell Ringers opened the program.

Virginia Cox, San Diego, Calif. — First Presbyterian Church March 27: Andante in C for Trumpet, Stanley; Prelude and Fugue in F minor, Handel; O How Cheating, O How Fleeting, Bohm; Dorian Toccata, Bach; Three Mystical Songs, Vaughan Williams (with Oberlin Evenson, baritone); The Burning Bush, Berlinski; Two Lenten Preludes, Maleingreau; Litanies, Alain.

Gloria Harris, Alexandria, Va. — Community Methodist, Arlington May 1, Asbury Methodist, Durham, N.C. May 8: Festival Voluntary, Peeters; Blessed Jesu, We Are Here, Toccata and Fugue in D minor, Bach; O Lord, with Wondrous Mystery, Andriessen; Rhosymedre, Vaughan-Williams; Suite Gothique, Boëllmann.

Jane Chapman, Orlando, Fla. — First Methodist April 7: Jesus, My Life, My All, Streicher; O Sacred Head, Van Hulse; Prelude and Fugue in E minor, Bach; St. Colomba, Willan.

Robert Rayfield, Bloomington, Ind. — St. Paul's Episcopal Church, Chicago March 29: Tiento in B flat, Cabanilles; Rejoice Christians, Bach; Blessed Is He, Parish Mass, F. Couperin; Prelude and Fugue in B minor, Bach; Te Deum, Langlais; Office of the Assumption, Tourne-mire; Epilog, Langlais; Scherzo, Symphony 2, Vierne; Fairest Lord Jesus, Schroeder; O Love, How Deep, Sowerby.

William Murray, Chicago — St. Mary of the Lake, Gary, Ind. March 20: Agincourt Hymn, Dunstable; Ach, Herr, mich armen Sünder, Buxtehude; Basse et Dessus de Trompette, Clérambault; Vater unser, Allegro, Trio Sonata 1, Bach; Presto, Concerto 5, Handel; Andante for clockwork, Mozart; Chorale in A minor, Franck; Scherzo, Sympony 2, Vierne; Ruhig bewegt, Sonata 2, Hindemith; La Nativité, Langlais; Cortège et Litanie, Dupré.

Carl Gilmer, New York City — First Presbyterian, Hackensack, N.J. April 1, First Presbyterian, Basking Ridge, N.J. April 3, Christ Church, Methodist, New York City April 19: Postlude pour l'Office de Complies, Alain; Prelude and Fugue in C minor, Bach; Partita on Wacht auf, Distler; Scherzetto, Vierne; Suite, Duruflé. Christ Church April 5: same Duruflé; Passion Chorale, Kuhnau, Bach, Karg-Elert, Langlais.

Richard Cummins, Roanoke, Va.—For Roanoke AGO Chapter, Calvary Baptist March 28: Chaconne in G minor, L. Couperin; Noël with Variations, Daquin; Aria, Concerto 10, Handel; A Westminster Suite, Purcell; O Sacred Head, Bach; Prelude, Fugue and Chaconne, Buxtehude; Fugue in C sharp minor, Honnegger; Litanies, Alain. Rita Cummins, soprano, shared the program.

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

Louise Borak, St. Paul, Minn.—St. Mark's Cathedral, Minn. May 3: Concerto 10, Handel; Come Saviour of the Gentiles and Pastorale, Bach; Fantasie in F, Mozart; Chorale in B minor, Franck; Variations on a Noël, Dupré.

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Programs of Organ Recitals of the Month

Richard Bouchett, New York City — Fifth Avenue Presbyterian Church March 6: Concerto de Sigr. Meck, Walthers; Cortège and Litany, Dupré; Chorale and Chorale Preludes on O Lamb of God, Bach; Impromptu, Vienne; Prelude on the Kyrie, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

Clarence E. Whiteman, Petersburg, Va. — Virginia Hall Auditorium, March 14: All Bach: Fugue in C major (Fanfare); Adagio e dolce, Sonata 3; Wachet Auf, Erbarm dich mein; Vater unser and O Mensch; Prelude and Fugue in B minor. Feb. 22: Agincourt Hymn, Dunstable; Veni Redemptor, Tallis; Salve Regina, Hofhaimer; Maria Zart, Schlick; Grand Jeu, DuMège; Trio en Passacaille, Raison; Wie schön leuchtet, Pachelbel; Gott sie gelobet, Scheidemann. Most of above included St. Francis de Sales high school, Powhatan, Va. March 13.

Mason E. Campbell, Pineville, La. — First Methodist, Natchitoches March 27: Von Gott will ich nicht lassen, Buxtehude; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in G minor, Bach; Carillon, Sowerby; Toccata, Pierné; Les Mages, Messiaen; Jesus Lover of My Soul, Break Thou the Bread of Life, Bingham; What a Friend We Have in Jesus, R. K. Biggs; O God Our Help in Ages Past, Coke-Jephcott.

Mary Gilkeson McCleary, Naugatuck, Conn. — Middlebury Congregational Feb. 16: Concerto 5 in F, Handel; Largo in F sharp minor, Veracini; Prelude and Fugue in G minor, Nun bitten wir, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Herzliebster Jesu, Walcha; Partita on What Is the World to Me, Holy God, We Praise Thy Name, Peeters; Carillon de Westminster, Vienne.

Gordon Flesher, Petersburg, Va. — West End Baptist March 27: Psalm 19, Marcello; Andante, Kellner; Prelude on Old 100th, Prelude on Regent Square, Flesher; Benedictus, Rowley; Fairest Lord Jesus, Edmundson; Still Waters, Weaver; Fugue in G major (Gigue), Bach.

Roger Lamb, Laurinburg, N.C. — Student of John E. Williams, St. Andrew's Presbyterian College March 11: Concert 5 in F, Handel; O Haupt voll Blut, Buxtehude; Prelude and Fugue in D major, Bach; Fugue on B-A-C-H, Schumann; Introduction and Passacaglia, Reger; Nostalgic, Sowerby; Fete, Langlais.

Harriette Slack Richardson, Springfield, Vt. — For Springfield, Mass. AGO Chapter, Church of St. Paul the Apostle, March 13: Te Deum, Langlais; Sonata 2, Adorn Thyself, Bach; Sonata 1, Hindemith; Fantasy for Flute Stops, Air with Variations, Sowerby; Sonatine for Pedals, Persichetti; Suite, Duruflé.

Wesley M. Vos, Grove City, Pa. — Grove City College April 17: Dialogue sur les Grands Jeux, Grigny; Three Chorale Preludes, Prelude and Fugue in B minor, Bach; Prelude, C. Kee; Sonata 3, Hindemith; Pastorale, Paukert; Toccata, Baur. St. John's Episcopal Church, Franklin, Pa. April 3: The Royal Banners Forward Go, Purvis; All Glory, Laud and Honor, Bach; O Sacred Head, Ah, Holy Jesus, Brahms; When Jesus on the Cross was Bound, Scheidt; Prelude and Fugue in B minor, Bach.

Ted Alan Worth, Philadelphia, Pa. — Salle Claude Champagne, Montreal Feb. 23: Fantasia in F minor K 608, Mozart; Aria and variations, Concerto in G minor, Handel; Adagio, Vivaldi; Toccata in F major, Bach; Tumult in the Praetorium, Maleingreau; Introduction and Fugue on Wie schön leuchtet, Reger; Sketch, Schumann; Romanza, Grieg-Hebble; Finale, Symphony 6, Vienne.

Robert N. Roth, Scarsdale, N.Y. — Free Synagogue of Westchester, March 13: Psalm 19, Marcello; Larghetto, Handel; Toccata and Fugue in D minor, Bach; Two Musical Clock Pieces, Haydn; Sonata 2, Mendelssohn; Hassidic Interlude, Fromm; Prelude on Adon Olom, Freed; Air (Nigun), Berlinski; Toccata, Sowerby.

Sue Lombardi, Tempe, Ariz. — Ascension Lutheran Church March 25: Three Chorale Preludes, Brahms; Poem, Sowerby (with Gabriel Gruber, violinist); Concerto for organ and brasses, Lockwood (with brass quartet); Concerto in G minor, Poulenc (with strings and timpani).

Harold G. Andrews, Jr., Greensboro, N.C. — Greensboro College faculty series, March 21: Six Schubler Chorales and Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Variations on a Noël, Dupré.

Darwin Leitz, Fort Wayne, Ind. — First Congregational, Kokomo April 27: Passacaglia, Scherzo, March, Walton; Suite, Leitz.

Robert Prichard, Los Angeles, Cal — First Christian Church, Whittier, Feb. 27: Fantasia in F minor K 608, Mozart; Six Schubler Chorales, Toccata in F, Bach; Sonata Brevis, Wuensch; Three Antiphons, Dupré; Fantasia on Halleluja! Gott zu Loben, Reger.

Pupils of George R. Gregory, San Antonio, Tex. — McAllister Auditorium, San Antonio College March 21, All Bach: Prelude in E minor—Robert Frisby; Prelude and Fugue in F major—Jim Skinner; Prelude and Fugue in G major—Helen Cox; Prelude in D major—Elsworth Roger; Wachet auf—Lucille Langford; Prelude and Fugue in C minor—Frances Gibson; Prelude and Fugue in D major — Diane Moore; Prelude in B flat major—Dolores Ferguson; Prelude in D minor — Ann Mabry; Ich ruf' zu dir — Joel Elders; Toccata and Fugue in D minor—Tom Schaezler; Prelude in B minor—Louis Gibson.

Donald W. Allton, Honolulu, Hawaii—Dedicator, Church of Holy Nativity, March 14: Prelude, Elias; Tres Versillos de Segundo Tono, Exnarriaga; Prelude in C, Bach; Gavotta, Martini; Aria and Allegro quasi presto, Handel; Pastorale on Forest Green and Contemplation on Tallis Canon, Purvis; Prelude in C, Mary Allton; Legend of the Mountain, Karg-Elert; Finale, Sonata 3, Borowski.

Giles Bryant, Toronto, Ont. — St. Mary the Virgin March 23: A Fancy, Tomkins; Offertoire pour les grands jeux, F. Couperin; Master Tallis' Testament, Howells; Voluntary in D, Boyce; Fugue in E flat, Bach; Fantasia, Sonata in A major, Rheinberger; Cantilene, Langlais; A Lesson, Selby; Passacaglia and Fugue in E minor, Willan.

Marcia Gibbs Ramsay, Bristol, Va. — Virginia Intermont College March 12: Chaconne in G minor, L. Couperin; Hark, a voice saith, Bach; Fairest Lord Jesus, Schroeder; We now implore the Lord, Buxtehude; He who will suffer God, Bach; Prelude in D minor, Pachelbel. A harpsichord group was included.

Richard W. Parrigan, Dallas, Tex.—Lovers Lane Methodist April 5: Chaconne, Couperin; As Jesus Stood Beside the Cross, Scheidt; Passion, Reger; Pièce Héroïque, Franck.

Herman Pedtke, Evanston, Ill. — Sts. Faith, Hope and Charity Church, Winnetka, April 3: Stations of the Cross, Dupré.

Pierre Cochereau, Paris, France — Duke U Chapel, Durham, N.C. April 17: Offertoire sur les grands Jeux, F. Couperin; Noël, Séjan; Fantasia in A major, Franck; Suite Carmelite, Francaix; Prelude and Fugue in B minor, Bach; Prelude and Fugue on A-L-A-I-N, Duruflé; Improvised Symphony.

Robert Shepfer, Royal Oak, Mich. — Dedicator of new Wicks, Grosse Pointe Woods Presbyterian April 27: Toccata in E minor, Pachelbel; Minuet, Clarke; He that Suffereth God to Guide Him, O Hail This Brightest Day of Days and Prelude and Fugue in E minor, Bach; Adagio and Rondo (with strings), Mozart; Trumpet Minuet, Hollins; Behold a Rose, Brahms; Dialogue for Mixtures, Langlais; Quod Libet, Quartet for Organ and Strings, Dupré; We Praise Thee, O God, Bender.

Richard Danny Lyon, Oklahoma City, Okla. — Oklahoma City U senior recital, student of Wilma Jensen, All Souls' Episcopal Church Feb. 27: Prelude and Fugue in G minor, Buxtehude; Three Chorale Preludes, Bach; Chorale in A minor, Franck; Sketches in C and D flat major, Schumann; My Heart is Filled with Longing, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Judith Sillin, Hays, Kan. — Fort Hays College senior recital Malloy Hall March 10: Passacaglia in D minor, Buxtehude; Trio in F, Krebs; Toccata, Adagio and Fugue in C, Bach; Concerto 2 in C, Haydn (with strings, trumpets, bassoon, timpani); A mighty Fortress, O Dearest Jesus, Walcha; Fantasia and Fugue on B-A-C-H, Liszt.

James Burchill, Hamilton, Ont. — Christ's Church Cathedral March 27: Concerto 1, Pepping; Folk Tune, Whitlock; Symphony 2, Vienne; Psalm Prelude 1, Set 1, Howells; Fantasia in F minor, K 608, Mozart.

Robert Smart, Swarthmore, Pa. — Wayne Presbyterian Church March 30: Prelude and Fugue in G minor, Buxtehude; Suite for a Musical Clock, Handel; Prelude and Fugue in G major, Bach.

John Hebblethwaite, Evanston, Ill.—First Congregational, LaGrange, Ill. April 8: Chorale in A minor, Franck; Death, like an overflowing stream, Maesch; Cortège et Litanie, Dupré.

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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex. — Bushnell Congregational, Detroit, Mich., March 13: Laudation, Dello Joio; Fugue in A flat minor, Brahms; Scherzo, Duruflé; Fantasie in F minor, K 608, Mozart; Veni Creator, Grigny; Sonata 6 and Prelude and Fugue in E minor, Bach.

For Berkshire AGO Chapter, First Church, Pittsfield, Mass March 28: same Dello Joio, Brahms, Duruflé, Mozart plus Wachtet Auf, Kommst du nun, Bach; Prière, Franck; Prelude in C, Bruckner; Preludio, Symphony 2, Dupré. For Kansas City AGO Chapter Our Lady of Perpetual Help March 21: Bach from both above, Dupré, Duruflé, Brahms plus Veni Creator, Grigny; Canticle of Praise, Anderson.

Richard D. Howell, Dallas, Tex. — SMU Graduate recital student of Robert Anderson April 24: Prelude and Fugue in E major, Buxtehude; Voluntary for Double Organ, Purcell; Prelude, Adagio and Choral Variations on Veni Creator, Duruflé; Fugue in A flat minor, Brahms; Variations on Braint, Mathias; Two Noëls, Dandrieu; Passacaglia and Fugue in C minor, Bach.

David Arthur Gell, Azusa, Calif. — Student of Gerhard Faber, Alhambra First Baptist March 23: Young Life variations, Sweetinck; Magnificat on Tone 1, Buxtehude; Saviour of the Heathen, Wake, Awake, Prelude in E flat, Bach; Voluntary 8 in D minor, Stanley; Chorale in A minor, Franck; O Dearest Jesus, From Heaven Above, Langlais; A Melodic Solace, Thomas Rice; Carillon-Sortie, Mulet.

Barbara Marquart, Dallas, Tex. — For Fort Worth AGO Chapter, Travis Avenue Baptist March 14: Kyrie, Gott Heiliger Geist, Christ, unser Herr, zum Jordan kam, An Wasserflüssen Babylon, Bach; Concerto in A minor, Vivaldi-Bach; O Traurigkeit, Brahms; Sonata 3, Hindemith; Two Meditations, Adler; Allegro, Symphony 2, Vierne.

Esther Cupps, Baltimore, Md. — St. Michael and All Angels, March 13: Prelude and Fugue in E minor, Bruhns; Six Schübler Chorales; Prelude and Fugue in G major, Bach; Sonata 3, Hindemith; Trois Danses, Alain.

Peggy Kelley Reinburg, Washington, D.C.— Union Methodist March 20: Canzona, Toccata, Frescobaldi; Sonata 5, Bach; Three Chorale Preludes, Brahms; Le Jardin suspendu and Litanies, Alain.

Margaret McElwain, Evanston, Ill.—First Congregational, LaGrange April 4: Sonate d'Intavolatura, Zipoli; Kyrie, God, Holy Spirit, When in the Hour of Utmost Need, We All Believe in One God, Bach; I Call to Thee, Walcha; Fairest Lord Jesus, Schroeder; Allegro, Symphony 2, Vierne.

North Shore Congregational Israel, Glencoe, March 27: same Vierne plus: Prelude to the Sabbath Morning Torah Service, Milhaud; Prayer at Midnight, Kol Nidre, Berlinski; These are the Holy Ten (two settings), Sleepers Wake, We all Believe in One God, Bach; Le Jardin Suspendu, Alain; Fugue on A-L-A-I-N, Duruflé; Chant de Paix, Langlais.

Columbia, S.C. AGO Chapter Members — Lutheran Church of the Incarnation, March 14: Jesus Christ herrscht als König, Pepping, Fantasie in G, Bach—Hubert Tucker; Spiritual, Young; Three Pieces on Antiphons, Dupré — Mrs. John S. Herin; Magnificat in G minor, Dandrieu — Gordon Beaver; Picardy, Maelkelberghe, Owen, Young — Mrs. David C. Embler.

John Erickson, LaGrange, Ill.—First Congregational April 5: Pange Lingua, Grigny; We all Believe in One God, Bach; A Lambkin goes, Karg-Elert; Meditation on Picardy, Sowerby; Deck Thyself, Karg-Elert; Pange Lingua, Groves, April 7: Litany, Roberts; Meditation on Mediation, Sowerby; Prelude and Fugue in E minor (Wedge), and O Sacred Head, Bach.

Gene R. Janssen, DeKalb, Ill. — First Lutheran Church, March 20: Apparition de l'Eglise Eternelle, Messiaen; My Heart Is Ever Yearning, Brahms; O God, Thou Faithful God, Peeters; Come Holy Spirit, David; Sonata 4, O Lamb of God, Bach; Prelude and Fugue in G minor, Buxtehude; Triptych, Post.

Grady Wilson, New York City — Bates College chapel, Lewiston, Maine March 8: Fantasie and Fugue in G minor, Bach; Tierce en Taille, Basse de Trompette, Du Mage; Voluntary in D minor, Stanley; Victimae Pchali, Tournemire; Even Song, LaMontaine; Scherzo, Duruflé; Sinfonia Brevis, Sowerby.

Henry Mann, New York City — Crescent Ave. Presbyterian, Plainfield, N.J. March 22: Prelude and Fugue in F minor, O Sacred Head, Bach; Should I not Sing Praises, Karg-Elert; Melodia, Reger; Con moto maestoso, Andante tranquillo, Sonata 3, Mendelssohn.

William Teague, Shreveport, La. — Brainard Methodist Church, Chattanooga, Tenn., March 15: Te Deum, Meditation, Langlais; Fugue in E flat, Come, Saviour of the World, Bach; Chorale in E major, Franck; Do Not I Love Thee, Powell; Evensong, La Montaine; Allegro Vivace, Adagio, Toccata, Symphony 5, Widor.

Helen Henshaw, Albany, N.Y. — Trinity Methodist, March 1: In Thee Is Gladness, Jesu Joy of Man's Desiring, Sleepers, Wake, Bach; Abide with Us, Jesus Walking on the Sea, The Last Supper, Weinberger; Song of Joy, Langlais. St. James Church March 13: Chorale, Jongen; As Jesus Stood beside the Cross, Scheidt; Passion Chorale, Jesus, Joy, Bach; Prelude to Parsifal, Wagner; Tumult in the Praetorium, Maleingreau; Crucifixion, Passion Symphony, Dupré; Bible Poems, Weinberger; Toccata on O Filii, Farnam.

J. Kimball Darling, Jr., Attleboro, Mass.— Holy Trinity Church, Southbridge, March 13: What God hath Done is Rightly Done, Pachelbel; My Heart is Filled with Longing, Our Father and Prelude and Fugue in E flat, Bach; Gavotte, S. S. Wesley; Fantasie and Fugue on B-A-C-H, Liszt; Episode, Copland; Theme and Variations, Andriessen; Piece in Mode 8, Langlais.

James Livengood, Los Angeles, Calif.—For AGO Chapter First Baptist Church April 4: Toccata in F, Buxtehude; Tiento, Cabanilles; Voluntary for Double Organ, Purcell; Sonata in C, Seixas; Prelude and Fugue in E minor, Bach; Introduction and Passacaglia in D, Reger; Sonata 2, Hindemith; Variations on a Hymn Tune, Mathias.

Kenneth W. Moffatt, York, Maine — St. John's Church, Portsmouth, N.H., March 13: Prelude and Fugue in E minor, Bach; Two Improvisations, Rowley; Chibavit Eos, Titcomb; Water Music, Handel; Dreams, Stoughton; Carillon, Vierne; Brother James' Air, Darke; Primitive Organ, Yon; Angelus du Soir, Bonnet; Chorale in A minor, Franck.

Philip Hahn, Cedar Falls, Iowa — State College faculty series March 6: L'Ange à la trompette, Charpentier; Noel en Trio et en Dialogue, Daquin; Three Excerpts, Parish Mass, F. Couperin; Pastorale, Roger-Ducasse; Communion, Messiaen; Carillon de Westminster, Vierne.

Bruce R. Eicher, Baltimore, Md. — Frostburg Methodist Church, March 13: Noël, Grand Jeu et Duo, Daquin; Aria, Allegro, Concerto 10, Handel; Now Thank We All Our God, My Heart Is Filled with Longing, Prelude and Fugue in A minor, Bach; Old English Melody, Wesley; Chorale, Jongen; Jesus Makes My Heart Rejoice, Elmore; Scherzo, Symphony 4, Widor; Bells of Berghall Church, Sibelius-Klein; Postludium, Monnikendam; Variations on a Noël, Dupré.

Erwin Pung, Wautatoska, Wis. — St. Matthew's Lutheran March 20: Psalm 19, Marcellino; Fantasie in Echo Style, Sweetinck; Partita on Jesus Priceless Treasure, Walther; Come, Saviour of the Gentiles, We All Believe in One True God, O Lord Be Merciful, Fugue in E flat, Bach; How Lovely Shines the Morning Star, Manz; Communion, Purvis; Awake My Heart, Bender; Arioso, Bergmann; Toccata, R. K. Biggs.

Richard Wegner, Baltimore, Md. — Babcock Memorial Presbyterian, Towson, Feb. 27: Chaconne in F major, Purcell; Adagio and Andante, Concerto 1, Handel; Passion Chorale, Bach; Concerto 3 in G, Soler; Dialogue, Gigout; Cortège and Litany, Dupré; Whatever God Ordains, Jesus, Lead Thou on, Praise to the Lord and Improvisation on St. Anne, Manz.

Frederick Errett, Sacramento, Cal.—Crocker Art Gallery, Feb. 27: Prelude and Fugue in F minor, Handel; Fantasie for oboe and organ, Krebs; Chorale with Variations, Walther; Concerto 1 for oboe, Handel; We All Believe in One God, Our Father, Duetto 4 and Fantasie and Fugue in G minor, Bach. Jane Tallmon, oboeist, assisted.

Charlotte McLain, Nashville, Tenn. — Peabody College recital West End Methodist March 27: Christe, Mass on Tone 2, Raison; Passacaglia and Fugue in C minor, Bach; Lied to the Flowers, Peeters; Chorale in E major, Franck; Fast and Sinister, Passacaglia, Symphony, Sowerby.

Reginald Lunt, Lancaster, Pa. — St. James' Church March 26: Trumpet Voluntary, Stanley; Prelude and Fugue in E minor, Bruhns; Adorn Thyself, Bach; Ah, Dearest Jesus, Lunt; Fugue 3, on B-A-C-H, Pepping; Psalm 131, Zimmerman; Fantaisie, Alain; Prelude in E minor, Reger; Finale, Sonata 7, Rheinberger.

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Programs of Organ Recitals of the Month

Robert Lodine, Chicago — St. Chrysostom's Church March 27: Kyrie, God the Father, By the Waters of Babylon, Passacaglia and Fugue in C minor, Bach; Andante in F major, Mozart; O Traurigkeit, Brahms; Cantabile, Franck; Scherzo, Variations on an Angevin Noël, Litaize.

David Bowman, Albany, N.Y.—Cathedral of All Saints, Feb. 27: Passacaglia and Fugue in C minor, Bach; Roulade, Near; The Day Is Past, Walcha; Variations, Symphony 5, Widor. First Church in Albany March 6: The Burning Bush, Berlinski; Prelude and Fugue in E minor, Bruhns; Before Thy Throne and Passacaglia and Fugue, Bach; Roulade, Near; O Sorrow Deep and Deck Thyself, Brahms; Impromptu, Vierne; Allegro, Symphony 6, Widor. Trinity Methodist, March 15: Bach Passacaglia, Near and Widor from above plus Canon in B major, Schumann.

Wilbur F. Russell, San Anselmo, Calif. — First Presbyterian Church March 20: Prelude and Fugue in E minor, Bruhns; Was Gott tut, Pachelbel; Prelude and Fugue in D major, Bach; Scherzo and Allegro, Suite for Mechanical Organ, Beethoven; Sonata 6, Mendelssohn; Four Chorales, Walcha; Chorale Prelude 1, Sessions; Prelude and Fugue in G minor, Dupré.

Berniece Fee Mazingo, Indianapolis, Ind.—Christ Church Cathedral April 1: Herzliebster Jesu, Reger; May God Bestow on Us, Create in Me a Clean Heart and Partita on I Thou but Suffer God to Guide Thee, Walther; Requiesscat in Pace, Sowerby. First Congregational, Kokomo April 6: Same Sowerby, Walther plus O Traurigkeit, Brahms.

William Bliem, Kansas City, Mo. — For Central Missouri AGO Chapter, First Methodist, Jefferson City March 25: Voluntary 8, Stanley; Three settings of Nun komm, der Heiden Heiland, Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Whimsical Variations, Sowerby; Outbursts of Joy, Messiaen.

John Brock, Stateville, N.C. — Mitchell College faculty recital March 21: Variations on Jesu, meine Freude, Walther; Sonata 1, Prelude and Fugue in B minor, Bach; Sonata 1, Mendelssohn; Wie soll ich dich empfangen, Wer nur den lieben Gott, Pepping; Prelude sur les Grandes Jeux, Langlais.

John Upham, New York City — St. Paul's Chapel, Trinity Parish April 6: Da Jesus an dem Kreuze stund, Scheidt; Partita on Herzlich tut mich verlangen, Walther; O Traurigkeit, Brahms; Valet will ich dir geben, Bach. April 13: Concerto 12 in B flat, Handel; Offertoire on O Filii, Dandrieu; Christ lag in Todesbanden, Homilius, Schroeder. April 20: Suite on Tone 1, Clérambault; Fantasia in G major, Bach. April 23: All Bach: Fugue in G minor, Trio Sonata 3, Prelude and Fugue in C major.

Helen Boughton, Monroe, Mich. — For Monroe AGO Chapter, Trinity Episcopal Church March 20: Toccata, Andriessen; Prelude and Fugue in E minor, Bach; God the Father, Be Our Stay, I Cry to Three, Buxtehude; If Thou but Suffer God, Our Father Who Art in Heaven, Bach; Harmonies du Soir, Karg-Elert; Forty Days and Forty Nights, Andriessen; O Sacred Head, Sowerby; O Sons and Daughters, Balogh.

Kathryn Loew, Kalamazoo, Mich. — Zion Lutheran Church, Feb. 20: Fugue in E flat (St. Anne), When in the Hour of Utmost Need, These are the Holy Ten Commandments, Bach; Psalm Prelude 3, Howells; Piece for Organ, Warren Lee; Partita on Saviour of the Nations, Bornefeld; What God Ordains, Kellner; Prelude and Fugue in D major, Buxtehude. Audrey Davidson, soprano, assisted.

Gordon T. Bush, New York City — For Atlantic City Chapter, St. Nicholas R. C. Church March 1: Allegro, Concerto 2, Vivaldi-Bach; He Who Will Suffer God to Guide (two settings), Prelude and Fugue in A minor, Bach; Te Deum, Langlais; Chorale in E major, Franck; Scherzo-Cats, Langlais; Carnival Suite, Crandell.

James McGregor, Newark, N.J. — For Metropolitan N.J. AGO Chapter, Grace Church March 14: Bell Symphony, Purcell; Josef est bien marié, Balbastre; Resurrexi, Mikolaj; Improvisation on Victimae Paschali, Tournemire; Komm, Gott Schöpfer, Bach. The choir of men and boys shared the program.

Teresa Hansen, Walla Walla, Wash. — Student of Melvin West, Walla Walla College Church, March 6: Prelude and Fugue in B minor, Bach; Sonata 1, Mendelssohn; Sonata 1, Hindemith; Finale, Symphony 1, Vierne.

Antone Godding, Waterbury, Conn.—Crescent Ave. Presbyterian, Plainfield, N.J., March 8: Voluntary 2, in F minor, Greene; Three Preludes on Old Southern Hymns, Read; Ricercare in C minor, Pachelbel; Lamento, Dupré; Improvisation on Agincourt Hymn, Roberts. First Congregational, Wednesday, April 13: Orgelbüchlein Prelude, Bach; Partita, Purvis. March 16: Lamento, Dupré; Variations on Jesus, Priceless Treasure, Walther.

Merrill N. Davis III, St. Paul, Minn.—St. Mark's Cathedral, Minneapolis April 26: Fanfare, Jackson; Variations on a Spanish-Portuguese Tune, Pasquini; Adagio, Fiocco; Gavotte, Wesley; Offertoire sur les Grands Jeux, F. Couperin; Five Chorale Preludes, Brahms. Hennepin Avenue Methodist, Minneapolis, March 20: Kyrie Leison, Messe Solennelle, Vierne; Ave Verum Corpus, Mozart; Three Chorale Preludes, Brahms. Benedictus, Reger.

Maud D. Thomas, Princeton, N.J. — Westwood Methodist Church Feb. 27: Trumpet Tune, Purcell-Biggs; Jesu, Joy of Man's Desiring, Bach-Grace; O World, I Now Must Leave Thee, Blessed Ye Who Live in Faith Unswerving, Brahms; Pièce Héroïque, Franck; A Mountain Spiritual, Whitney; Rhosymedre, Vaughan Williams; Toccata on Weymouth, Snow.

Philip Keil, New York City — St. Peter's Lutheran Church March 21: Suite in Praise of Merbecke, Wyton; Prayer of Contrition (with Joyce Baumgartner), Keil; Fugue in E flat, Bach. St. John's Lutheran, March 13: Parish Mass, F. Couperin; Suite in Praise of Merbecke, Wyton; Fugue in E flat, Bach.

Louis L. Balogh, Cleveland, Ohio—Church of the Gesu April and May: Sonata 3, Mendelssohn; Psalm 18, Marcello; Sortie-Toccata, Balogh; Sonata 6, Mendelssohn; Evocation, Campbell Watson; Pange Lingua, Balogh; Improvisations on Gregorian Melodies, Peeters; Voluntary, Selby; Preludes and Fugues in A minor and D major, Toccata in F, Bach.

Richard Harper, Plainfield, N.J. — Crescent Ave. Presbyterian April 5: Introduction and Toccata in G, Walond; Song of Peace, Langlais; Prelude and Fugue in G, Bach; Three Inventions, Dupré; Toccata in B minor, Gigout.

William Whitehead, Bethlehem, Pa. — Methuen, Mass. Music Hall April 4: Prelude and Fugue in F, Lübeck; Sonata in B flat, Arne; Trio Sonata 1, Passacaglia and Fugue in C minor, Bach; Suite Medievale, Langlais; Symphony 1, Vierne.

Charles Moore, New Canaan, Con. — Congregational Church March 2: Seven Orgelbüchlein Chorales, Bach. March 9: Aus tiefer Not', Bach; De Profundis, Langlais; Da Jesus an dem Kreuze stund, Scheidt; Herzliebster Jesu, Brahms, Walcha. March 30: Passion Chorale, Buxtehude, Bach, Kellner, Brahms, Reger, Langlais. Crescent Ave. Presbyterian, Plainfield, N.J. March 1: Fantasia and Fugue in G minor, O Sacred Head, Bach; O Sacred Head, Brahms; Tumult in the Praetorium, Maleingreau; Toccata in C, Sexias; Toccata in C, Anon.; Prelude and Fugue on A-L-A-I-N, Durulfe.

Joan Anderson, Vancouver, B.C.—St. Peter's Lutheran Church April 3: Concerto Movement, Dupis-Wall; Evening Hymn, Purcell-Grace; Prelude and Fugue in C minor, Mendelssohn; Pastorale, Franck; Liturgical Prelude 3, Oldroyd; Choeur Celeste, McKay; Quem Pastores, Walcha, Willan; O Mensch, Bach; Valet will ich dir geben, Peeters; When I Survey the Wondrous Cross, Sylvester; Lobe den Herren, Karg-Elert.

Douglas Breitmayer, St. Louis, Mo.—First Methodist, Corpus Christi, Tex. March 21: Trumpet Voluntary in D, Stanley; Flute solo, Arne; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in G, Bach; Settings of Passion Chorale, Bach, Brahms; Carnival, Crandell; Impromptu, Vierne; Chant de Paix, Langlais; Variations and Finale on an Old Flemish Song, Peeters.

Lynn Bailey, Lubbock, Tex. — Texas Tech junior recital, pupil of Judson Maynard, First Methodist Church, March 8: Prelude and Fugue in G minor, Buxtehude; Fugue in G (Gigue), Bach; Chorale in A minor, Franck; Air, Hancock; In Paradisium, Tu es Petrus, Mulet.

Cecil Bolton, Lubbock, Tex. — For Lubbock AGO Chapter, First Presbyterian Church, March 13: Dialogue and Benedictus, Parish Mass, F. Couperin; Fantasia in F, Mozart; Scherzo, Litaize; Deploracion, Roget; Incantation, Langlais; Finale in B flat, Franck.

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Programs of Organ Recitals of the Month

Virgil Fox, New York City — For Nassau County AGO Chapter, Congregational Church, Manhasset, N.Y. March 13: Concerto 4 in F, Handel; Come Sweet Death, Bach-Fox; Prelude and Fugue in A minor, Bach; Vers la Creche, Maleingreau; Ad Nos, Liszt; Giga, Bossi; Clair de Lune, Vierne; Prelude and Fugue in G minor, Dupré.

David Periconi, Cortland, N.Y. — Dedicator, Genoa, N.Y. Federated Church March 27: Introduction and Toccata in G, Walond; Partita on the Lord's Prayer, Post; If Thou but Suffer God, Bach; In God, Thou Faithful God, Böhm; O Sacred Head, Bach; Lamb of God, Pachelbel; Movement 1, Sonata 1, Bach; Musical Clock Pieces, Haydn; Pastorale, Franck; Baroque Suite, O Jesus, Thou Art Standing, Young; Nearer My God to Thee, Bingham; Jesus Shall Reign and Trumpet Tune, Matthews.

Robert Nyquist, Santa Barbara, Calif.—For Southern Arizona AGO Chapter, Catalina Methodist, Tucson, March 20: Allegro, Concerto in A minor, Vivaldi-Bach; Adagio, Nyquist; Concerto 2 in B flat, Handel; Noël Etranger, Daquin; Allegro, Symphony 6, Widor; Song of Peace, Langlais; Litanies, Alain; Wake, Awake, Comest Thou Jesus, Toccata, Adagio and Fugue in C major, Bach.

Judith Peters Johnson, Dallas, Tex. — SMU senior recital, student of Robert Anderson April 17: Concerto in A minor, Vivaldi-Bach; Dialogue, Grigny; Sonata on Tone 1, Lidon; Fugue in C sharp minor, Honegger; Shimah B'koli, Persichetti; Sonata 4, Bach; Trois Danses, Alain.

Wayne Kallstrom, Des Moines, Iowa—Drake U senior recital, student of Russell Saunders March 14: Concerto 11, Handel; Recit de Tierce en taille, Grigny; Prelude and Fugue in E flat, Bach; Chorale in E major, Franck; Rapsodie Breve, Creston.

Margaret Kitto, St. Louis — St. Peter's Church March 6: Four Chorale Preludes, Brahms. The Washington U choir shared the program.

Jack Hooton, Binghamton, N.Y. — Christ Church, Feb. 8: Little Fugue in G minor, Bach; Hark, a Voice and Look Down, O God, Krebs; Westminster Carillon, Vierne.

Marilyn Keiser, New York City — For Northern Valley AGO Oradell Reformed Church April 4: Concerto 1 in G major, Handel; Voluntary in D, Stanley; Young Life Variations, Sweelinck; Valet will dir ich geben, Herr Jesu Christ, Bach; A Green Hill Far Away, Sowerby; Introduction and Passacaglia, Sonata 8, Rheinberger; O Sacred Head, Brahms; Prelude and Fugue on A-L-A-I-N.

Marcia Ann Williams, Dallas, Tex. — SMU graduate recital, student of Robert Anderson March 23: Adagio and Allegro, K 594, Mozart; Récit de Tierce en taille, Grigny; Basse de Trompette, Marchand; Prelude and Fugue in B minor, Herr Jesu Christ, dich zu uns wend, Bach; Chaconne in C minor, Buxtehude; Fantasy for Flute Stops, Sowerby; Allegro, Symphony 6, Widor.

Linton E. Powell, Jr., Tallahassee, Fla. — Student of Ramona C. Beard, Florida State U, March 5: Prelude and Fugue in C minor, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Dialogue sur les Mixtures, Langlais; Intermezzo 4, Schroeder; Finale in B flat, Franck. Virginia Alonso Duncan, soprano, shared the program.

Henry von Hasseln, Anderson, S.C. — Central Presbyterian Church April 3: Voluntary in D major, Wesley; Adagio, Fiocco; Flute Solo, Arne; Fugue in E flat, Bach; Chant de paix, Langlais; Fanfare, Eldridge; The Last Supper, Weinberger; O Sacred Head, Kirnberger; In the Cross of Christ I Glory, Bingham; Spring Song, Hollins; Chorale in A minor, Franck.

David W. Hinshaw, El Paso, Tex. — St. Clement's March 27: Partita on Jesu, Priceless Treasure, Walther; Adagio, Symphony 1, Widor; Prelude and Fugue in D major, Bach; Processional, Mathias; Le Banquet Celeste, Messiaen; Finale, Sonata on Psalm 94, Reubke.

Lloyd Cast, Abany, N. Y. — Trinity Methodist March 29 and Cathedral of All Saints April 3: Prelude and Fugue in C (9/8), Bach; Chorale in E major, Franck; Outburst of Joy, Messiaen.

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

Ann Labounsky, New Hyde Park, N.Y. — For Suffolk AGO Chapter St. John's Episcopal Church, Cold Spring Harbor March 6: Concerto 5 in G minor, Arne; Deck Thyself, Bach; Two Studies in Canonic Form, Schumann; Variations, Sonata 6, Mendelssohn; Suite on Tone 1, Clérambault; Scherzo, Duruffé; Acclamations, Langlais; Improvisation.

Fred Tulan, Inez Pope, Stockton, Calif. — Stockton Piano Club March 24: Cadence Perlee pour Pedale, Poulenc; Sinfonia, Bach; Fantaisie, Franck; This sweet and merry Month of May, Byrd; Variations on a Noël, Balbastre; Fugue, Beethoven; Fanfare, Walton; The Hollow Men, Persichetti; The Annunciation, Dupré; Duet, Wesley; Trumpet Tune, Purcell-Wood; Finale, Porter; Herbert Rascon, trumpet, assisted in the Bach, Walton, Persichetti and Purcell-Wood.

Robert Lind, Chicago — Church of the Ascension April 18: Prelude and Fugue in G minor, Buxtehude; Three Chorales, Pepping; Concerto after Sigr. Meck, Walther; Threnody, Ferris (first performance); Passacaglia in C minor, Bach; Fantasy for flute stops, Sowerby; Fantaisie on Hallelujah! Gott zu loben, Reger.

Wayne E. Lenke, Cumberland, Md. — First Presbyterian Church March 21: Chorale in A minor, Franck; The Celestial Banquet, Messiaen; Westminster Carillon, Vierne; Musical Clocks, Haydn; Prelude and Fugue in D major, Bach; Rise Up, O Men of God, Bingham; All Praise to Thee, Manz; Variations on an American Hymn Tune, Young.

John Burkett, Tallahassee, Fla. — Student of Ramona C. Beard, Florida State U March 12: Ciacona in D minor, Pachelbel; Prelude and Fugue in G major, Bach; Le Jardin Suspendu, Alain; Miniature, Langlais; Fantaisie in A major, Franck. Richard Duncan, pianist, shared the program.

Adele Haritonoff, Buffalo, N.Y.—St. Paul's Cathedral March 18: Valet will ich dir geben, Fugue in E flat, Bach; Eventide, Allen; Outburst of Joy, Messiaen.

Frederick Monks, Schenectady, N.Y. — All Saints Cathedral, Albany, March 13: Toccata and Fugue in D minor, Bach; Scherzo, Whitlock; Pièce Héroïque, Franck; Aria, Peeters.

Robert F. Wolfersteig, Milledgeville, Ga. — Milledgeville State Hospital, March 9: Toccata in C minor, From Heaven High, Pachelbel; Concerto in C minor, Walther; Toccata in F major, Bach; Prelude and Fugue in G minor, Brahms; Scherzo, Symphony 2, Vierne; He Remembering His Mercy, Gloria, Dupré. Similar recital for Macon AGO Chapter, Vineville Methodist, March 7.

F. Crawford Page, Baton Rouge, La.—For Baton Rouge AGO Chapter Feb. 21: Excerpt, Parish Mass, F. Couperin; O Lord, look down from Heaven, Hanff; Canzona on Tone 4 (Magnificat), Frescobaldi; Kyrie, Gott Vater in Ewigkeit, Bach; O Sacred Head, Kellner; Kyrie, Gott heiliger Geist, Bach; O Death, Opus Sacrum, Maleingreau; Improvisation on the Introit for Feast of Transfiguration, Benoit; Te Deum, Langlais.

Walter Eichinger Students, Seattle, Wash.—University Methodist Temple March 7; Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Pepping—Terry Anderson; Partita on Wie schön leuchtet, Pepping; Prelude and Fugue in E minor, Bach—Louise Campbell; Prière du Christ, Messiaen; Toccata, Mulet—Shirley Wright.

Victor Henney, Northfield, Minn. — Student of Enid M. Woodward, Carleton College, Feb. 27: Dialogue and Tierce en Taille, Guilain; Chaconne, Buxtehude; Fantaisie and Fugue in G minor, Bach; Prelude and Fugue on a Theme of Vittoria, Britten; Vivace in E minor, Stanley; Majesty of Christ, Outburst of Joy, Messiaen.

Robert Powell, Concord, N.H. — St. Paul's School, March 6: Bass and Soprano on the Trumpet, Julien; Clausulas on Tone 8, Santa Maria; When on the Cross the Saviour Hung, Scheidt; Thou Prince of Peace, Fantaisie and Prelude and Fugue in C major, Bach.

Lois Lux, Palm Springs, Calif. — Two Chorales, Fantaisie in G minor, Bach; Trio, Krebs; Piece Héroïque, Franck; Variations on Awake My Heart, Peeters; Tu Es Petra, Mulet. Virgil Pollard, tenor, assisted.

David L. Tate, Albany, N.Y. — Trinity Methodist Church March 8: Partita on Ah, Holy Jesus, Rohlig; Theme with Variations, Kennan; Prelude and Fugue in C minor, Bach.

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Programs of Organ Recitals of the Month

Mary Grenier, Cleveland, Ohio — First Congregational Church, Elyria, March 6: Obra de Octavo Tono Alto, Heredia; Young Life Variations, Sweetlinck; Prelude and Fugue in G minor, We Pray Now to the Holy Spirit, Buxtehude; Toccata in F, Bach; O God, thou good God, Karg-Elert; Fantasie in F minor, Mozart; Le jardin suspendu, Alain; Variations on Christ Lay in Death's Strong Grasp, Van der Horst; God Among Us, Messiaen.

Henry Glass, Jr., St. Louis, Mo. — Christ Church Cathedral March 20: La Folia partita, Pasquini; Obra de Octavo Tono, Heredia; Variations on Passion Chorale, Pachelbel; Prelude and Fugue in C minor, Bach; Stations of the Cross 3, 14, Dupré; Sonata 4, Mendelssohn. Wedding prelude recital March 26: Pastorale, Franck; Rhosymedre, Vaughan Williams; Improvisation on Fairest Lord Jesus; Carillon, Vierne.

Texas Tech Students, Lubbock, Tex. — St. Paul's Episcopal Church March 28: Fugue in G minor, Bach—Marilyn Doelp; Ich ruf' zu Dir, Bach—Patricia Cornett; O Mensch, Bach—Marcheta Moicikowski; Prelude in B minor, Bach—William McMillen; Toccata and Fugue in D minor, Bach—Janet Holmes; Toccata, Symphony 5, Widor—Larry Douglas.

Bruce W. Nehring, Dallas, Tex. — Lovers Lane Methodist, March 13: Prologue de Jesus, traditional; Psalm Prelude Howells; The Cuckoo, Daquin; Sonata 2, Hindemith; Fantasie and Fugue in G minor, Bach; Antiphone 4 and Ave Maris Stella 4, Dupré; Prayer of Christ, Messiaen. Carolyn Gagas, soprano, shared the program.

John Pagett, Paris, France — German Church, March 28: Chaconne in G minor, L. Couperin; Excerpts, Mass for Parishes, F. Couperin; Prelude and Fugue in A major, Bach; Three Orgelbüchlein Chorales and Prelude and Fugue in B minor, Bach.

Jean Kaye, Scranton, Pa.—St. Luke's Episcopal March 30: Prelude Fugue and Variation, Franck; Adagio e dolce, Sonata 3 and Fantasie and Fugue in G minor, Bach.

Richard Probst, Watertown, Conn. — First Congregational, Waterbury April 6: Prelude in E flat, Seeger; Two Chorales, Pepping; Four Preludes, Bloch.

Robert Bagdon, Baltimore, Md.—St. Michael and All Angels April 3: Allegro, Concerto 4, Handel; Durch Adams Fall, Homilius; Introduction and Toccata, Walond; In Thee Is Gladness, I Call to Thee, Prelude and Fugue in A minor, Bach; Fanfare, Cook; Cortège et Litanie, Dupré; Adagio for Strings, Barber; Scherzo, Symphony 1, Vierne; Te Deum, Langlais.

Gail Peterson, Jean Bookout, Northfield, Minn. — St. Olaf junior recital, Boe Chapel, March 20: Jesu olugbala, Sowande; Modal Trumpet, Karam; Five Excerpts, Partita on Christ is My Life, David; Chromatic Study on B-A-C-H, Piston — Miss Bookout. Variations on Frisch auf, Distler; Sonata 1, Hindemith; Ave Maris Stella, I am Black but Comely, Dupré; Prelude a un Introit du Premier, Benoit — Miss Peterson.

Karen Saathoff Walter, Ann Arbor, Mich.—First Presbyterian Church, Burlington, Iowa, March 6: Prelude in E flat, Abide with Us, Bach; Gentle Mary of Noble Birth, Schlick; Young Life Variations, Sweetlinck; Pastorale, Roger-Ducasse; Wondrous Love Variations, Barber; Serene Alleluias, Outburst of Joy, Messiaen.

Ruth Wood Harris, Des Moines, Iowa.—CCWO Gruenstein award recital, St. John's Lutheran, Lincolnwood, Ill.: Toccata in E major, Buxtehude; Five Chorales, Fugue in E flat, Clavierübung part 3, Bach; Suite on Tone 2, Clérambault; O Haupt voll But, O wir armen Sünder and Ein Lammlein geht, Pepping; Toccata, Villancico y Fuga, Ginastera.

Kathleen Harper, South Orange, N.J. — Crescent Ave. Presbyterian, Plainfield March 15: O Spotless Lamb of God, Bach; O Sacred Head, Brahms; When Adam Fell, Homilius; Three Preludes on Huguonot Psalter Tunes, Gagnebin; Primavera, Bingham; Finale, Sonata 7, Rheinberger.

Norman Blake, Middlebury, Conn. — First Congregational, Waterbury March 23: Rigaudon, Campra; Prelude and Fugue in C minor, Bach; A Little Tune, Felton; Carillon-Sortie, Mulet.

Judith Barnett, Boomington, Ind. — Christ Church Cathedral, Indianapolis April 22: Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Toccata, Sowerby.

James Litton, Indianapolis, Ind. — Christ Church Cathedral April 29: Sonata 2, Mendelssohn; Chorale in A minor, Franck.

Harold C. O'Daniels, Binghamton, N.Y. — Christ Church, Feb. 15: Aria, Peeters; Fugue in D, Magnificat, Now Blessed Be Thou, Toccata in E minor, Pachelbel. Feb. 22: Prelude in C minor, Bach; Four Short Preludes, Frescobaldi; Largo, Adagio, Handel-Klein; Cortège Joyeux, McKay. March 1: We Bless Thee, Bach; Adagio, Symphony 2, Widor; Three Preludes, Young; Partita on St. Flavian, Willan. March 15: Four Chorale Preludes, Brahms; Largo, Handel-Klein; St. Clement, McKinley; Aria and Plein Jeu, Young. March 29: Prelude for Lent, King; Heinlein, Rockingham, Matthews; Sighing, Weeping, Sorrow, Need, Bach-Biggs; St. Flavian, Willan. April 5: O Man Bemoan, Bach; O Sacred Head, Buxtehude, Bach; When on the Cross the Saviour Hung, Schedit.

Gratian M. Nugent, Cleveland, Ohio — Olmsted Community Church, Feb. 27: Prelude and Fugue in E major, Buxtehude; Herr Jesu Christ, dich zu uns wend, Fantasie and Fugue in A minor, Come Sweet Death, Bach; Sonata 6, Mendelssohn; Herzlich tut mich verlangen, Brahms; Chromatic Study on B-A-C-H, Piston; Humoresque, Yon; Le Banquet Celeste, Messiaen; Carillon, Vierne.

Scott Withrow, Nashville, Tenn. — For Knoxville AGO Chapter Central Methodist Church March 6: Tientos in mode 6 and 1, Cabanilles; Prelude and Fugue in D major, Bach; Four Preludes on Old Southern Hymns, Read; Sonata 6, Mendelssohn; Sonata, Pergolesi; Fantasy, Choral and Toccata on Veni Emmanuel, Corliss Arnold.

Elaine English, Chattanooga, Tenn.—Southern Missionary College senior recital Feb. 6: Chaconne, L. Couperin; As Jesus Stood Beside the Cross, Scheidt; Alle Menschen and Toccata and Fugue in D minor, Bach; Four Little Preludes and Intermezzi, Schröder; Cortège et Litanie, Dupré; Toccata, Symphony 5, Widor.

Janice Nelson, Seward, Neb. — Weller Auditorium, Concordia Teachers College, March 20: Prelude and Fugue in F sharp minor, Buxtehude; Noël 6, Daquin; Fantasie on Ein feste Burg, Reger; Sonnet, James H. Case; Fantasie and Fugue in G minor, Bach.

Kenneth F. Simmons, Wayne, Pa. — Wayne Presbyterian Church March 23: Meditations on the Seven Last Words of Christ, Huston; Come Sweetest Death, Bach-Fox.

G. Leland Ralph, Sacramento, Calif.—First Baptist Church April 4: Christ's Entry into Jerusalem, Saxton; Adagio, Nyquist; Pièce Héroïque, Franck; Adagio, Mozart; Improvisation; Solemn Melody, Davies. April 5: Improvisation on Into the Woods; Toccata and Fugue in D minor, Bach; Sicilienne, Paradis; Adoration, Purvis. April 6: Chaconne, L. Couperin; Aria, Peeters; Carillon, Vierne; Pavane, Elmore; Benedictus, Reger. April 7: Air and Variations, Sowerby; O Sacred Head improvisation; In Death's Stong Grasp, Bach; The Last Supper, Weinberger; Pavan, Rowley. April 8: Sonta 2, two movements, Mendelssohn; A Short Passacaglia, Clayton; Jesu, Lamb of God, Mozart; Prayer of Christ, Messiaen; Spiritual, Purvis. Louis O. Clayton, tenor, assisted.

Allen Pote, Fort Worth, Tex. — Student of Emmet G. Smith, TCU Landreth Auditorium, March 20: Introduction and Toccata in G, Walond; O Whither Shall I Flee, Bach; My Heart Abounds with Pleasure, Brahms; A Mighty Fortress, Walcha; Cortège and Litanie, Dupré; Sonata 6, Mendelssohn; Fantasie and Fugue in G minor, Bach.

Susan Ferre, Fort Worth, Tex. — Student of Emmet G. Smith, TCU Landreth Auditorium, March 15: Carillon Sortie, Mulet; O Mensch, Wie nur den lieben Gott, Allegro, Sonata 5, Bach; Sonata 1, Mendelssohn; Herzlich tut mich verlangen; Rondo for Flute Stop, Rinck; Dialogue on the Mixtures, Langlais; Outburst of Joy, Messiaen.

Lee Dettra, Lancaster, Pa. — St. Stephen's Lutheran Church, March 6: Trio Sonata 2, Bach; Prelude and Fugue in F major, Lübeck; Ah, Holy Jesus, Blessed Are Ye and O Sacred Head, Brahms; O Sacred Head, Langlais; How Fair and How Pleasant, So Now as We Journey and Amen, Dupré; Chorale in E major, Franck.

Charles Wilson, Pontiac, Mich. — First Congregational Church March 6: Fantasie and Fugue in G minor, Bach; Suite for a Musical Clock, Handel; Benedictus, Couperin; Noël 4, Daquin; Variations on America, Ives. Harpsichord and recorder assisted.

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Melvin Dickinson, Louisville, Ky. — Calvary Episcopal Church March 4: An Wasserflüssen Babylon, Fantasie in G minor, Bach.

Richard Van Sciver, Charlotte, N.C.—St. Peter's Episcopal Church Lenten Noonday services: Canzona, Gabrieli; Prelude in E minor, Bruhns; Priere, Suite Gothique, Boëllmann; Jesus, All My Gladness, Walther; Chorale, Boëllmann; Adagio for Strings, Barber; Fairest Lord Jesus, Schroeder; Truro, Bingham; **Out of the Depths**, Now is Salvation Come, Prelude in C major, Bach; Herr Jesu Christ, Böhm; Aria in E minor, Mattheson; Fugue in C major, Buxtehude; Herzliebster Jesu, Blessed Ye Who Live in Faith, My Jesus Leadeth Me, Brahms; Liebster Jesu, Purvis; Little Preludes 4, 6, Schroeder; Have Mercy on Me, All Men Are Mortal, Fantasie in C, Bach; Toccata per L'Elevazione, Frescobaldi; **Let All Together Praise** and Prelude in G minor, Buxtehude; Grave and Adagio, Sonata 2, Variations, Sonata 6, Mendelssohn; Voluntary in D minor, Stanley; Wondrous Love Variations, Barber; Hyfyrdol, Veni Creator, Manz; I Call on Thee, Ah, How Fugitive, Prelude in G, Bach; Aria Pastorella, Rathgeber; Air, Water Music, Handel; Rigaudon, Campra; Solemn Melody, Davies; Andante, Grande Piece Symphonique, Adagio, Fantaisie in C, Franck; Benedictus, Reger; In Paradisum, Mulet; Herzliebster Jesu, Walcha; All Men Are Mortal, We Thank Thee, Fugue in G minor, Bach; When Jesus Hung Upon the Cross, Scheidt; Elevezione, Zipoli; Fugue on the Kyrie, F. Couperin; O Traurigkeit, Schmücke dich, Brahms; Fugue, Sonata 1, Mendelssohn; Aria, Peeters; Elevation, Langlais; Ave Maris Stella, Dupré; My Soul Doth Magnify, Mit Fried und Freud, Fugue on the Magnificat, Bach; Through Adam's Fall, Homilius; Now Call We on the Holy Spirit, Buxtehude; Chaconne, L. Couperin; Brother James, Wright; Adagio, Fantasie in F, Mozart; Adagio, Sonata 5, Rheinberger; Elegie, Peeters; Mit Freuden zart, Pepping; If Thou But Suffer God, Walcha; O Man, Bemoan, When Jesus Hung Upon the Cross, Prelude in C, Bach; Ach Herr, mich armen Sunder, Buxtehude; Herzlich tut mich verlangen, Kirnberger; Grand Jeu, DuMège; Adagio in E, Bridge; Litany, Schubert; Intermezzo, Sonata 3, Rheinberger; Mon ame cherche, Chant de paix, Langlais; Antiphon 3, Dupré.

James Brush, Memands, N.Y. — Cathedral of All Saints, Albany March 27: Prelude and Fugue in E minor (Cathedral) O Man, bemoan, My heart is filled with longing, Bach; Three Preludes, Bloch; Carillon, Sowerby.

Donald Paterson, Ithaca, N.Y. — Bailey Hall, Cornell U March 6: All Bach: Prelude and Fugue in C major; Pastorale; Kyrie, Gott Vater; Fantasie in G; O Lamm Gottes, O Mensch; Toccata in F major.

Jules Zimmer, Dallas, Tex. — SMU senior recital, student of Robert Anderson April 12: Veni Creator, Grigny; Passacaglia and Fugue in G minor, Bach; Fantasie in A, Franck; Sonata 2, Hindemith; Toccato, Duruflé.

Alice Bancroft, Columbia, Mo. — Stephens College Chapel March 25: Echo Fantasie (Dorian), Sweelinck; O Lamm Gottes, Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Variations on a Noël, Dupré.

Betty M. Valenta, Schenectady, N.Y. — Trinity Methodist, Albany March 22: Toccata, Adagio and Fugue in C, Bach; Cantilene, Langlais; Primavera and Savonarola, Bingham; Legend, Karg-Elert.

James Hill, Greencastle, Ind.—Christ Church Cathedral, Indianapolis April 15: Prelude and Fugue in E, Three Chorale Preludes, Buxtehude; Andante, Sonata 3, Bach; Rhythmic Trumpet, Bingham; Benedictus, Reger.

Barbara J. Klump, Dallas, Tex. — Lovers Lane Methodist April 7: My Jesus Leadeth Me, Brahms; Jesus Comforts the Women of Jerusalem, Dupré; The Celestial Banquet, Messiaen; O Lamb of God, Bach.

George E. Klump, Dallas, Tex. — Lovers Lane Methodist April 4: Mors et Resurrectio, Langlais; Variation on O Sacred Head, Pachelbel; Thou Man of Grief, Read; Fantasie in G major, Bach.

Mrs. John Baker, Orlando, Fla. — First Methodist Church April 8: O World, I Must Leave Thee and My Heart Is Longing, Brahms; Requiesscat in Pace, Sowerby.

Alec Wyton, New York City — St. Peter's Church, St. Petersburg, Fla. March 21: Canon on Heinelein, Wyton; Prelude and Fugue in G minor, Buxtehude; Versets on the Kyrie, Parish Mass, F. Couperin; Prelude and Fugue in B minor, Bach; Sketches in D flat and C, Schumann; Partita, Mathias; Prelude, Symphony 1, Vierne; Sortie, Wyton.

Elizabeth Hamp, Champaign, Ill. — First Presbyterian, Danville March 2: O Deepest Woe, Ah We Wretched Sinners, Pepping; Though Adam's Fall, J.S. and W.F. Bach, Homilius; Have Mercy upon Us, Hanff, Walther, Krebs; Missa Brevis, F. Couperin; Meditation, Grabner, March 9: Prelude, Qui tollis, Gigault; Kyries, Frescobaldi; What Art Thou Cast Down, Scheidt; Four Chorales, Pachelbel; O Christ, Thou Lamb of God, O Lamb of God, Bach. In Paradise, Thou Art the Rock, Mulet, March 16: Tiento on Pange lingua, Alvarado; Qui tollis, L. Couperin; Elevation, Tournemire; Vitrail, Mulet; Ach, wir armer Sunder, Weckmann; Christus, der uns selig macht, Bach; Mach's mit mir, Walther; Kyrie, Agnus Dei, Van Hulse; O Jesu soet, De Klerk; Rhosymedre, Hyfyrdol, Vaughan Williams, March 23: Quator sur le Kyrie, D'Angelbert; As Jesus Hung upon the Cross, O Man Bemoan, Bach; Herzlich Lieb' hab ich dich, Krebs; Throned upon the awful Tree, Peck; I'm stille Nacht, Schroeder; Contemplation, Runkel; Passion Chorale, Kuhnau, Bach; Ratcliffe; Prelude on a Calvinist Hymn, Sowerby, March 30: The King's Majesty, George; The Royal Banners, Edmundson; All Glory, Laud and Honor, Green; Meditations on the Seven Last Words, Huston, April 6: Jesus Sorrow Pain and Loss, Vogler; We Give Thee Thanks, Bach; O Saviour of My Heart, Brahms.

Mariann Cox, Cudahy, Wis. — St. Luke's Lutheran, Chicago May 8: Prelude and Fugue in F sharp minor, Buxtehude; Andante, Mozart; Prelude and Fugue in G minor, Bach; Chorale in B minor, Franck; Song of Joy and In Quiet Joy, Langlais; Intermezzo, Symphony 3, Vierne; God Among Us, Messiaen.

Martha Payton, Chickasha, Okla.—Oklahoma College junior recital, pupil of James Sharp Jan. 16: Partita on Was Gott tut, Pachelbel; Toccata in F, Buxtehude; Nun komm, der Heiden Heiland, Von Gott will ich nicht lassen, Prelude and Fugue in C, Bach.

Frances Shelby Beniams, Oakland, Cal. — Interstake Center, April 3: Fugue in G minor, Trio Sonata 3, Bach; Lied to the Ocean, Peeters; Variations on a Theme by Paganini, Thalben-Ball. Michael Pietroforte, baritone, shared the program.

D. Fredrick Elder, Tulsa, Okla. — Boston Avenue Methodist April 3: Sonata 1, Bach; Palm Sunday Processional on All Glory, Laud and Honor, Bender; Cortège et Litanie, Dupré; Benedictus, Reger.

William D. Peters, Kokomo, Ind. — First Congregational April 25: Agincourt Hymn, Dunstable; Toccata and Fugue in F, Buxtehude; Sonata 1, K 61, Mozart; Song 13, Bevan, Willan; Toccata, Symphony 5, Widor.

John Haney, Montclair, N.J. — Crescent Ave. Presbyterian, Plainfield March 29: Chorale in E major, Franck; Sketch in D flat major, Schumann; The Hanging Garden, Alain; Come Holy Ghost, Duruflé.

Dale Peters, Denton, Tex. — Lovers Lane Methodist, Dallas April 8: Christ lag in Todesbanden, Bach; Wondrous Love Variations, Barber; Crucifixion, Passion Symphony, Dupré. Juanita Teal Peters, contralto, assisted.

Linda K. Merwin, Upper Darby, Pa. — Wayne Presbyterian Church April 6: Carillon, Sowerby; O God Be Merciful, Bach; Priere, Jongen; Fugue in E flat, Bach.

Lloyd Cast, Albany N.Y.—Trinity Methodist March 29: Prelude and Fugue in C (9/8), Bach; Chorale in E major, Franck; Outburst of Joy, Messiaen.

Robbie Thomas, Binghamton, N.Y.—Christ Church, March 8: Four Orgelbüchlein Chorales; Introduction, Children's Prayer, Cantilene, Toccata, Peeters.

Walter D. Kimble, Winter Park, Fla. — First Methodist, Orlando April 6: Five Voluntaries on Lenten Hymns, Barlow.

F.C.J. Swanton, Dublin, Ireland—Mariners Church March 15: Fantasie and Fugue in C minor, Bach; Concerto 8 in A, Handel; Con moto Maestoso, Andante tranquillo, Mendelssohn; Variations, Symphony 5, Widor, Dieu parmi nous, Messiaen. Prescott, England Parish Church March 28: Prelude and Fugue in E minor, Bruhns; Sonata for Trumpet and Strings, Purcell-Bairstow; O Spotless Lamb of God, Bach; Valet will ich dir geben, Reger; Vexilla Regis, Fleury; Canon in B minor, Schumann; Scherzo Symphonique, Guilmant; Sonata Celtica, Stanford; Five Stations of the Cross, Dupré; Incantation for a Holy Day, Langlais. Emmanuel Parish Church, Liverpool March 29: Prelude and Fugue in B minor, by Adam's Fall, Bach; Southwell, St. Mary, Wood; New Every Morning, Parry; Les Rameaux, Langlais; Rigaudon, Lulli-Best; Mater Dolorosa, Crucifixion, Passion Symphony, Dupré; Adagio and Allegro, Symphony 6, Widor.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral, March 27: Toccata in C, Krieger; Fantasy for Trumpet and Organ, Sowerby (with Don Sickler); Sonata on Psalm 94, Reubke.

April 4: Out of the Depths, Copley; O Man bemoan, Walcha; See the Lord of Life and Light, Bach. April 5: Qui Tollis, F. Couperin; When on the Cross the Saviour Hung, Bach; Ah, Holy Jesus, Wyton. April 6: Ah Jesus Dear, Brahms; He was Crucified, Palestrina; Arioso, Sowerby. April 7: O Sacred Head, Bach; Le Banquet Celeste, Messiaen; Hail! Ye Singing Sons of Sorrow, Read.

First Baptist Church, Ephrata, Wash.: Te Deum, Buxtehude; Young Life variations, Sweelinck; Voluntary in C, Stanley; Crucifixion, Palestrina; Prelude and Fugue in E minor (Cathedral) and Passion Chorale, Bach; Two Preludes on Old Southern Tunes, Read; Ah Holy Jesus, Wyton; The Hen, Rameau; The Last Supper, Weinberger; Improvisation on Lauda Anima, Einecke.

Phil Baker, Dallas, Tex.—For Dallas Chapter, First Methodist, Garland, Tex. March 15: Rigaudon, Campra; Six Schühler Chorales, Bach; Beginner's Suite, Baker; Benedictus, Reger; Allegro, Vivace, Symphony 1, Vierne; Theme and Variations, Epilogue and Fête, Langlais.

Bruce Porter, Springfield, Mass. — First Congregational, Waterbury, Conn. March 30: Voluntary 1 in E minor, Walond; Jesus Cross and Anguish Sore, Vogler; Allegretto, Sonata 4, Mendelssohn; Concerto 2 in B flat, Handel.

Elizabeth A. Haynes, Kokomo, Ind. — First Congregational Church April 13: Chant de Paix, Prelude sur un Antienne, Langlais; Antiphon 2, Ave Maris Stella 2, Dupré; Fantasie and Fugue in A minor, Bach.

Mrs. Robert Woodson, Binghamton, N.Y.—Christ Church, March 22: Chaconne, Couperin; Bonnet; Wareham, Hunt; O World I now must Leave Thee, Brahms; The Heavens Declare, Marcello.

Arthur Hills, Berkeley, Cal. — Interstake Center, Oakland, May 1: Voluntary in C major, Purcell; Prelude and Fugue on Tone 3, Buxtehude; Echo Fantasie in Dorian Mode, Sweelinck; Allen Gott in der Hoh, Walther.

Robert Huddleston, New York City — St. Peter's Lutheran March 28: Chaconne, L. Couperin; Benedictus, Reger; Prelude, Cowell; Prayer, Creston; Fugue in C on a Theme of Legrenzi, Bach.

Carl E. Schroeder, Lancaster, Pa. — Holy Trinity Lutheran March 29: Prelude in C major (9/8), Bach; Chorale in A minor, Franck. James Martin, tenor, assisted.

Neal Smith, Elkhart, Ind. — First EUB Church Feb. 23: Carillon, Sowerby; Schmücke dich, Bach. March 16: Prelude, Fugue and Variation, Franck; Solemn Melody, Davies.

James Wylly, Elmhurst, Ill.—Elmhurst College April 5: Ich ruf' zu Dir, Lübeck; Eight excerpts, Cabezon; Toccata and Fugue in F major, Bach.

Victor Hill, Pittsburgh, Pa. — St. Stephen's Cathedral, Portland, Ore., Feb. 18: Art of Fugue and Vor deinen Thron, Bach.

Rodney Hansen, Stamford, Conn. — St. Thomas Church, New York City March 27: Fourteen Stations of the Cross, Dupré.

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Joyce Jones has become a teaching associate at the University of Texas music department, Austin. Completing her studies leading to the DMus degree, she will continue a full schedule of recitals in the 1966-67 season.

BRUBECK JAZZ ANTHEM SUNG BY CHOIR OF ST. PAUL'S SCHOOL

An anthem by Dave Brubeck was sung at a chapel service March 6 at St. Paul's School, Concord, N.H. Robert J. Powell, FAGO, ChM, director of music at the school, conducted and accompanied from a piano moved in for the occasion.

The anthem, in jazz style, requires two soloists, a small group singing Alleluia and the rest of the SATB choir and piano in the background. Originally written for Louis Armstrong and a small group of jazz musicians, the anthem as sung by St. Paul's choir will appear on an educational television station in the near future.

Another anthem by Mr. Brubeck, written especially for St. Paul's School on the text Let not Your Heart be Troubled will be performed in May.

CHURCH IN BROOKLYN ORDERS NEW WICKS ORGAN

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Leonard Matthews, Organist, Serves as Consultant on Instrument for Bethany Baptist

Contract has been made with the Wicks Organ Company to build a 43-rank organ of four divisions for Bethany Baptist Church, Brooklyn, N.Y.

Renovations of over three quarters of a million dollars will precede installation of the organ by Arvid Samson. R. P. Matthews is regional Wicks representative.

Leonard Matthews is consultant and organist.

GREAT

Quintaton 16 ft. 61 pipes
Spitz Principal 8 ft. 61 pipes
Harmonic Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave Quint 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 5 ranks 244 pipes
Bombarde 8 ft. 61 pipes
Chimes

SWELL

Rohr Gedeckt 16 ft. 68 pipes
English Diapason 8 ft. 68 pipes
Rohr Floete 8 ft. 12 pipes
Viole D'Gamba 8 ft. 68 pipes
Viole Celeste 8 ft. 49 pipes
Geigen Octave 4 ft. 68 pipes
Flauto Dolce 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Spitz Flöte 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Contra Fagotto 16 ft. 68 pipes
Harmonic Trumpet 8 ft. 68 pipes
Clarion 4 ft. 68 pipes
Tremolo

CHOIR

Erzähler 16 ft. 68 pipes
Holzgedeckt 8 ft. 68 pipes
Erzähler 8 ft. 12 pipes
Unda Maris 8 ft. 49 pipes
Koppelflote 4 ft. 68 pipes
Blockflote 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 3/4 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Clarinet 8 ft. 68 pipes
Tremolo
Harp
Celeste



Margaret Black Preston, organist-director for Beverly Hills Methodist Church, Birmingham, Mich., has been selected for inclusion in the recently published Outstanding Young Women of America 1965. She has degrees from Westminster College and American Conservatory of Music, where she studied with Arthur Birkby, Raymond Ocock, Edward Eigenschenk and Joseph O'Brien. She was a recitalist last season on the Pittsburgh Carnegie Music Hall series.

SOLO (Prepared for)

Gross Flute 8 ft.
Gambe 8 ft.
Orchestra Flute 4 ft.
Tuba Mirabilis 8 ft.
English Horn 8 ft.
Tremolo

PEDAL

Acoustic Bass 32 ft.
Diapason 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Rohr Gedeckt 16 ft.
Quintaton 16 ft.
Erzähler 16 ft.
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Rohr Flute 8 ft.
Quintaton 8 ft.
Choral Bass 4 ft. 12 pipes
Rohr Flute 4 ft.
Flute 2 ft.
Cornet 4 ranks
Bombarde 16 ft. 12 pipes
Contra Fagotto 16 ft.
Bombarde 8 ft.
Bombarde 4 ft.

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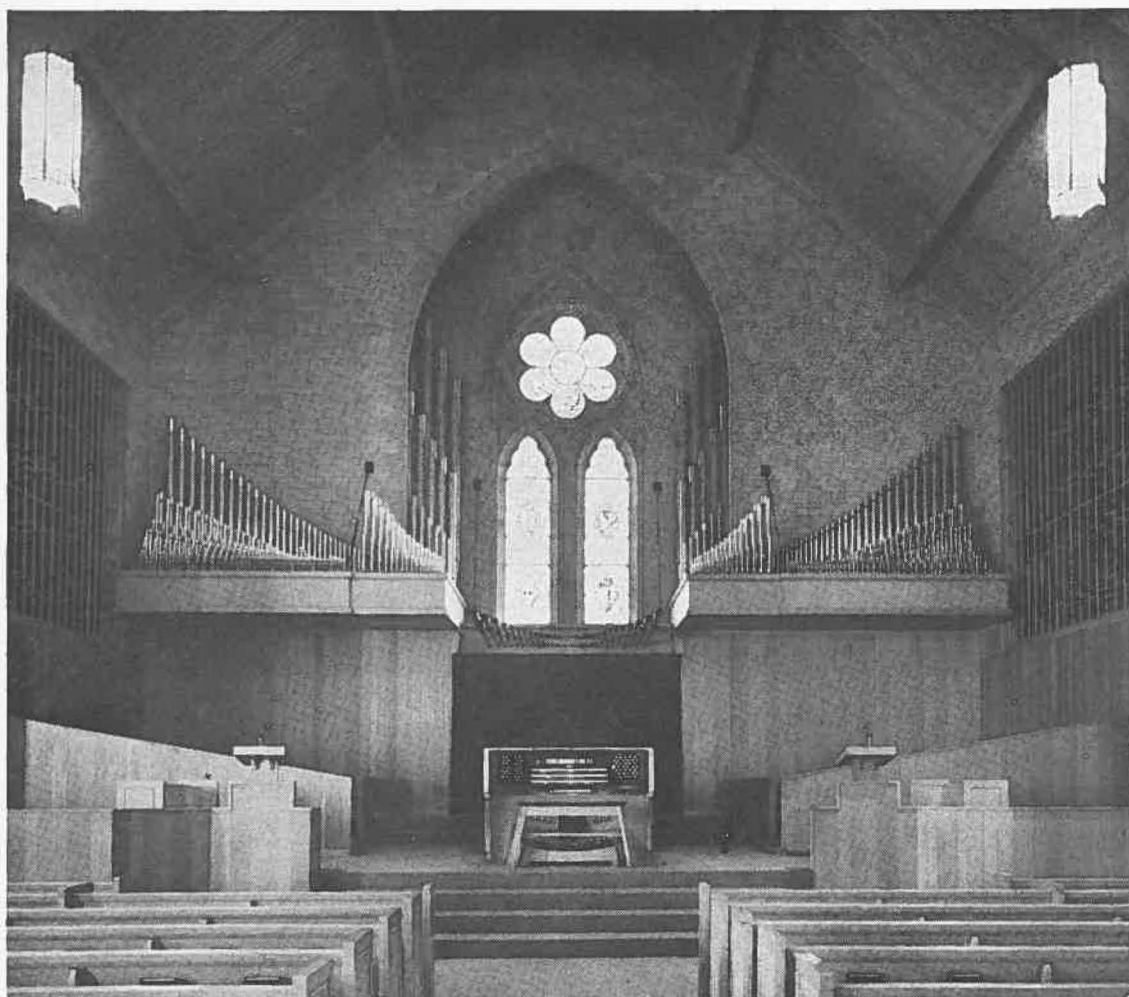
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Marcel Dupré

Virtuoso, Improvisateur, Composer, Teacher

An 80th Birthday Tribute
by Clarence Watters



M. and Mme. Dupré snapped in Detroit on their last visit to America in 1961



Marcel Dupré as so many Americans have seen him at the console at St. Sulpice improvising a mighty fugue



The Duprés snapped in the garden of their home in Meudon in the summer of 1963.

THE American debut of Marcel Dupré took place in the Wanamaker store in New York in 1921 before an invited audience comprising a host of the most illustrious performers, conductors and composers resident in the United States. The full impact of that concert was not felt for many days, such was the stunned unbelief of the audience. Imperious rhythm, sensational technique at manuals and pedals, and incredible powers of improvisation unbalanced the emotional control of the most experienced and mature musicians.

In the weeks that followed many of the great of the musical world were to be found in the Wanamaker auditorium for the series of Dupré concerts that were part of the inauguration of the Wanamaker organ.

A year later, after an American tour of 94 recitals, the name of Dupré became a magic name to organists everywhere in the country. A new virtuoso had come to take his place with Casals and Heifitz and Bachaus.

As an organ virtuoso Dupré has had no rivals in his time; some have said that only the great Bach might have been his equal. To those who followed this man for the 30 years he was active as a virtuoso following his American debut his facility brought only despair.

The organ technique of Dupré is firmly based upon modern French piano technique. As a boy less than a third of his practice hours were given to the organ, for as he said, "... the skill of the organist depends upon his skill as a pianist." Even the great pedal technique that was so admired when Dupré was here in this country is derived from principles of piano technique. One of Dupré's piano teachers blamed him in his youth of "... depriving the world of its finest pianist" by dedicating himself to the organ.

Almost as fascinating as Dupré's keyboard facility was his great skill in controlling the many mechanical movements of the American console. In a few minutes he appeared to be in full command of a new console of moderate size. With amazing muscular memory he never failed to find instantly the exact location of a stop, a piston, a pedal stud. Often it seemed that he must have trained himself to play as a blind man, for he seldom bothered to look for a pedal stud hidden from sight by the choir keyboard. The console at the Philadelphia Wanamaker Store, the old consoles at St. Bartholomew's and West Point brought disaster to many a recitalist; Dupré easily and quickly overcame the terrors of these monster consoles.

What can one say about Marcel Dupré, *improvisateur*, to those who did not hear him improvise in this country in the years between 1921 and 1950, who have not heard the monumental improvisations at St. Sulpice? What can one say about the musician who impro-

vised the *Symphonie-Passion* and wrote it down four years later? And what can one say about the teacher who memorized his pupils' improvisations and then played them back with improvements, while carrying on a rapid discussion of the pupil's work? What can one say of him who, given three themes for a *Prelude and Double Fugue* at Fontainebleau, brought his audience to their feet by changing the assignment to *Triple Fugue with Choral*, with inversions of quadruple counterpoint in the final section?

History records the brilliant extemporaneous playing of Landino, De Cabezón, Bull, Bach, Mozart, Beethoven, Mendelssohn, Bruckner. Yielding nothing in fantasy and originality of idiom, Dupré imposes upon his improvisation a contrapuntal structure unequalled since Bach. Today his postludes at St. Sulpice are invariably in the form of a five-voice double fugue!

The harmonic sources of Dupré's music are to be found in Plain-song, Borodin, Debussy, Stravinsky, and Fauré. His style is an original synthesis of all these, in an organ style compounded of the contrapuntal style of the Baroque, the orchestral style of the Romantic Period, the pianistic idiom of Ravel and Debussy.

The fusion of styles and idioms is seen as early as 1921, in the *Three Preludes and Fugues, Op. 7*. Here is a turning point in literature for the organ. In a single opus Dupré advances the idiom of the organ more than half a century. At the same time he advances organ technique to a point not too often realized even today.

Dupré the teacher will always remain something of an enigma. His best pupils always find it difficult to recall just what he said at lesson-time to make the lessons the most important experience of the pupil's life. Every lesson seemed to be an experience in ESP. Very little was said, but a vast amount was expressed by the shrug of a shoulder, a few steps across the room, the posture of the master as he listened to a performance or an improvisation. Without a word's being said, the pupil knew at every moment how well he was living up to the expectation of his teacher. At the end of the lesson, he *knew* just what Dupré had been thinking about his work.

It is difficult for anyone who has known him intimately for 40 years to speak objectively of Marcel Dupré the person. His extreme modesty and personal warmth are known to many who have been his hosts, to many who have visited him at St. Sulpice. Perhaps it is significant that the organ loft at St. Sulpice, where the greatest of all masters presides, is the easiest of access of all the great organ lofts.

On his 80th birthday I salute Marcel Dupré, a great master and dear friend, and hope he might have before him many fruitful years, with his devoted wife, Jeanette.



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Mr. & Mrs. Marcel Dupré
 with our very best wishes for a
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The above is an enlargement of a section of our 1966 New Year's greeting from the Duprés. "Still too busy for writing memoirs" refers to the effort this magazine has made for years to persuade this great man to put down on paper his matchless anecdotes and words of wisdom.

As readers send their greeting to M. Dupré on his 80th birthday, we suggest they add: "Make time for those memoirs."

**DREXEL HILLS, PA. CHURCH
 WILL HAVE NEW AUSTIN**

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Three-Manual Instrument Divided
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The Church of the Holy Comforter, Drexel Hills, Pa., will have a new three-manual Austin organ. The Gothic style building features a large mural on the front wall of the chancel. The organ will be divided on the two sides of the chancel with a functional display of great and positive divisions. The antiphonal division is prepared for.

Contract negotiations were handled for Austin Organs by Charles L. Neill, Austin sales representative.

GREAT
 Erzähler 16 ft. 12 pipes
 Bourdon 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Spitzflöte 2 ft. 61 pipes
 Mixture 2-4 ranks 183 pipes
 Bells (prepared)

POSITIV
 Gedeckt 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Quint 1½ ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

SWELL
 Viola 8 ft. 61 pipes
 Voix Celeste 8 ft. 61 pipes
 Rohrgedeckt 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Nachthorn 4 ft. (prepared)
 Blockflöte 2 ft. 61 pipes
 Larigot 1½ ft. (prepared)
 Sesquialtera 2 ranks 122 pipes
 Plein Jeu 4 ranks (prepared)
 Fagot 16 ft.
 Trompette 8 ft. 61 pipes
 Schalmei 4 ft. (prepared)

PEDAL
 Bourdon 16 ft. 12 pipes
 Erzähler 16 ft.
 Gedeckt 16 ft. 12 pipes
 Principal 8 ft. 32 pipes
 Gedeckt 8 ft.
 Principal 4 ft.
 Mixture 2 ranks 64 pipes
 Trompette 16 ft. 12 pipes
 Krummhorn 4 ft.
 Trompette 8 ft. (prepared)
ANTIPHONAL ORGAN
 (5 manual ranks, 4 pedal prepared)

**MICHIGAN CHURCH GETS
 3-MANUAL WICKS ORGAN**

PAUL ROSEN IS CONSULTANT

Theodore Hardt Serves as Organist
 of 1,000-Seat Trinity Lutheran
 Church, Mount Clemens

An impressive new church to seat over 1,000 will be the home of a Wicks three-manual organ. Wicks Keymatic Transposer will offer automatic transposition at Trinity Lutheran Church, Mount Clemens, Mich.

Paul Rosel, Concordia Teachers College, Seward, Neb., was advisor to the purchasing committee headed by the congregation's organist, Theodore Hardt.

GREAT
 Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Twelfth 2¼ ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 French Trompette 8 ft. 61 pipes
 Chimes
 Carillon

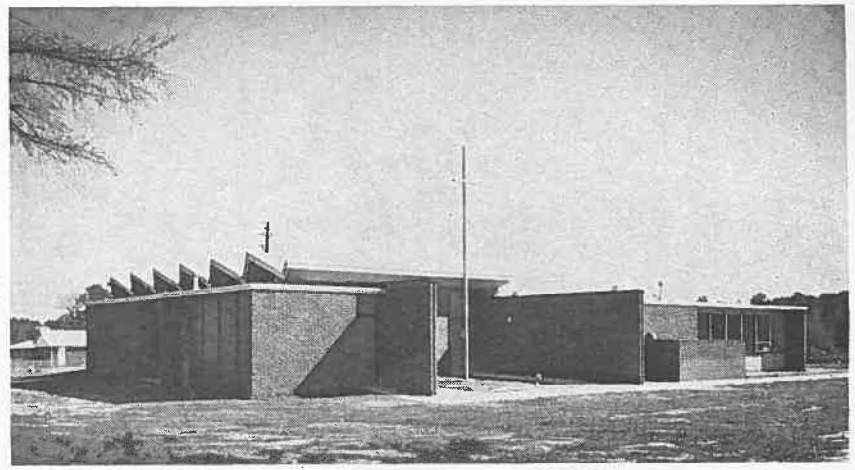
SWELL
 Hohlflöte 8 ft. 61 pipes
 Koppelflöte 8 ft. 61 pipes
 Gamba 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 61 pipes
 Holzprincipal 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Zauberflöte 2 ft. 61 pipes
 Spitzflöte 1 ft. 2 pipes
 Mixtur 3 ranks 83 pipes
 Fagot 8 ft. 61 pipes
 Schalmei 4 ft. 61 pipes
 Tremulant

POSITIV
 Gedeckt 8 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Spitzquinte 1½ ft. 61 pipes
 Sesquialtera 2 ranks 49 pipes
 Scharf 4 ranks 244 pipes
 Krummhorn 8 ft. 61 pipes

PEDAL
 Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Spillflöte 8 ft. 12 pipes
 Principal 4 ft. 32 pipes
 Koppelflöte 4 ft.
 Rohrflöte 2 ft.
 Mixtur 3 ranks 96 pipes
 Posaune 16 ft. 32 pipes
 Clarion 2 ft.

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 Mr. John Oliver,
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GREAT	SWELL	CHOIR	PEDAL
16' Lieblich Gedeckt	8' Geigen Diapason	8' Viola	16' Diapason
8' Open Diapason	8' Rohrflöte	8' Gedeckt	16' Bourdon
8' Bourdon	8' Salicional	8' Quintade (w/chiff)	16' Lieblich Gedeckt
4' Octave	8' Voix Celeste II	8' Dulciana	16' Dulciana
4' Flute	8' Flute Celeste II	4' Flute	8' Octave
2-2/3' Twelfth	4' Geigen Octave	2-2/3' Nazard	8' Flute
2' Super Octave	4' Nachthorn	2' Piccolo	8' Gemshorn
2' Piccolo	4' Salicet	1-3/5 Tierce	16' Trombone
Mixture III	8' Trumpet	1' Fife	
	8' Oboe	8' Clarinet	Great to Pedal Coupler
Swell to Great Coupler	4' Clarion		Swell to Pedal Coupler
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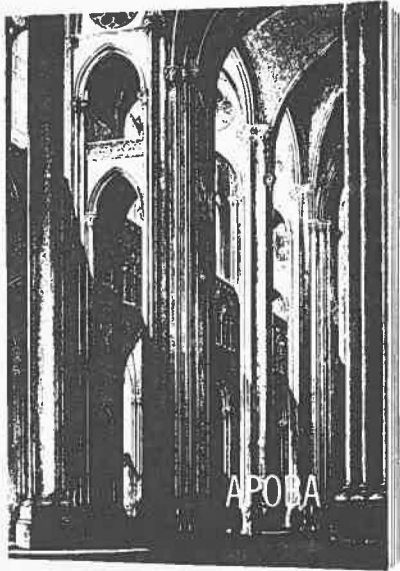
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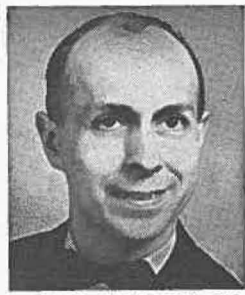
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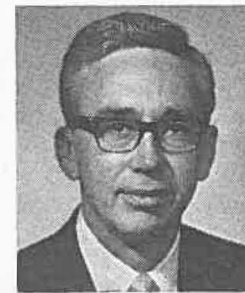
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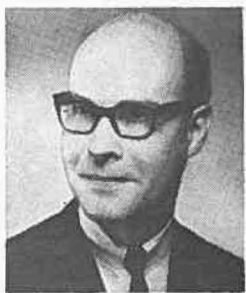
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