

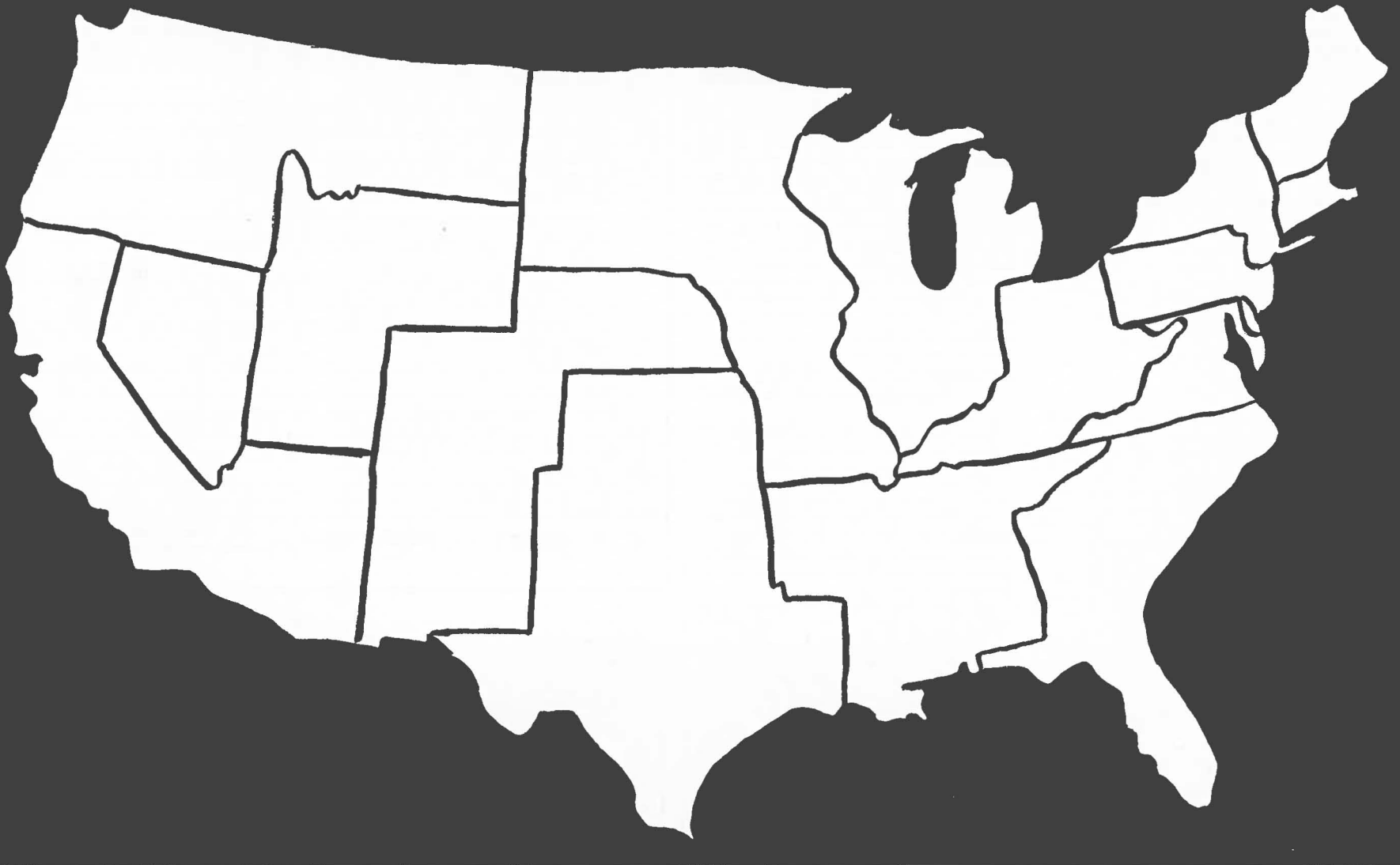
THE DIAPASON

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

Fifty-Eighth Year, No. 9—Whole No. 693

AUGUST, 1967

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1967

A G O Regionals

**COMPLETE NEW SCHLICHER
AT EAST LANSING CHURCH**

CHANCEL AREA INSTALLATION

**interdenominational People's Church
Has Three-Manual Instrument —
Corliss Arnold is Organist**

The Schlicker Organ Company, Buffalo, N.Y., has completed the installation of a new three-manual instrument at the People's Church, East Lansing, Mich. The organ stands in two spaces, one to either side of the chancel. It is voiced on low wind pressure, with slider chests used throughout, except for those registers which are unified.

Dr. Corliss Arnold, instructor of organ at Michigan State University, is organist of the church, which is interdenominational. Negotiations for the instrument were handled through Benjamin Hadley, Chicago representative for Schlicker.

The new instrument will be heard at the Church Music Workshop held July 10-13 at Kellogg Center, Michigan State University.

GREAT

Gedeckt-Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 4-5 ranks 292 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 3-4 ranks 225 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Mixture 4 ranks 237 pipes
Basson 16 ft. 237 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Metalgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Dolcan 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft.



G. Leland Ralph was honored May 21 for 30 years' service as organist of the First Baptist Church, Sacramento, Calif. At the anniversary service, Mr. Ralph shared the program and honors with Louis O. Clayson, tenor, who was observing his fifth anniversary at the church. Together the two were heard in Flor Peeters' *Speculum Vitae*. Mr. Ralph played: *Toccata and Fugue in D minor*, Bach; *Fantasie in F minor and major K 574*, Mozart; *Roulade*, Bingham; and *Fantasie and Fugue on B-A-C-H*, Liszt. The Cathedral choir sang *Happy Flocks in Safety Wander*, Bach, and *Psalm 150*, Britten.

**SPELMAN PLAYS AT WORLD
CONFERENCE OF QUAKERS**

The fourth World Conference of Friends was held July 31 and Aug. 1 at Guilford College, Winston-Salem, N.C., a conference held every five years. Leslie P. Spelman played for the meeting of European Friends in Woodbrooke, England in 1957; when the Fourth World Conference was announced, requests came that he be included on the program.

Because only official delegates could attend the program at Dana auditorium at Guilford College, arrangements were made to repeat some conference events for the Greensboro Gathering, so that families of the delegates and others not admitted to the conference sessions could hear them. Dr. Spelman played at the college July 31 and at the First Baptist Church, Greensboro, Aug. 1. His program of composers from the countries represented at the conference (Germany, England, France, Orient, United States, Netherlands, Italy) is listed in the recital section.

Subscription Invitation

HEINRICH SCHUETZ

The new STUTTGART COMPLETE EDITION

under the editorial supervision of Guenter Graulich and Paul Horn

To be published in 36 volumes and completed by the tercentenary of Schuetz's death, November 6, 1972.

First volume to appear in the fall of 1967.

The volumes will be cloth-bound and the price will be based on \$1.75 per each 16 pages of music.

Should the costs undergo a considerable alteration while the edition is in publication, the right is reserved to make corresponding alterations in price.

Subscribers to this edition will be granted a discount of 20% provided that their orders are received prior to the close of the subscription period on Dec. 31, 1967. After that date, it is anticipated that the prices will be increased.

In connection with the present needs of church organists and choir directors, the individual choral works (individual scores and all instrumental parts) precede publication of the volumes. Every six months, a report on the progress of the edition will be available; also, every six months C. F. Peters Corporation, New York, will issue a separate catalogue of all available single editions of the anthems, passions, etc.

Some of the advantages of the new *Stuttgart Complete Schuetz Edition* are:

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The original figuring of the *basso continuo* will appear; all additions considered necessary in the realization are clearly indicated as such.

Each choral score indicates the range before each voice at the beginning of the music.

Each work has an extensive foreword with scholarly notes on the edition.

The works also contain suggestions concerning the liturgical suitability for the American Catholic, Anglican and Lutheran Churches.

The list of subscribers, containing the names of all subscribers as well as of music dealers and all booksellers, will be printed in one of the volumes of the complete edition. The subscription list will contain the names of all libraries and individuals who have through their subscription furthered the publication of the new *Stuttgart Complete Schuetz Edition*.

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**BATTLE CREEK CHOIR SCORES
HIGH AT DUTCH FESTIVAL**

Two groups from the United States — the US 7th Army Choir of Heidelberg, Germany, and the Battle Creek Mich. Central High School A Cappella Choir — were entered in the International Choral Festival at the Hague/Scheveningen June 26 through July 1. The 7th Army choir tied for third place and the Battle Creek choir won the overall festival competition with a total of 406 out of 420 possible points. 400 points have never before been attained. The competition numbers for the a cappella choir were Bruckner's Os Justi and Jurriaan Andriessen's In Nomine Jesu Christe, the latter composed especially for the competition.

The 99-voice a cappella choir composed of high school students aged 15-18, toured London, Belgium, Luxembourg, Germany and the Netherlands prior to the festival. \$51,000 was raised by the people of Battle Creek.

In the Netherlands the choir members were housed in Dutch homes and found the people the most wonderful part of the trip. Most choirs at the festival were of stable adult memberships and were government sponsored. The Battle Creek choir, with a rotating membership of no more than three years, was sent by donations of the people of Battle Creek and money earned by choir members, parents and alums. The European audiences gave enthusiastic response to the choir, with rhythm clapping and standing ovations between numbers.



F. Broadus Staley was honored as he completed 20 years of service as organist and choirmaster of the First Baptist Church, Shaker Heights, Cleveland, Ohio. Mr. and Mrs. Staley have 240 singers under their direction and operate a school of music at the church. At the dinner given in their honor, they received a generous check, and an engraved clock. The chancel choir gave them a television set and sang several of their choral compositions as a surprise. A chamber group entertained; among many speeches was one by Past-dean Thelma Goldsword of the Cleveland AGO Chapter.

An organ student of Charles G. Vardell, Jr., Clarence Dickinson, Edwin Arthur Kraft, Charles Peaker and John Reymes King, Mr. Staley studied composition with Nadia Boulanger, Norman Coke-Jephcott, Arthur Shepherd and Marcel Dick, and has many published choral compositions.

The First Baptist Chancel Choir sang the Verdi Requiem for the OMTA convention and the Poulenc Gloria May 23 as a tribute to the AGO. Mr. Staley was a recitalist July 23 at the Air Force Academy chapel, Colorado Springs.

DR. HEALY WILLAN directed a recital of liturgical music May 29 at the Church of St. Mary Magdalene, Toronto.

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FRANK CUNKLE, AAGO
Editor

AUGUST, 1967

DOROTHY ROSER
Business Manager

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EFFECTIVE OCTOBER 1

THE DIAPASON will accept subscriptions at \$2.50 per year for any Guild member who wishes to subscribe, provided the subscriptions are sent by the chapter treasurer, as in the past.

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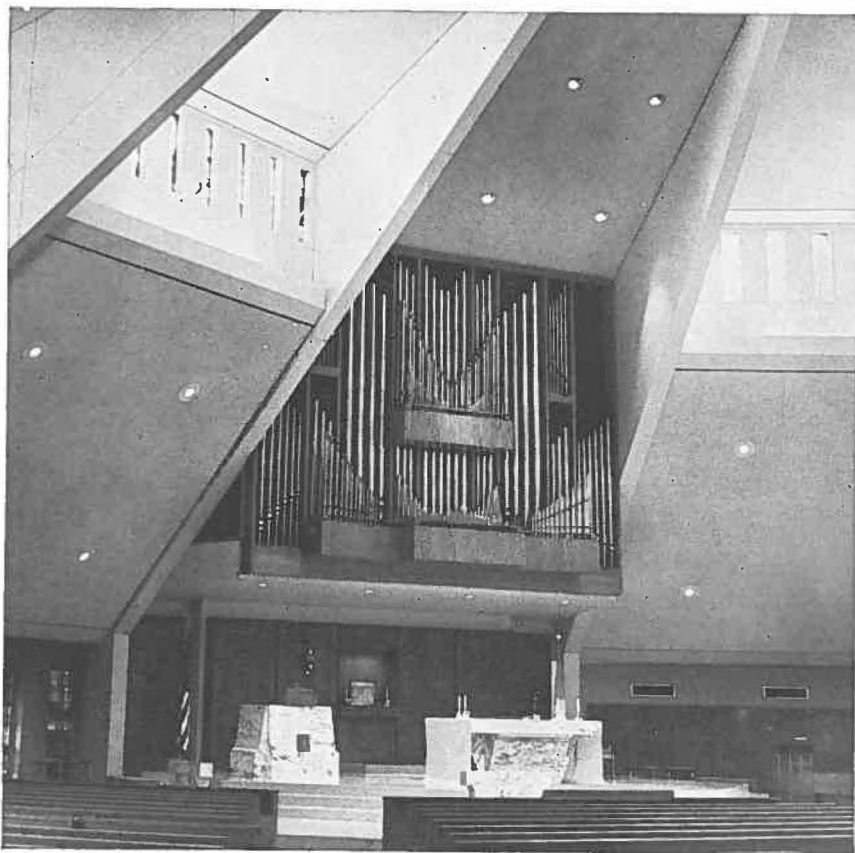
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MIAMI SHORES PRESBYTERIAN

Gallery Installation a Feature
in New Edifice — Laurence
Hedgpeth is Organist

M. P. Möller, Inc., Hagerstown, Md. will install a four-manual organ in one of the most beautiful churches in Florida, now under construction in Miami Shores for the congregation of Miami Shores Presbyterian Church. The architects, Harold E. Wagoner and Associates, Philadelphia, Pa., and Wahl Snyder and Associates, Miami, have been cooperative in planning for satisfactory conditions for an outstanding organ installation. The organ and choir will be on the rear gallery with the great and pedal divisions exposed. A two-manual console will be installed in the chancel, playing parts of the great, swell and pedal divisions.

The specification for the organ was prepared by William E. Pilcher, Jr., Möller representative, in consultation with Laurence Hedgpeth, organist-choir-master of the church.

GREAT
Quintation 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Flute à Cheminee 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Quinte 2 1/2 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cornet 4 ranks 196 pipes
Fourniture 4-6 ranks 342 pipes
Tremulant - Flutes and Cornet only
Carillon Bells

SWELL
Rohrbordun 16 ft. 12 pipes
Principal Etroit 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Cor de Nuit 4 ft. 61 pipes
Octave Conique 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

CHOIR
Holzgedeckt 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flute a Bec 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Sifföte 1 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Knopffregal 4 ft. 61 pipes

SOLO
Flute Harmonique 8 ft. 61 pipes
Gross Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Bombarde 16 ft. 61 pipes
Trompette Harmonique 16 ft. 61 pipes
Clairon Harmonique 8 ft. 61 pipes

PEDAL
Contre Bourdon 32 ft. 32 pipes
Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 12 pipes
Quintaton 16 ft.
Rohrgedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Flute à Fuseau 4 ft. 32 pipes
Octave Flute 2 ft. 12 pipes
Cornet 2 ranks 64 pipes
Mixture 2 ranks 64 pipes
Mixture 2 ranks 24 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Bombarde 16 ft. 32 pipes
Clairon 4 ft. 12 pipes
Basson 4 ft.

MTNA REGIONAL MEETINGS FOR 1968 ARE ANNOUNCED

The Music Teachers National Association has announced the locations and dates for its regional conventions for 1968:

Southern and Southwestern Divisions, Jung Hotel, New Orleans, La. Feb. 11-14.

Eastern, East Central and West Central Divisions, Statler-Hilton Hotel, Detroit Feb. 25-28.

Western Division, Arizona State University, Tempe, Aug. 4-7.

The 1969 biennial national convention will be held in Cincinnati March 3-6.

HILLGREEN LANE COMPANY BUILDS FOR MANSFIELD, O.

IN ST. JOHN'S UNITED CHURCH

Mabel Zehner Serves as Consultant;
Completion Scheduled in Time
for Easter Services 1968

A contract has been signed between St. John's United Church of Christ, Mansfield, Ohio and Hillgreen Lane & Co. The new instrument will contain 31 ranks and will occupy the same area behind the chancel as the present instrument. The great and some of the pedal will be treated with exposed pipework; the remainder of the pedal, swell and choir will be enclosed.

The installation is scheduled to begin after the first of 1968, in order to be completed by Easter. Mabel Zehner was consultant for the specification and negotiations for Hillgreen Lane were handled by R. L. Hillgreen, Jr.

GREAT
Principal 8 ft. 61 pipes
Metal Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlpipe 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 21 notes

SWELL
Rohrflute 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Gemshornprincipal 4 ft. 68 pipes
Block Flute 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR
Nasongedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 4 ft. 61 pipes
Bombarde 4 ft. 61 pipes
Tremulant

PEDAL
Resultant 32 ft.
Principal 16 ft. 32 pipes
Rohr Bourdon 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Rohr Bourdon 8 ft.
Principal 4 ft. 12 pipes
Rohr Bourdon 4 ft.
Quartane 2 ranks 64 pipes
Contre-Bombarde 12 pipes
Bombarde 8 ft.
Bombarde 4 ft.



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O Lord Most Holy	A. Bruckner	.25
Stand Up, and Bless the Lord	W. Glen Darst	.25
God Who Made the Earth	J. T. Howard	.20
My Spirit Longs for Thee	A. Rowley	.22
O Come Let Us Worship (4-part)	S. Rachmaninoff	.20
Draw Us in the Spirit's Tether	H. Friedell	.25
A Prayer for Brotherhood	R. Hastings	.20

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Historic Trinity Methodist Church, Bordentown, New Jersey, which has just celebrated its centennial, honored its retiring organist-director, Robert James Lawton, at a choir dinner June 9th. Mr. Lawton assumed the music responsibilities at Trinity in 1956 and is leaving to pursue full-time studies toward the Doctorate at the University of Virginia. He was presented with a gift in appreciation of his eleven years' service at Trinity. He is a member of the Central New Jersey Chapter.

Louise B. Clary, retiring dean of the chapter, has been appointed to succeed Mr. Lawton at Trinity Church and will preside at the three-manual Wicks pipe organ, and assume direction of the three choirs. Mrs. Clary holds a certificate in church music from Peabody Conservatory where she studied with Louis Robert and Virgil Fox.

NEW CASAVANT ORGAN AT ROCHESTER CHURCH

SOLO TRUMPET STOP FEATURED

Twelve Corners Presbyterian Church
Dedicates Instrument In Special
Service

A new three-manual Casavant organ of 38 stops was dedicated on May 14 in a service at Twelve Corners Presbyterian Church, Rochester, New York. Mrs. Michael Doran, organist at the church, played the dedicatory service.

The instrument is the gift of Mr. and Mrs. Jack L. Gorham and was designed by Lawrence Phelps, tonal director of Casavant Frères. A solo trumpet with polished brass resonators forms the visual center of the organ.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Flute à cheminée 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute conique 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Solo Trumpet 8 ft. 61 pipes

SWELL

Bourdon 8 ft. 61 pipes
Viole de gambe 8 ft. 61 pipes
Voix céleste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute ouverte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Quarte de nasard 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cymbale 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV

Flute douce 8 ft. 61 pipes
Singend Gedackt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute d'accouplement 4 ft. 61 pipes
Flute à bec 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflet 1 ft. 61 pipes
Cymbale 4 ranks 244 pipes
Cromorne 8 ft. 61 pipes
Solo Trumpet 8 ft.

PEDAL

Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Quintaton 16 ft.
Prestant 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Basse chorale 4 ft. 32 pipes
Fourniture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 32 pipes
Chalumeau 4 ft. 32 pipes

GREGORIAN CHANT, Hassler's Missa Secunda and Josquin Des Prez were the service music with voluntaries by Buxtehude and Peeters at a Concelebrated High Mass June 29 at St. Peter and Paul's Church, Elmira, N. Y. Robert Finster was organist and choirmaster.

NEW MÖLLER ORGAN GOES TO SANTA MONICA, CALIF.

MOUNT OLIVE LUTHERAN CHURCH

Main Organ Displayed in Gallery,
with An Exposed Division
in the Chancel Area

The Mount Olive Lutheran Church, Santa Monica, Calif. has contracted for a new Möller organ. Eugene E. Poole designed the instrument in consultation with Harris O. Torgerson, chairman of the music committee. An interesting feature of the design is the exposed chancel division, divided and to be placed at both sides of the chancel at the front of the church. The main organ is to be installed in the gallery with the great exposed and displayed.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 2-4 ranks 208 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR

Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

CHANCEL

Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Quint 2 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Clarion Trompette 8 ft. 61 pipes
PEDAL
Contrebasse 16 ft. 32 pipes
Lieblichgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 32 notes

AUGSBURG OPENS SEATTLE BRANCH: CLINIC SCHEDULED

The Augsburg Publishing House has opened a music department at its Seattle Branch at 2001 Third Avenue; Catherine Johnson serves as its head. The publisher will hold a church music clinic Aug. 28 and 29 at Gethsemane Lutheran Church. Betty Jane Bartholomew, Seattle AGO dean, Maurice Skones, Pacific Lutheran U, Parkland, Wash., and Dr. Leland Sateran, Augsburg College, Minneapolis, will lead sessions in organ and choral music.

**REUTER BUILDS ORGAN
FOR PHILADELPHIA, PA.**

REDEEMER METHODIST CHURCH

Plan Three Manuals for a Chancel Installation Surrounding Central Rose Window

The Reuter Organ Company, Lawrence, Kansas has been awarded a contract to build a three-manual, 33-rank instrument for the Methodist Church of the Redeemer, Philadelphia, Pa.

The great division, along with some of the pedal stops, will be exposed to view and cantilevered on two wind-chests suspended from the rear chancel wall on either side of a centrally located rose window.

The two separate enclosed expressive divisions will be located on either side of the chancel, the choir being on the left and the swell on the right as one faces the chancel area. The balance of the pedal section will be situated in an unenclosed, but not exposed position directly in front of the swell pipework.

Negotiations for the sale of the instrument were handled by Henry Fabry, district representative for Reuter who also will handle the installation. Delivery is scheduled for the Spring of 1968.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrgedeckt 16 ft. 97 pipes
Rohrflöte 8 ft.
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Rohrflöte 2 ft.
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft.
Fagotto Clarion 4 ft.
Tremolo



Dr. Melville Cook has been appointed organist and choirmaster of the Metropolitan United Church, Toronto, succeeding Paul Murray.

Dr. Cook came to Canada in 1966 after ten years as organist of Hereford Cathedral; he has served as conductor of the Winnipeg Philharmonic Choir and as organist and choirmaster of All Saints' Anglican Church.

CHOIR

Nasonflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Rohrgedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Mixture 2 ranks 64 pipes
Trumpet 16 ft. 12 pipes
Fagotto 16 ft.
Trumpet 8 ft.
Fagotto 8 ft.
Fagotto Clarion 4 ft.
Krummhorn 4 ft.

**ARNATT OPENS MÖLLER
IN LOUISVILLE CHURCH**

ST. MATTHEW'S EPISCOPAL ORGAN

Antiphonal Division Part of Tonal Design of New Instrument in Kentucky City

St. Matthew's Episcopal Church, Louisville, Ky. dedicated its new Möller organ April 30. Ronald Arnatt, St. Louis, played the opening recital May 19. Mrs. James F. Thomas, organist, served on the organ committee which made the plans.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft.
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Gedackt 16 ft. 12 pipes
Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn-celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe Schalmei 4 ft. 61 pipes
Tremolo

ANTIPHONAL

Holzgedackt 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Gedackt 16 ft. 32 notes
Quint 5 1/2 ft. 32 notes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedackt 8 ft. 32 notes
Octave 4 ft. 12 pipes
Gedackt 4 ft. 32 notes
Trompette 8 ft. 32 notes
Subtrompette 16 ft. 12 pipes
Clarion 4 ft. 32 notes

QUEENS COLLEGE Summer Chorale, Lawrence Eisman director, sang a program July 23 at Good Shepherd Lutheran Church, Queens Village, N.Y.

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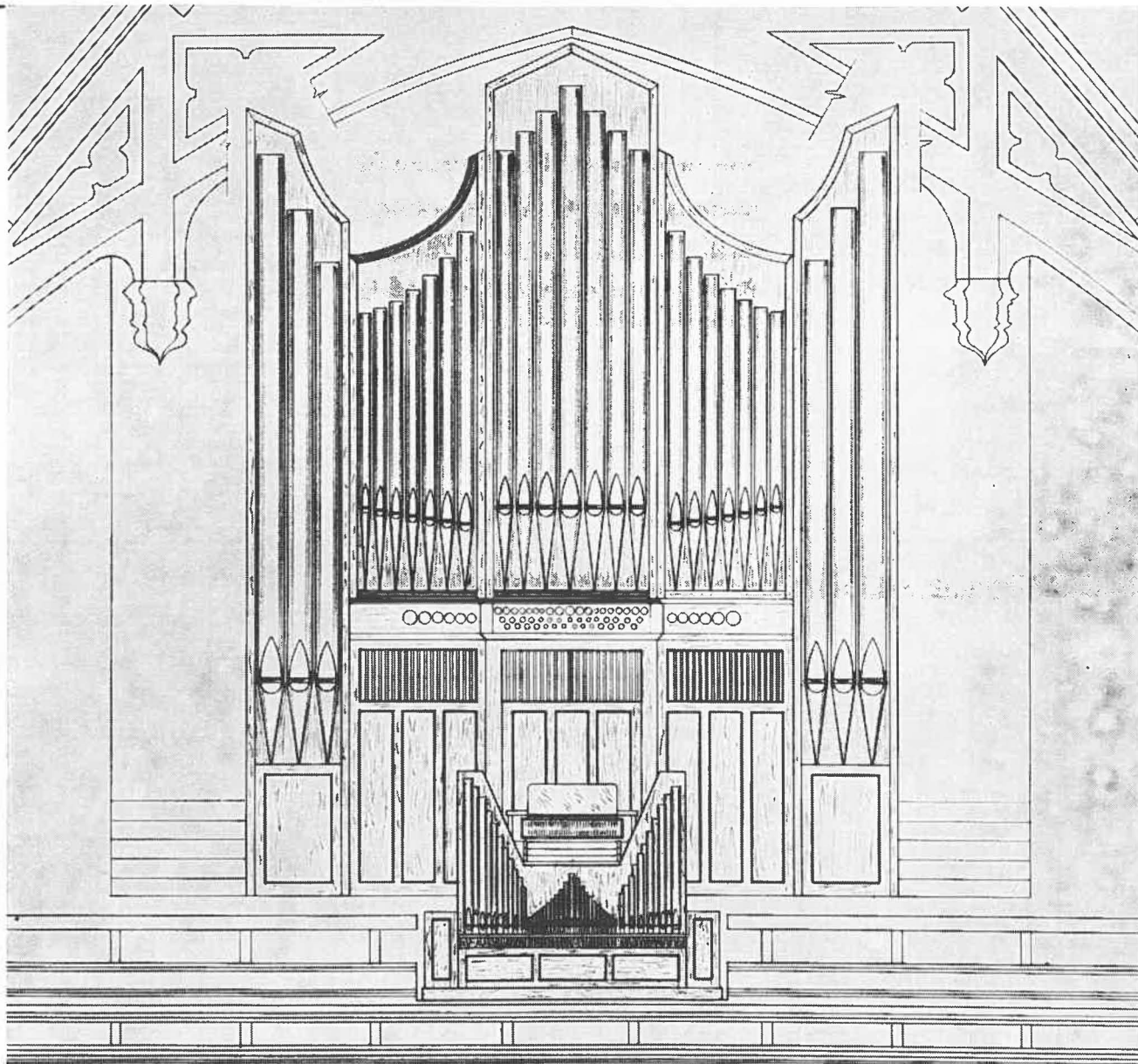
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**SIMPSON COLLEGE GETS
LARGE 3-MANUAL REUTER**

INSTALLATION IN SPRING 1968

Organ in Chapel Placed in Chancel Area — College Organist Is Robert Burns

The Reuter Organ Company has been given a contract to build a three-manual, 51-rank organ for Simpson College, Indianola, Iowa.

The organ will be installed in the new College Chapel with the pipework situated on the right side of the chancel area behind the choir. The console, placed on a movable platform, will be situated on the opposite side of the chancel area. An attractive façade composed of the 16' pedal principal and the 16' great violone pipes will complement the architecture of the building.

The specification for the organ was worked out by Robert Burns, organist for the school, in consultation with Franklin Mitchell, vice president and tonal director of Reuter. Installation is scheduled for the late spring of 1968.

GREAT

Violone 16 ft. 85 pipes
Principal 8 ft. 61 pipes
Violone 8 ft.
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Violone 4 ft.
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Lieblüchflöte 16 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 54 pipes
Spitzprincipal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Fagotto Clarion 4 ft.

POSITIV

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Acoustic Bourdon 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Violone 16 ft.
Lieblüchflöte 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Violone 8 ft.
Lieblüchflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Violone 4 ft.
Koppelflöte 4 ft. 32 pipes
Waldflöte 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 44 pipes
Fagotto 16 ft.
Bombarde 8 ft.
Fagotto 8 ft.
Hautbois 4 ft. 32 pipes

**CHURCH IN ROANOKE
ORDERS NEW REUTER**

FOR GRANDIN COURT BAPTIST

3-Manual Organ to be Completed Late in 1967 — Installation Planned for Chancel Area

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 31-rank instrument for the Grandin Court Baptist Church, Roanoke, Va.

Pipework of the organ will be installed on either side of the chancel area with that of the swell section being located to the left, and that for the great, choir and pedal situated on the right as one faces this chancel area. Tone openings are provided towards both the chancel and the nave so that good egress of sound into the church will be obtained. The choir and console are located between the two areas which house the pipework.

Negotiations for the sale of the instrument were handled by David H. Marshall, Charlotte, N. C., district representative for Reuter. Mr. Marshall will make the installation of the organ, which is scheduled for delivery late in 1967.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 3 ranks, 183 pipes
Carillon (prepared)
Chimes (prepared)
Tremolo

SWELL

Rohrflöte 8 ft. 61 pipes
Viola de Gambe 8 ft. (prepared)
Viola Celeste 8 ft. (prepared)
Hohlflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 3 ranks, 183 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Fagotto 16 ft. 44 pipes
Fagotto 8 ft.
Krummhorn 4 ft.
Tremolo

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Associateship, Fellowship, & Choirmaster Examination Requirements for June 1968

AAGO

Sweelinck: Ricercare Brevis, Peters edition of Sweelinck's Organ Works, Vol. 2

J. S. Bach: Komm, Gott, Schöpfer, Heiliger Geist (No. 17 of the Eighteen Chorales), any edition

(Choose one of the following)

Reger: Te Deum, Op. 59, Peters edition 3008B

Walcha: Ich ruf zu dir, Twenty-Five Choral Preludes, Vol. 1, Peters edition 4850

FAGO

Frescobaldi: Bergamasca (Fiori Musicali), any edition

J. S. Bach: Jesus Christus, unser Heiland (à 2 clav. & ped.), Clavierübung, Part 3, any edition

Sowerby: Air with Variations from Suite (H. W. Gray)

Duruffé: Toccata from Suite, Op. 5 (Durand)

Choirmaster

The following anthems to be rehearsed and directed:

Morley: Nolo mortem peccatoris, Tudor Church Music, Oxford University Press No. 13, revised by John Morehen

Practorius: Psallite (Original Text), Concordia, 98-1869

Britten: Jubilate Deo in C, Oxford University Press

Chico

The Chico Chapter met June 13 at the home of Margaret Wilden for a swimming party, a potluck dinner, a farewell party and a business meeting. Following dinner, Dean Edna Schwermann presided over the meeting. A review of the year's programs and the recital by Dr. Preston Rockhold convinced members that the chapter had moved forward within the season. These officers were elected: Edna Schwermann, dean; Marjorie Williamson, sub-dean; Joy Foster, secretary; Gail Piester, treasurer. Former member, Karen van Bronkhorst, student at Syracuse University, was a guest; farewells were expressed to Margaret Wilden who will be a student at Michigan U and Robert Speiers who will attend San Francisco State College.

MARJORIE I. WILLIAMSON

Eastern New York

The Eastern New York Chapter held its annual spring dinner May 27 at the Altamont Reformed Church. Teresa Weidman was in charge of arrangements. Following dinner, Sharon Meeson, one of the scholarship students, played two numbers; she has been a student of H. Wellington Stewart. A program of folk music was performed by the Rev. and Mrs. James Borden and their two sons. The business meeting was called by Dean Paul Carey. Guidelines for the scholarship committee were offered by Walter Marland. Dean Carey was voted \$50 for expenses to the regional convention at Utica June 27-29. Dean Carey awarded pins to the past deans present. The nominating committee, Ann Logan chairman, offered this slate: dean, Paul Carey; sub-dean, Magdelene York; secretary, Anita Hintermaier; treasurer, Harold J. Clark; registrar, Marion Weed; auditor, Walter Marland; director for three years: Geraldine N. Bergner, George Bollock, Allen Mills.

HELGA SAETVEIT

Peoria

The annual banquet of the Peoria, Ill. Chapter, closing event of the season, was held June 6 at the First Baptist Church. Newly elected officers installed are: dean, Margaret L. Sayre; sub-dean, Jet Turner; financial secretary-treasurer, Elisabeth J. Anderson; corresponding secretary, Arthur Hipple; historian, Carroll W. Green; chaplain, the Rev. Patrick W. Collins; executive committee, James W. Cluskey, Mrs. Robert Asbell, T. N. Neal; the Rev. Patrick Collins; Mrs. Louis Mahue and Ernest Brayshaw. Lillian Macherle McCord, Bloomington, was guest speaker at the banquet. Announcement of artists concerts for the coming year was made.

GLENN M. BELCKE

San Jose

Gay cut-outs of musical instruments decorated the tables of the social room at Westminster Presbyterian Church as members of the San Jose Chapter enjoyed their June 18 annual installation banquet. Viola Gustafson acted as installing officer for the following: Anita Graves, dean; Dr. Clifford Hansen, sub-dean; Carol Griffin, secretary; Marion Frasier, treasurer; Helen Frazee, registrar; Harold Hare and General Belisle, auditors; Laron Jacobsen, Ruth Martin, and Dorothy Scott, directors. The honored guest of the evening was LeRoy Brant, first dean of the chapter. As long-time friend and protégé of Mr. Brant, Frieda Ann Murphy, introduced the guest of honor and his wife, Ruth. Mr. Brant recalled that the chapter received its charter in 1923 and told of some of the activities and concert events sponsored by the young chapter. In appreciation of his service, Mr. Brant was awarded a plaque as well as given an honorary life-time membership in the chapter.

HELEN FRAZEE

Western North Carolina

The Western North Carolina Chapter met May 22 for a dinner meeting at Mars Hill College. Co-hosts were Mrs. Richard Ford, Donna Robertson and John Adams. Mrs. William Peeke, dean, presided at the business meeting at which officers for the new year were installed. The Rev. John Cock is the new chaplain. This program of organ music was played by student members of the chapter: Toccata, Haines — Nancy Matheson; Partita on If Thou but Suffer God, Böhm — Ruth Goodwin; Prelude and Fugue in D major, Bach — Sharon Roberts; Benedictus, Reger — Betty Jean Holland; Toccata, Duruffé — C. A. Kirby III; From God Naught Shall Divide Me — James Martin; Pièce Héroïque, Franck — James C. Richardson; The Burning Bush, Berlinski — Donnie Beddingfield.

MRS. CHARLES MUNCH

Rochester

Two identical recitals were played by David Craighead for the opening of the new 38-rank Casavant organ at Twelve Corners Presbyterian Church, Rochester, N.Y. These were co-sponsored by the church and the Rochester Chapter. The May 24 recital was for members of the congregation and their guests and the June 5 one for the public. The description of the instrument will be printed elsewhere and Mr. Craighead's recitals are listed in the appropriate columns.

BERNICE R. WATSON

Western Michigan

The Western Michigan Chapter's May 7 dinner meeting was held at Immanuel Reformed Church. Following dinner the annual business meeting was held. New officers elected were: dean, Dr. Robert Hieber; sub-dean, Richard De Vinney; secretary, Catherine Lobbes; treasurer, Shirley Diemer; council member, Dr. Cyril Barker. Several members played compositions by English composers on the new organ in the church.

C. LOBBES

Junior Choir Festival at Tanglewood

A junior choir festival of hymns and anthems was held June 18 at Tanglewood, summer home of the Boston Symphony Orchestra, Lenox, Mass. A chorus of 720 children 7 through 14 from all parts of Berkshire County sang an impressive program of eight choral numbers and six familiar hymns. An audience of approximately 3,000 joined in the singing of the hymns. Organ and trumpet numbers completed the program which took the form of a service. Director of the chorus was Helen Hubbert Kemp, Oklahoma City; festival organist was Esther Jones Barrow, AAGO; trumpet soloist was Aaron Owens. Other participating organists were Frank Beatty, Thomas B. Saterlee and Sherman Hall, retiring dean of the Berkshire Chapter under whose auspices the festival was held. Festival co-chairmen were Mrs. K. D. Beardsley and Mrs. H. A. Fohrhaltz, dean-elect.

CHARLES B. LOWE

Alamo

The Alamo Chapter, San Antonio, Tex. met June 12 at the home of Joseph Leonard for the final meeting of the year. After an open air picnic dinner prepared by several members, including two men who baked the cakes, chairs were drawn into a wide circle for the meeting. These officers were elected: dean, Joseph Leonard; sub-dean, Richard Parrigan; secretary, Flo Ellison; treasurer, Mrs. Jess Gregg; registrar, Robert Borchers; publicity, Winifred Worsham; reporter, Madolyn Swearingen; expansion of membership, Nelson Phelps; chaplain, the Rev. Charles Dreisoerner. Assignments to committees were made. Mrs. Leonard played some classical works on the cello to the harpsichord accompaniment of Mrs. Ronald White.

CHARLES DREISOERNER

Atlanta

The Atlanta, Ga., Chapter met May 9 at the First Methodist Church, Decatur, for a dinner, business meeting and recital. Margaret M. Swain was host organist. Dean Michael A. McDowell presided at the business meeting at which current officers were re-elected for the coming year. The chapter's annual scholarship was awarded to Ronnie McVey who is studying at LaGrange College, LaGrange, Ga. Following the meeting Gerre Hancock played an excellent program on the 1967 Möller.

DOUGLAS JOHNSON

Buena Vista

The Buena Vista Chapter met June 11 at the Arnold Strackbein summer cottage at Lake View, Iowa. Dean Hilvie Johnson opened the meeting. Elton Sprengeler gave devotions. At the business meeting these officers were elected: dean, Suzanne Winterhof; sub-dean, Elton Sprengeler; secretary, Frances Heusinkveld; treasurer, Lee McGinnis. Following the business meeting the group enjoyed a potluck supper.

FRANCES HEUSINKVELD

Western Iowa

The Western Iowa Chapter ended its current season June 10 with a picnic supper at the home of Mildred Keil. Officers re-elected were: Lois Grammer, dean; David Morgan, sub-dean; Maureen Larsen, treasurer; Catherine Nylan, secretary.

CATHERINE NYLEN

Cincinnati

The annual business meeting and election of officers of the Cincinnati, Ohio, Chapter was held May 9 in Armstrong Chapel, Indian Hill. Elected were: dean, William C. Wayne, Jr.; sub-dean, Mary Esther Higgs; secretary, Louise Heimerdinger; treasurer, Kay Haefele; registrar, Grace Stringfellow; board of directors, Sylvia Plyler, Harold Frederic, and Sue Miller. The evening concluded with a lecture demonstration on improvisation by Helmut Roehrig, native of Germany and pupil of Walcha now on the faculty of Our Lady of Cincinnati College. He offered helpful suggestions to the beginning improvisateur as well as demonstrating advanced ideas.

The chapter concluded the year with a strictly-for-fun picnic at Maple Ridge Lodge in Mount Airy Forest. The Wurlitzer Company offered the use of an organ; Gene Schroeder played a recital of popular music. Following an enjoyable session of games and contests, Dean Bill Wayne showed his movies of Hawaii, with appropriate music.

SUE K. MILLER

Hawaii

The last meeting of the Hawaii Chapter for the season was held May 14 at Pearson Chapel, First Methodist Church, Honolulu. Dean Sarah Yonker introduced the officers for next year. Following the business meeting Austin C. Lovelace was introduced as guest speaker for the evening's program. Dr. Lovelace was in Honolulu to conduct a mass choir festival sponsored by the Honolulu Council of Churches. He spoke to chapter members about the Guild's national officers, the service playing certificate, the choir master's certificate, the AAGO and the FAGO, encouraging members to participate. Refreshments were served following the program.

SYBIL K. SCHOENSTEIN

La Jolla

The June 19 meeting of the La Jolla Chapter took place at St. Michael's Episcopal Church, Carlsbad, Calif., with choral evensong and installation of officers. Officers were the Rev. W. A. Driver, host vicar, and the Rev. T. Duane Jensen, Bethlehem Lutheran Church, Encinitas, chaplain of the chapter. Choral music was sung by the senior choir of the church under the direction of Dorothy Kelly, past-dean. Preceding evensong, a dinner was served in the parish hall for members and guests. It was prepared by the women of the church under the chairmanship of Mrs. Cliff Leighton.

DOROTHY KELLY

Fort Smith

The Fort Smith, Ark., Chapter elected and installed officers May 8 at a potluck supper meeting at South Side Baptist Church. Headed by Mrs. Milton L. Birkett as dean, the other officers are: Alice Louise Davies, sub-dean; Sister Rosarita Huber, secretary; Kathleen Keck, treasurer; Esther M. Graham, registrar. They were installed by the chaplain, the Rev. George H. Walker. The musical portion of the program was by J. Herman Cook, Jr. who sang three numbers accompanied by John H. Taylor.

ALICE LOUISE DAVIES

Johnstown

The Johnstown, Pa. Chapter met June 18 at the First Lutheran Church for an organ recital by Arthur A. Vidrich, Lloydell, Pa. He was assisted by members of the Duquesne University Chamber Orchestra under the direction of Donald Freund. The program was open to the public. Dean William Pasternak gave opening and closing remarks. Prior to the recital a buffet supper for the Duquesne students was in charge of Mrs. David Pretz, sub-dean. Mary Ruth Antes, secretary, assisted Mr. Vidrich at the organ. The program appears in the recital pages.

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27	28	29	30	31		

DEADLINE FOR THIS CALENDAR WAS JULY 10

- August 12**
Alma Oncley, quartet, St. John's Cathedral, Spokane, Wash.
- 13**
Boys and men, John Birch, St. Paul's Cathedral, London, Ont.
David Wilcocks, St. George's Cathedral, Kingston, Ont.
William Whitehead, Cathedral of St. John the Divine, New York City
- 14**
David Pizarro, Busch-Reisinger Museum, Harvard University, Cambridge
- 15**
David Dahl, St. John's Cathedral, Spokane, Wash.
Marion Treder, First Methodist, Rochester, Minn.
David Pizarro, Bush-Reisinger Museum, Cambridge, Mass.
- 16**
Emory Fanning, Methuen, Mass., Music Hall
Carol Anspach, Trinity Lutheran, Lancaster, Pa.
- 19**
William Fawk, St. John's Cathedral, Spokane, Wash.
- 20**
Don A. Vollstedt, Machy Auditorium, Boulder, Colo.
Boys and Men, John Birch, St. Paul's Cathedral, London, Ont.
Festival of Choral Music, David Wilcocks, Leo Sowerby conducting, St. George's Cathedral, Kingston, Ont.
Claire Coci, Boys Town, Neb.
- 22**
Melvin West, St. John's Cathedral, Spokane, Wash.
Evageline Mitchell, First Methodist, Rochester, Minn.
- Richard Ellsasser, Toronto Symphony, Ryerson Polytechnical Institute, Toronto
Frederick Swann, chorus, Philharmonic Hall, New York City
- 23**
Edna Parks, Methuen, Mass. Music Hall
- 25**
Gillian Weir, Yorkminster Park Church, Toronto
- 27**
Boys and Men, John White, St. Paul's Cathedral, London, Ont.
- 29**
George Scott, St. John's Cathedral, Spokane, Wash.
Robert E. Scoggin, First Methodist, Rochester, Minn.
Catharine Crozier, Notre Dame Church, Montreal
- 30**
David Gallagher, Methuen, Mass. Music Hall
Carl E. Schroeder, Trinity Lutheran, Lancaster, Pa.
Maurice and Marie-Madeline Durufflé, Mary Queen of World Cathedral, Montreal
- Sept. 3**
Gerald Hamilton, Air Force Academy, Colorado Springs, Colo.
- 5**
Bruce Bengtson, St. John's Cathedral, Spokane, Wash.
Flor Peeters, Notre Dame Church, Montreal
- 9**
Elaine Brown workshop, Barrington College, Barrington, R.I.
Flor Peeters, St. Joseph Oratory, Montreal

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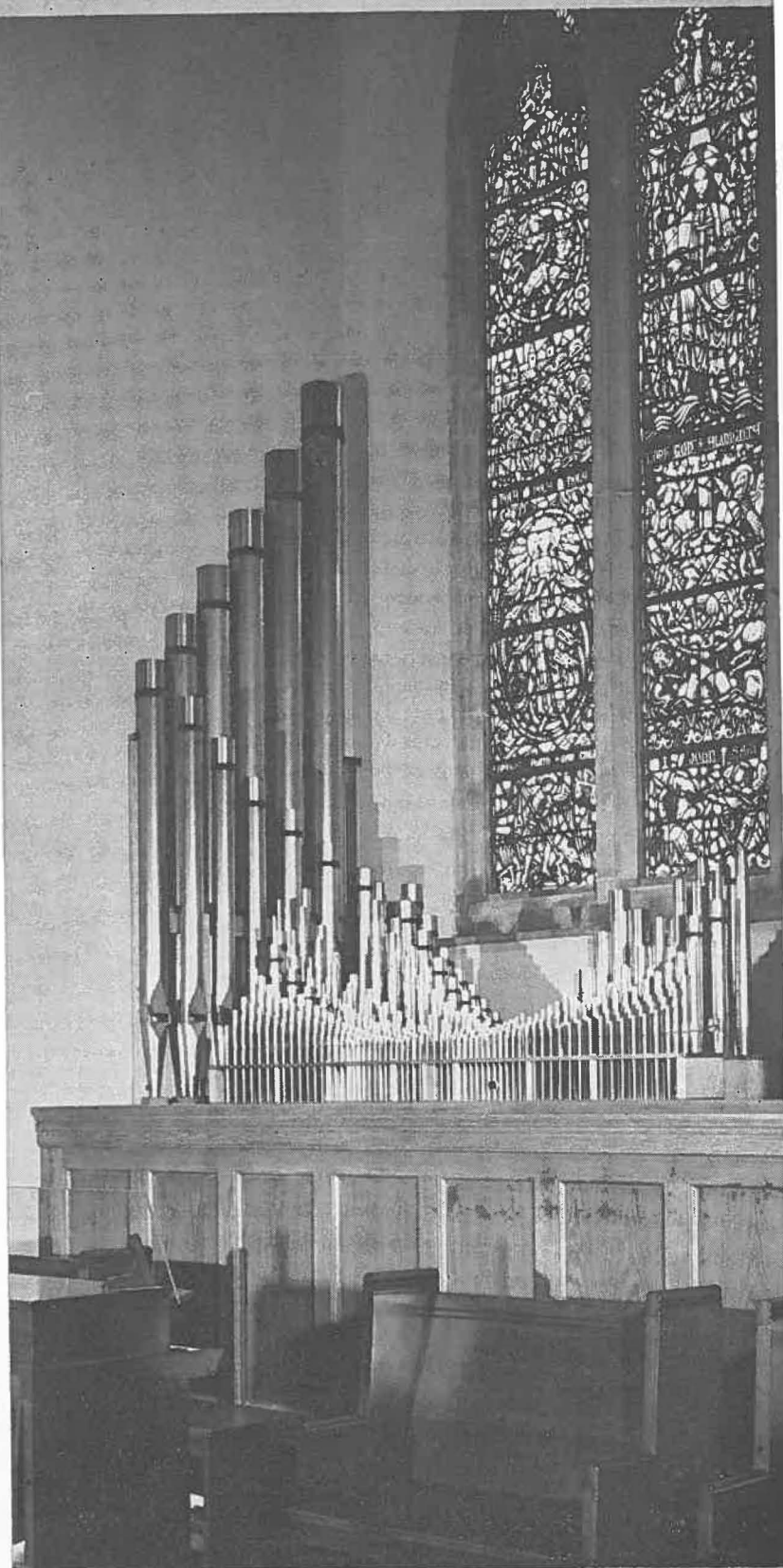
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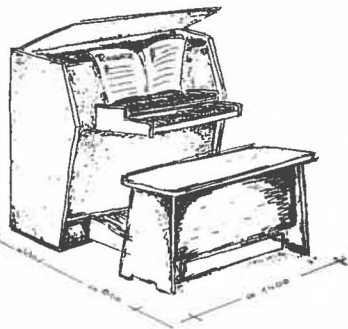
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Montreal

Gerald Wheeler, titular organist, played this recital May 17 for the Montreal Centre at Christ Church Cathedral: Sonata 4 in B flat, Mendelssohn; Voluntary in E minor, Stanley; Voluntary in D major, Boyce; Prelude and Fugue in E flat major (St. Anne), Bach; Introduction, Passacaglia and Fugue 1, Willan; Aria, Peeters; Apparition de l'Eglise Eternelle, Transports de joie, Messiaen.

The annual meeting and dinner was held May 27 in St. Matthew's Church hall, Hempstead. Prizes for the John Robb organ playing contest were awarded as follows: First, senior division, offered by Les Amis de L'Art, Marcel Lachambre; second, offered by the Montreal Centre, Scott Kennedy; first, junior division, offered by Casavant Frères, Lucie Madden; second, offered by the Montreal Centre, Mireille Asselin. These officers were elected for the coming season: chairman, Georges Lindsay; vice-chairman, Gerald Wheeler; secretary, David Huddleson, treasurer, John Williamson; executive committee, Mrs. E. M. Hawkin, P. Motley, G. Hartley; R. Peron, F. G. Harries, G. C. Johnston. After dinner Chairman Clifford Johnston showed interesting colored slides of some of England's Cathedrals accompanied by suitable comments.

DAVID HUDDLESON

Vancouver

Members and friends of the Vancouver Centre met June 9 at the home of Chairman Hugh McLean. After regaling at a large and well-filled punch bowl, interspersed with other refreshments and delicacies, an impromptu "concert" followed: four hands at two pianos, eight hands at two pianos, four hands at one piano. The "rules" were strictly enforced — participants were not allowed even to "glance through" the music and many concluded the "works" performed without even knowing the title. Strictly, Music to Party By.

The party moved on to the Orpheum Theatre where members investigated and tried out the three-manual, 13-rank Mighty Wurlitzer. Some members were not too bewildered by the instrument (Messrs. Carter, Keefer and Hale gave a good account of themselves) but others were somewhat nonplussed.

DONALD KING

Hamilton Centre

The annual meeting and dinner at the Hamilton Centre was held May 1 at Robert's restaurant. Following dinner various reports on the year's work were read and adopted. The slate of officers was read by John Repchuck, and duly elected. John Taylor reported on the coming recital by Dr. Francis Jackson. Keith Hopkins remarked on the International Organists Congress and hoped for a good attendance. The evening concluded with slides shown on Expo 67 with a running commentary by John McNeice.

ALICE WOOLVETT



The Etobicoke Centennial Choir of 800 voices sang a concert of sacred and patriotic music June 25 in connection with the Borough of Etobicoke's Centennial Celebration. Some 5,000 residents heard the event.

The choir rehearsed about six months as individual choirs and together for nine rehearsals. It is hoped that a large choral group can be kept intact, since the individual units are working groups, enthusiastic and residents of one area.

Choirs and choirmasters of 28 churches were involved. R.C.C.O. membership was well represented.

Chatham

The last meeting of the season for the Chatham branch was held May 31 in Fellowship Hall, St. Andrew's United Church. Guest of the evening was Leonard Jeff, Casavant representative, who showed the film, Architects of Music. After coffee was served to the guests, Chairman Garth Wright held a short business meeting for the election of these officers: chairman, Donald H. McGregor; secretary, Eleanor Alexander; treasurer, Mrs. Murray Stark; program committee, Charlton Carscallen, Garth Wright, Scott Jacks, Norah Ingram.

ELEANOR ALEXANDER

Sarnia

The annual general meeting of the Sarnia Centre was held May 30 at St. Andrew's Presbyterian Church. Officers for next year are: chairman, William Sonnichsen; vice chairman, J. D. Murray; secretary, Marilyn Manwaring; treasurer, J. T. B. Abbott; Diapason reporter and press reporter, D. M. Young, Mrs. F. Wheeler; executive committee, E. Harris, J. Janssens, J. Watson. A tentative program was drawn up for the 1967-68 meetings.

MARILYN J. MANWARING

Pembroke

The closing meeting of the Pembroke Centre was a picnic June 18 at the Albert Stephen summer home on the shores of Lake Dore. One new member was welcomed and plans were discussed for a step-up in activities for the coming season.

F. C. CHADWICK

Toronto

Members of the Toronto Centre met May 30 at Kingsway Baptist Church to hear host organist Frederick Geoghegan in the programme listed in the recital pages and jointly sponsored by the church and the centre. Mr. Geoghegan was elected chairman of the Toronto Centre at its annual meeting May 15 in the diocesan centre of St. James Cathedral. He is to play a recital on the same organ at ICO 67 at which he will introduce Barrie Cabena's A Centennial Organ Book as noted on page 23 of the July issue.

ALAN CRABTREE

Oshawa

Members of the Oshawa Centre met June 21 at the home of Mrs. G. K. Drynan for an evening of films.

Winnipeg

The annual business meeting of the Winnipeg Centre was held May 30 at Regents Park United Church, preceded by dinner and a short recital by the organist and choir director, John Standing. His program appears on the recital pages. Following officers' reports this slate of officers was unanimously elected: past chairman, John Standing; chairman, Donald Menzies; vice-chairman, Winifred Sim; secretary, Helen Lillie; treasurer, Myra Davidson; council, three years, Conrad Grimes, Mae Quilliam; council, two years, G. Barry Anderson; Rene Blanchard, Harold Christie; council 1 year, Margaret Harrison, Margaret Rogers. It was noted that congratulations should be extended to Filmer Hubble, awarded an honorary Doctor of Law degree by the University of Manitoba convocation. The departure for the east of Fred Anderson, after many years, was noted with regret and with the Centre's best wishes.

JACQUELINE ANDERSON

Halifax

The annual meeting of the Halifax Centre was held at Sea Breeze Hotel, Queensland, May 30, preceded by a dinner at the hotel. Guest of honor was Clifford McAree, in the area to conduct examinations for the Royal Conservatory of Music of Toronto. He gave a brief address and read an interest "commentary" on church union written by Fred Geoghegan. Within the year the centre heard many discussions on weddings and funerals; at this meeting the final draft of two letters was completed, one to be sent to local churches and the other also to undertaking establishments. The hope is to eliminate misunderstandings among congregations, clergy and organists.

KATHERINE PYE

Charlottetown

Clifford McAree, visiting Charlottetown as examiner for the Royal Conservatory of Music of Toronto, was entertained by the Charlottetown Centre June 10. Dinner was served at the Dalvay Hotel, followed by a discussion on general musical matters led by Mr. McAree. The discussion was continued later in the evening at the Leslie Hiscott home.

J. B. HERDMAN

Brantford

Members of the Brantford Centre joined with members of the ORMTA for the annual dinner meeting June 17 at the Sherwood Inn. Guest speaker was Walter Kemp, chairman of the Kitchener Centre who gave a talk of interest to all present.

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AGO Regionals in 1967

Louisville Hosts Ohio Valley Regional

The Louisville Chapter was host to the Ohio Valley regional convention which opened on Sunday, June 11 in Louisville. Representatives from Kentucky, Ohio and West Virginia were welcomed, as well as a number registered from Indiana and some more distant states.

Events got under way Sunday afternoon with an organ playing competition, in which there were ten contestants, with James Werner, Cincinnati, Ohio declared the winner. Judges were Parvin Titus, Arnold Blackburn and George Wilson. Alternates chosen were David Feinen, Louisville and Charles Benbow, Canton, Ohio. Following a social gathering at the Thor Art Gallery where the winners were announced, the group moved to Alumni Chapel, Southern Baptist Theological Seminary, where a recital was played by faculty member Dr. James Good.

Suite on Laudate Dominum, Hurford; Elevazione and Offertorio, Zipoli; Passacaglia and Fugue in C minor, Bach; Fantasie on Wie schön leucht' uns der Morgenstern, Reger.

The convention proper opened Monday morning with greetings from the dean and regional chairman, Robert Crone, and introductions by the convention chairman, David Wilson. There followed an informative session on methods and choral literature conducted by Dr. Elaine Brown of the Philadelphia Singing City.

Following lunch, a program of Bach, Scarlatti, Handel and Telemann was heard at Garden Court, University of Louisville School of Music. Performers were Doris Owen, harpsichord, Francis Fuge, flute, Leon Rapier, trumpet, and William Whitesides, tenor.

Sonata in B minor for Flute and Harpsichord, Bach; Four Sonatas for Harpsichord, Scarlatti; Cantata 65 for Tenor and Harpsichord, Handel; Concerto in D major for Trumpet and continuo, Telemann.

Dr. Robert Anderson gave the first artist recital at the Highland Presbyterian Church in late afternoon. Of special note was the Schroeder Second Sonata. Dr. Anderson proved to be a facile technician as well as a musician with arresting ideas. The delegates warmly applauded his performance, and the new Austin instrument with its exposed pipe work and brilliant sound served admirably as the artist's vehicle.

Prelude and Fugue in E major, Lübeck; Partita on the Folia, Pasquini; Prière, Op. 20, Franck; Alleluys, Preston; Trio Sonata 6, Bach; Sonata 2, Schroeder; Scherzo, Op. 2, Duruflé; Te Deum laudamus, Anderson.

The evening was given over to the Guild service at Christ Church Cathedral, which was filled to capacity. Three choirs combined for the service — those of the Cathedral, St. Mark's, Louisville, and Christ Church, Lexington. Following a pre-service recital by Margaret Dickinson, choral evensong was sung with canticles by Ruffo, motets by Tallis and Palestrina, and anthems by Sowerby and Parry. The Rev. Jeremiah Williams spoke on church music and changes in the Church, and the service closed with Joubert's *Te Deum laudamus*. Mrs. Dickinson played:

Fantasy on B-A-C-H, Reger; Partita or Von Gott will ich nicht lassen, Hesseberg; Prelude and Fugue in G major, Bach.

Tuesday's program opened with a Solemn High Mass in the vernacular at St. Louis Bertrand Church, sung by the Schola of St. Meinrad Archabbey, including the proper done to chant, the ordinary by Sr. Denise, and polyphonic motets by Hassler and Piseri. Fr. Joseph Emrich of St. Leonard parish and chairman of the Archdiocesan Committee for music gave the homily which dealt with the place of music in the Church and the impact of Vatican II on both Catholic and Protestant church music.

Delegates then boarded busses for Seymour, Ind. where a recital was played at Immanuel Lutheran Church by Karel Paukert. He gave a brilliant performance on the Casavant organ. The last work, commissioned for the occasion, was a stirring piece for organ and brass and was conducted by the composer.

Concerto in A minor, Vivaldi-Bach; Echo, Scronx; Fugue in A minor, Cernohorsky; Sonata 3, Hindemith; Toccata, Verschraegen; Music for Organ and Brass, Nelhybel; Improvisation; Moto ostinato, Eben.

Following lunch at the church, the group moved on to North Christian Church, Columbus, Indiana, for a stunning recital by Clyde Holloway. The contemporary church designed by Saarinen with organ by Holtkamp, was a perfect setting for the artist, who was recalled a number of times by applause after his playing of the Liszt.

Introduction and Passacaglia, Reger; Two Noël's, Daquin; Prelude and Fugue in B minor, Bach; Prelude and Variation, Franck; Trio Sonata, Opus 18, No. 2, Distler; Prelude and Fugue on B-A-C-H, Liszt.

The Convention banquet was held Tuesday evening at the Sheraton Hotel, where Dr. Charles Peaker of Toronto discoursed at his usual best on Frederick the Great, Monarch and Musician. He illustrated his talk with recordings of flute concerti by the king, and an impromptu performance of the king's March, played by Louis Balogh and Dr.

Peaker from a MS figured bass. A parody version of excerpts from *Rigoletto*, sung by a quartet of Louisville Opera Company singers with Samuel Hodges at the piano, brought the evening to a hilarious close.

The final day of the convention opened with a breakfast for state chairmen and deans, given by Regional Chairman Robert Crone. There was some discussion of regional boundary changes and planning for joint chapter meetings. The second session on choral music followed at Harvey Browne Memorial Presbyterian Church, conducted by Dr. Elaine Brown. After a coffee break, Dr. Robert Anderson conducted an organ workshop on the new Reuter instrument in the church. The business meeting was held after lunch at St. Matthew's Episcopal Church. Again there was discussion of regional boundary changes with suggestions to be referred to Headquarters. It was voted to hold the next convention in Wheeling, W. Va. in June, 1969. This will be the first time a regional has been held in West Virginia.

Alexander Boggs Ryan then gave a most satisfying recital on the new Möller organ in the church. Roy and Balogh are composers resident in the region.

Passacaglia and Fugue No. 2, Wilan; Ciacona in E minor, Nun bitten wir den heiligen Geist, Prelude and Fugue in G minor, Buxtehude; Inaugural Fantasia, Roy; Schönster Herr Jesu, Schroeder; O Filii et Filiae, Balogh; Deux Pièces de Fantaisie, Naïades, Carillon de Westminster, Vierne.

The climax of the convention came in late afternoon with the playing of a magnificent program by Heinz Wunderlich at the Alumni Chapel of the Southern Baptist Seminary. His superb performance was greeted by tumultuous applause.

Toccata and Fugue in F major, Buxtehude; Maria zart, Schlick; Toccata and Fugue in F major, Sonata 3, Bach; Fantasie and Fugue on B-A-C-H, Op. 46, Reger; Organ Sonata on a Single Theme, Wunderlich; Chaconne in A minor, David.

Final event of the convention was a program at Calvary Episcopal Church by the Louisville Bach Society. The well trained chorus of young men and women, about 50 strong under conductor Melvin Dickinson and accompanied by 25 instrumentalists, gave convincingly authentic performances of Cantatas 71, 29, 50, and 137.

In attendance were 130 full time registrants and 13 students. The delegates expressed great pleasure with the quality of the programs, performance, and artists chosen, as well as the general arrangements, exhibits and hospitality provided.

ROBERT CRONE

Eastern Seaboard Area Meets At Lancaster, Pa.

Lancaster pulled out all the stops for its regional. "Like a national" was the frequent comment. June 25-29 provided five exciting days. General Chairman Abram Longenderfer and his sub-chairman deserve rounds of plaudits.

Robert Noehren played short diverse pieces which caused pre-recital concern for his eclectic programming. His handling of the 1962 Möller in Trinity Lutheran Church was among the best Lancaster has heard.

Chaconne in G minor, L. Couperin; Dialogue pour Basse de Trompette and Dessus de Cornet, Clérambault; Prelude, Fugue and Chaconne, Buxtehude; Sleepers wake, We all believe in one God, Fantasie and Fugue in G minor, Bach; My Jesus Who Has Called Me, O How Happy Are Ye, Brahms; Improvisation, Saint-Saëns; Melodia, Reger; Fantasie; Homage to Hindemith, Noehren; Scherzetto, Vierne; Les oiseaux et les sources, Messiaen; Poeme de joie, Langlais.

Dr. Noehren read two papers the following afternoon. The first dealt with church architecture and acoustics, the second explored the art of organ building.



Robert Noehren at Trinity

The pre-convention recitalist was Donald McDonald playing the Acolian-Skinner in First Presbyterian Church. He began quietly, working gradually to his stunning Sowerby climax. His Roger-Ducasse was superb, his Bach a bit dull, his encores simply delightful.

Chaconne in F minor, Pachelbel; Toccata, Adagio and Fugue, Bach; Pastorale, Roger-Ducasse; Scherzo, Duruflé; Fast and Sinister, Passacaglia, Symphony in G major, Sowerby.

Overcoming seemingly insurmountable acoustical difficulties, John Weaver showed keen insight into the problem at hand in his recital on the four-manual Sebastian Gundling instrument at St. Paul's United Church of Christ. His wife joined him in a Bach suite and the premiere performance of his Rhapsody for Flute and Organ.

Sonata 1, Hindemith; Sonata 2 for keyboard and flute, Bach; Toccata and Fugue in E major, Bach; Chorale in E major, Franck; Rhapsody for Flute and Organ, Weaver; Prelude and Fugue in G minor, Dupré.

Mr. Weaver spoke immediately following his recital on the interpretation of his program, being particularly pointed about Hindemith's expectations for his first sonata at different instruments.

Delegates travelled to York Tuesday to hear among the oldest and newest organs in the country, Dr. James Boeringer, Susquehanna University, demonstrated the 1804 Tannenberg one-manual and pedal organ now restored and standing in the York Historical Society Museum. He played half-minute works on each of the organ's seven single-voice stops, then added the sequentialter and pedal for a full organ *Christe Eleison* by Alain. He also played highly diverse German, French, American and English pieces from the *Ars*

Nova to the present. Composers represented were: Stratigier, Tallis, Farrant, Paumann, Sweelinck; Gabrieli, Nivers, Alain; Schmid, Walcha, LeBegue, Langlais, Hopkinson, Billings, Mathias and Boeringer.

Clyde Holloway played the 1967 Möller at the First Presbyterian of York. His reading of Reger and Liszt were exciting and the Franck, Daquin and Distler in excellent taste. The Bach pieces were rendered somewhat lifeless by the unfortunate nature of the building.

Introduction and Passacaglia in D minor, Reger; Two Noël's, Daquin; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Trio Sonata opus 18/2, Distler; Prelude and Fugue on B-A-C-H, Liszt.

Delegates toured the historic Cloisters of the former German Seventh Day Baptists at Ephrata and viewed Vespers, a locally written, slow-moving pageant. The hymns and anthems of Conrad Beissel, leader and founder of the Cloister, are generously used throughout the pageant.

Dr. Heinrich Fleischer demonstrated the possibilities of a good, small organ in a program of traditional works. Outstanding acoustics helped make his recital exciting and the vitality of his playing was an inspiration to all. His Bach Magnificat included a realization of the figured bass as in the original.

Chaconne in E minor, Buxtehude; Prelude and Fugue in B minor, Reger; Fantasia in F minor, Mozart; Prelude and Fugue in G major, My Soul Does Magnify the Lord, Wake, Awake, Fantasia in G major, Bach.

Three mornings of the convention were given to a choral workshop led by Dr. Elaine Brown. There was a minimum of lecture and much emphasis on the actual singing of works by a variety of composers and the problems involved in their performance. Dr. Brown's vitality and keen sense of humor brought out many fine musical moments. One wishes that more of the works in the packets had been covered.

The Guild festival service was a choral evensong with sermon. Dr. Donald Macleod, Princeton Theological Seminary, was the preacher. All composers in the service except one are AGO members. The choir under the direction of Frank McConnell, was made up of members of the Lancaster Chapter and selected members of their choirs. The excellent sermon (to be reprinted in an early issue), the fine singing and the good acoustics of St. James Church combined to provide an atmosphere of praise and inspiration.

Sonata of Prayer and Praise, Bingham; Psalm 100, John Huston; Magnificat and Nunc Dimittis, Jack Ossewaarde; Spirit Divine, Attend Our Prayers, Searle Wright; May Christ Support Us All the Day Long, Dello Joio; Sine Nomine, Sowerby.

Linus M. Ellis III, winner of the student organ playing competition, appeared in recital Wednesday afternoon in a largely baroque program plus two pieces from the 20th century. He displayed more technique than musicianship, playing with "cute" extreme changes in registration where Bach's style suggests broader terraces. The variations pieces lacked a sense of totality and continuity.

The World Awaiting the Saviour, Dupré; As Jesus Hung upon the Cross, Scheidt; Prelude and Fugue in D major, Bach; Concerto 4 in F, Handel; Est-ce Mars Variations, Sweelinck; Finale, Symphony 4, Vierne.

For many guests the high point of the week was Reginald Lunt's program for organ, strings, piano and harp. Performing at his own church, he was "at home" both with the organ and Louis Vycner, Conductor, under whose direction he has appeared with the Lancaster Symphony Orchestra. Some were not impressed by Flor Peeters' Concerto, though its performance was excellent. Perhaps the carpet robbed the piano and strings of their brilliance. The Hanson Concerto was the highlight, and soloist, conductor and orchestra received a well-deserved standing ovation, the only one witnessed in the entire convention.

The convention closed with a banquet Thursday evening. The speaker was Dr. Lee Hastings Bristol. He brought

a down-to-earth plea to take the inspiration of the gathering back to congregations to be translated into the forms and patterns of the worship life of the congregation. An overview of the total convention would suggest that it was highly successful.

KARL E. MOYER
ROBERT G. MASENHEIMER

Large Turnout At Southern New England

Five years of planning for the Southern New England regional hosted by the Springfield, Mass. Chapter proved the wisdom of long and careful preparation, to which 175 registrants, chapter workers, recitalists, and weather will attest. The torrential rains of the afternoon of June 25 cleared to herald the opening carillon recital by Edward B. Gammons on Trinity Church's famous bells.

Allen Birney, Yale University, followed with a recital on the 1929 E. M Skinner organ:

Prelude and fugue in D major, Deck Thyself, Bach; Sonata 4, Mendelssohn; Variations on a Noël, Dupré.

Chapter officers and committee heads joined with state and regional dignitaries for an impressive academic procession at the start of the choral service. The featured work was Dvorak's Mass in D, sung by the Trinity Cantata Singers under the direction of Prescott S. Barrows. LeRoy K. Hanson, dean of the Worcester Chapter was accompanist.

Monday morning's programming started with the traditional Young Organists' Competition. This event, narrowed by tapes prior to convention time, had representatives of the Boston, Bridgeport and New Haven Chapters. Winner was Marion Anderson, from South Carolina, studying at Yale with Allen Birney. Michie Kobayashi, Boston Chapter was awarded second place.

Incomplete renovations to the organ and the interior of St. Michael's Cathedral failed to slow the tempo or dim the volume of the all-Bach recital by Anthony Newman. He whipped through the Prelude and Fugue in B minor, Trio Sonata 1 and the Wedge Prelude and Fugue with scarcely a pause or a registration change.

Four recitalist changes were necessitated by illnesses and other incapacitating events, which might have shaken a less well-planned convention to its

to the attentive group. He made no apologies and needed none for the impeccable recital of the evening on the Aeolian-Skinner:

Prelude and Fugue 9 in A minor, Buxtehude; Canzona in C, Missa delli Apostoli, Frescobaldi; Medio registro alto de primer tono, Peraza; Passacaglia in G minor, Muffat; Sonata 3, Hindemith; Acclamations, Rogg; Prelude and Fugue in C major, Sonata 4, Fantasia and Fugue in G minor, Bach.

Interpersed among recitals were several programs of a more informative nature. President Wyton brought greetings and up-to-date information about current and future workings of the Guild. Dr. William H. Barnes traced the more important changes in organ building within 50 years. A panel discussion on organ design and construction had a panel comprised of Lawrence Phelps, Casavant Frères, Phillip Steinhilber, Aeolian-Skinner, and John Holtz, dean of the Hartford Chapter, with David Cogswell, Berkshire Organ Company as moderator. Two sessions of a choral workshop were well attended; Ray Robinson, Peabody Conservatory, demonstrated rehearsal and performing techniques.

A recital by Marilyn Keiser began Tuesday's programs on the organ at Old First Church:

Introduction and Passacaglia, Sonata 8, Rheinberger; We Three Kings, Wyton; The Snow Lay on the Ground, Gehrenbeck; Concerto 2 in B flat, Handel; The Burning Bush, Berlinski; Allegro, Finale, Symphony 1, Vierne.

Two recitals on the Hope Congregational Church Casavant showed interesting contrasts. Harriette Slack Richardson featured contemporary composers:

Introduction, Passacaglia and Fugue, Willan; Toccata, Milton Gill.

Richard Westenburg played French music:

In Paradisium, Daniel-Lesur; Te Deum, Langlais; Noël, Grand Jeu et Duo, Daquin; Excerpts, Parish Mass, F. Couperin.

A presentation of the Resurrection Mystery, from the Wakefield Cycle, set in the 14th century muralled walls of St. Peter's Episcopal Church, was the feature of late Tuesday afternoon. Period costumes and viol and recorder accompaniment lent authenticity to the mystery play.

The mood was modern French Tuesday night at Christ Church Cathedral where Albert Russell played an organ recital before the choral concert:

Pacem in Terris, Alleluia, Diemante; Partita, Mathias.



Conventioners at Springfield, Massachusetts

core. John Merrill Russell, Vermont College and Norwich University played:

Prelude and Fugue in G major, O Mensch bewein, Bach; Chorale in B minor, Franck.

The opening luncheon at Kimball Towers was provided by the Baldwin Company. Bene W. Hammel, Baldwin staff organist, played:

Allegro, Concerto in F, Handel; Basse et Dessus de Trompette, Clérambault; Giga, Bossi; Canon in B minor, Schumann; Dialogue on the Mixtures, Nazard, Langlais; Fugue in G major (Gigue), Bach.

The organ workshop at Old First Church found guest Lionel Rogg apologizing for his lack of fluency in the language, his tiredness, his lack of preparation for the announced workshop pieces. He performed with mastery and authority and imparted much knowledge

David Britten, substituting for David Margeson at Christ Church Cathedral, played a thoughtful program:

Dialogue sur les Grands Jeux, Recit de Tierce en taille, Grigny; Deux Danses a Agni Yavishita, Alain; Cantabile, Symphony 2, Vierne; Partita on Lobe den Herren, Ahrens.

In the afternoon, the dean of the New Haven Chapter, Allen Wollbrink, played a program well suited for the small two-manual, 4-rank Berkshire in Calkins Hall of Old First Church. Called in as a last-minute replacement, Mr. Wollbrink demonstrated the capacities and versatility of the instrument in works of Scheidt, Clérambault, Purcell, Ahle, Schütz, Bach, Marcello and Buxtehude.

To mark a fitting and brilliant finale of the Southern New England convention. Gerre Hancock played a stunning program:

Prelude and Trumpetings, Roberts; Concerto in D minor, Vivaldi-Bach; Three Schübler Chorales, Prelude and Fugue in A minor, Bach; Pastorale, Franck; God Among Us, Messiaen.

For the convention banquet, Dr. Robert Baker filled in handsomely as substitute guest speaker, making an impassioned plea for intelligent appraisal of much that is happening in church music today. Banquet Chairman Lee Flathers introduced head table guests, including Frederick Mitchell of the Austin Company who awarded the competition prize to Marion Anderson, and co-chairmen of the convention, Lewis Martin and Ruth A. Perry, to whom was tendered a rising vote of thanks.

VIRGINIA N. RING

Northwest Regional Marks Spokane Anniversary

Perfect weather prevailed at the 12th Northwest regional convention hosted June 11, 12 and 13 by the Spokane Chapter. About 125 were registered for the event which marked the 20th anniversary of the host chapter.

Pre-convention events began Sunday June 11 with the regional student competition at Westminster Congregational Church. A small group of spectators heard excellent performances from five young contestants. The Guild service and concert was then held at Manito Presbyterian Church. Mrs. Kirk Rockwood played preludes by Benoit and Clokey; the Spokane Choral Society under the direction of Richard Totusek gave a stirring rendition of Bach's *Jesu, meine Freude* and were joined by Jon Nicholsen, trombonist, David Dahl, organist and Dr. Eric Paulsen, baritone, in a performance of Hovhannes' *Look to the Sea*. Dean Dahl closed the service with Bach's *Come God, Creator, Holy Ghost*.

In the evening, conventioners had a chance to hear Virgil Fox perform on the Rodgers electronic built especially for him. With special lighting effects available at the Sharle Park High School auditorium, Mr. Fox was at his theatrical best, though many questioned his interpretations.

Fantasia in F minor K 608, Mozart; Trio Sonata 6, Bach; Fantasia and Fugue on How Brightly Shines the Morning Star, Reger; Dieu parmi Nous, Messiaen; Symphony 2, Vierne.

Monday's festivities opened with two recitals on the 78-rank Aeolian-Skinner at St. John's Cathedral. Suzanne Gibson, FRCCO, Vancouver, B.C. and Dr. C. Harold Einecke, organist-choir-master of the cathedral, demonstrated the tonal capabilities of the instrument.

Verses from the Te Deum, Anonymous; Passacaglia and Fugue in C minor, Bach; Air, Tartini; Dialogue for Mixtures, Incantation for a Holy Day, Langlais — Mrs. Gibson. Petite Suite, Bales; Fantasy for Trumpet and Organ, Sowerby (with Donald Sickler); Intermezzo, Faxon; Alleluys, Preston — Dr. Einecke.

After lunch at Westminster, William Bunch, Balcom and Vaughn Pipe Organs, and Glenn D. White, Olympic Organ Builders, presented contrasting views on Windchest Design and Its Relationship to Pipe Tone Production. Each lecturer had interesting visual and audio props to enhance his remarks.

Next the group walked to the neighboring Central Lutheran Church to hear a stunning performance by Lawrence Perry, University of Montana and the Montana String Quartet in a concert which built steadily to the beautiful Dupré Quartet, one of the high-points of the whole convention.

Concerto in B flat, Handel; Sonata K 336, Mozart; Concerto in C, Haydn; Sonata 2, Pinkham; Quartet, Dupré.

The evening recital by Robert Noehren was on the 29-rank Möller organ at Whitworth College. Dr. Noehren's faultless technique and definitive interpretations were a sheer delight. The romantic compositions were played with such sensitive rubato that many were not aware there was practically no shutter control available on the organ. For an encore, Dr. Noehren repeated the Reger Melodia.

Chaconne in G minor, Couperin; Dialogue pour Basse de Trompette et Desus de cornet, Clérumbault; Sleepers Wake, We All Believe in One God, Vivace, Trio Sonata 2, Fantasia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Melodia, Reger; Improvisation, Saint-Saëns; Fantasia: Homage to Hindemith, Noehren; Scherzetto, Vierné; Modal Theme, Poeme de Joie, Langlais.

Tuesday's program began bright and early at Mount St. Michael's Seminary where Fr. Kevin Waters, S.J., Seattle University, discussed What Has Vatican II Done for Church Music? Composer and west coast music critic for America magazine, Fr. Waters noted that much mediocre music resulted in the rush into the vernacular liturgy, although some new hymnals and masses show considerable merit. Fr. Waters had the audience join a small choir in singing an introit he had written. Joseph Munsenrider, Carroll College, Helena, Mont. then demonstrated the rebuilt seminary organ.

Messe des Pauvres, Satie; Partita on Lobe den Herren, Ahrens; Fantasia on O Heiligste Dreifaltigkeit, Schroeder.

After briefly enjoying the view of Spokane from the mount, the group was bussed to Whitworth College for a thought-provoking lecture by Robert Noehren on the tonal requirements for a truly adequate organ. After showing slides of European organs and discussing their design, Dr. Noehren pointed out that there are few organs in the United States on which organists can perform the full organ literature — the organist's bible: Old Testament, Bach; New Testament, Franck; Book of Revelation, Messiaen.

Next the group travelled to the home of Donald Gorman to hear the 52-rank residence organ he has built. Here Robert Kee, FAGO, played an exciting and demanding program. Arthur Biehl, clarinetist of the Spokane Symphony joined Mr. Kee in the Sowerby Ballade.

Prelude and Fugue in G minor, Deck Thyself, Behold a Rose, My Heart Abounds in Pleasure, Brahms; Ballade, Sowerby; Christ Our Lord to Jordan Came, Rejoice Christians, Toccata, Adagio and Fugue, Bach.

The recital by the winner of the student competition was played by David Runner, sophomore at Boise College Idaho on the 29-rank Möller at Westminster Congregational. For an encore he played a 12-tone composition by his teacher, C. Griffith Bratt.

Prelude and Fugue in A minor, Bach; Adagio, Symphony 6, Widor; Pageant, Sowerby.

Dr. Edward A. Hanson, AAGO, Seattle, gave the last lecture recital at Manito Methodist Church. His witty and penetrating observations concerning The Articulate Organist preceded a delightful performance of the Six Schübler Chorales of Bach. The variety of tone color he was able to extract from the 4-rank Reuter was a marvel and the beautifully controlled phrasing amply illustrated his pre-performance remarks.

The convention closed with a banquet in the Marie-Antoinette room of the Davenport Hotel where Regional Chairman Melvin West was the jovial toastmaster. Singled out for special thanks were Mr. Kee, program chairman; Mr. Gorman, publicity, advertising and printing; Connie Lloyd and Estelle Cashatt, registration and hospitality; Dr. Ludwig Roehmann, transportation; Paula Fendler, student com-

petition. The Rev. David L. Angersbach, pastor of St. Luke Lutheran Church, Spokane, climaxed festivities by demonstrating how he uses his guitar and religious folk songs in the sermon and parts of the liturgy.

MRS. FRED E. STANTON

San Francisco Is Site For Far Western Regional

San Francisco Chapter, as host for the Far Western Regional Convention, entertained from June 19-23 its own regional members and registered visitors from Oregon, Washington, Idaho, Illinois, Ohio, Pennsylvania, Virginia, New York, and New Jersey. Those who came really early picked up their badges and envelopes and left to take advantage of the calm. Then, just before 3 p.m., they began appearing for the free scenic bus tour, which would end up at the opening recital. Judges and student competition players had been in session and came up with a winner — David Smith of Pasadena and Whittier.

For Lionel Rogg's recital at St. Ignatius the console of the new Swain & Kates organ had been swung around to our view over the initial objections of Mr. Rogg, who had insisted, "This is not a show. I just want to make good music." A little positiv rear gallery organ except for the horizontal en chamade, had been made to speak for this recital. The sparkling lift it gave to the overall registration was delightful. Besides the AGO, the congregation had been invited, and the general public crowded in for standing room only.

All Bach: Fantasia and Fugue in C minor, Sonata 6, Prelude and Fugue in C major, Fantasia in G major, An Wasserflüssen Babelons, Fughetta sopra, Vom Himmel hoch da komm' Ich her, 3 versions of Dies' sind die heil'gen zehn Gebot, and Fantasia and Fugue in G minor.

The opening banquet had been moved to the Gold Room at the Fairmont. After routine introductions and acknowledgments, one of our most loyal hardworking members, Marjorie Doyle, was awarded a life membership. The music of the evening was furnished by Wilbur Russell and his Marin Pro Musica Singers in music of Monteverdi and Stravinsky, a cappella; and for an encore Flower Songs, Britten.

On Tuesday the delegates either slept in, caught up on shopping, or went over to Grace Cathedral for the Rodgers recital scheduled to be played by Richard Purvis. A young man, Lyn Larson, substituted, due to the death of Mr. Purvis' father.

At 2 p.m. Sandra Soderlund played the Bosch organ in the chapel of the San Francisco College for Women, on Lone Mountain — the only woman performer at the convention.

Sonata 2, Hindemith; Flute Clock, Haydn; Nun bitten wir den heiligen Geist, Schönster Herr Jesu, In Dulci Jubilo, Schroeder; Prelude and Fugue in F sharp minor, Buxtehude; Ouverture dans le style français, Harold Owen; Sonata 4, Bach; O Sacred Head, Pange Lingua, Chorale and Fugue on Lasst uns erfreuen, Herbert Bielawa.

Across the campus, in Gill Theatre, Richard L. Crocker of the University of California, Berkeley, swept up all of us in his enthusiasm for Chant Is For Now. His Lecture was good preparation for the solemn high mass that followed. The music for this mass, from the French Royal Chapel, ca. 1530, was sung by the Berkeley Pro Musica under Edward Houghton.

Wednesday, June 21st we welcomed the first day of summer, and it did not disappoint us. It dawned clear and warm, and became warmer! At Stanford University George Houle began the day with a lecture in Dinkelspiel Auditorium on Keyboard Performance of Renaissance Vocal Compositions. It was followed by Music of Italy and England, 1600 to 1725. Lorna Adams sang in very early fashion the embellishments and affectations of the period. Don Franklin, San Francisco State College, accompanied her on the virginal and also gave some harpichord interpretations.



Far Western Regional Delegates At Stanford University Chapel

Gagliarda prima and seconda, Corentene prima and seconda, Frescobaldi; O quam pulchra es, Grandi; O quam pulchra es, Monteverdi; Ch'io non t'ami cor mio, Luzzaschi; Partita on the Romanesca, Frescobaldi; If Music Be the Food of Love, Purcell; Pavana lachrymae, Dowland-Byrd; Dr. Bull's Juell, Bull; Sulle sponde del tebro, A. Scarlatti.

Under the linden trees we indulged our appetites on roast beef and all the trimmings. Later, in the chapel, Herbert Nanney pulled out all the stops for the music of the German romantic period. It was faithfully executed, but revealing in that we realized how far we've come since it was once considered prime concert fare.

Sonata 3, Mendelssohn; Canon in B minor, Fugue on B-A-C-H, Schumann; Benedictus, Reger; Sonata 7, Rheinberger; Herzlich tut mich verlangen, Prelude and Fugue in A minor, Brahms.

Hugo Gehrke was given the new baroque instrument at Alameda's Christ Church for his refreshing recital of German chorales.

Komm, heiliger Geist, Wie schön leuchtet der Morgenstern, Buxtehude; Ein feste Burg ist unser Gott, Bach; Partita on Herr Jesu Christ, dich zu uns wend, Böhm; Es ist das Heil uns kommen her, Walther; Wir glauben all' an einen Gott, Bach; How Lovely Shines the Morning Star, Open Now Thy Gates of Beauty, Jesus, Lead Thou On, Paul Manz; Auf, auf, mein Herz, Jan Bender; Mit freuden Zart, Gelobt Thron, Pepping; O Gott, du frommer Gott, Peeters; Toccata on Ein feste Burg, Walter Schindler.

At St. John's Center dinner entertainment was rather unusual and unexpectedly exhilarating. Twenty young bellringers rang for us, under the direction of both Glenn S. Daun and Richard Coulter. These youngsters were just last week rated one of the top five in the U.S. at the National Festival of English Handbell Ringers, held in Dallas.

At Hertz Hall on UC campus we found standing lines for the all-Bach concert. As head of the music department Lawrence Moc habitually fills this comfortable hall for his regular organ recitals. This night he was in top form as organist, conductor and lecturer. After his Prelude and Fugue in D minor, he came down from the organ balcony to direct Cantata 169. For the Prelude and Fughetta in G major, and Capriccio on the Departure of His Dear Brother, we were allowed to hear one of the rare performances on the little old organ built by a cabinet maker of Emden, Germany. Cantata 202, with soprano Carol Bogard, was a truly memorable experience. The ovation for her and for the concert in general was well earned.

The Buddhist worship of Thursday morning was a colorful, profound and musically interesting service. Sampling of an expression like this was a truly rare privilege. Those deep gongs, dim lights and gold altar and thrones, the intonations, and their translations, the elaborate robes were all a part of the spell.

At 2 p.m. we were back at Hertz Hall, Berkeley to hear Simon Preston. He endeared himself to us in many ways, including his sensible casualness.

Fantasia super Komm, heiliger Geist, Sei gegrüßet, Jesu gütig, Bach; Ad Nos, ad Salutarem Undam, Liszt; Etude Symphonique, Bossi.

With this great recital still ringing in our ears, we started for the hills to

hear Charles S. Brown on the First Unitarian organ in The Music of the Nineteen Sixties. Two hours, practically, of organ music might tend to be "a bit much". On the contrary, each program complemented the other.

Orgelstücke I, Eggermann; Shimah B'koli, Op. 89, Persichetti; Mouvements pour orgue, Straesser; Introitus, Aria ed Alleluja, Op. 47, Klebe; Dodecachordon, Fletcher; Verset pour la fête de la Dédicace, Messiaen; Fanfares and Variants, Hamilton.

The Unitarian chef had dinner ready. Tables had been set up in the atrium of the church. There, too, we had our business meeting. For Music of the Twentieth Century, under Newton Pashley's direction, there was a full house.

Sinfonia Sacra, Cherubic Hymn, Hanson; Psalm 13, Altman; Te Deum, Kodaly.

Busses departed early Friday from the Fairmount Hotel to meet Alexander C. Post at San Anselmo and the First Presbyterian Church organ. He played an all-French program:

Grande piece symphonique, Op. 17, Franck; Livre d'orgue, du Mage; Pastorale, Roger-Ducasse; Sonate, Gruenwald.

The lecture-demonstration, Glossallia: Notes on a New Work for Electronic Tape, Organ, Percussion and Male Voice by Richard Felciano, S.F. College for Woman, was an eye opener and ear tickler and stirred new feelings and interests within us.

After an elegant luncheon in Alexander Hall, San Francisco Theological Seminary at San Anselmo, we went back to San Francisco for the closing recital in St. Luke's Church by John Weaver.

Sonata 1, Hindemith; Herr Jesu Christ, dich zu uns wend (2 settings), Bach; Joie et clarte des corps glorieux, Messiaen; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

Five days of music can be great, but the people at this convention showed that they think such an important gathering should be used for business purposes as well. At the general business meeting, discussion from the floor pointed up the thinking and worried concern regarding such things as: taxation without representation, more regional responsibility — less national power, elected — not appointed — regional and state chairmen, important decisions by the few on matters affecting the many, etc. In reply, we heard about a resolution, drawn up by all the deans of the region acting unanimously, which will be sent at once to headquarters. Hopefully, it will be neither ignored nor treated as a blasphemy from the "upstart West."

A theme running through this convention was hospitality. As our convention chairman said, at the beginning, "We don't intend to make money. If it costs us, lets call it a good investment. Lets do more to make the public pleasantly aware of the AGO, and to make the participants glad they came."

FRANCES BENJAMNS

EFFECTIVE OCTOBER 1

THE DIAPASON will accept subscriptions at \$2.50 per year for any Guild member who wishes to subscribe, provided the subscriptions are sent in by the chapter treasurer as in the past.

North Central Regional Held in Twin Cities

Nearly 200 AGO members and many other interested musicians in the region heard the stellar events in the regional convention in Minneapolis and St. Paul June 20-22. Bishop James A. Pike and Guild President Alec Wyton co-starred in a thought-provoking discourse on The Role of Music in the Changing Church.

Edgar Hilliar played an exciting recital on the fine Casavant organ at Central Lutheran Church:

Concerto on Es sungen drei Engel, Micheelsen; Three Chorales, Drischner; Pastorale, Rabey; Sonata Eroica, Jongen; Sonata 1, Harald Rohlig; Adagio, Nyquist; Finale, Symphony 1, Langlais.

Scarle Wright was in top form with his useful suggestions for improvisation in the church service. New light was thrown on Organ Music of the 19th Century in a lecture by Heinrich Fleisher.

Five outstanding organ recitals, each one-half hour in length, enabled members to hear some of the new organs in the area. Robert Scoggin played the Aeolian-Skinner at the St. Paul Cathedral:

Fantasia on Wachtet auf, Piet Kee; Kleine Partita on Freu dich sehr, O meine Seele, Heiller; Coronation, Langlais; Aus der Flotenuhr, Haydn; Prelude and Fugue in D, Buxtehude; Prelude in C, Bruckner; Concert Piece, Peeters.

Robert Triplett played the small Noack at Unity Unitarian Church:

Toccata, Adagio and Fugue, Bach; Carol, Whitlock; Sonata in B minor, Schroeder.

Russell Saunders played the Holtkamp at Westwood Lutheran Church:

Chaconne in F, Fantasia, L. Couperin; Concerto del Sigr. Meck, Walther; Priere, Franck; Toccata, R. Evan Copley.

Paul O. Manz was heard on the Schlicker organ at Mount Olive Lutheran Church:

Andante, Concerto 7, Handel; O Mensch, bewein, Toccata and Fugue in D minor (Dorian), Bach; Aria, Peeters; Finale Symphony 2, Widor.

Edward Berryman played the Aeolian-Skinner at Wallace Fine Arts Center:

Sonata 1, Hindemith; Polychrome 1, Berryman; Adagio and Allegro K 594, Mozart.

A special program of three organ concertos, one his own, was magnificently played by Gerald Bales, with Paul McIntyre conducting at the Cathedral Church of St. Mark:

Pastorello, Michael Haydn; Concerto, Poulenc; Concerto for Organ and Strings, Bales.

The regional contest was on the first morning under the chairmanship of Edward Berryman at Westminster Church. The winner was Rodney Giles from the Kansas City Chapter. The convention concluded with a banquet at the Leamington Hotel with Richard Waggoner as chairman and Alec Wyton guest speaker. Four sets of Walcha recordings of J. S. Bach were drawn as door prizes.

New Orleans and Baton Rouge Share Regional

The Southern Regional Convention opened in New Orleans Monday, June 12, as hot and humid a day as many uncomfortable delegates had seen or felt for a long time. The Guild service, held at Rayne Memorial Methodist Church, was the formal opening of the convention. The organist-choirmaster of the church, John Hutton, played the service. The choir assisted.

Trumpet Tune, Rohlig; Schmücke dich, o liebe Seele, Nun freut euch, lieben Christian g'mein, Bach; Toccata on Leoni, Bingham; Jubilate Deo, Britten; Come, Holy Spirit, Mueller; Toccata in F major, Bach.

After a short recess, the opening recitalist, Kathleen Thomerson FAGO, played the following program.

Veni, Sancte Spiritus, Dufay; Kyrie, God the Holy Ghost, Bach; Postlude for the Office of Compline, Alain; Prelude and Fugue in E major, Lübeck; Prelude, Fugue and Variation, Franck; The Burning Bush, Berlinski; Miniature, Langlais; Fast and Sinister, Sowerby.

Mrs. Thomerson, a former resident of New Orleans but now living in St. Louis, had a small men's chorus sing the chants on which the first group of pieces was based.

Tuesday's first event was a contemporary choral music workshop conducted by Alec Wyton. Despite his somewhat "ivory tower" situation at St. John the Divine, Mr. Wyton is very aware of the local congregation and the problems of the organist. He used the following anthems during the two hour session.

Jubilate Deo, Britten; Out of the Depths, Hovhaness; Hilariter, Dirksen; Sing We Merrily, Rimmer.

After a lunch served by the women of Salem United Church of Christ, the delegates bussed to Trinity Episcopal Church to hear a two-organ recital by Gwen Goodrich and Thomas M. Cotner.

Concerto 14 in F major, Soler; Sheep May Safely Graze, Bach; Good Christian Men, Rejoice, Rohlig; Gavotte and Musette, Raff; Toccata Festiva, Op. 36, Samuel Barber.

A three manual Custom Series Allen had been installed in the chancel area with the speakers in front of the pipe-work of the fifty year old Austin in the church. The young artists, both of whom now live in New Orleans, were of one mind in their playing, and the difficulties of balance and ensemble were minimal.

Late in the afternoon the winner of the student competition, David Dunkle, played a short recital at Salem Church. Although an improvisation contest had been scheduled as suggested by National Headquarters, there were no entries.

Prelude and Fugue in C major, Böhm; Sonata 6, Bach; Variations on a Noël, Dupré.

The evening recital at First Baptist Church was played by Gerre Hancock on the 1954 four manual Casavant.

Prelude and Trumpetings, Roberts; Concerto in D minor, Vivaldi-Bach; Three Schübler Chorales, Prelude and Fugue in A minor, Bach; Pastoral, Op. 19, Franck; God Among Us, Messiaen.

Wednesday the convention moved to Baton Rouge where three recitalists were heard. James Dorroh, a recent graduate of Birmingham-Southern College, played a three manual Casavant installed in 1965 and placed in the rear gallery of St. Agnes Roman Catholic Church.

Prelude, Fugue and Chaconne, Buxtehude; Elevation, Tierce en taille from Mass for Convents, F. Couperin; Two Schübler Chorales, Toccata in F major, Bach; Set of Three for Organ, Sam Batt Owens; Chorale in B minor, Franck.

After a luncheon at St. Agnes, we went to First Baptist Church to hear Melvin Ballard play the following program on the 1954 Möller organ.

Basse et dessus de trompette, Clérambault; Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Chorale in B minor, Franck; Outburst of Joy, Messiaen.

Leisure time at poolside of the Jack Tar Capitol House was provided by the Baton Rouge chapter. Unfortunately, the rains came, but Guild members always know how to while away leisure hours. At the dinner that evening, Chattanooga was chosen as the site of the 1969 regional convention.

The evening recital at Trinity Episcopal Church was played by William Teague:

Chorale in E major, Franck; Evening, LaMontaine; Paean to Jubal, Kevin Norris; Scherzo, Dance and Reflection, John Cook; Serene Alleluias, Messiaen; Sonata on Psalm 94, Reubke.

The well-placed and well-disposed organ allowed Mr. Teague to register beautifully. The Reubke Sonata was a virtuoso performance.

The final day of the convention was full and busy. The morning recital at Rayne Memorial Methodist Church was played by William Weaver:

Prelude, Meditation, Suite Médiévale, Langlais; Concerto 9 in G minor, Handel; Preambule, Pastorale, Carillon, Vierne; Trio Sonata 2, Bach; Gelobet seist du, Mensch, willst du leben seliglich, Von Gott will ich nicht lassen, Prelude and Fugue in G minor, Buxtehude.

Mr. Weaver did not wear his heart on his sleeve; his program displayed his interests and his playing was always controlled. Some were surprised by the leanness of his registration of the Handel concerto. He was in his prime in the last half of the program. The Buxtehude chorale preludes were clearly set forth and phrased.

After lunch at St. Charles Avenue Christian Church, and an opportunity to walk in Audubon Park or visit Tulane or Loyola Universities, Delegates went to St. Dominic's Roman Catholic Church to hear Robert Gant:

Grand Jeu, DuMage; Noël, Grand Jeu et Duo, Daquin; Fantasia and Fugue in G minor, Bach; Pastorale, Franck; Suite, opus 5, Duruflé.

St. Dominic's is a large and resonant building with a reverberation time of at least three seconds. The tempos of the Bach were perhaps too quick for this acoustical climate.

At St. Francis Cabrini, Donald D. Kilmer played his recital on the 27-rank Möller installed in 1963:

Prelude and Trumpetings, Roberts; Partita on Was Gott tut, Pachelbel; Jam sol recedit igneus, Simonds; Prelude and Fugue in E flat, Bach.

This church in the round has a low, acoustically treated ceiling, the very opposite of St. Dominic's.

The final banquet was held in the elegant banquet room of the Jung Hotel, convention headquarters. Richard S. Ruck, general chairman, was master of ceremonies. Each guest artist on the convention program will receive a trophy especially designed by Chairman Ruck — a polished wooden pipe from one of the older former organs of New Orleans engraved properly and mounted on an attractive stand.

After the banquet, delegates met again at one of the oldest churches in New Orleans, St. Patrick's, where Gregory Colson, assisted by 11 women from St. George's Chorale of Nashville, performed a program of French organ and choral music covering eight centuries.

Organ music — Chaconne, L. Couperin; Valet will Ich dir geben, Guilmant; Incantation for a Holy Day, Langlais; Variations on Veni Creator, Duruflé. Choral music — Messe Basse, Fauré; Chanson de Quete, Adam de la Halle; Cantique de Pagues, Honegger; Pie Jesu, Lili Boulanger; Quam Dilecta, Michel-Richard de la Lande; Litanies a la Vierge Noire, Poulenc.

This was a wonderful way to end the convention — musical, well thought out, and performed in a professional way.

We heard some excellent musicians, ranging from still-young to oh-so-young, and many fine instruments as well as some strange ones. Even after the strong resurgence of interest in organs, organists and organ playing, there is still much to be done.

Much credit is due the officers and members of the Baton Rouge and New Orleans Chapters for making this an excellent convention and for inviting excellent musicians to play.

JOHN HUTTON

Houston Shows New Organs At Southwest Regional

The Southwest Regional Convention, held in Houston, Texas, June 19-22, was attended by 141 persons representing seven states. It was a sparkling and stimulating convention — a convention that featured a roster of magnificent artists playing superb recitals on Houston's many fine new organs.

Many delegates arrived at the Continental Houston Hotel headquarters on Sunday, June 18, in order to enjoy the pre-convention program that evening by local organists with various instruments held in Westmoreland Chapel of South Main Baptist Church on the John Fort Organ.

Concerto No. 3 in G major for Double Keyboard, Soler; Slumber Song, Albino; My Jesus Is My Lasting Joy, Buxtehude; Sonata in G major for Flute and Keyboard, Handel; Prayer of St. Gregory, Hovhaness; Partita for English Horn and Organ, Koetsier; Concerto for Organ and Brasses, Lockwood.

Ten young people entered the regional student competitions held Monday morning at First Christian Church. The convention was formally opened in the hotel ballroom at 1 p.m. with a welcome extended by Robert C. Bennett, Convention Chairman and Texas State Chairman, and Lorene K. Whitley, dean



Concluding Banquet of the North Central Regional

of the host chapter Busses then transported the group to First Presbyterian Church, where Dr. Thomas Matthews, Southwest regional chairman, played the opening recital on the large Aeolian-Skinner, setting the high performance level that was maintained throughout the convention.

Orgelkonzert 1, Reda; L'Orgue mystique, De Dominca infra Octavan Nativitatis, Tournemire; Revelations, Pinkham; Adoration Mystique, Collot; Holiday Trumpets, Sowerby.

The group then bussed to nearby South Main Baptist Church where Lester Groom held his audience captive with his witty and often unique approaches to improvisation in his lecture demonstration on this subject.

The convention banquet, held in the Fountain Ballroom of the Warwick Hotel, was emceed by Paul Ofield. Alec Wyton, as the principal speaker, stressed the changing world as it results in new and sometimes startling forms of worship and the need for the church musician to be flexible and open minded, carefully appraising and sifting through the new forms and media.

Dr. Arthur Poister's first organ master class convened at First Methodist Church at 9:30 and covered the Orgelbüchlein. Two pupils of Dale Peeters (North Texas State Teachers College), Lurline Speer (runner up in student competition) and David Petrash, did a fine job of playing the chorales on the large new Aeolian-Skinner as Dr. Poister lifted out salient points of phrasing, registration, and observations on the ingenuity of Bach.

The convention moved to Temple Emanu El, where Fred Haley played the Hindemith Sonata I and the Bach G major Prelude and Fugue on the recently completed Aeolian-Skinner. Crossing the street to First Christian Church, the assembly heard Robert Gant, winner of the student competition and a pupil of Mildred Andrews, in the Bach G minor Fantasie and Fugue and the Prelude and Toccata from the Duruflé Suite, Op. 5. An attractive luncheon-buffet was enjoyed in Rice's Student Center preceding David McCormick's recital of baroque music so perfectly suited to the Andover organ in Rice Chapel.

Toccata 25 in F, Froberger; Fantasia 16 A minor, Sweelinck; Chaconne in E minor, Buxtehude; Concertina, Baston; Psalm 6, van Noordt; Prelude and Fugue in C, Böhm.

At Christ Church Cathedral William Teague chose general service music and anthems for the first of three choral workshops. For many this was an introduction to this facet of this organist's musical ability, and Mr. Teague's skill in conducting and working out scores from the keyboard proved especially helpful to the organist-choirmasters. A most beautiful and meaningful Guild Service was held at 8 p.m. at Christ Church Cathedral.

Dr. Poister's Wednesday morning workshop at First Baptist Church covered the Bach Sonata in D minor and the Toccata and Fugue in D minor with performers at the large Möller being Celeste Frans and Charles Tessara, both students of Dr. Robert Jones of the University of Houston. Special attention was given to means of practicing and tempi, and Dr. Poister was most generous in his praise of the young people's thorough knowledge and understanding of the numbers.

Paul L. Thomas gave an illustrated lecture on Music and Drama in the Church which included slides and taped music of several of his church's performances, including Noah's Flood which was featured at the midwinter conclave. This interesting program filled the time originally reserved for Nita Akin's recital which had to be cancelled when she suffered an accident and was unable to attend the convention. After lunch in fellowship hall the group went by bus to St. Michael's Catholic Church for an organ recital by Emmet G. Smith of T.C.U. on the new Wicks. Mr. Smith played the Prelude and Fugue in E minor (No. 1) by Bruhns and Introduction, Passacaglia, and Fugue by Wilan. The cavalcade moved on to nearby Central Presbyterian Church for a brief coffee break before the recital played there by Dorothy Addy on the Aeolian-Skinner placed high above the pulpit.

Sonata, Persichetti; Prelude on With Tender Joy, Pepping; The Little Windmills, F. Couperin; Minuet, Lully; Prelude and Fugue in C Minor, Bach.

The afternoon choral workshop under Mr. Teague covered repertoire for children's and youth choirs. Wednesday evening's recital was given by Herbert Garske (Concordia Lutheran College, Ann Arbor) returning to his former Holtkamp console at Trinity Lutheran Church.

A Mighty Fortress, Praetorius; Prelude and Fugue in G minor, Buxtehude; Sonatina, Distler; Prelude and Fugue in A minor, Bach; Little Partita on Two Passion Hymns, David; Gelobt sei Gott, Pepping; From God Shall Naught Divide Me, J. K. Krebs; Toccata and Fugue in D minor, Reger.

Dr. Poister's final class opened with Joyce Jones (presently at the University of Texas) playing the Reger Fantasy and Fugue on Wake, Awake for Night is Flying. This final master class was concluded with Charles Mosley, organist of First Methodist Church, Houston, playing the Franck Pièce Héroïque, after which Dr. Poister discussed in detail Franck's style, tempos, registrations, and the differences and authenticity of various editions. These classes were always filled and it was with reluctance that everyone filed out.

A trip cross-town brought the group to the University of Houston Religion Center where Mildred Andrews departed from her more familiar role as teacher to give an exciting recital on the new Reuter in the chapel gallery.

Toccata in A major, Scarlatti; Prelude and Fugue in B minor, Bach; Sonata Op. 92, Krenek; Prelude and Fugue in G minor, Dupré; Offertoire pour la fête de tous les saints, L'ange a la trompette, Charpentier.

Lunch was served at Oberholtzer Hall on campus after which the busses took everyone to Trinity Episcopal Church where Allison Salley gave a recital well matched to the Gothic beauty of the church and the recently redone Pilcher-Schantz.

Prelude and Fugue in F sharp minor, Buxtehude; Cantabile, Symphony 2, Vierne; Choral in B minor, Franck.

There followed a program of electronic music entitled Symphony Number Three by David Ahlstrom employing the use of the Cantata Singers of Covenant Baptist Church directed by Donald Strong with Christina Helvey at the organ, a dancer, narrators, taped sounds, the amplified ticking of a clock as well as audience participation. As the composer or "supervisor" phrased it, "collages in sound."

Mr. Teague chose the Howard Hanson Cherubic Hymn for his final choral workshop.

The last evening commenced with a carillon program by Coleen Young and Margaret Snapp of Houston, performing on the 43 bell Petit-Fritzen Carillon at the Church of St. John Divine. Sitting under the gently swaying branches of fine old trees proved to be a restful and appreciated pause which allowed everyone to unwind a little before the final concert by Robert Glasgow on the large Möller at St. Luke's Methodist Church.

Petite Suite, Bales; Pastorale, Roger-Ducasse; Chant d'oiseaux (Livre d'orgue, 1958), Messiaen; Prélude et danse fugée, Litaize; Fantasia and Fugue on Ad nos, ad salutarem undam, Liszt.

As the mighty notes of a mighty work played on a mighty organ died away everyone concluded it had been a "Mighty fine convention!"

ARLINE HASKELL

Central N.Y. Chapter Hosts Convention at Utica

"The best and most enjoyable convention I ever attended" was the expression made by one of the recitalists and echoed by just about everyone who attended the New York - Northern New Jersey - Panama Canal Zone regional convention in Utica, N.Y. Dr. Donald Robinson, dean of the host Central New York Chapter also expressed satisfaction with the excellent locale and facilities at Hamilton College, the smooth working committees, and the top caliber of all musical



Delegates From New York, Northern New Jersey, And The Panama Canal Zone

events and workshops. The disappointing enrollment of about 75, however, casts a shadow on future plans for ambitious programming of regional conventions in the face of concurrent conventions nearby. There was some discussion on the economic feasibility of engaging talent and justifying time, money and effort required if enrollment prospects are as limited as was here indicated.

Winner of the pre-convention student playing competition was Aldis Lagzdins who received a \$100 prize from the Central New York Chapter. He later played a well-received recital for delegates on the Buhl-Barlow Hamilton College chapel organ.

Dr. Robert Baker's first master organ class got events off to a good start on Tuesday morning, June 27, prior to the official opening of the convention that afternoon at First Presbyterian Church, Utica.

Dr. Marilyn Mason gave the opening recital on the new Casavant at that church. Her choice of contemporary music for the organ included the following:

Sinfonia Brevis, Meditations on Communion Hymns, and Bright, Blithe and Brisk, Sowerby; Etude de Concert, van der Horst; Verset pour la fête de la dedicate, Messiaen; Suite for Organ, Near.

Frederick Geoghegan later lectured at the Hamilton College chapel on Don't Kill the Audience, using the programming of well-attended symphony concerts as examples of the variety of style and periods offered as contrasted to overly frequent specialized programs, lacking variety, so often characteristic of organ programs.

Alastair K. Cassels-Brown directed the Community Chorus of the Civic Musical Society of Utica in Vaughan Williams' Mass in G minor and Benjamin Britten's Rejoice In the Lamb. This was not only an unusual and nicely executed program, but it also represented the farewell effort of the director and founder of the chorus who is leaving his post at Hamilton College to join the faculty of the Episcopal Theological School, Cambridge, Mass. The program took place at Grace Church, Utica and was accompanied by G. Dene Barnard, Grace Church organist.

Following a breakfast for deans and regents Wednesday morning at Hamilton College, delegates bussed to Utica and attended a lecture on 250 Years of the American Organ by Barbara J. Owen. Miss Owen included a series of slides showing early Mexican organs. This and the following concert were held in the auditorium of the Museum of Art at the Munson-Williams-Proctor Institute, Utica.

John Oberbrunner, Gerald Zampino and Carol Oberbrunner of the faculty of Syracuse University played the following program for flute, clarinet and piano:

Sonata in E flat, Brahms; Rapsodie, Debussy; Image for Solo Flute, Rozza; Sonata in G, Marcello; Choros 10, Villa-Lobos.

Richard Westenburg played the following recital on the Casavant organ at First Presbyterian Church, Utica:

In Paradisum, Lesur; Te Deum, Langlais; Four Movements from the Parish

Mass, F. Couperin; Trio Sonata 5, Bach; Prelude, Fugue and Variation, Franck; Symphony 2, Op. 20, Vierne; Fête, Langlais.

After the recital National President Alec Wyton greeted delegates and discussed Where We've Been, Where We Are And Where We Hope To Go.

At the banquet that evening delegates were joined by many local members who had not been able to attend the full convention. Nan Neugebauer's program of humor and satire at the piano was so well received that she had to continue encore after encore.

The final day of the convention started with a second master organ class by Dr. Robert Baker at which he again used student competitors to illustrate points made for the class.

Frederick Geoghegan played a recital at Hamilton College in the afternoon on a specially installed Conn custom electronic. His varied program illustrated points brought out in his previous lecture.

Three Chorale Preludes, Passacaglia, Bach; Concerto in B flat, Handel; Transports de joie, Messiaen; Chorale in A minor, Franck; Canon in B minor, Schumann; Nimrod, Elgar; Four Dubious Conceits, Purvis; Fantasia in F minor, K 608, Mozart.

Albert Bowen played the following harpsichord recital in the college chapel:

Fantasia in C minor, Prelude, Fugue and Allegro in E flat major, Bach; Six Sonatas, Scarlatti; Three Court Dances, Attaignant; Les Fifres and Les Tourbillons, Dandrieu; La Timide, Gavotte et Doubles, Rameau; Two Italian Concertos, Vivaldi-Bach.

Dr. Donald MacDonald played the closing recital that evening on the Skinner organ in Grace Church, Utica. His meticulous musicianship and flawless technique offered a fitting finale to the three days of enjoyable and fruitful events.

Chaconne in F minor, Pachelbel; Toccata, Adagio and Fugue, Bach; Pastorale, Roger-Ducasse; Scherzo, Op. 2, Duruflé; Symphony in G major, Sowerby.

GEORGE G. HARRER

Chicago Chapter Pinch-Hits For Lake Michigan Regional



Garden Party At Chicago Convention

Chicago staged something of an emergency convention when another chapter which had extended an invitation was forced to renege. But Chicago's long experience as a host came through, and a useful, enjoyable and simple convention resulted. An attendance of about 110 full-time and a number of part-time registrants enabled the host chapter to break even while enjoying the visits of many members in its four-state region of Michigan, Indiana, Wisconsin and Illinois.

The regional playing competition was a pre-convention event. Judges were Ray Ferguson, Robert Lodine and Mariann Cox, and a considerable crowd of early birds was present at St. Chrysostom's church for the event. Ann Colbert, student of Clyde Holloway at the University of Indiana, was the winner, hands down, and Eileen Vandermark, student of Oswald Ragatz at the University of Indiana, was runner-up.

Ray Ferguson's opening recital at the Church of the Ascension displayed the new three-manual Schlicker organ to especially good advantage in Distler's partita. Karg-Elert's improvisation was less suitable for the instrument and the performance of the Bach passacaglia was undistinguished.

Fugue à la Gigue, David Johnson; Wer nur den lieben Gott lässt walten, Macht hoch die Tür, Walcha; Prelude and Fugue in F (Dorian), Peeters; Partita on Nun komm der Heiden Heiland, Distler; Improvisation on In dulci Jubilo, Karg-Elert; Dies' sind die heil'gen zehn Gebot', Valet will ich dir geben, Passacaglia and Fugue in C minor, Bach.

Following lunch at Holy Name Cathedral School, Dr. John F. Ohl of Northwestern University discussed Bach and the Church Choir in the School's auditorium. Excessive air-conditioning and a recalcitrant tape machine marred this otherwise pleasant lecture on the adaptability of excerpts from Bach cantatas for church choirs of varying proficiencies.

The afternoon's activities were brought to a close with an all-French recital by Dr. Robert Lodine, AGO re-

gional chairman, on the Cathedral's rather inadequate organ. An excellent acoustical environment, however, combined with Dr. Lodine's stylistic security and the rise and fall of his carefully planned program, produced a deeply satisfying effect amid a Victorian Baroque decor.

Symphony No. 2, Op. 20, movements 1, 3, and 4, Vierne; Ascension Suite, Messiaen; Chorale in B minor, Franck.

The choral concert which closed the first day's professional activities at St. Chrysostom's Church needed much more rehearsal with orchestra than was available and the Bach especially was very disappointing as a result. Regional Chairman Robert Lodine and Convention Chairman Vernon Studt alternated as conductor and organist, with their two choirs combining as the chorus.

Festival Te Deum, Vaughan Williams; Three Choral Hymns, Dyson; Ascendit Deus, Williamson; Magnificat, Bach.

The first hospitality hour at The Clouds, at the Allerton, official convention hotel, finished off the day pleasantly for many visitors.

For a report on the Deans' Breakfast, which opened Wednesday's schedule, consult your dean.

Representing the Milwaukee Chapter, Mariann Cox played a recital at St. Luke's Lutheran Church. A torrential downpour discouraged attendance at this most distant location of the convention and Miss Cox's playing came off as a rather routine performance, hardly in the league with any of the rest of the convention recitals.

Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Nun komm der Heiden Heiland, Nun danket alle Gott, Fantasie and Fugue in G minor, Bach; Sonata, Sowerby; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

Oswald Ragatz was forced to cancel his appearance by illness in the family. In a pinchhitter role, Richard Bouchett, of New York's Fifth Avenue Presbyterian Church, played a brilliant and satisfying recital at the Church of the Ascension, certainly one of the highlights of the convention.

Veni Creator en taille a 5, Recit de cromorne, Dialogue sur les Grands jeux, Grigny; Herr Jesu Christ, Wenn wir in höchsten Nöthen sein, Prelude and Fugue in A minor, Bach; Cortège et Litanie, Dupré; Prelude and Fugue on B-A-C-H, Liszt.

A delightful garden party on the terrace of St. Chrysostom's Church provided opportunity for exchanged enthusiasms while Ennis Fruhauf, University of Michigan, played an enjoyable carillon recital.

Preludio 5, van den Gheyn; Andante, L'angloise, Repertorium Joannes de Grutters, Fiocco; Ciacona en Fuga voor Beiaard, de Klerk; Sonata, Kersberger; Sonatine voor Beiaard, van Balkom; Preludio 3, van den Gheyn.

Wednesday's activities concluded with a double-featured at the Moody Bible Institute. Miss Stella Roberts, chairman of the theory department at American Conservatory, discussed Recommendations for Study for the AGO Examinations. Her pertinent and often humorous remarks were well received by an attentive audience. An article by Miss Roberts on the same subject is scheduled for publication in a future issue of THE DIAPASON.

Lillian Robinson, acting chairman of the organ department at Moody, then played a varied program on the school's large Möller. Widor's Gothic Symphony was the highlight of the evening, giving Mrs. Robinson ample opportunity to display her fine sense of phrase and expressive rubato.

Tres Versillos de Primer Tono, Diego de Torrijos; Tres Versillos de Segundo Tono, Candido Eznarriaga; Tocata en Do Major de Ma Esquerda, Cabanilles; Ach Herr, mich armen Sünder, Kuhnau; Voluntary, Op. 7, No. 9, Stanley; Symphonie Gothique, Widor; Schönster Herr Jesu, Schroeder; Prelude on Deus Tuorum Militum, Sowerby.

The social hour which followed at the Allerton Hotel attracted many of the convention delegates.

The final day got off to an auspicious start with the competition winner's recital by Ann Colbert at St. Chrysostom's

Church. Miss Colbert made good use of the limited Casavant organ and indicated that she may well put up a stiff fight for national honors next year.

Prelude and Fugue in A minor, Bach; Suite on Tone 1, Clérambault; Adagio and Allegro, K 594, Mozart; Fugue, Clyde Holloway; Suite, opus 5, Duruflé.

Luncheon was served at Fourth Presbyterian Church followed by a highly practical choral workshop by Victor Hildner, Concordia Teachers College, River Forest, Ill. Mr. Hildner's list of anthems, all touched in the course of his session, included a wide variety of styles and periods, all of immediate usefulness. The choir was largely made up of delegates, with only a few "ringers" to act as section leaders; the session proved highly popular.

A cafeteria-style banquet carried on the informal note of the convention. A surprisingly large attendance filled the banquet room at St. Paul's United Church to overflowing. Introductions and speechmaking were held to a minimum except for the bracing and abrasive talk by the host chapter's chaplain, Dr. Robert G. Middleton, which put everyone in just the right mood for Marilyn Mason's recital.

Dr. Mason had her usual many moments of excitement and inspiration, discounted somewhat by more than her usual number of accidents. The big Aeolian Skinner organ was obviously to her liking and she used it well, except for an overdose of trompette en chamade. The program was an unusual and interesting one and her reading of the Sowerby and Van der Horst works was especially notable.

Prelude and Fugue in G major, Bach; Bright, blithe and brisk, Sinfonia Brevis, Sowerby; Etude de Concert, van der Horst; Verset pour la fête de la Dédicate, Messiaen; Suite, Gerald Near.

Many women attending took advantage of summer sales in the famed shopping district; and Woolworth's across from the Allerton Hotel numbered many delegates among its browsers. Exhibits of robes, music and electronic instruments caught many visitors on the run. — WESLEY VOS and FC.



HERITAGE

Production machinery has little place in the tonal end of organbuilding, but there is no reason why it should not aid the action end of organbuilding.

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Make No Little Plans

All dilemmas prompt general thinking about solutions. Some solutions turn out well; others are fiascos. The impending exile of THE DIAPASON from its 32-year status as the nationally selected official journal of the American Guild of Organists has brought its share of proposed solutions — beyond the obvious one of keeping one's mouth shut except while swallowing exactly what is spoon-fed into it.

Perhaps the most drastic proposal we have heard is that which a couple of chapters have already considered: simply seceding from the Guild entirely and become an area organ club, meanwhile keeping nationally informed through THE DIAPASON. Other chapters are considering sending Headquarters just the previous \$2.50 per member with a specific notation "not to cover an official publication." Many individuals threaten the same procedure, applied individually. We don't know what reaction to this is possible or even predictable.

A treasurer or two write us they may consider the obvious expedient of holding Headquarters' share of dues until the very last day, having it postmarked Dec. 31, on the theory that no pinched spec is so tender as the pocketbook.

Frankly, THE DIAPASON has no suggestions along these or similar lines. We were schooled to "make no little plans" but just now we have only one plan of any size, and that a rather static one: it can be summed in three words — Wait and see!

A letter from the treasurer of a Pennsylvania chapter contained this query: "We were wondering if it would be possible for members of our chapter if they were interested still to purchase a one year's subscription to THE DIAPASON for the price of \$2.50 as we have been doing."

Miss Roser's reply included this sentence: "Beginning in October 1967 THE DIAPASON will accept subscriptions at \$2.50 per year for any Guild member who wishes to subscribe, provided the subscriptions are sent by the chapter treasurer, as in the past."

This answer, for the time being at least, is an equally valid one to all other such questions. Naturally we hope most members of most chapters will wish to continue to read the most complete and

comprehensive coverage of organ matters ever offered in any magazine in the world.

Coming Attractions

Coming events cast their shadows before."

August will be a busy month for the staff of THE DIAPASON. The first week will see us at the second annual convention of the Union Nacional de Organistas in Mexico City. A report of this will add variety to our popular annual two-manual issue in September.

The second week will see one of us at the fourth biennial Church Music Institute of the Archdiocese of Milwaukee. Our report of the great Catholic Music Congress in Milwaukee in last October's issue was very well received by our readers and this smaller conference should add another interesting chapter on the healthy and exciting ferment which has been going on in the music of the Roman Catholic Church ever since Vatican II.

The whole end of August will be concerned with the great ICO at which the Canadian RCCO plays host to an international meeting duplicated only once in a decade. Advance registration indicates a bumper turnout for what will surely be the most exciting two weeks any of us has experienced in several years. Count on your DIAPASON for full and vivid reporting of this major event in the organ world.

Fall issues will include reports and pictures of major foreign installations in several distant areas of the globe as well as all the careful, complete domestic reporting readers have been expecting and getting for 58 years.

It is pleasant to know that our friends expect a lot of us and that we can and will give it to them.

Deficit Financing

Many of us who grew up in the days when debt was considered an eroding or even disgraceful thing and when living within one's means and one's income was included among the seven cardinal virtues, have had trouble all these years adjusting ourselves to the Keynesian philosophy of public debt doubling and redoubling as at an Olympian bridge tournament.

This same philosophy has, of course, penetrated our private lives where credit has become the very foundation of our whole economy. Banks, once our most conservative of institutions, now urge people unabashedly to borrow money for vacation trips to Europe which they can't afford, new cars which they need only to keep up with the Joneses, and Heaven knows what else.

But even so, lots of Guild members were shocked — and have written us to say so! — that the good gray conservative Guild should join the debt parade and blandly publish figures to show that in 1966 its Headquarters spent nearly \$4 for every \$2.50 it collected in dues. Was the motivating force behind this extravagance the desire to keep the war-gear economy going? We doubt that — and so do you!

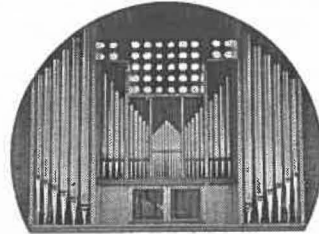
Indications are that more members of the American Guild of Organists read and studied their organization's annual reports for 1966 than ever before in history. This is as it should be. No report, however unfavorable, is ever going to set members back on their collective haunches, in the mood of Rodin's Thinker, unless it is read.

If you are one of those chosen few who haven't gone through pages 10 and 11 of the July issue with a fine-toothed comb, don't put it off any longer. Even the skeletal financial report on page 11 is a shocker. (We have repeatedly challenged Headquarters to publish the detailed report including exact traveling expenses, specific long

distance phone charges etc., which almost every other organization publishes as a matter of course!)

As you react individually, speculate on how many officers and committee chairmen must have suffered dislocation of the shoulder from patting themselves on the back, or slipped disks from licking each others' boots.

Your final reaction may well be just the same as ours: the only sign of any progress and any real modernization of the Guild — and the only one likely to occur under the regime of the present Powers That Be — is the greater and greater reliance on that bane of our present-day economy, deficit financing.



Organ Music

This month's organ music anticipates the annual Christmas repertory. The quality of individual items varies and unfortunately tends to be rather disappointing.

Broadman Press has published a third volume of Hymn Tune Preludes for Piano by Samuel W. Shanks. Melodies with stereotyped accompaniments are the rule in Richard Ellsasser's arrangements of Christmas Carols for Organ from Flammer. Also from Flammer is a set of Noël Preludes by Gordon Young, offering little technical difficulty in a conventional idiom.

H. W. Gray sends an arrangement by Chester Kingsbury for organ and brass quartet of the much-played Marcello Psalm 18 (19). Instrumental parts are included. David Gehrenbeck's Carol Prelude on Venite Adoremus is No. 926 in Gray's St. Cecilia Series. The tune is placed within a pastorale texture and makes only moderate technical demands.

David Wehr's Four Festive Pieces from Sacred Music Press do not always succeed in their attempt to combine mildly contemporary harmonic devices with traditional organ forms. This is technically difficult music which many will not find rewarding. Sacred Music Press has also published some arrangements from Telemann by David Pizarro — Heroic Music for Trumpet and Organ and Other Pieces. The solo line is included in the organ score at concert pitch. There is no separate trumpet part included, and the tessitura is quite high throughout.

G. Schirmer's Early Keyboard Music, transcribed for organ by Eugene Kellenbenz, O.S.B., ranges from John Bull to W. F. Bach. The transcriptions are adequate, but the specific pieces included vary in quality and usefulness.

Three Early American Hymn Tunes by Nevett Bartow (Shawnee Press) consists of a prelude, offertory, and postlude. Ostinato patterns, sequential movement, and other devices do not greatly enhance the folk-like quality of the tunes. — W V

OBERLIN COLLEGE conferred 530 degrees upon 522 candidates from 40 states, the District of Columbia and 12 foreign countries June 12; among them were 83 bachelors of music in the Conservatory of Music.

Snap, Crackle, Bach

If music be the food of love, pass the crisps. There's a dignified little advertisement in the *Oxford Magazine* which reads: "Queen's College Chapel — lunchtime organ recitals during the English Bach Festival. Monday June 19: Catharine Crozier . . . Admission Free. Florin Collection to provide for future series. Please wrap your sandwiches in polythene."

Quoted from *Manchester Guardian* Air Edition June 8, 1967

Those Were the Days

Fifty years ago the August, 1917 issue published the following news of interest to readers —

The Möller company closed 38 organ contracts within the month of June

Clarence Dickinson received the honorary Doctor of Music degree from Northwestern University

James R. Gillette, Macon, Ga., recitalist, announced that his programs for the entire 1917-1918 season would be composed of works by American composers

Ernest Skinner advertisement advised: "Buy by the tone, not by the ton"

Twenty-five years ago this magazine reported these events in the organ world in its August, 1942 issue —

Exeter Cathedral in England was wrecked by German bombs

Walter Blodgett was appointed curator of musical arts of the Cleveland Museum of Art

Charles H. Doersam, FAGO, professor of organ at Columbia U and for seven years AGO warden, died July 14

Courtney Fred Rogers, young Los Angeles organist, and former officer of the local AGO chapter, was sentenced to the gas chamber for the murder of his father and mother; he also confessed to the 1935 poisoning of his grandmother

Joseph Bonnal was appointed organist at St. Clothilde in Paris to succeed Charles Tournemire

Ten years ago this magazine reported these events in the organ world in its August 1957 issue —

Regional conventions in Boston, Akron, Wilmington, Milwaukee, Pasadena and Fort Worth were reported — record heat was reported prevailing at each city

Lawrence Moe was appointed university organist at the University of California at Berkeley

Many series of summer recitals were noted but the recital page itself listed only 16 recitals — perhaps a record low

Organ Festival at Morelia

A second international organ festival was held at the Cathedral of Morelia, Mexico June 1, 2 and 3. The cathedral in the lovely old Spanish Colonial town in Michoacan continues to be the major center of organ interests in all Mexico, a special tribute to the distinguished organist of the Cathedral, Alfredo Vega Nuñez.

As for its first festival in 1966, the cathedral was filled for each of the three recitals and patrons included the governor of the state of Michoacan, Augustin Arriaga Viera, the rector of San Nicolas de Hidalgo University, Alberto Lozano Vásquez, and leaders in business, the professions and the clergy.

Two guests from the United States were heard in recital, David Hinshaw, El Paso, Tex., and Frederick A. MacArthur, Providence, R.I. The president of Union Nacional de Organistas, Victor Urbán, was the third recitalist.

Mr. Hinshaw's recital June 1 included: Prelude and Fugue in B minor, Buxtehude; A Lesson, Voluntary in A major, Selby; Invocacion, Richard Ross; Prelude and Fugue in C minor, Bach; Chorale in B minor, Franck; Fugue, Sonata on Psalm 94, Reubke; Sanctuary, Fantasie on A Mighty Fortress, Hinshaw.

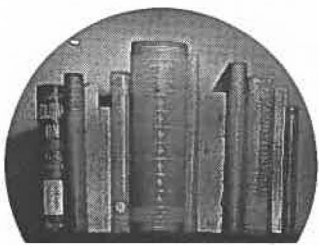
Mr. Urbán played this program June 2: Concertos in G major and D minor, Vivaldi-Bach; Variaciones sobre un tema antigua Italiano. Estrado; Scherzino, Divertimento, Noble; Concert Study, Yon.

Mr. MacArthur's program June 3 contained: Toccata in D minor, Reger; Blessed Are the Faithful Souls, Brahms; Study in B minor, Schumann; Fantasie, Bruno Weil; Introduction and Toccata, Walond; Aria, Old Italian; Fantasie 9, Telemann; Toccata and Fugue in D minor, Bach; Credo, Titcomb; Desolación, Vega Nuñez; Adagio and Toccata, Nancy Faxon.

LONGY SCHOOL, Cambridge, and the German Center, Boston, co-sponsored a chamber concert July 19 at Busch-Reisinger Museum, Harvard University, commemorating the 200th anniversary of the death of Georg Philipp Telemann.



Niklaus Wyss, young Swiss conductor, who was assistant to Seiji Ozawa of the Toronto Symphony last year and to Walter Susskind of the National Youth Orchestra, will replace Victor Feldbrill as conductor of the ICO concert Aug. 22 at Ryerson Polytechnical Institute, Toronto. Richard Ellsasser will be soloist.



New Books

Dennis Stevens. *Tudor Church Music*. (Revised paperback edition) W. W. Norton & Co., 1966. 91 pp.
 Arthur Hutchings. *Church Music in the Nineteenth Century*. Oxford University Press, 1967. 166 pp.

Only two books reached us for review this month. Professor Stevens' *Tudor Church Music*, originally published in 1961, needs no introduction to serious music students. This inexpensive paperback edition includes a new bibliography and other minor changes which bring it up to date.

A thorough study of nineteenth century church music, to say nothing of nineteenth century music in general, is desperately needed. Professor Hutchings' *Church Music in the Nineteenth Century* fails to satisfy the expectations aroused by its title. Even if one bears in mind the caveat expressed in the preface, that it "... seems more sensible to supplement knowledge with imagination and to declare any indulgence in guessing," and that this "... is no professional *Beitrag*, but some account of nineteenth century church music undertaken by the assistant organist at St. Oswald's, Durham..." the work as a whole is disappointing. It is, moreover, extraordinary that the author should pointedly decline to discuss the connotations of "romantic"—a discussion of which might well have clarified much of the book's organization and implicit value judgment.

It is in a way unfortunate that these two books should be juxtaposed in a review column, since many will conclude that the older music is somehow more "musicological" and therefore more worthy of consideration. This is by no means the case. Many of the musical treasures of the nineteenth century are, paradoxically, only on the verge of being understood. A comprehensive survey of the church music from this era would therefore be doubly welcomed. — W V

THE ORGAN IN SANITY AND MADNESS
 This hilarious record may be obtained by sending \$5.50 to The Royal College of Organists, Kensington Gore, London SW 7, England. Make checks payable to the RCO Centenary Appeal.

A STRAWBERRY FESTIVAL concert at Christ Church Cathedral, Indianapolis enlisted the cathedral's choir of men and boys and its girl's choir along with Rosemarie Gore, soprano, Douglas Perry, tenor and David Arnold, baritone.

Letters to the Editor

A Man's Man, an Organist's Organist
 Fairlawn, N. J., June 20, 1967 —

To the Editor:

Back in the early nineteen-twenties when I was busy formulating an organ repertoire, Channing Lefebvre's noonday recitals at Old Trinity Church were a great source of inspiration to me, and provided many excellent selections for church use.

I was present at the daily recitals when the rebuilt organ by E. M. Skinner was inaugurated, and this instrument was truly outstanding for quality and scope. Among the recitalists were Lynwood Farnam and T. T. Noble.

Mr. Lefebvre's renditions of such pieces as the Overture to Wagner's "Rienzi" arranged by Lemare, the Nocturne in B Minor, and the Reverie in 5/4 time by Lemare, Franck's chorales and Mendelssohn's sonatas, as well as many and varied short pieces were the quintessence of clarity and flawless technique. You could really hear what was going on in the inner voices.

Never-to-be-forgotten were his Wagner recitals featuring among other selections, the Prelude and Love Death from *Tristan & Isolde*, the magnificent Prelude to Parsifal arranged by Lemare, and a special arrangement of the March of the Grail with the chime theme played manually from the rear gallery, with fortissimo chimes and organ rising to a tremendous climax in the Dresden Amen. These Wagner recitals always drew extra large audiences.

Lefebvre's willingness to play arrangements found great favor with me, as I have always felt that if adequate settings doing justice to the music of the great masters could be found, they certainly should be played. This is not to say that he was averse to playing standard organ classics, because after listening to his

masterful projections of the major works of Bach, I became a Bach lover, even as he must have been. Yet his interpretation of "Trumpets at the Last Judgment" (three minutes of incidental music from Gounod's "Death and Life") was indeed awe-inspiring.

During the depression years I belonged to a lunch club comprising six men at the office where I worked. One day the conversation centered around pipe organs. Five/sixths of the club really clubbed me down when I insisted that Radio City Music Hall did not have the greatest organ in the world. I inveigled the boys to come along with me after luncheon one day and hear a real pipe organ. They agreed to attend the last half of a noonday day recital when Lefebvre's final number was the Allegro from Widor's Sixth Symphony. Needless to say they were surprised and astonished with what they heard, and Lefebvre's brilliant playing made five new converts to real organ music on a great instrument. By their own admission, they had never before heard anything like it.

I must gratefully credit him with giving me the impetus to keep on playing the organ, with keen interest, to these 47 years.

Channing Lefebvre, a man's man, and an organist's organist.

SAMUEL ELIEZAR

Opportunity in Florida

St. Petersburg, Fla., June 20, 1967

To the Editor:

There is a growing need for active church musicians in our Catholic parishes in central and upper parts of our state of Florida. Full-time salaries for church musicians are extremely rare here, but many parishes now give partial compensation to organists and congregational music directors. Church music is being re-oriented in accord with the new liturgy.

Florida is ideal hunting ground for teachers, especially with musical facility or capability, and some parochial schools now pay lay teachers the equivalent of salaries in secular schools. In addition, the attraction of year around climate cannot be denied.

Teachers thinking of retiring to this wonderful area and in need of part-time additional earnings should consider applying to parishes for this purpose. There is a growing acknowledgement of need for persons with some professional experience and suitable personality for congregational musical leadership.

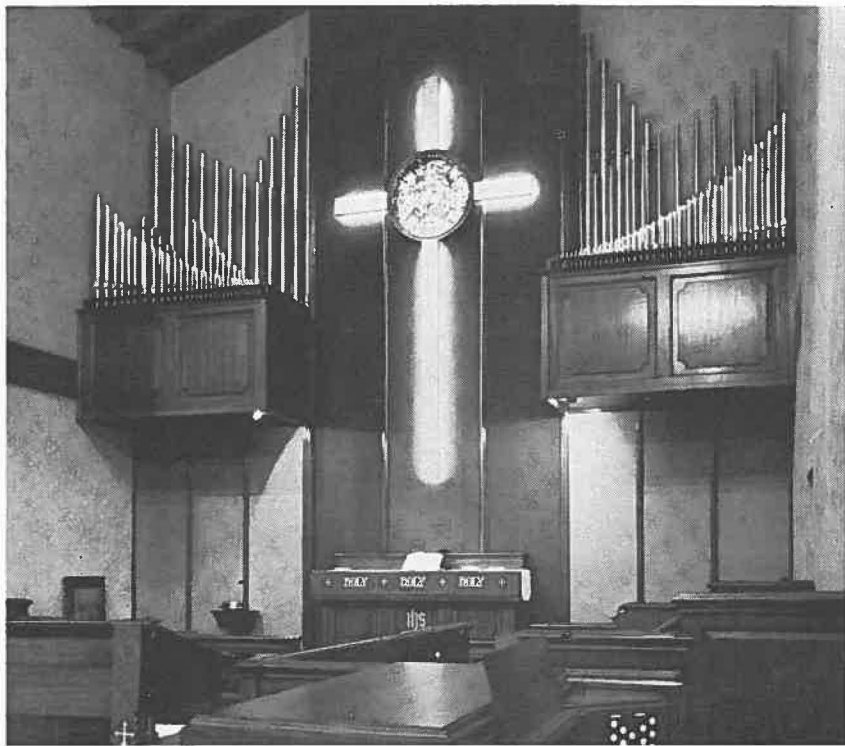
In my position as director of church music for our diocese, I am interested in hearing from persons of this type—retiring church musicians (with young ideas) as well as younger people with a liking for Florida's grand climate, and willing or able to assist part-time in churches for a commensurate salary.

I also recommend that other denominational church musicians, especially those considering retirement or partial retirement, contact their churches in Florida, or vacation here and explore the possibility of extending their careers in a climate which year-around attracts millions of people from the northern snow and sinus belts!

Sincerely,

CARROLL THOMAS ANDREWS
 Director of Church Music
 Diocese of St. Augustine
 2151 Norfolk St., N.
 St. Petersburg, Fla. 33710

CLARENCE LEDBETTER played a recital, taught music classes and accompanied the St. Matthew Passion at the Southern Baptist music leadership conference July 13-19 at Glorietta, N. M.



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Westminster has a fine organ department reputed to be one of the world's largest. Its staff of instructors is outstanding, and students have 18 practice pipe organs on campus for their use. In the field of choral music, the college's three well-known undergraduate choirs have won widespread recognition. In addition to classwork and considerable private instruction, most undergraduates have the privilege of participating in performances with great symphony orchestras under such conductors as Ormandy, Bernstein, Stokowski, and von Karajan.

As part of his general education, each student takes courses in humanities, natural and social sciences, philosophy and religion. Students preparing for their Bachelor of Music degree do practical field work in churches, while students preparing for their Bachelor of Music Education degree do practice teaching in area schools.

The pursuit of musical excellence, training the student to train others and to think for himself, creating an environment conducive to commitment—these are areas which Westminster stresses. To the young person who wishes to invest his life in bringing great music into the lives of others, Westminster Choir College offers an excellent opportunity for study and training.

Lee H. Bristol, Jr.

Lee H. Bristol, Jr.
President



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CHATTANOOGA BOYS CHOIR ENDS SEASON AT EXPO '67

The Chattanooga Boys Choir concluded its ninth season under the direction of Stephen J. Ortlip, AAGO, with a tour to sing at Expo '67. Other engagements on the tour included Boston's Gardner Museum, Wheelock College, Riverside Church and Interchurch Center in New York, and concerts in Pittsburgh, Lynchburg and Abingdon, Pa.

Within the season the choir sang under the direction of Hugh Ross in Britten's Spring Symphony at the American Association of Choral Directors meeting in Knoxville. Colleges, AGO chapters and churches throughout the South sponsored the choir in concerts and workshops on weekends in the spring season.

A feature of this year's programs was an original operetta by Director Ortlip, *The Music Doctor*.

READING HEARS 1,000 SINGERS WITH BOYTERS CONDUCTING

More than 2,000 heard the combined choirs from 35 churches of the Pennsylvania-Southeast Conference of the United Church of Christ perform in a festival in the Albright College field house, Reading, Pa. The 1,000 singers included junior choir, high school age choirs and adult choirs. Mabel Stewart Boyter, Atlanta, directed the juniors, while the high school age and adult groups were led by Haskell Boyter, director of radio and television for the Atlanta schools and director of the Agnes Scott glee club.

The event was under the sponsorship of the choir workshop committee of the conference, Mildred I. Schnable, chairman.

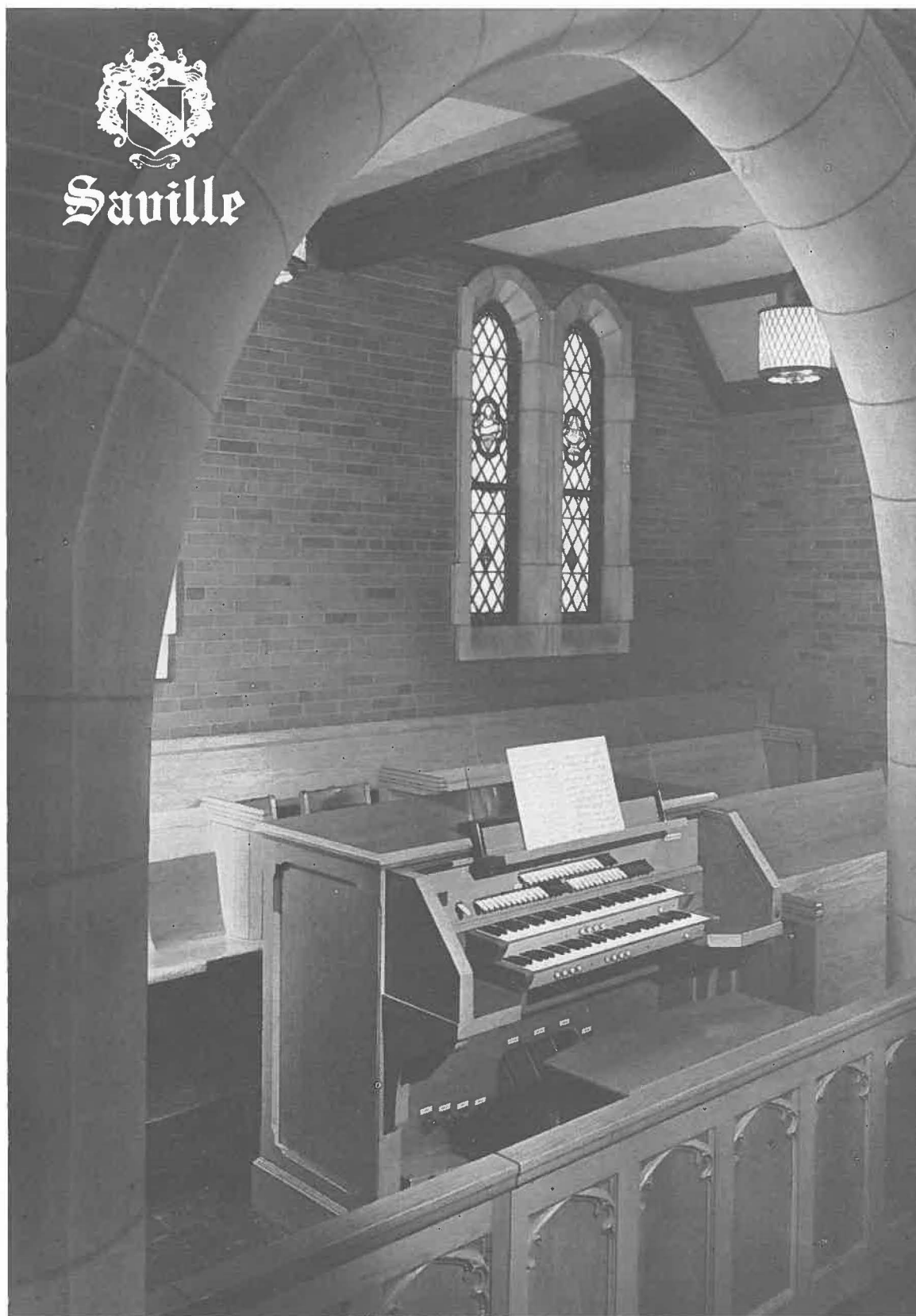
MARKS MUSIC Corporation was a recipient of a Paul Revere award for graphic excellence awarded by the Music Publishers Association.

OCHSE SPENDS JUNE, JULY ON EUROPEAN RECITAL TOUR

Orpha Ochse played her third European recital tour in June. In West Germany she played at Uelzen, Herford and Clausthal. In Holland she played at Dronten and Elburg where she was invited by the church to make an official recording of the organ for church members.

In July Dr. Ochse attended the University of Florence and revisited many churches and universities which were included in her 1965 tour under a grant from the American Philosophical Society.

Upon her return Dr. Ochse will resume her duties at Pasadena Presbyterian Church, on the faculty at California Institute of Technology and as dean of the Pasadena AGO Chapter.



In tune with the times Church organists are finding that the custom-built Saville Organ best meets today's desires for excellence in tone as well as strict budget requirements. It incorporates the highest quality, ultra-high fidelity transistorized voicing, provides an unusually wide range of tone color, yet offers very important economies in space and cost. Get complete information now on Saville, the state-of-the-art organ. Saville Organ Corporation • Northbrook, Illinois 60062 • Telephone: 312/272-7070.



Stephen Klyce, ChM, AAGO, has been awarded a Fulbright grant to study choral conducting in Germany. His project will be the study of contemporary choral music in Germany. He will work with Martin Stephani at the Nordwestdeutsche Musikakademie, Detmold and perhaps with Wilhelm Ehmann at Herford. His wife and three children sailed with him July 27.

Mr. Klyce has his BMus degree cum laude from the University of Michigan, his SMM from Union Seminary and he is working toward a doctoral degree at Indiana University.

He has conducted the Montclair, N.J. Chorale Chamber Singers, the Orpheus Chamber Singers and the YMHA Choral Society of New York. He has served churches in Bloomfield, N.J., Milwaukee and Ferndale, Mich.

ROBERT BELL, John Searchfield and Terence Fullerton were conductors and Elizabeth Challice organist and harpsichordist June 14 for a festival program at the Cathedral of the Redeemer, Calgary, Alta. Music by Dunstable, Palestrina, Tallis, Byrd, Bach, Purcell, Britten, Vaughan Williams, Batten, Gibbons, Weelkes and Parry was heard.

ROBERT PRICHARD was on the faculty of the church music workshop at the University of Puget Sound, Tacoma, Wash. July 24-28.

SCHANTZ 3-MANUAL ORGAN GOES TO JOPLIN SCHOOL

OZARK BIBLE COLLEGE CHAPEL

Willis Harrison of College Faculty Shares Design — Installation Is Across Front of Rostrum

The Schantz Organ Company has been awarded the contract to build a three-manual organ for the new Chapel Music Building, Ozark Bible College, Joplin, Mo. The specification was designed by Arthur C. Strahle, district manager for Schantz in the midwest who collaborated with Willis Harrison, professor of organ at the college.

The organ will be installed across the front of the rostrum behind an open grille work. The great and pedal divisions are to be unenclosed with the swell and choir under separate expression. An antiphonal division has been prepared for future installation in the balcony.

Careful consideration was given to the fact that its prime purpose is for use in the chapel and then for student teaching of all periods of good music.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes 25 tubes
Zimbelstern
Tremulant

SWELL

Rohrbourdon 16 ft. 12 pipes
Rohrfloete 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Flautino 2 ft. 12 pipes
Quint 1 1/2 ft. 61 pipes

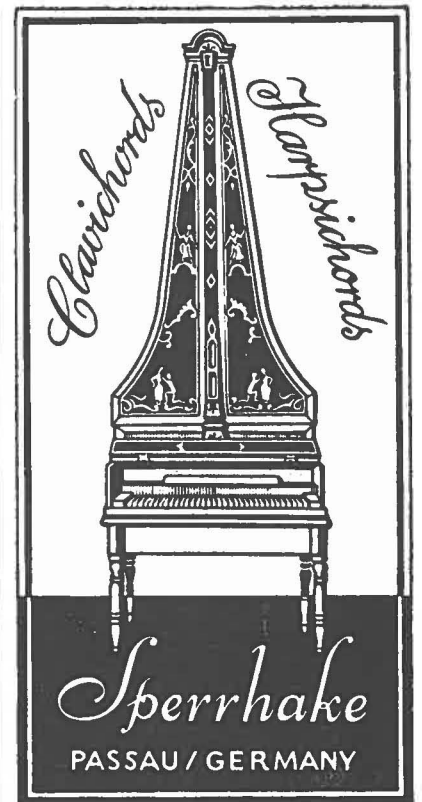
Plein Jeu 4 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Holzgedackt 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 12 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft.
Rohrbourdon 16 ft.
Octave 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Gemshorn 8 ft.
Rohrfloete 8 ft.
Super Octave 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Rohrfloete 4 ft.
Nachthorn 2 ft.
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Bassoon 16 ft.
Trompette 8 ft. 12 pipes
Bassoon 8 ft.
Clairon 4 ft. 12 pipes
Bassoon 4 ft.
Krummhorn 4 ft.



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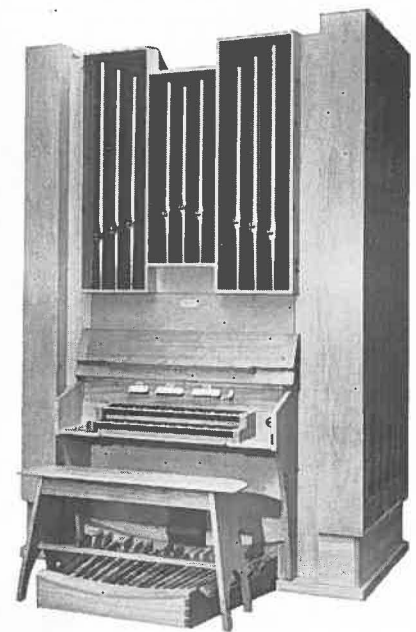
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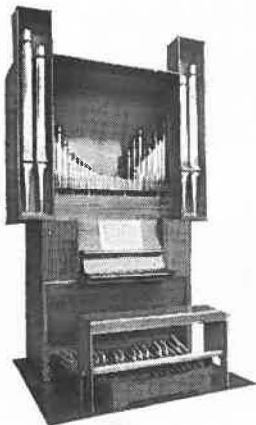


Enquiries are welcomed from organ builders and others interested in handling the distribution of the Positif.

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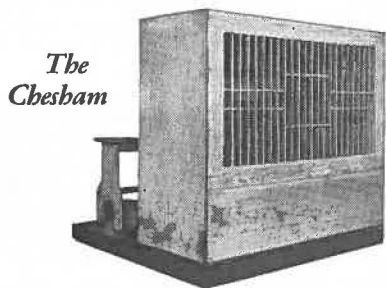
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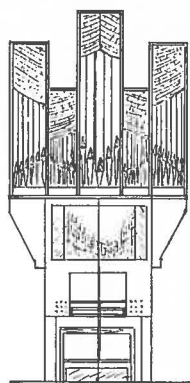
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Senior organ students of Concordia College, St. Paul, Minn. left to right: Verda Pamperin, Lola Narr, Joanne Toensing, Elizabeth Jerke, Cheryl Haselhorst.

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Instrument Dedicated on May 21 —
Wife of the Designer Plays
Opening Recital

A 65-rank, four-manual organ was designed and built by Edward S. Swearingen, president of an aircraft company, for St. Luke's Episcopal Church, San Antonio, Tex. Mr. Swearingen had previously built two organs for his home and serviced several others, but the St. Luke's instrument was his first commercial instrument. The late Dr. Marshall Bidwell was consultant in the making of the final design.

Mrs. Swearingen, who has been an active church, radio and television musician in Oklahoma and Texas, played the dedicatory recital May 21 which followed a choral evensong. Her program appears in the recital column. Mrs. Homer Cornell is regular organist at St. Luke's.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL
Lieblich Gedeckt 16 ft. 12 pipes
Open Diapason 8 ft. 61 pipes

Gedeckt 8 ft. 61 pipes
Violin Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 42 pipes
Diapason 4 ft. 12 pipes
Flauto Traverso 4 ft. 61 pipes
Violin 4 ft. 12 pipes
Nazard 2 3/4 ft. 61 notes
Flautino 2 ft. 12 pipes
Tierce 1 3/4 ft. 61 notes
Plein Jeu 3 ranks 183 pipes
Flugel Horn 16 ft. 12 pipes
Trumpet 8 ft. 61 pipes
Flugel Horn 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR-POSITIV
Geigen Principal 8 ft. 61 pipes
Klein Gedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Flute D'Anour 4 ft. 61 pipes
Dulciana 4 ft. 61 pipes
Flute 2 3/4 ft. 61 notes
Flute 2 ft. 12 pipes
Clarinet 8 ft. 61 pipes
Orchestral Oboe 8 ft. 61 pipes
Tremulant
Copula 8 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Larigot 1 1/4 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Krumhorn 8 ft. 61 pipes
Holz Regal 4 ft. 61 pipes

ANTIPHONAL
Diapason 8 ft. 61 pipes
Hohl Flute 8 ft. 61 pipes
Cone Gamba 8 ft. 61 pipes
Cone Gamba Celeste 49 pipes
Viol D'Orchestra 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Flute 4 ft. 12 pipes
Gamba 4 ft. 12 pipes
Flute 2 3/4 ft. 61 notes
Flute 2 ft. 12 pipes
Flute 1 3/4 ft. 61 notes
Flute 1 ft. 61 notes
Tuba 16 ft. 61 pipes
Cornopean 8 ft. 61 pipes
French Horn 8 ft. 61 pipes
Tuba Clarion 4 ft. 61 pipes
Tremulant

PEDAL
Resultant 32 ft.
Bourdon 32 ft. 8 pipes
Principal 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 notes
Octave 8 ft. 32 pipes
Violine 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Twenty-second 2 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Trombone 16 ft. 32 pipes
Flugel Horn 16 ft. 32 pipes
Tromba 8 ft. 12 pipes
Trumpet 8 ft. 32 notes
Dulcian 8 ft. 32 pipes
Clarion 4 ft. 32 notes
Clarinet 4 ft. 32 notes

ANTIPHONAL PEDAL
Bourdon 16 ft. 12 pipes
Open Diapason 8 ft. 32 notes
Bourdon 8 ft. 32 notes
Flute 4 ft. 32 notes
Tuba 16 ft. 32 notes
Cornopean 8 ft. 32 notes



Choral Music

The wide variety of choral materials received in the last month contains, as would be expected, a generous seasoning of music for Advent and Christmas.

Art Masters Studios encloses in its attractive covers several small works for the holidays of bleak midwinter. Garry A. Cornell's All My Heart This Night Rejoices sets the familiar text to original music with a rhythmic ostinato accompaniment. Robert Graham's Alleluia! Christ Is Born uses 5/4 meter very attractively in an easy and effective bit. Harp (part available) may be used with organ in Dale Wood's arrangement of the Sussex Carol and flute, triangle and tambourine as well are suggested for Robert Wetzler's version of Bring a Torch, Jeannette, Isabella; two recorders, bells, tambourines, hand drum and "drone" are suggested for Charles Boody's What Tidings, Messenger? A Larry Christiansen arrangement of Mary Wore Three Links of Chain completes the Art Masters stack.

Augsburg's list is all for general use. Kenneth Jennings has two well-made anthems for unaccompanied singing — Arise, Shine, for Thy Light Has Come and For He Shall Give His Angels Charge Over Thee — and two Bach editings — a rather difficult We Praise Thee O God from Cantata 29 and an SSATB Open Now Thy Gates of Beauty from Cantata 27. Elwood Coggin has edited two short a cappella motets by 16th century Ingegneri — God, Our Creator, Father and Be Thou Exalted. Eugene Englert's Blessed Be the Lord uses organ reeds effectively with not difficult choral writing. Jean Pasquet's Responsories, geared to the church year are a useful set.

In other voicings Augsburg includes some carols: Gerald Near's simple unison of the German Sweet Nightingale, Awake, and Marie Pooler's All My Heart This Night Rejoices, unison with descant; both have easy accompaniments. Carolyn Jennings has arranged Crüger's Ah, Holy Jesus SA with a cello obbligato and has made a pleasant SSA of a French tune in Father, We Praise Thee. David Johnson has done some effective SAB arranging both in a single O Praise the Lord of Harvest

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and in book 2 of Gloria Deo, a set of easy hymn anthems on consistently good tunes. Accompaniments and choral parts are always simple and in good taste.

Alexander Broude, Inc. sends a set of Three Responsories for a cappella choir by Joseph Goodman. These pose the problems of changing bar lengths, many accidentals, and some extreme registers, so are material for experienced choirs; his SA Love Came Down at Christmas is within the abilities of most choirs. Clifford G. Richter has edited a chorus from a Spohr oratorio; his translation is Now, in His Hour of Death.

The Choristers Guild sends a unison setting of The Lord's Prayer, by Charlotte I. Word, neither better nor worse than several other settings.

From Flammer comes a practical Christmas cantata by David H. Williams, Before the Paling of the Stars. A reader, and tenor and soprano soloists are required. There are never problems in Mr. Williams' works and this is no exception; almost any choir can make this sound. Also for Christmas are a short, useful Advent Carol by Paul Hamill; Harry Robert Wilson's obvious A Song for Christmas, full of rumble tum tums and toodle toos; Frances Williams' Christmas Canticle with a short solo; and Royal Stanton's largely unison Song of Three Princes.

For general use from Flammer are: Three Canticles for Chorus by Charles Davidson, useful but not distinguished material for an average choir, with or without accompaniment; Lloyd Pfatutsch's a cappella The Beatitudes, with no problems for a good choir.

C. Alexander Peloquin's Love Is Everlasting (Gregorian Institute) is a large one-movement choral piece preferably for at least two choirs, congregation, instruments, cantor and congregation. Various performance possibilities are listed for this work suitable for festive occasions.

All but one of H. W. Gray's stack is for the Christmas season. Largest and most important is a "cycle of Christmas carols" by John La Montaine, called Wonder Tidings; it requires solos in all sections and should have harp and

percussion. Based largely on 15th century texts it might be effective in a variety of situations. Three scenes from Berlioz' Childhood of Christ — an SB duct, the Shepherds' Farewell and the Epilog are issued together to make a useful segment. Marguerite Havey's little In Praise of Mary's Son is easy and charming. Richard Warner's This Joyous Christmas Day combines SATB, youth choirs and handbells for a bright effect. James Crissman's arrangement of The Carol of the Friendly Beasts combines SATB and youth choirs skillfully. Elwood Coggin has an SAB arrangement of the familiar Lo, My Shepherd Is Divine version from a Haydn mass.

Marks sends SSA and SATB of a Puerto Rican carol, A Christmas Gift, arranged by John Cramer with a pianistic accompaniment. SSAT a cappella Ita que by Robert Moevs is a difficult serial piece on a secular Latin text intended for special groups.

From Novello come a couple of large works. Peter Dickinson's curious and interesting Martin of Tours has solos for tenor and baritone and accompaniment of chamber organ and piano duet. The work is not easy and its uses may be limited but it is worth seeing. Much more usual is God's Seasons, a harvest service prepared by Laurence Swinyard and Desmond Ratcliffe for reader, narrator, choir and organ. Hymns, readings, standard choruses and a couple of original choruses make up a useful if not very original service. Mr. Ratcliffe has a folk-like harvest anthem, To Thee, Our Lord, Our Hearts We Raise. One of Bernard Naylor's two is for Christmas — The Star-song: A Carol to the King, on a Herrick poem; the other is a choral hymn for six-part a cappella chorus, My Song Is Love Unknown. Sidney Campbell has a big, bright Jubilate Deo and Arthur Wills a set of Preces and Responses to complete Novello's list.

Most of Oxford's offerings this month are new editings of older works. A useful edition of the Handel Passion (Brookes) has been prepared by Denys Darlow with a new English text. Two

medieval music dramas have been transcribed and translated and made into good performing editions by W. L. Smolden. Both 12th century Peregrinus and 14th century Planetus Maria have useful production directions to whet directors' imaginations. We believe we made earlier mention of the excellent edition of the Schütz Passion according to St. Matthew prepared by Peter Pears and Imogen Holst.

Shorter works from 16th and 17th English sources in Oxford's usual good editions are: an anonymous Rejoice in the Lord Always; Gibbons' SAATB O God the King of Glory; Nathaniel Giles' SSAATB Out of the Deep; Richard Deering's SSATB And the King Was Moved; and William Boyce's SA The Sorrows of My Heart. Of slightly more recent vintage are Two Motets with Latin text by Carlos Correa. William Harris has arranged the Schubert Litany for all Soul's Day for SATB. From our generation are Richard Rodney Bennett's unaccompanied SSATB, The Sorrows of Mary; Dennis Wickens contrapuntal O Vos Omnes, and two a cappellas by John Gardner — SSAATTBB The Shout, an Easter carol, and SSA I Will Lift Up Mine Eyes unto the Hills.

Much of G. Schirmer's list is also editings from past generations. Schirmer now distributes the Purcell Society reprints originally in Novello edition; the type used is unfortunately very small, possibly reduced by photography. This month are included TTB When on My Sick Bed I Languish, TTB O, I'm Sick of Life, and ATB Hear Me, O Lord, the Great Support. C. Buell Agey's good editing of Pergolesi choral works include these additional: SATB a cappella O sacrum convivium; accompanied SATB Excelsis super omnes gentes dominus, with soprano and alto solos; SATB Gloria Patri and Amen; and SSATB Sanctum et terrible homin ejus. All have Latin and English texts. In Mr. Agey's Lasso Motets is an unaccompanied Jubilate Deo. A William Herman edition of Handel's Coronation Anthem 4 has good introductory materials.

Of a later period from G. Schirmer are Robert Hines editings of the Agnus Dei from a Haydn mass and a TTBB of a Cherubini Sanctus; a Stickles SAB of If with all your hearts from Mendelssohn's Elijah; a Maynard Klein of the Gavaert Angel's Message; and a David Pizarro of a Stadler Credidi Propter. A set of Alice Parker arrangements of traditional materials for the Robert Shaw series includes: The Hebrew Children, Sing to the Lord, How Firm a Foundation, and Lord, What Is Man.

Contemporary anthems from G. Schirmer include: a small SAB hymn anthem, One Above All Others by George Brandon; Denis Riley's Blessed Be the Lord with a trumpet playing softly; John Ness Beck's Upon this Rock, with a brass sextet playing mostly loudly; and SSA John Jacob Niles' In Bethlehem, that Fair City, for Christmas. Eric Thinin's Ten Miniature Anthems average only a single page but will have uses; almost as long are each of 22 Responses for the Church Service by Kent A. Newbury.

Shawnee Press sends several for Christmas. Harry Simeone's Sing We Now of Christmas combines some 30 carols and adds four-hand piano, brass and percussion to make a big Christmas program which his Chorale has recorded. Smaller numbers from Shawnee include: Mr. Simeone's The First Christmas Carol, Joseph Roff's SSA I Sing of a Maiden, and Roy Ringwald's rhythmic Caribbean Carol.

For other occasions are Roy Ringwald's SAB of America the Beautiful and his arrangement of a useful Antiphonal Hosanna by Christian Gregor for double choir; SA Three Parables in Song by Wihla Hutson; a Jubilate Deo by Luigi Zaninelli, dividing into as many as 10 parts and with constantly changing bar lines; Walter Ehret's arrangement of Johann Franck's Great God of Nations, George Brandon's hymn anthem on Canterbury, Psalm 57: O God, to Me Be Merciful; and Kent Newbury's O Give Thanks to the Lord, for Thanksgiving. — FC



The Rev. Dr. Joseph Hardin with music committee members Mrs. James Burnett, Jay Gaddis, Mrs. Joy O'Dell, (Dr. Hardin) and Christa Grant, of the First Methodist Church, Newport, Tenn.

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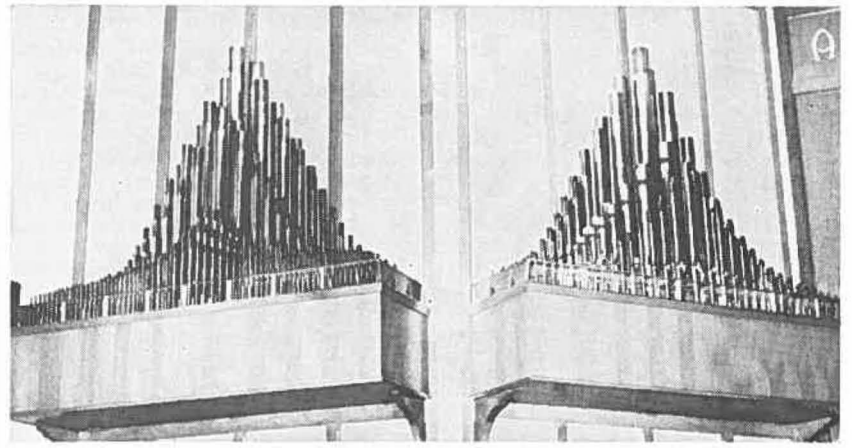
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The installation of a new Tellers organ in Center Chapel, U. S. Army Air Defense Center, Fort Bliss, El Paso, Tex. was dedicated at morning worship May 7 and the El Paso AGO Chapter heard it May 8. Only 22 ranks were completed at that time but an additional 10 ranks will be installed by October. Robert R. Miller, Dallas, is area representative for Tellers. Installation was by Robert Pfister and Paul Fischer of the company installation crew from Erie. The organist and director of music is James D. Guthrie.

GREAT

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

SWELL

Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagott 8 ft. 12 pipes
Rohrschalmei 4 ft. 61 pipes

CHOIR

Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Kopfflöte 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Cromorne 8 ft. 61 pipes
Chimes 21 notes

PEDAL

Resultant 32 ft.
Contrebass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblichgedeckt 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.

Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Rauschquinte 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Fagott 16 ft.
Trompette 8 ft.
Fagott 4 ft.

WESLEY JAMES became a Fellow of Trinity College of Music, London after passing examinations given May 14 at Trinity Cathedral, Newark, N. J.

ALAN E. ADAMS has been appointed national executive secretary of Phi Mu Alpha Sinfonia Fraternity to succeed Dr. Price Doyle who died May 5.

THE MOTET CHOIR of the First Methodist Church, Decatur, Ill. was joined June 25 by Kevin Nichols, soprano, Marsha Derby, organist and Theodore W. Ripper, harpsichordist, in an Afternoon and Evening of Music.



Lucia Roggman was honored June 18 on the occasion of her 65th anniversary as organist of the St. Paul Evangelical Lutheran Church, Garnaville, Iowa. The Rev. Gerhard Bunge, visitation pastor of the Zion American Lutheran Church, Oelwein, Iowa, preached the anniversary sermon and also served as organist for the prelude and postlude. Mrs. Don Koss was organist.

Following the morning service, a congregational dinner was held in the church basement. In the afternoon Miss Roggman was feted at a program at which greetings from attending clergy from all over Iowa were heard, and letters of greeting and commendation read. Miss Roggman received a console stereo with a cash gift as a token of the deep appreciation and warm affection she has earned by her 65 years of faithful and unselfish service.

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MILWAUKEE ORGANIST PASSES
AT 62 AFTER SHORT ILLNESS

Walter P. Dinninger, 62, member of the Milwaukee AGO Chapter for many years, died June 4 at his home. He had been ill two months. He was principal of Garden Homes Lutheran School.

A native of Milwaukee, he was a graduate of Concordia Teachers College, River Forest, Ill. His widow and a brother survive.



John S. Stewart, minister of music for the First Presbyterian Church, Alhambra, Calif. for the last 27 years, died May 14. His first organist position was at East Congregational Church in his native Ware, Mass. Upon moving to California in 1929, he became a pupil of Clarence Mader, and later Mr. Mader's assistant at Immanuel Presbyterian Church, Los Angeles.

Mr. Stewart left Immanuel in 1940 to become organist-director at Alhambra First Presbyterian Church, where he was largely responsible for the installation of a fine Aeolian-Skinner organ. He earned a reputation as an outstanding teacher of piano, organ and voice. Thomas Murray, national playing competition winner in Atlanta last year, was one of his organ students.

Mr. Stewart is survived by two brothers.

VETERAN PIPE VOICER DEAD AT 95 — BEGAN WITH JOHNSON

Edwin B. Hedges, probably the oldest organ voicer in this country, as well as an accomplished musician, died May 25 at the age of 95.

Born April 6, 1872 in Westfield, Mass., Ned Hedges learned the art of pipe voicing at the Johnson organ factory. He was head voicer for the Dennison Organ Pipe Company for many years and then with the Aeolian-Skinner company. He retired in 1953.

Mr. Hedges played flute, then oboe and then 'cello, studying with key men of the Boston Symphony and playing with the Springfield and Reading Symphony orchestras. He made several fine 'cellos and taught the instrument in Smith College for a time. He played a prominent part in the life of the town of Westfield and was much respected. He was the father of three daughters.

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In honor of the members of the Congress and their hosts, the Royal Canadian College of Organists, this opening event will feature Richard Ellsasser at a Conn Custom 3-Manual Organ. He will appear in concert with members of the Toronto Symphony, under the direction of Niklaus Wyss, assistant conductor of the Toronto Symphony.

The Conn Custom 3-Manual to be played by Mr. Ellsasser will be installed in Toronto's Ryerson Polytechnical Institute Auditorium especially for this concert and will be equipped with a new and exclusive development in tonal dispersion, the Conn Electronic Pipes.



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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Frederick Geoghegan, Toronto, Ont. — For RCCO, Kingsway Baptist Church May 30: Fantasie on Hallelujah! God be praised, Reger; O My Soul, Rejoice, O God, thou faithful God, Karg-Elert; Toccata in B flat minor, Berceuse, Scherzetto, Vienne; Cortège et Litanie, I am Black but Comely, Prelude and Fugue in B major, Dupré; Passacaglia, Sleepers, wake, Jesu, joy of man's desiring, Rejoice Christians, Fantasie and Fugue in G minor, Bach.

Conrad Grimes, Winnipeg, Man. — Canadian Pavilion, Expo 67 June 2, 3, 4, 5, 6, 7, 8 included: Prelude and Fugue in B minor, Bach; Variations on Der Mond der steht am hochsten, Johannes Driessler; Noël Suisse, Daquin; Récit de Tierce en taille, Grigny; Variations on Den Himmel aufahren ist, Travis Grimes; Sonata in G, Daveluy. Program 2: Sonatine, Eugene Hill; Voluntary, Stanley; Voluntary in A minor, Boyce; Prelude and Fugue in G minor, Brahms; Trio Sonata in F, Grimes; Two Preludes on The King's Majesty, Graham George; Concerto in C minor, Vivaldi-Bach.

Bruce A. Wheatcroft, Calgary, Alta. — Cathedral of the Redeemer June 21: Fantasie, Fugue in C, Kerckhoven; Prelude and Fugue in C minor, Bach; Behold a Rose, O World I now must leave thee, Brahms; Prelude and Fugue, Cor Kee; Kleine Präludien und Intermezi 1, 4, 5, 6, Schroeder.

Robert Hooper, Calgary, Alta. — Prelude in D major, Fischer; Was Gott tut Partita, Pachelbel; Nun bitten wir, Buxtehude; O Welt, ich muss dich lassen, Walther; Partita on Meinen Jesum lass ich nicht, Walther; Upon the Cross Extended, Van Hulse; O Bread of Life, Bender; Christians Sing Out, Van Hulse.

Katrina Munn, Bradford, Vt. — For Vermont Music Teachers, North Congregational, St. Johnsbury: Ruhig bewegt, Sonata 2, Hindemith; Valet will ich dir geben, Bach; Schmücke dich, O wie selig, Brahms; Chorale Prelude-Tallis Ordinal, Harriette Slack Richardson; Arabesque, Carillon, Vienne.

Jean Leduc, Montreal, Que. — Canadian Pavilion, Expo 67 May 30, June 1: Toccata, Fantasie, Capriccio, Canzone, Froberger; Deux gaillards, Schmid; 10 Fugues on Tone 6, Fachelbel; Hommage à Justine, Leduc; Diferencias sobre la Gallarda Milanesa, Cabezon; Two Clausulas, Santa Maria; Tiento de quarto tono, Araujo; Tiento de falsas Tiento lleno por B cuadrado, Passacalles, Tiento de falsas, Cabanilles; Fugus, Oxinagas. May 31: Toccata, Salve Regina, courante variée, Cornet; Balletto del granduca, Sweelinck; Juliette, stella matutina, Leduc; Canzon, A. Gabrieli; Canzone, G. Gabrieli; Two Ricercars, Palestrina; Five gaillards, four courantes, four canzones alla francese, Frescobaldi.

Beal Thomas, Vancouver, B. C. — Christ Church Cathedral May 3: Bishop's Promenade, Coke-Jephcott; Brother James's Air, Wright; Allegro, Carvalho; When We are in Deepest Need, Our Father, Bach; Prayer from Christ, Messiaen; Praise the Lord with Drums and Cymbals, Karg-Elert. May 24: Chaconne, L. Couperin; Voluntary in A minor, Trumpet Voluntary, Stanley; Prelude in G, Bach; Psalm 20, Marcello; From God naught shall divide me, We all believe in one God, Bach; Grand Choeur, Joshua, Handel.

Terence Fullerton, Calgary, Alta. — Cathedral Church of the Redeemer June 28: Fanfare, Willan; Voluntary in D, Boyce; Voluntary in A minor, Anon.-Biggs; Pastorale, Vienne; Fugue in B minor, Bach; Rhosymedre, Vaughan Williams; Now Thank We All Our God, Karg-Elert.

Françoise Aubut-Pratte, Montreal, Que. — Canadian Pavilion, Expo 67 June 9: Chorale in A minor, Franck; Come, Saviour of the Gentiles, The Time Will Surely Come, Bach; Essai, Langlais; Ave Maris Stella, 3, Magnificat 6, Dupré; Andante moderato, Letondal.

Arthur Ward, Calgary, Alta. — Cathedral of the Redeemer June 14: Prelude and Fugue in the Dorian Mode, Kerckhoven; Variation 4, Von Himmel hoch, Bach; Canonic Study in B minor, Schumann; Prière, François Morel; Rhapsody 3 in C sharp minor, Howells.

James Burchill, Hamilton, Ont. — All Saints' Anglican Church June 11: Toccata in F, Bach; Herzlich thut mich verlangen, Brahms; Prelude and Fugue on a Theme of Vittoria, Britten; Sonata 8 in E minor, Rheinberger.

Recitals of the Month

David Craighead, Rochester, N. Y. — Identical recitals May 24 and June 5 co-sponsored by Twelve Corners Presbyterian Church and Rochester AGO Chapter: Pastorale, Bach; Voluntary on Old 100th, Purcell; Dialogue pour Basse et Dessus de Trompette, Clérambault; Elevation, Tierce en Taille, F. Couperin; Noël Etranger, Daquin; Passacaglia and Fugue in C minor, Bach; Fantaisie in A, Franck; Concerto 3 in G major, Soler; Prelude and Fugue in G minor, Dupré.

David Walker, New York City — Good Shepherd Lutheran, Queens Village N. Y. July 16: Prelude and Fugue in D major, Buxtehude; Balletto del Granduca, Sweelinck; Basse et Dessus de Trompette, Clérambault; The Trophy, F. Couperin; Voluntary 1 in D, anon. 18th century; Four Chorales, Walcha; Sonata 2 in E flat, Bach (with Harold Jones, flute); Toccata in A major, Scarlatti; Harmonies du Soir, Karg-Elert; Toccata, Villancico y Fuga on B-A-C-H, Ginastera.

Terrence E. Bradley, Fostoria, Ohio — Hope Lutheran Church June 18 wedding music: Processional, M. Shaw; Fugue in C, Buxtehude; Voluntary 2 in G, Walond; Adagio for Strings, Barber-Strickland; Allegro vivo e maestoso, Benoit; Three Meditative Moments on Moravian Hymns, Elmore; Prelude in C, Bach. Beverly Talbert, soprano, assisted.

John Standing, Winnipeg, Man. — For Winnipeg RCOO Centre Regents Park United Church May 29: Rondeau (Abdelazer), Purcell; Gavotte, Arne; Prelude and Fugue in E minor, Bach; Postlude on a Ground, Murrill; Pastorale, Franck; Folk Song, Gibbs; Finale, Miniature Suite, Willan.

Edythe Rachel Grady, Charlotte, N. C. — Johnson C. Smith University May 28: Prelude and Fugue in B flat, Handel; Prelude in G minor, Bach; Introduction and Fanfares, Stanley; Trumpet Voluntary, Clarke.

Phillip Caddy, Lake Charles, La. — First Presbyterian Church June 9: Concerto in B minor, Walthers; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Ascension Suite, Messiaen.

Elaine Gardner, Buffalo, N. Y. — St. Paul's Cathedral, June 23: Our Father, Buxtehude (two settings), Bach; Sonata 6, Mendelssohn.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church June 20: Prelude and Fugue in G minor, Buxtehude; Works for Flute Clock, Haydn; Chorale in A minor, Franck; Partita for English Horn and Organ, Koetsier (with Randall Smith); Soliloquy, Rogers and Canon and Variations on In dulci jubilo, Paul Koch (with James Burk, flute); The Winter's Passed, Wayne Barlow and Elegiac Dance, Head (with Randall Smith, oboe); God Among Us, Messiaen.

Bruce Bengstor, Salem, Ore. — Conservatorio Nacional, Mexico City June 22: Carnival Suite, Crandell; Rejoice Christians, Movement 1, Trio Sonata 1, Bach; Toccata in B b lone, Purvis; Plainte, Langlais; Wake, Awake, Prelude and Fugue in G, Bach; Born in Bethlehem, Walcha; Epilogue for Pedal, Langlais; Lullaby, McKay; Thou Art the Rock, Malet; Majesté du Christ, Messiaen; Adorn Thyself, Brahm; Rhumba, Elmore.

Madolyn Douglas Swearingen, San Antonio, Tex. — Dedicatory recital of Swearingen organ, St. Luke's Episcopal Church May 21: Concerto in A minor, Vivaldi-Bach; Behold, a Rose, My Heart is Filled with Longing, Blessed are Ye Faithful Souls, Brahms; Passacaglia and Fugue in C minor, Bach; Noel 10, Daquin; Litanies, Alain; Greensleeves, Purvis; Prelude and Fugue on B-A-C-H, Liszt.

Karen van Bronkhorst, Chico, Calif. — Interstake Center, Oakland, June 11: Offertoire sur les Grands Jeux, F. Couperin; Toccata, Adagio and Fugue in C, Bach; Requiesscat in Pace, Pageant, Sowerby; Introduction and Passacaglia in D minor, Reger; Intermezzo, Adagio, Allegro, Widor.

Lee Dettra, New York City — St. Paul's Chapel, Columbia University Aug. 2: Kyrie, Gott heiliger Geist, Erbarm' dich mein, Kommst du nun, Bach; Chorale in E major, Franck; Song of Peace, Te Deum, Langlais.

Paul-Martin Maki, Syracuse, N. Y. — Graduate recitals, Crouse Auditorium May 13, 20, Six Trio Sonatas, Bach; Six Sonatas, Mendelssohn.

Mark Reed, Los Angeles, Calif. — Royce Hall, UCLA April 28: Fantasie and Fugue in G minor, Bach; Maria zart, Schlick; Pastorale, Reger; Partita on Wachet auf, Distler.

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Richard Peck, Charlotte, N. C. — Altavista, Va. Presbyterian Church June 30: Prelude and Fugue in F sharp minor, Buxtehude; Ricercare 1, Palestrina; Toccata and Fugue in D minor, Bach; Flotenuhr, Haydn; Partita on Fairest Lord Jesus, Peck; I am black but comely, Dupré; Grand Choeur Dialogue, Gigout.

Leslie P. Spelman, Redlands, Calif. — For Fourth Friends World Conference First Baptist Church, Greensboro, N. C. Aug. 1, Guilford College, July 31: Dearest Jesus We Are Here, We All Believe in One God, Bach; Blessed Jesu, Lo! How a Rose, O World, I Now Must Leave Thee, Brahms; Pavane, Byrd; Air in G minor, Handel; Joseph est bien marié, Balbastre; Imayo, Buddhist Chant; Voluntary, Baroque Suite, Bingham; Shane, Bohnhorst; Prelude for the Synagogue, Jacobi; Four Inventions, Monnikendam; Psalm 19, Marcello; Toccata for the Elevation, Frescobaldi.

Frederick Carter, Vancouver, B.C. — Christ Church Cathedral May 17: March, Suite in C, Purcell; A Little Tune, Felton; Fantasy, Darke; Today God's Son Arose Triumphant, If Thou but Suffer God to Guide Us, Bach; Transports de Joie, Messiaen. With Suzanne Gibson, May 31, music for duet: Movement 1, Concerto in B flat, Handel; Duet for Organ, Wesley; Dialogue for Mixtures, Langlais.

Frederick Tripodi, Greenwich, Conn. — Christ Church June 18: Prelude and Fugue in C minor, Lord Jesus Christ, Turn Thyself to Us, If Thou wilt Suffer God to Guide Thee; These are the Holy Ten Commandments, Come Holy Ghost, Bach; Sonata 2, Hindemith; Kyrie, Dialogue sur les Mixtures, Communion, Langlais; Carillon, Dupré.

C. Warren Becker, Berrien Springs, Mich. — Pioneer Memorial Church May 27: Trumpet Tune, Purcell; Nun freut euch, Ich ruf' zu dir, In dir ist Freude, Bach; Passacaglia, Symphony in G minor, Sowerby.

Ginny Aubrey, Tulsa, Okla. — Trinity Episcopal Church June 14: Fantasia and Fugue in G minor, Bach; Fantaisie in C, Franck; Litanies, Alain.

Klaus Speer, Rochester, N. Y. — Eastman School of Music June 27; The Art of Fugue, Bach. Bong Hi Kim, harpsichord, assisted.

Clarence Ledbetter, Waco, Tex. — St. Michael's Catholic Church, Houston June 18: Partita on O God, Thou Faithful God, Bach; Fantasia and Fugue on B-A-C-H, Reger; The Angels, Jesus Accepts His Suffering, The Wise men, God Among Us, Messiaen.

Wallace Coursen, Jr., Bloomfield, N. J. — St. Paul's Chapel, Trinity Parish, New York City July 5: Prelude and fugue in G major, Bach; Christ lag in Todesbanden, Scheidt, Zachau, Bach; Prelude and Fugue on Christ lag in Todesbanden, Schroeder. July 12: Prelude and Fugue in G minor, Von Gott will ich nicht lassen, Buxtehude; Prelude on Tallis' Canon, Noble; Eight Præambeln und Interludien, Schroeder. July 19: Wir glauben all', Nun freut euch, Schmücke dich, Bach; Five Pieces for violin and organ, Schroeder, with Nancy Clarke, violinist. July 26: Nun komm' der Heiden Heiland, Wo soll ich fliehen hin?, An Wasserflüssen Babylon, Bach; Sonata 2, Schroeder.

Ronald Thomas, Dallas, Tex. — Caruth auditorium, SMU April 4: Messe della Apostoli, Fiori Musicali, Frescobaldi; Little Partita on Macht hoch die Tür, David; Sonata, Distler; Mass on Tone 8, Corrette; Grand Choeur Dialogue, Gigout; Berceuse, Suite Bretonne, Dupré; Prelude and Fugue in A minor, Bach. Same program April 20, First Methodist Church, Palestine, Tex.

Edward E. Clark, Hartford, Conn. — Christ Church Cathedral June 14, Center Church June 21: Chaconne in E minor, Buxtehude; Prelude and Fugue 1 on B-A-C-H, Badings; Fugue 5 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

Susan Anderson, Rochester, Minn. — First Methodist Church Aug. 8: Concerto in B, Walther; I Call to Thee, In Thee Is Gladness, Bach; Sonata 8, Mendelssohn; Toccata, Languetuit.

Dorothy Riggs, Hamburg, N. Y. — St. Paul's Cathedral, Buffalo June 30: Prelude in E flat, If thou but suffer God to guide thee, Fugue in E flat, Bach.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Church July 3: If Thou but Suffer God to Guide Thee, Bach; Sonata 2, Mendelssohn; Land of Rest, Near.

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Recitals of the Month

Donald Ingram, Buffalo, N. Y. — St. Patrick's Episcopal Church, El Cerrito, Calif. June 11: Voluntary in G, Anon.; Suite, Telemann-Wolff; Adagio, Marcello-Ingram; Prelude and Fugue in G, (great), Bach; Variations on America, Ives; Christ Is Arisen, Beautiful Saviour, Schroeder; Heroic Piece, Franck. St. Paul's Cathedral, Buffalo, June 16: Two Chaconnes, L. Couperin; Two Canons, Schumann; Grande Choeur Dialogue, Gigout.

Jean Raevens, Pittsburgh, Pa. — National Shrine of Immaculate Conception, Washington, D. C. July 2: Prelude and Fugue in A, Kerckhoven; Alma Redemptoris Mater, Dufay; Ein fröhlich Wesen, Obrecht; Canzona, Demonte; Fantasie on Tone 8, Cornet; Aria and Gigue, Loeillet; Adagio and Gavotte, Fiocco; Prelude and Fugue, Van den Ghein; Three Flemish Carols, Toccata and Fugue on Ave Maris Stella, Peeters.

Mary Ann Schulz, Palos Verdes, Calif. — St. John Fisher Church April 30: Trumpet Voluntary in D, Purcell (with brass quartet); Fugue a la Gigue, Bach; Three Orgelbüchlein Chorales, Prelude and Fugue in D major, Bach; Chant de Paix, Langlais; Brother James' Air, Wright; Pastoral, Symphony 2, Vierne; Entrata Festiva, Peeters (with brass quartet). The Fisher Boys Choir assisted.

Madison Pruet, Ashland, Ala. — First Methodist Church, Birmingham, Ala. July 23: Prelude, Fugue and Chaconne in C, Herzlich tut mich verlangen, Buxtehude; Basse et Dessus de Trompette, Clérambault; Trio Sonata 1, Bach; Epilogue, Rhapsodie sur deux Noëls, Langlais; In dulci júbilo, Schönster Herr Jesus, Schroeder.

John Hooker, Shreveport, La. — St. Mark's Episcopal Church June 26: Prelude and Fugue in G minor, Bach; Recit de Cromorne, Dialogue sur les Grands Jeux, Veni Creator, Grigny; Toccata and Fugue in F major, Bach; Joie et Clarté, Messiaen; Chorale, Honegger; Intermezzo, Symphony 2, Dupré; Fantasie on Halleluja, Gott zu loben, Reger.

Evangeline Mitchell, Rochester, Minn. — First Methodist Church Aug. 22: Te Deum, Praise God Ye Christians, Puer Natus, Buxtehude-Bingham; Primavera, Harmonies of Florence, Bingham; Dialogue on the Mixtures, Langlais; Fugue in C sharp minor, Honegger; Toccata and Fugue in D minor, Bach.

Gordon Wilson, Columbus, Ohio — Ohio State U faculty recital June 21: Grand Jeu, DuMège; Variations on the song of a Caballero, Cabezon; Concerto 5 in F major, Handel; Come now, Redeemer of our Race, Come Thou from heaven to earth, Kyrie, Thou Spirit Divine, Bach; Requiesscat in Pace, Sowerby; Rhythmic Trumpet, Bingham; The Angels, Children of God Messiaen; Sketch in F minor, Schumann; My heart is filled with longing, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

J. Allan MacKinnon, Sitka, Alaska — Allen Auditorium, Sheldon Jackson College May 21: Trumpet Voluntary and Air, Purcell; Rigaudon, Campra; Toccata and Fugue in D minor, Jesu, Joy of Man's Desiring, Prelude and Fugue in D major, Bach; Cantabile, Franck; Suite Gothique, Böellmann; Ye Sweet Retreat, Boyce; Woodland Flute Call, Dillon; Les Petites Cloches, Greensleeves, Repentance, Purvis.

Paul L. Reynolds, Canton, Ohio — Christ United Presbyterian June 7: Fanfare, Cook; Four Choral Preludes, Micheelsen; Partita on With High Delight, Krapf; Prelude and Fugue in B minor, Bach; Fantasie for Violin and Organ, Karl Hoeller (with Wanda Wendell); Organ Psalms 120, 131, 121, Zimmermann; Litany, Roberts; Fantasie on Windsor, Joseph Goodman.

Milton Ellison, Caldwell, N. J. — First Presbyterian Church May 7: Voluntary in D major, Boyce; Chaconne in E minor, Buxtehude; Kommst du nun, Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Very Slowly, Sonata, Sowerby; Cantilène, Suite Brève, Langlais; Fantasie in F minor K 608, Mozart.

Kathleen Thomerson, St. Louis, Mo. — Calvary Baptist Church, Jackson, Miss. June 18: Voluntary in D major (Echo), James; Prelude and Fugue in E major, Lübeck; Concerto in D minor, Vivaldi-Bach; Solemn Prelude, Peeters; Twilight at Fiesole, Bingham; Miniature, Langlais; Prelude, Fugue and Variation, Franck; Caprice, Tournemire; Fast and Sinister, Symphony, Sowerby.

William Osborne, Granville, Ohio — Denison University Commencement Recital June 4: Chaconne in E minor, Buxtehude; Three Pieces for Mechanical Organ, Beethoven; Prelude and Fugue in A minor, Bach; Fantasie in A, Franck; Suite, opus 5, Duruffé.

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Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church June 7: Prelude Solennel, Noble; Francaise, Langlais; Communion, Purvis; Partita over Psalm 90, Kousemaker.

Charles Brown, Tempe, Ariz. — Gammage Memorial Auditorium, ASU July 2, Orgel stücke 1, Fritz Eggermann; Mouvements pour orgue, Jeop Strasser; Introitus, Aria et Alleluja, Giselher Kleb; Dodecachordon, Grant Fletcher; Verset pour la fête de la Dédicace Messiaen; Fanfares and Variants, Iain Hamilton. Same program plus Shimah B'koli, Persichetti June 22 at Far Western Regional, First Unitarian Church, Berkeley.

Noel Goemanne, Birmingham, Mich. — Sacred Music Workshop, Sacred Heart Church, Notre Dame, Ind. June 22: Introduction and Trumpet Tune, Greene; Prelude, Fugue and Chaconne, Buxtehude; Aria and Giga, Loeillet Prelude and Fugue in C minor, O Mensch, Bach; Concerto del Signor Meck, Walther; Lied to the Desert, Peeters; Toccata on O Filii, Van Hulse; A Child's Prayer, Rhapsody, Goemanne.

Paula Fendler, Spokane, Wash. — St. John's Cathedral July 8: Prelude and Fugue in A major, Walther; Wie schön leuchtet, Buxtehude Voluntary 2 in G minor, Alcock; Prelude in E flat major, Bach; Rhosymedre, Vaughan Williams; Was frag' ich nach der Welt, Peeters; Varieties over Gazang 222, Bernard Renooij; Chorale, Honegger; Movement 1, Sonata, Sowerby.

Elfrieda Baum, Los Angeles, Calif. — Royce Hall, UCLA, Scandinavian program June 2: Prelude and Fugue in F sharp minor, Partita on In My Dear God, Buxtehude; Partita on Built on the Rock, Videro; Pastorale, Fartei; Valen; Joyousness Is Born This Day, Bernhard Christensen.

Donavan Moon, Berrien Springs, Mich. — Pioneer Memorial Church June 17: Prelude and Fugue in A major, Bach; Andante, Grande Pièce Symphonique, Franck; Choral Prelude 2, 3, 4, 5, 7, 9, 10, 11, Brahms; Le Banquet Céleste, Messiaen; piano music.

Mrs. William Furlow, Rochester, Minn. — First Methodist Church Aug. 1: all Bach: Prelude and Fugue in G major; The Old Year Is Past; Can It Be Jesus; Dearest Jesus, We Are Thine; Toccata, Adagio and Fugue in C.

Charles Shaffer, Hollywood, Calif. — Riverside Church, New York City July 18, Washington Cathedral July 23: Concerto del Sigr, Meck, Walther; Fantasia in G major, Bach; lam sol recedit igneus, Simonds; Sonatina 20, Rayner Brown; Allegro, Symphony 2, Vierne.

Norberto Guinaldo, Norwalk, Calif. — For Pasadena AGO Chapter, Calvary Presbyterian Church, South Pasadena June 12: Prelude and Fugue in D minor, Lübeck; O God, from Heaven Look Therein, Hanff; Magnificat Primi Toni, Buxtehude; Toccata in B minor, Seixas; Fantasia and Fugue in C minor, Bach; Rejoice Christians, Pepping; Litany, Villancico, Canonic Variations on Lord, We Come Before Thee, Prelude and Fugue 1, Guinaldo.

Karen Albers, San Leandro, Calif. — Church of the Advent of Christ the King, San Francisco June 11: Praise to the Lord, Bender; Variations on Mein junges Leben, Sweelinck; Trio Sonata 5, Bach; Built on the Rock, O Jesu Christ, Thou Fount of Grace, Jancek; Majestatis Divinae, Johnson; Fugue in A flat minor, Brahms; Cornet Voluntary, Travers; Andante, Concerto in F major, Handel; Fantaisie, Epilogue, Langlais.

C. Harold Einecke, Spokane, Wash. — St. John Cathedral July 1: Eight couplets, Parish Mass, F. Couperin; Jesu, Joy of Man's Desiring, We All Believe in One God, Bach; Adagio for Strings, Barber; Bishop's Promenade, Coker; Jephcott; Le Poule, Rameau; Air, Hancock; Toccata, Purvis.

Michael Bulley, Raleigh, N. C. — St. John's Cathedral, Spokane, Wash. June 24: Prelude and Fugue in B minor, Bach; Sonata 3, Hindemith; Requiescant in Pace, Sowerby; Canon in B minor, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

Samuel Lam, Ann Arbor, Mich. — Mariners' Church, Detroit June 25: Prelude and Fugue in E minor, Bruhns; Suite on Tone 2, Clérambault; Prelude and Fugue in D major, Bach; Les mains de l'abîme, Livre d'Orgue, Messiaen; Introduction, Passacaglia and Fugue, Willan. Same program July 1 Andrews University, Berrien Springs, Mich.

David Taylor, Berrien Springs, Mich. — Fantasia in G minor, Sonata 1, Wachtel auf, Herr Jesu Christ, Das alte Jahr, Alle Menschen müssen sterben, Toccata and Fugue in G minor, Bach, Marianne Sioren, mezzo-soprano, shared the program.

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Recitals of the Month

Esther Jepson, Milwaukee, Wis. — UWM recital, Kenwood Methodist Church, May 21: Canzon a 4 del quarto tono, Erbach; Partita on Christus, der ist mein Leben, Pachelbel Sonata in C minor, Bach; Jesus Meets His Mother, Dupré; Cantabile, Franck; Deus, Sancte Trinitas, Nystedt.

Ruth Evelyn Clark class, Johnson City, Tenn. — First Christian Church, Erwin, Tenn. June 15: Prelude in G minor, Toccata in D minor, Bach — Rita Lou Freeman; Prelude in C, Prelude and Fugue in F, Bach — Charlotte Tapp; God's Time Is Best, Preludes and Fugues, in A minor, D minor and B flat major, Bach — Ruth Evelyn Clark. May 25: Some of same players and music interspersed with groups of piano music.

Marion Treder, Altura, Minn. — First Methodist Church, Rochester Aug. 15: Trumpet Tune, Grazioso, Aire, Bourrée, Telemann; Prelude and Fugue in E, Bach; If Thou But Suffer God to Guide Thee, O Lamb of God, Reger; Flutes, Chorale in E, Pasticcio, Langlais.

Stephen Douglas McKersie, St. Louis, Mo. — Concordia Seminary Chapel, July 9: Prelude and Fugue in C major (9/8), Bach Adagio and Allegro K 594, Mozart; Trio Sonata 6, Bach; Improvisation on Nun bitten wir Alléluias sereneis, Messiaen; Te Deum laudamus, Lenel.

Robert E. Scoggin, Rochester, Minn. — First Methodist Church Aug. 29: Toccata in I minor, From Heaven Above, Pachelbel; Trumpet Voluntary, Bennett; Prelude on Open Now Thy Gates, Manz; Tallis Canon, Purvis; Carillon, Vierne.

Elizabeth Young Braunig, Seneca Falls, N. Y. — First Presbyterian Church June 4: Fantasi in F minor K608, Mozart; Allein Gott in der Höh' sei Ehr, Bach; Unter der Linden, Sweelinck; Fantasie and Fugue on Ad Nos, Liszt.

Betty Pursley, Austin, Tex. — U of Texas senior recital, University Baptist Church June 13: Toccata in G, Frescobaldi; Noël Grand jeu et Duo, Daquin; Toccata, Adagio and Fugue in C, Bach; Sonata 2 in D minor, Reger.

Bethel Knoche, Independence, Mo. — RLDS Auditorium May 6: Toccata, Muffat; White, Telemann; Soul of the Lake, Karg-Elert; Fanfare, Whitlock; Sinfonia 5, Berlinkski; Cantabile, Franck; Petite Suite, Bales.

Robert R. Zboray, Arlington, Va. — National Shrine of Immaculate Conception, Washington, D. C. June 25: Prelude and Fugue in E flat, I Call to Thee, Bach; Chorale in A minor, Franck; Toccata, Sowerby.

Clyde English, Morgantown, West Va. — St. Paul Lutheran Church, July 2: Fanfare, Cook; Prelude and Fugue in G minor, Buxtehude; Concerto 5, Handel; Little Fugue in G minor, Lord Jesus Christ Be Present Now, Bach; Carillon de Westminster, Vierne; Soeur Monique, F. Couperin; Dieu parmi Nous, Messiaen.

Jane Schatkin-Hettrick, New York City — Good Shepherd Lutheran, Queens Village, N. Y. July 9: Concerto in A minor, Vivaldi-Bach; Uss tieffer nodt schry ich zu dir, Kotter; Fortuna in ut, Buchner; Laissez Paitre vos Beste, Dandrieu; Noël de Saintonge, Noël 10, Daquin; Allegro, Concerto in C, Vivaldi-Bach; Voluntary 8, Stanley; Jesus Christus unser Heiland, Wir danken dir, Bach.

Andrews U Students, Barrien Springs, Mich. — Pioneer Memorial Church June 24: Prelude and Fugue in C major, Bach — Jean Bartz; Von Himmel hoch (two settings) Pachelbel — Dorothy Oster; Fugue in G minor, Bach — Eloise Sager; Dieu parmi nous, Messiaen — Carl Proctor; Jam sol recedit igenus, Simonds — Setuko Yamagata; Carillon de Westminster, Vierne — Joylin Campbell.

Arthur A. Vidrich, Johnstown, Pa. — For Johnstown AGO Chapter, First Evangelical Lutheran Church June 18: Toccata, Adagio and Fugue, Bach; Chorale in E major, Franck; Concerto 4, Handel; Fancy and Ayre, Joseph Willcox Jenkins; Yahrzeit, James Kessler; Te Deum, Langlais. The Duquesne University Chamber, Orchestra, Donald Freund conducting, assisted on the Handel.

Florence Bergan Kinney, McMinnville, Ore. — For Oregon Music Teacher's Linfield College June 18: Toccata, Partien sopra l'Aria della Romanesco Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; Fugue in G minor, Adagio in A minor, Bach; Musical Clocks, Haydn; Two Fugues on B-A-C-H, Schumann; Allegretto, Sonata 4, Mendelssohn; Finale, Symphony 3, Vierne.

Robert Mann, Shreveport, La. — St. Mark's Episcopal Church August 14: Voluntary in C major, Purcell; Nun bitten wir, Fugue in C major (Jig), Buxtehude; Dialogue sur les Mixtures, Langlais; Ave Maria, Reger; Prelude and Fugue on B-A-C-H, Liszt.

Judith Peters Johnson, Shreveport, La. — St. Mark's Episcopal Church July 24: Adagio and Allegro, K 594, Mozart; Voluntary in E major, Walond; Prelude and Fugue in E minor, Bach; Shimah B'Koli, Persichetti; Pastorale, Roger-Ducasse; Laudation, Dello Joio.

Mary Cheyney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Maine July 9: Prelude in G major, My Heart is Filled with longing, Bach; Seven Variations on an Original Theme, Peeters.

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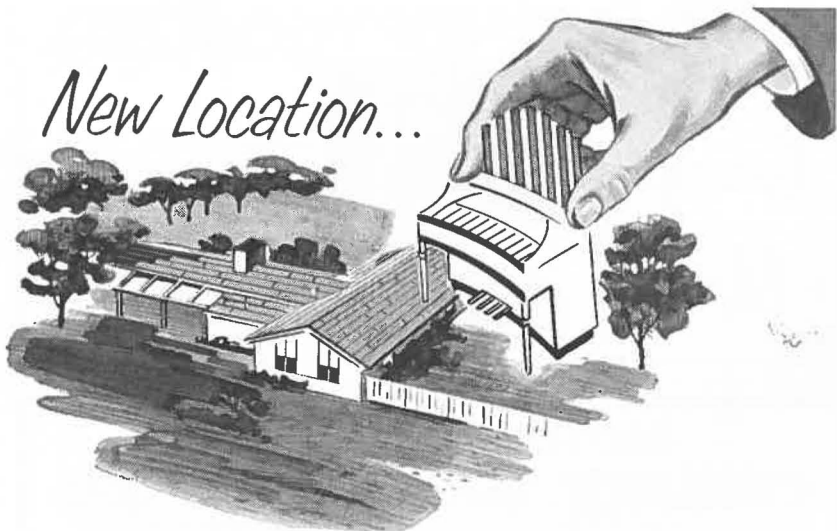
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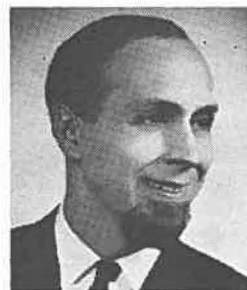
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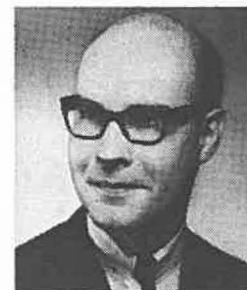
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