

THE DIAPASON

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

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JANUARY, 1967

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DELAWARE BUILDS ORGAN FOR ST. FRANCES OF ROME

LARGE BRONX CATHOLIC CHURCH

New Three-Manual Instrument To Be
Installed Behind Altar — James
T. Moore is Director



Few churches housed in temporary structures built upon permanent foundations ever realize their dreams of a completely new church. St. Frances of Rome Church, Bronx, N.Y. will fulfill that dream March 12 when His Eminence, Francis Cardinal Spellman, will dedicate the new church.

The original church, built many years ago, was in traditional cruciform style. The foundation was strong enough to support a building twice the size. The firm of Paul C. and Paul W. Reilly, New York City, met the challenge for a church of contemporary design built upon the original foundation.

The Delaware Organ Company was selected to build the three-manual organ for the new church. Behind the altar is a central pipe tower of seven low 16-ft. principal pipes mounted on a seven-foot pedestal. The organ is located to the sides of and behind the central pipe tower 14 feet above the main floor in an open and functional style. The great and positiv divisions flank the central tower with the swell located to the rear. A feature of the installation is the 8-ft. trumpet-enchamade of polished copper directed fan-shaped toward the congregation. The 4-ft. choral bass also of polished copper is located above the trumpet-enchamade. The stained pipes of the 16-ft. subbass and the 8-ft. gedeckt with various textures and compositions of pipe metal complete the attractive installation.

The organ will be voiced on 2¼ and 2½ inch wind pressure with open toe voicing. The console will be mounted on a moveable platform.

The specification was designed by Robert Colby and Gene Burmaster of the Delaware firm in consultation with archdiocesan authorities and James T. Moore, director of music for the church.

GREAT

Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Pommer 4 ft. 24 pipes
Doublette 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette en chamade 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Principal 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Cymbel 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Fagot 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Pommer 16 ft. 32 notes
Principal 8 ft. 32 pipes
Bordun 8 ft. 32 pipes
Pommer 8 ft. 32 notes
Quint 5½ ft. 32 notes
Choralbass 4 ft. 32 pipes
Blockflöte 4 ft. 32 pipes

American Guild of Organists

CHAPTERS IN EVERY STATE

ALEC WYTON, M.A. (OXON), F.R.A.M., F.R.S.C.M., F.R.C.O., Ch.M., F.A.G.O., F.R.C.C.O.
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November 25, 1966

TO ALL DEANS, REGENTS, REGIONAL AND STATE CHAIRMEN

Dear Colleague:

The National Council, at its meeting in Detroit on November 14th, has instructed me to request your advice and guidance concerning an important matter. The A. G. O. is now in a position to consider the publication of a single official magazine. A study of the matter made by the Executive Committee has revealed that the professional and economic advantages of owning our official journal would be considerable.

The Council is enthusiastic about this and would welcome your reaction. Please reply by February 1st, 1967.

Most sincerely,

AMERICAN GUILD OF ORGANISTS

Alec Wyton, National President

AW:pk

*P. S. For your information, those present at the National Council Meeting in Detroit were: Charles D. Walker, Kathryn Hill Rawls, Edgar Billups, Jack Ossewaarde, Thomas Matthews, Mildred Andrews, George William Volkel, S. Lewis Elmer, Grover J. Oberle, Ruth Barrett Phelps, Claude Means, Catharine Crozier, Austin C. Lovelace, Samuel Walter, Roberta Bitgood, William Whitehead, Alexander Schreiner, Vernon de Tar, Alec Wyton, James E. Bryan.

If you have questions concerning this project, I am sure any of those present will be happy to try to answer them.

*Note: The above postscript was approved by a quorum of the Executive Committee on November 16, 1966.

The letter above reached all chapter deans by early December. THE DIAPASON joins AGO Headquarters in suggesting that chapter members urge their deans to poll their membership regarding the project to replace THE DIAPASON with another Guild magazine. Urge your dean to write his letter to Headquarters well before the Feb. 1 deadline. Whatever your dean's advice and guidance in the matter, it would be greatly appreciated if an exact copy (carbon or Xerox) of each dean's letter were sent directly to: THE DIAPASON, 434 South Wabash Avenue, Chicago, Ill. 60605. See page 28.

MARCHAL SPRING TOUR OF USA; BLODGETT ARRANGES DATES

André Marchal will make a tour of the United States in the Spring. The Cleveland Museum of Art is celebrating this season its 50th anniversary. For this observance Walter Blodgett, Curator of Musical Arts, has arranged a suitable series of concerts. Because of M. Marchal's long close association with the museum, he was invited to give a recital within the celebration year. Out of this engagement an extensive tour developed, beginning March 28 at New York's Church of the Ascension and continuing through most of May.

The specific dates, including both recitals and master classes as far south as Dallas, will be listed in the monthly calendar pages.

STILL GOING STRONG at 86, Dr. Healey Willan conducted a recital of liturgical music Nov. 14 at the Church of St. Mary Magdalene, Toronto. Plainsong, Vittoria, Tschaiikowsky, Jasciolini, Hassler and Tallis and works by Dr. Willan himself comprised the program.

REUTER BUILDS ORGAN FOR SELMA, ALABAMA

FIRST PRESBYTERIAN CHURCH

Chancel Installation Planned for
Instrument Complete in Summer;
Mrs. J. P. Haley Organist

The Reuter Organ Company has been awarded the contract to build a three-manual, 43-rank instrument in the First Presbyterian Church, Selma, Ala.

This will be a rear chancel installation with the entire organ installed to the rear of that area. The unenclosed great and pedal divisions will be installed immediately to the rear of the chancel with the exposed swell and choir divisions located behind these. The choir occupies the position immediately in front of the organ, and the console occupies a front center location in the chancel area.

Negotiations for the sale of the instrument were handled by LaVern Norwood, district representative for Reuter, and Franklin Mitchell, vice-president and tonal director of the firm in consultation with Mrs. J. P. Haley, minister of music of the church. Installation of the organ is scheduled for late next summer.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft.
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Hohflöte 4 ft. 68 pipes
Nasard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagotto 16 ft. 92 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. (prepared)
Fagotto Clarion 4 ft.
Tremolo

CHOIR

Singendgedeckt 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Spillflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Trumpet 8 ft. 61 pipes
Tremolo

PEDAL

Acoustic Bass 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Quintaten 16 ft.
Gemshorn Quint 10½ ft.
Octave 8 ft. 44 pipes
Bordun 8 ft. 56 pipes
Gemshorn 8 ft.
Quintaten 8 ft.
Super Octave 4 ft.
Bordun 4 ft.
Bordun 2 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 44 pipes
Fagotto 16 ft.
Posaune 8 ft.
Fagotto 8 ft.
Clarion 4 ft.
Fagotto 4 ft.
Krummhorn 4 ft.

E. POWER BIGGS played the six Bach Trio Sonatas on his pedal harpsichord in recital Nov. 30 at the Busch-Reisinger Museum, Cambridge.

OLD FIRST PRESBYTERIAN MARKS 250TH ANNIVERSARY

The First Presbyterian Church, New York City is this season observing the 250th anniversary of its founding with monthly musical events spanning the entire season and including Mendelssohn's Elijah; Bach's Sleepers, Wake; Louie White's Rejoice, Emmanuel Shall Come; Handel's Messiah; Mozart's Requiem; Bach's St. Matthew's Passion; and Parker's Hora Novissima.

Ancient church records being what they are, no exact date of the founding of the church is known — only the year.

GILLETT NAMED PRESIDENT OF AEOLIAN-SKINNER FIRM

At a recent meeting of the Board of Directors, the following officers of the Aeolian-Skinner Organ Company were elected: Donald M. Gillett, President and Tonal Director; Phillip Steinhaus, Executive Vice-President; Arthur Birchall, Vice-President and Assistant Tonal Director. Also named were: John J. Tyrrell, Chairman of the Board; Joseph S. Whiteford, Vice-Chairman of the Board.



Two more recitalists have joined the Richard Torrence banner: Donald Dumler is organist of the First Methodist Church, Westfield, N.J. He has studied with Mildred Andrews and Vernon de Tar and won second place in the the National Organ Playing Competition at Fort Wayne, Ind. in 1965. He has played many recitals in various parts of the country.

Noel Rawsthorne is organist of Liverpool Cathedral where he began his music study as a chorister. He graduated with honors from the Manchester College of Music when he was 19. He continued his study with Fernando Germani and Marcel Dupré. He has toured the United States, the Soviet Union and Germany, played for the BBC, appeared at Westminster Abbey and at London Promenade Concerts. He has made several recordings; Angel Records releases his record in the Great Cathedral Organ series.

Mr. Rawsthorne also teaches at Liverpool University and St. Katherine's College of Education. His next tour in the United States will be in April, 1967 — The East Coast and Midwest. He will tour the West Coast in October.

HONOR DAVID McK. WILLIAMS
AT PALO ALTO EVENSONG

CHOIR OF UNION SEMINARY
SINGS SERVICE OF PRAISE

A joint evensong at St. Mark's Episcopal Church, Palo Alto, Calif. Nov. 27 honored David McK. Williams, long organist and choirmaster of St. Bartholomew's, New York City. The choirs of the host church under the direction of C. Thomas Rhoads and of All Saints Episcopal under the direction of Steven Loher sang a music service which included Williams music. Mr. Williams was present and delivered the address.

Earl Berg conducted the annual choral service of Praise and Thanksgiving Nov. 13 at James Memorial Chapel, Union Seminary. The choir of the school of sacred music sang: Cantate Domino, Anerio; Laudibus in Sanctis, Byrd; Jauchzet dem Herrn, Pachelbel; Sing Praise Ye Faithful, Bach; Wachet auf, Distler; and Jubilate Deo, Pinkham. George Ritchie was organist and harp-sichordist.



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January 31

Robert Rayfield,
Faculty Member,
School of Music,
Indiana University,
Bloomington, Indiana

February 28

Herbert Gotsch,
Chairman of the Organ Department,
Concordia Teachers College,
River Forest, Illinois

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For brochure outlining various events and fees, write Concert Manager, School of Music, Northwestern University, Evanston, Illinois 60201.

George Howerton, Dean



School of Music

Evanston, Illinois

AMERICAN GUILD OF ORGANISTS EUROPEAN TOUR — JULY 1967

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All applications and deposits must be received at the travel agency postmarked NOT LATER THAN MARCH 1st. The plane will be limited to 150 people and applications will be honored on a first-come-first-served basis.



Richard F. French has been named the recipient of the newly established Robert Stone Tangeman Professorship in Sacred Music at Union Theological Seminary in New York City. He succeeded Dr. Tangeman as Director of Graduate Studies of the school of sacred music at the latter's death in 1964. Since 1959, Mr. French has been president of New York Pro Musica. Previous positions include director of publication and vice-president of Associated Music Publishers; assistant professor of music and director of graduate studies in the music department at Harvard University; and assistant dean of Harvard College. Currently he is a member of the overseers' committee to visit the department of music at Harvard.

Professor French is a native of Massachusetts and received his education at Phillips Exeter Academy, with degrees from Harvard University. He has professional membership in the American Musicological Society, International Musicological Society, College Music Society, International Society for Contemporary Music (U.S.), Music Teachers National Association, and the Society for Music in Liberal Arts Colleges.

He has written numerous reviews of books, music, and musical performances in the *Musical Quarterly* and *Musical America*. He

is editor of *Music and Criticism*, published by the Harvard University Press and is the editor of Dr. Putnam Aldrich's dissertation on Ornamentation in 17th and 18th Century Keyboard Music for the publication committee of the American Musicological Society.

NASM MEETING IN DALLAS SETS ATTENDANCE RECORD

The National Association of Schools of Music set a new attendance record Nov. 21-22 at the meeting at the Statler-Hilton Hotel, Dallas, Tex. with 338 representatives of member schools and more than 100 guests present. Thirteen schools were admitted to associate membership and 14 were promoted from associate to full membership.

Featured speakers included Robert Shaw, choral conductor; Grant Beglarian, project director of the Ford Foundation-MENC Contemporary Music Project; and Frank Dickey, executive director of the National Commission on Accrediting.

Officers elected were: president, Robert Hargreaves, Ball State U, Muncie, Ind.; first vice-president, Warner Lawson, Howard U, Washington, D.C.; second vice-president, LaVahn Maesch, Lawrence College, Appleton, Wis.; treasurer, Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Ill.; secretary, Thomas W. Williams, Knox College, Galesburg, Ill.; executive secretary, Warren A. Scharf, Washington, D.C.

Next year's meeting will be held at the Palmer House in Chicago immediately after Thanksgiving.

PHILLIP STEINHAUS JOINS THE BAILEY MANAGEMENT

Phillip Steinhaus, recitalist and new executive vice-president of the Aeolian-Skinner Organ Company, has joined the Roberta Bailey concert management. Mr. Steinhaus' professional and personal background was summarized in detail on page 3 of the June, 1966 issue on the occasion of his appointment to the Aeolian-Skinner staff.

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



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Welcome, Happy Morning — S. Drummond Wolff	98-1872	\$.25
Help Us to Help Each Other and Behold the Saviour of Mankind — S. Drummond Wolff	98-1873	\$.25
Hearken, All Ye People, (Verse anthem for SSATB and strings or organ) — Stonard-Morehen	98-1856	\$.50
Why Art Thou Cast Down, My Spirit (SSATB) — Schein-Scholten	98-1852	\$.30
O Come, Creator Spirit Come (Two-part mixed) — George Brandon	98-1850	\$.25
Four Chorale Harmonizations — J. S. Bach	98-1896	\$.25

SAB Voices

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Songs of Solemn Joy — George Brandon	98-1849	\$.25
Hosanna to the Son of David — Jan Bender	98-1870	\$.30
Sing to the Lord a New Song (for SAB choir, two instruments, and organ or piano) — Staden- Thomas	98-1886	\$.40

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CASAVANT IS DEDICATED IN HENDERSONVILLE, N.C.

FIRST BAPTIST HAS 3-MANUAL

G. D. Causey is Minister of Music —
H. Max Smith Plays Opening
Recital Nov. 15

A new three-manual organ has been installed by Casavant Frères Limitée in the First Baptist Church, Hendersonville, N.C. The instrument is divided on either side of the chancel with great and pedal exposed on cantilevered chests. Thirty-five straight stops comprised of 45 ranks of pipes provide the necessary tonal elements to perform the major part of the repertoire with authenticity. Lawrence I. Phelps, tonal director of Casavant, designed the instrument in consultation with G. D. Causey, minister of music of the church. H. Max Smith, Southeastern Baptist Theological Seminary, played the dedication recital Nov. 15.



Walter A. Eichinger, FAGO, associate professor in the School of Music, University of Washington, was honored Nov. 20 on the occasion of the completion of 30 years of service as organist at the University Methodist Temple, Seattle. A recital by three of Mr. Eichinger's former students, Edward A. Hanson, AAGO, David P. Dahl, AAGO, and Michael E. Young, AAGO, was played in his honor. Their program is listed in the recital section.

The church was filled for the recital and most people remained for the reception which followed. The congregation gave Mr. and Mrs. Eichinger an antique woodcarving from the Philippines and the Seattle AGO Chapter gave a metal cross mounted on a wood background.

GREAT
 Quintade 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Rohrgedackt 4 ft. 61 pipes
 Quinte 2 2/3 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes

SWELL
 Salicional 8 ft. 61 pipes
 Salicional Céleste 8 ft. 54 pipes
 Rohrflöte 8 ft. 61 pipes
 Spitzprincipal 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Flachflöte 2 ft. 61 pipes
 Scharf 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes
 Oboe 4 ft. 61 pipes
 Tremulant

CHOIR
 Gedackt 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Waldflöte 2 ft. 61 pipes
 Terz 1 1/2 ft. 61 pipes
 Zimbel 3 ranks 1/3 ft. 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

PEDAL
 Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Gedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Rohrpfeife 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posauene 16 ft. 32 pipes
 Schalmei 4 ft. 32 pipes

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New Church Music For 1967

ANTHEMS

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

LENT AND EASTER

This Joyful Eastertide (Dutch Carol) (with optional parts for 2 Trumpets and 2 Trombones)	arr. Alec Wyton	.25
He is Risen	Claude Means	.25
A Bell Carol	George Blake	.25
Rejoice, All Men of Earth	W. Glen Darst	.20
We Welcome Glad Easter (Youth choir, S.A., and Handbells)	Virgil Ford	.25
Christ, Who Knows All His Sheep	E. H. Thiman	.22
Jesu, Word of God Incarnate	D. H. Williams	.25
Hear My Prayer, O Lord	John Dimeo	.25
Hear the Voice and Prayer	Thomas Tallis	.22

GENERAL USE

Praise the Lord, Ye Heavens (with optional parts for 2 Trumpets, 2 Trombones, Timpani)	E. H. Thiman	.25
How Sweet the Name	W. G. Darst	.25
The Saviour Reigns	W. G. Darst	.25
O May Thy Church Build Bridges	J. Boeringer	.25
God, Who Touchest Earth (Unison)	G. S. Freestone	.20

ORGAN

Psalm 42 (Lent or General)	V. D. Thompson	.90
Prelude on "Non Nobis Domine"	Leo Sowerby	1.50

SONGS

By Waters of Babylon	Med.	J. S. Bach, arr. Lovelace	1.50
My Master	High or Low	F. MacPhail	ea. .75

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Nelson E. Buechner was appointed organist and director of music at St. John's Episcopal Church, Huntingdon Valley, Pa., Philadelphia suburb, where a three-manual, 45-stop Schantz was installed in 1964. Mr. Buechner is a student of James E. Bryan, AGO executive secretary, and since 1949 has been associate organist at the Wanamaker store in Philadelphia and since Oct. 1964 assistant curator of the Grand Court Organ there. He is sub-dean of the Philadelphia AGO Chapter and was transportation chairman for the national convention at Philadelphia in 1964. For the last four years he was organist and choirmaster of All Saints' Episcopal Church, Rhawnhurst, Philadelphia.

BRASS AND ORGAN were featured Nov. 6 in a program by the Alpha Sigma (Butler University) Chapter, Phi Mu Alpha Sinfonia, at Christ Church Cathedral, Indianapolis. Gabrieli, Buxtehude, Praetorius, Marcello, Bach, Buonamente and Peeters were heard.

MUSIC FOR ORGAN AND STRINGS at the Central Congregational Church, Newtonville, Mass. Nov. 27 featured works of Purcell, Boyce, Rowley, Mozart, Dupré, Geminiani and Langlais.



Ella Walker Sunday was celebrated Nov. 6 at the Central Christian Church, Denver, Colo. The memorable occasion marked the anniversary of Mrs. Walker's first Sunday as organist of the church in November 1903.

Mrs. Walker retired as organist in 1955 after 52 years of devoted service. At 94 she is organist emeritus and as assistant organist plays several services throughout the year. She is a member of the Denver AGO Chapter, being its dean when it joined the national organization in 1936. She is interested in Guild affairs and is an honorary director of its board.

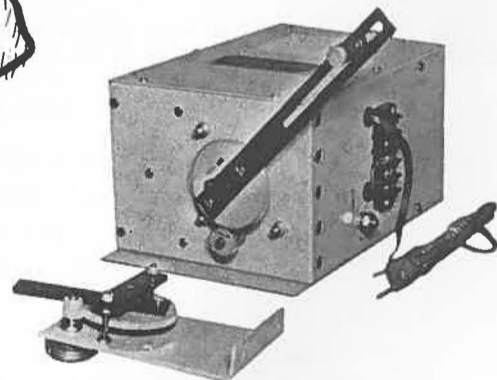
AN EVENING OF MUSIC for choir, brass, percussion and organ Nov. 29 at the Cathedral of St. Mark, Minneapolis, with Gerald Bales conducting and Ted Gillian at the organ included works of Edmund Haines, Purcell, Bach, Keith Bissell, Richard Proulx and Marius Monnikendam.

MASSES OF SCHUBERT, the "German" in F major at Govans Presbyterian, Baltimore, and the little one in G at First Presbyterian, Columbia, S.C. were pleasant evidence of a good Schubert season. Haydn's Lord Nelson was sung at St. James Church, New York City.



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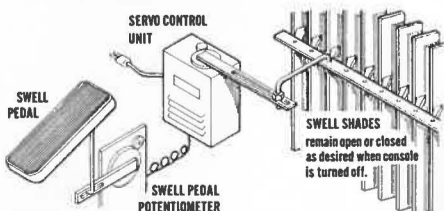
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**AEOLIAN-SKINNER ORGAN
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IN KESSLER PARK METHODIST

Installation Placed in Chancel Area;
Edgar Wyatt Is Organist, Richard Owens Is Director of Music

Installation has been completed of the three-manual Aeolian-Skinner organ in the Kessler Park Methodist Church, Dallas, Tex. The positiv and great divisions are exposed in the chancel area, the positiv on the left side, the great on the right. The swell and pedal are also on the right.

The specification was worked out by Roy Perry, Aeolian-Skinner representative in Texas. The organist at Kessler Park is Edgar Wyatt, the director of music Richard R. Owens. Installation was in charge of E. T. Mickey and the finishing by Mr. Perry.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4-5 ranks 281 pipes
Chimes (prepared)

SWELL

Contra Viola 16 ft. 32 pipes
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Kleinerzähler 2 ranks 124 pipes
Prinzipal 4 ft. 68 pipes
Spillflöte 2 ft. 61 pipes
Plein Jeu 3-4 ranks 226 pipes
Trompette 8 ft. 68 pipes
Tremulant

POSITIV

Gemshorn 8 ft. 61 pipes
Gedecktpommer 8 ft. 61 pipes
Kleinerzähler 8 ft.
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Larigot 1 1/4 ft. 61 pipes
Oktav 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Untersatz 32 ft. resultant
Kontrabass 16 ft. 32 pipes
Contra Viola 16 ft.

Rohrbordun 16 ft. 12 pipes
Prinzipal 8 ft. 12 pipes
Viola 8 ft.
Rohrflöte 8 ft.
Choralbass 4 ft. 12 pipes
Rohrflöte 4 ft.
Bombarde 16 ft. 12 pipes
Krummhorn 8 ft.
Krummhorn 4 ft.
Chimes (prepared)

**ECUMENICAL SPONSORSHIP
FOR COCI IN NORFOLK, NEB.**

Some 700 people filled the new St. Mary's Roman Catholic Church in Norfolk, Neb. Nov. 18 to hear Claire Coci play the first artist recital this town of 15,000 has ever had. The uniqueness of this recital was its sponsorship by the Norfolk Ministerial Association composed of clergymen of Roman Catholic, Episcopalian, Lutheran, Baptist, Methodist, Presbyterian, Congregational, Christian, EUB and some smaller groups.

The purpose of the recital was to demonstrate the greatness of the organ as a musical instrument in a recital of high calibre. The response by the community was excellent with much coverage given before and after by the town's newspaper.

The spirit of friendliness between the churches was remarkable. All worked together with eagerness to make the recital the outstanding event it was. More recitals are planned for the future. The Rev. James Barnett, rector of Trinity Episcopal Church, was the instigator and chairman of the event.

**WEAGLEY ON SABBATICAL;
SWANN ASSUMES DIRECTION**

W. Richard Weagley, who has completed 20 years as choir director for The Riverside Church, New York City, has been granted a sabbatical leave through June 1967. He will spend the year traveling and studying European Cathedral Music. In his absence, the choir and musical program of the church will be under the direction of Frederick Swann, organist of Riverside, and director of music at The Inter-church Center.



Dr. Joanne Curnutt has joined the faculty of the school of music at North Texas State University, Denton. She has studied organ with Finn Viderø, Marie-Claire Alain and David Craighead, and for three years was a Fulbright scholar in musicology and organ at the University of Copenhagen, Denmark. Dr. Curnutt is also active as an organ consultant and as a professional translator of Danish and German technical literature.

**ALAN WALKER APPOINTED
TO LARGE HONOLULU CHURCH**

Alan Walker has assumed the post of minister of music at the Central Union Church, Honolulu, Hawaii. Central Union has some 3,000 members, affiliated with the United Church of Christ. Mr. Walker plays the new Aeolian-Skinner organ dedicated Oct. 16 and described in the June, 1966 issue and is director of four of the church's five choirs.

Prior to his appointment in Honolulu Mr. Walker served in a similar capacity for 10 years at Central Church, Worcester, Mass. He is a graduate of the Boston University Seminary. He is married and the father of six children.



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W. L. Smoldon

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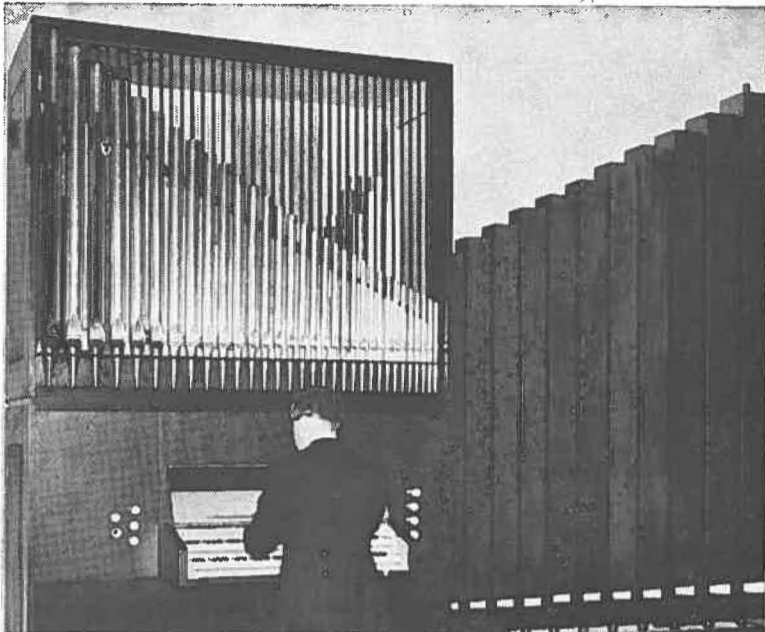
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Alice Evans, organist and choirmaster at the United Church of Christ, Westport, Conn. will be in charge of a three-week music workshop beginning Jan. 3 at Ntamalung Church, Bamenda, West Cameroons, Africa, under the aegis of the All Africa Music Association.

Mrs. Evans travelled to the Cameroons in December 1965 and visited the Rev. David Gana, an African minister who had been guest of the Westport church through the World Council of Churches. She became interested in the church music of the area and in the extraordinary work the choir leaders were doing despite lack of formal education or training. Mrs. Evans brought back with her tapes of the music as well as colored movies which formed the basis for a lecture series she has given throughout New England to raise money for the Ntamalung parish and for further seminary training for the Rev. Mr. Gana in the United States.

Through the Rev. Kaemmer, head of the All Africa Music Association, Mrs. Evans has obtained mimeographed booklets which will help in teaching music reading and notation. She plans to help the Africans compose in their own idiom and to start to record indigenous Cameroonian music to be preserved in the projected University music department.

Mrs. Evans has a BA in Music from Hunter College and studied conducting with Elaine Brown and at Union Theological Seminary. She has been active in workshops in New England.

12TH CLINIC BY AUGSBURG AT MINNEAPOLIS JAN. 6-7

The 12th annual church music clinic sponsored by Augsburg Publishing House will be held Jan. 6-7 at Central Lutheran Church, Minneapolis, Minn. Featured clinicians will include Edith Byquist Norberg, Leland B. Sateren and Alec Wyton. They will interpret music and offer solutions to technical problems. The following composers will also direct their own compositions: Miles Johnson, Paul Fetler, Robert Leaf, Walter Pelz, Paul Manz, Gerald Near, Robert Wetzler, Gerald Bales.

ENGLISH MUSIC of the 16th, 17th and 18th centuries featured the harpsichord recital Nov. 9 at the Cathedral of the Redeemer, Calgary, Sask. played by Elizabeth Challice. Besides this Byrd, Gibbons, Stanley, Purcell and music from Musick's Handmaid and the Fitzwilliam Virginal Book, she included Bach inventions, Paradies, Bronnemuller and Herbert Howells.

CALIFORNIA CONGREGATION ORDERS REUTER ORGAN

IN FIRST METHODIST CHURCH

Garden Grove Edifice to Have Chancel Installation of Three-Manual Instrument in 1967

The Reuter Organ Company has been awarded the contract to build a three-manual, 48-rank instrument for the First Methodist Church, Garden Grove, Calif.

The pipework occupies an area to the rear of the chancel with the great, positiv and pedal divisions being exposed to view within the chancel area proper. The pipework of the enclosed swell section is located immediately to the rear of these exposed sections. The console and choir singers occupy an area to the left of the chancel area in front of the exposed sections of the instrument.

Negotiations for the sale of the instrument were handled by Justin A. Kramer, district representative for Reuter, who will make the installation of the recently completed instrument.

GREAT

Quintaton 16 ft. 73 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft.
Erzähler Celeste, 8 ft.
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Rohrflöte 16 ft. 73 pipes
Rohrflöte 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Lieblichflöte 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Fagot 16 ft. 61 pipes
Oboe Schalmei 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremolo

POSITIV

Gedeckt 8 ft. 61 pipes
Quintaton 8 ft.
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohrflöte 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Spitzflöte 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Posaune 8 ft. 12 pipes
Fagot 8 ft.
Fagot 4 ft.

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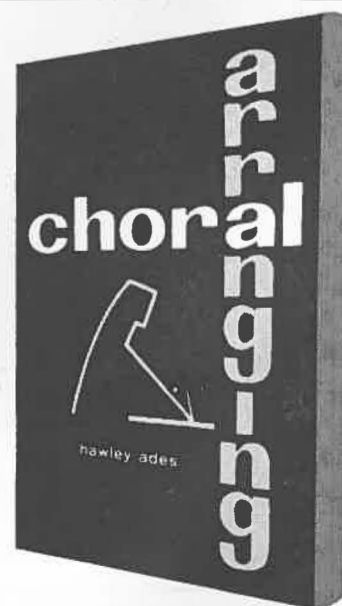
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THE YEARS WORK 1966

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First Methodist Church, Glenview, Illinois

Capital University, Columbus, Ohio

Erskine College, Due West, South Carolina

Evansville College, Evansville, Indiana

Christian Theological Seminary, Indianapolis, Indiana

Southern Methodist University, Dallas, Texas

Drake University, Des Moines, Iowa

Yale University, New Haven, Connecticut

Sweet Briar College, Sweet Briar, Virginia

First Universalist Church, Syracuse, New York

Concordia Teachers College, Seward, Nebraska

First Presbyterian Church, San Antonio, Texas

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President's Column

I want to tell you very briefly what a perfectly splendid Council you elected last May (that is, those of you who took the trouble to vote!) As you will by now know on November 14th the National Council met in Detroit and apart from the Council meetings which were held at the two most recent National Conventions this is, I believe, the first the National Council has met outside of New York City. How I wish that I could tell you in great detail of the individual contributions made by the distinguished people who make up our Council. It is a rare privilege, and enormous fun too, to observe the way in which the brains which lie behind the performances of our greatest virtuosi, composers and teachers can and do apply themselves to the critical matters affecting our national policy. How many times I wanted to jump for sheer exuberant joy when great musical artistry was turned into great executive and diplomatic artistry. You can have no idea how lucky I feel to wrangle with such a marvelous group, and I would say that we are not entirely without the occasional abrasive personality who adds enough salt necessary to savor such a delectable experience.

And how we were received by the Detroit members, from the reception of some of us at the airport through all of the wonderful arrangements which were made for our comfort and efficient working. The whole thing was a model of how marvelous the AGO can be when its finest minds are at work in its behalf. The Dean, Edgar Billups, and his officers, and the State Chairman, Kent McDonald gave unstintingly of their time and talents and rolled out a red carpet the likes of which I have not seen in many a year. I would like to take the officers of the Detroit Chapter and send them on tour through our whole constituency to share their talents. With such co-operation there is no limit to what we can achieve nationally, and I thank them, and congratulate you, the entire membership, on what you achieve, and would say that when your privilege to vote comes your way again next May, I hope you will use it.

ALEC WYTON
National President

Minutes of Council Meeting in Detroit November 14, 1966

A Meeting of the National Council of the American Guild of Organists was held on Monday, November 14, 1966 in the Detroit Club, Detroit, Michigan; Alec Wyton, National President, was in the Chair.

The following members of Council were present: Charles D. Walker, National Secretary, Kathryn Hill Rawls,

Jack Ossewaarde, Thomas Matthews, Mildred Andrews, George William Volkel, S. Lewis Elmer, Grover J. Oberle, Ruth Barrett Phelps, Claude Means, Catharine Crozier, Austin C. Lovelace, Samuel Walter, Roberta Bitgood, William Whitehead, Alexander Schreiner, Vernon de Tar, Vice President, James Bryan, Executive Director.

Also present were Edgar Billups, Dean of the Detroit Chapter, Kent McDonald, State Chairman, Michigan, and other members of the Detroit Chapter.

Regrets were received from: Lilian Carpenter, Treasurer; Ruth Milliken, Registrar; Dr. Robert Baker; Dr. George Mead; Claire Coci; Lee H. Bristol, Jr.; Seth Bingham; George Markey; Gerre Hancock, and Leo Sowerby.

The Minutes of the Executive Committee Meeting of October 14, 1966 were accepted; the Minutes of the Council Meeting of June 27, 1966 were approved as published in THE DIAPASON.

The Treasurer's report, as read by the Secretary, indicated a checking account balance in the Chase Manhattan Bank as of October 31, 1966 of \$16,141.64.

270 New Members were elected and 77 members re-instated.

The President announced the names of the members of the Executive Committee as follows: Charles Walker, National Secretary, Lilian Carpenter, National Treasurer; Dr. Robert Baker, Councilor; Dr. George Mead, Councilor; Dr. S. Lewis Elmer, National Librarian-Historian; Ruth Milliken, Registrar. Unanimously approved.

The Nominating Committee for the Officers and Councilors to appear on the National Ballot for 1967 was suggested as follows: Barbara Mount, A.A.G.O., Freehold, New Jersey, Chairman; Marilyn Keiser, AAGO, New York; John Henzel, FAGO, Philadelphia; Richard Amend, FAGO, New York; Claude Means, FAGO, Greenwich, Connecticut. Unanimously approved.

Discussion followed during which Jack Ossewaarde asked that the newly appointed committee do everything in their power to nominate only those persons who have been active in the work of the Guild to avoid the danger of the elections becoming "popularity contests". Dr. de Tar remarked that the nomination of at least two candidates for each office as has been done recently (rather than presenting a slate of officers to the membership) has stimulated much member interest in the elections and is quite healthy. It is of course the duty of the committee to choose only responsible and interested candidates.

The next Council meeting will be March 6, 1967 at St. Bartholomew's Church, New York City. In view of the date, the report of the slate of nominees for the national ballot to be presented by the Nominating Committee will appear in the March issue of THE DIAPASON, to give members ample time to write in candidates if they so desire,

before the April 1st deadline.

The President announced the following Examination Committee for 1966-67: Dr. Vernon de Tar, Chairman; New York City; Dr. George Powers, New York; Dr. Herman Berlinski, Washington, D.C.; John Cook, Boston, Mass.; Theodore Marier, Boston; Dr. Harry Wilkinson, Philadelphia; Svend Tollefsen, Staten Island, New York; Bronson Ragan, New York. Committee unanimously approved by Council.

The Committees remaining unchanged were announced as follows:

Committee on A.G.O. Observance; Gordon Dixon, Chairman, Santa Rosa, Calif. National Choral and Composition Committee; Mary Louise Wright, Chairman, Pittsburgh, Penna.

Committee on the Code of Ethics; Dr. George Mead, Chairman, New York

Committee on Copyright; Dr. George Mead, Chairman, New York

Acoustics Committee; Dr. Edward M. Little, Chairman; San Diego, Calif.

Convention and Expansion Committee; Dr. S. Lewis Elmer, Chairman, New York

Committee on Members Interests; Marguerite Havey, Chairman, New York

Radio and Television Committee; Robert Arnold, Chairman, New York

Other new appointments, unanimously approved by Council were as follows: Organ Playing Competition Committee, Mary Hornberger, Chairman; Englewood, Colo. Public Relations Committee, Adele Dieckmann, Chairman, Decatur, Ga.; Improvisation Contest Committee; Chairman, Edward Ladouceur, Colorado Springs, Colo.

Council was presented with copies of year-end financial statements prepared by the Guild's accountants, Hausser, O'Connor & Hyland of New York, for the fiscal year ending September 30, 1966.

President Wyton stated that the statements indicate the increased operating expenses in view of the Guild's expanding programs in an attempt to be more nationally representative, and of greater service to its members through such projects as the Pension Fund, etc. Although the Guild could continue to operate on its present level for several years with no increase in income, and remain financially solvent, the question presents itself as to whether or not we should attempt to raise more money, or cut back to the limited type of operation in effect prior to the attempt to become in reality a national organization. In view of the situation, the Guild's accountant prepared a proposed budget for the coming year, indicating the need for an increased income which might be realized by assessing each chapter 50¢ per member. (This would not necessitate an increase of dues to the member.)

President Wyton further stated that discussion of the financial situation led, naturally, to the final item on the agenda, which concerns the official journal of the A.G.O. For a long time

members have suggested that the Guild was in a position to own and operate its own official monthly journal of news at the National and Chapter level and of members personally, and occasional scholarly articles and reviews, etc. Dr. Elmer pointed out that when the *Quarterly* was established eleven years ago it was with the clear intention that it would ultimately become the official spokesman for the Guild. Extensive and careful research carried out by the Executive Committee together with the Guild's attorney has shown that the Guild could operate its own official monthly journal, and from advertising revenue, etc., provide income which could lead to the expansion of the Guild's activities on a national level without the necessity of raising the dues.

Prior to the Council meeting President Wyton wrote to the members of the National Council asking them to ponder this matter and come to the meeting prepared to act as "devil's advocate" to this whole question. A letter from Dr. Lee H. Bristol, who was unable to be present, was read to the Council and is printed herewith:

Dear Alec:

In response to your request for devil's advocates on the AGO new magazine idea, let me say I'm going to disappoint you. I'm going to have to disappoint you because I am 100% in favor of such a magazine. I think a new publication designed specifically to serve the needs and interests of Guild members could be a further step toward increasing A.G.O. service to its constituents.

The Guild wants to stay flexible to meet changing needs. I think that a number of recent innovations — like the new pension program, etc. — represent giant steps toward greater service to our members. The new publication can be a particularly important further step, if care is taken to make sure it is professional, informative, educational, well-edited, imaginative, different.

As I envision such a publication, it should not be a me-too carbon-copy of other publications but a tightly-written, attractive-looking publication that will represent a balanced ration of news and educational editorial content. It will not be easy to find the right editor. He should be as professional as editors of other larger national magazines that come into our homes. Since this represents virtually uncharted waters for the A.G.O., it will be essential that the business end of things, advertising, layout, etc., be in competent, experienced hands.

Just as Guild service to members now goes far beyond the Guild of 30 years ago, so the Guild of 30 years from now will want to go still further. It delights at least this one aging Council member to see the Guild exploring new ways to be of greater usefulness to members.

No, Alec, I am no devil's advocate. I'm 100% for the proposed publication . . . in case you're in doubt. Sorry I can't "dare the eagle's flight" and fly out to Detroit to say so in person.

Sincerely,
LEE H. BRISTOL, JR., PRESIDENT
WESTMINSTER CHOIR COLLEGE,
PRINCETON, N.J.

Similar endorsements were received by mail from Dr. Robert S. Baker and Mr. Gerre Hancock who were unable to be at the meeting.

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News of the American Guild of Organist—Continued

After a great deal of discussion, during which Council members showed almost unanimous approval and enthusiasm for this proposal, it was suggested that the following letter be sent to all Chapter Deans, Regents, Regional and State Chairman in order to secure the reaction of our membership.

Dear Colleagues:

The National Council at its meeting in Detroit on November 14th, has instructed me to request your advice and guidance concerning an important matter. The A.G.O. is now in a position to consider the publication of a single official magazine. A study of the matter made by the Executive Committee has revealed that the professional and economic advantages of owning our official journal would be considerable. The Council is enthusiastic about this and would welcome your reaction. Please reply by February 1st.

Yours most sincerely,
ALEC WYTON, National President

Mr. Wyton stated that he wished to go on record that the point of the whole discussion did not in any way reflect dissatisfaction with the way in which the Guild's news has been handled in the past, but rather to proceed along the logical course of a growing and expanding professional organization and reap the professional and economic benefits. If the Council should decide to proceed with this matter at its next meeting, it would not mean the abolition of the *Quarterly*, but the *Quarterly* would be merged into the new monthly publication.

Mrs. Rawls announced that the Washington, D. C. Chapter had extended an invitation to the AGO to have their mid-winter conclave in 1970. The invitation was gratefully accepted by Council. A tentative inquiry was received from Indianapolis for 1967, but there are no definite invitations for the mid-winter conclave for the years 1967, 1968 or 1969; a tentative invitation and/or inquiry has also been received from Hawaii.

The Council then approved the request of the Philadelphia chapter as follows:

In 1957 an International Congress of Organists was held in London, England; 1967 an International Congress of Organists will be held in Toronto and Montreal, Canada. In 1977 the 75th Anniversary of the Philadelphia Chapter requests authorization by the National Council to invite the Royal College of Organists and the Royal Canadian College of Organists to meet with the American Guild of Organists in an International Congress of Organists in Philadelphia, Penna. in the summer of 1977.

The Council authorized the Philadelphia Chapter to proceed to invite the Royal College of Organists and the Royal Canadian College of Organists to such an International Congress of Organists and report their reaction.

Report of the General Convention Chairman for Denver, 1968 — July 1 through July 5 — Austin C. Lovelace: Mr. Lovelace announced that Program Chairman, Everett Hilty has enough material lined up for three weeks, which will be consolidated into a marvelous convention program. Three chapters are sponsoring the convention and those attending will spend three days in Denver, one day in Boulder and one day in Colorado Springs. Fifty air-conditioned, ultra-modern buses have already been chartered to facilitate transportation between cities and continental breakfasts will be served on board, en route. A great deal of publicity and convention news will be seen in print after the 15 regional conventions of the summer of 1967. But many exciting plans are under way and Mr. Lovelace cordially invites everyone to come to Denver, the mile-high city for a mile-high experience in the Rockies in 1968.

Report of Mildred Andrews, National Director of Guild Student Groups. Miss Andrews announced the formation of

70 Guild Student Groups, a directory of which will appear in the next issue of *THE DIAPASON* together with news items submitted by the Groups in accordance with instructions sent by her to all GSG Secretaries. The groups consist of approximately 1500 students and it is felt that the number of groups reporting will reach 125 before the end of the current season. Ten new groups have already been organized.

Miss Andrews requested that Article II, Section 4b of the Constitution be amended by deletion of the word "community". The article reads: The Student Members shall consist of those organ students in Universities, Colleges, Schools, or in any community, who are members of the Guild Student Groups under the supervision of an active member of the Guild. They shall require no election and shall have no vote.

Council referred the suggestion to the Committee on Constitution and By-Laws which was to meet immediately following the adjournment of the Council Meeting.

In the matter of organization, the following suggestions were made by Miss Andrews:

Guild Student Groups, requiring a minimum of five organ students, may be organized by National Headquarters, Deans of Chapters, or by any active member of the American Guild of Organists.

Each GSG is supervised by an active member of the AGO, and should be reorganized at the beginning of every academic year.

The amount of annual dues may be set by each group. Headquarters recommends a minimum of \$1.50 to be distributed as follows: 50¢ to be sent to National Headquarters for each member; 50¢ each member to be sent directly to *THE DIAPASON* (one subscription for each five members); and 50¢ each member to be retained by GSG Treasurer for operating expenses. No initiation fee is required. Membership is renewed annually.

For every five members of the GSG, the Treasurer will order one subscription (\$2.50) of *THE DIAPASON*. Orders to be mailed directly to *THE DIAPASON*, 434 S. Wabash Avenue, Chicago, Illinois 60605.

Copies of the Guild publication, *The American Guild of Organists Quarterly*, will be sent gratis in the same ratio as above.

With the background and knowledge of the Guild gained through the GSG, it is hoped that the students will eventually become Members of the Guild.

NEW G.S.G.'s — REORGANIZED G.S.G.'s

For Headquarters' records, Supervisors are requested to send promptly the yellow form enclosed to the National office.

For new GSGs a charter and membership cards will be sent to the Supervisor. For reorganized GSGs, membership cards only will be sent to the Supervisor.

Miss Andrews mentioned that most collegiate members of organizations do pay per capita dues into the National Headquarters of that organization and by so doing really feel more a part of the National Organization. Her inquiries on the subject to Supervisors and Student Members showed that they were unanimously in agreement. The small amount remitted would also partially defray the present clerical and postage expenses of National Headquarters in maintaining records, etc.

Council unanimously approved the dues as set forth above.

Miss Andrews announced an exchange of concerts between GSGs. She has been in touch with William Self and provided him with the list of the four winners of the Atlanta Convention Organ Playing Competition. Mr. Self is now arranging concerts for them during the winter months. Some of the students have already been asked to play during the Regional Conventions. Much correspondence is being received from the supervisors and members who enjoy being a part of the national organization. Future plans include the development of a working partnership between the groups and nearby Guild Chapters so that the adult members will become more interested in the student members.

KNOW YOUR GUILD



Vernon de Tar, SMD, MusDoc, FAGO, Chairman of the National Examination Committee, was born in Detroit, Mich. After attending Wayne State University for one year he transferred to Syracuse University where he was a piano major and an organ minor with Dr. George Parker. He continued piano study in New York with Franklin Cannon and advanced organ study with David McK. Williams. Later he studied briefly with Fernando Germani. Preparation for the Guild Examinations was with Clement Gale. For several years he was active as a pianist and accompanist. Prior to going to the Church of the Ascension in 1939 he served in three New York City churches as organist and choirmaster.

In 1947 he joined the faculty of the Julliard School of Music. The same year he was appointed an instructor in organ at Union Theological Seminary School of Sacred Music where he was made Adjunct Professor in 1961.

He received Alumni Awards from Wayne State University and Syracuse University, Honorary Music Doctorate from Albion College and honorary SMD from Church Divinity School of the Pacific (Episcopal).

Dr. de Tar has served as Sub-Warden of the Guild, several terms on National Council, is a former member of the Episcopal Church Commission on Music and the Music Commission of the National Council of Churches. He is a member of the Board of Advisors, College of Church Musicians in Washington.

Currently he is serving as Vice President of the Guild.

Mr. Walker then read letter received by Headquarters as follows:
Dear Mr. Bryan:

This is a reply to your telephone conversation asking for written information regarding a proposed tour for members of the AGO for 21 days in July, 1967.

A charter flight from New York to Amsterdam or Paris for 150 or more people would be \$240.00 round trip; the land portion would then be separate and optional. For those who would want a land tour as well as round trip transportation, the price would be \$543.00 all inclusive, second class hotels, for a minimum of 35 people.

Our agency would also be in a position to make tour arrangements for those wanting individual tours. It is advisable to have some sort of tour arrangements available for those needing them despite the fact that the Executive Board seemed to think that only transportation would be wanted. You would be wise to let us know your decision as early as possible as both hotels and planes are difficult to reserve during the high season.

Thanking you for this opportunity to be of service, I remain. Sincerely yours,

ED BURNS, for Mr. Travel Agent, Inc., Broad River Shopping Center, New Canaan Avenue, Norwalk, Conn., Phone 203-847-7293

Council gave its authorization to this Agency to contact AGO chapters and put the plans underway for this charter flight during July 1967, and questionnaires will be sent by the travel agency at no cost to the Guild.

Mr. Walker then read the following letter received from Terrance Stokes, Honorary Secretary of the Society of Organists, Victoria, Inc., Ivanhoe, Australia:

I am the Secretary of the Society of Organists (Victoria) Inc., and am writing to discuss a small matter of interest. We are incorporated with the I.A.O. in England but were wondering whether we might also be incorporated with an American Guild and what if any advantages might come from this for both sides. We have a very strong organization, 252 members at the moment of writing and are continually growing. We are sponsoring next year in May, the first National Organ Competition for the whole of Australia with large prizes — \$500 being the first prize and we would naturally like to expand our activities and link up and exchange information, bulletins, etc. with other people of similar inclinations in other parts of the world. I should be most grateful for any information you could let me have.

TERRENCE STOKES, Hon. Secretary
Society of Organists (Victoria) Inc.
Ivanhoe, Australia

Council was delighted by the contents of the above letter and extended friendly greetings to the members of the Society of Organists, and instructed that they be advised by letter from National Headquarters that the AGO would warmly welcome those who wish to become members of the AGO. The Guild will be happy to exchange correspondence with the Society of Organists and complimented them on their marvelous proposal for a National Organ Competition. Council also instructed National Headquarters to send membership applications, examination requirements, and a list of other publications which the Society's members might find of interest.

Mrs. Phelps asked that the Council clarify the meaning of the word "resident" as it appears in Article III of the Constitution (Section 1a). Mr. Walker suggested that the word be deleted so as not to exclude foreign members. The matter was referred by Council to the Committee on Revision of Constitution and By-Laws meeting immediately after the close of the meeting of Council.

Council gave its approval for the use of past AAGO and FAGO examination ear-training material in a text book being prepared by Prof. A. Eugene Ellsworth, FAGO, 711 Fenton Drive, Dallas, Tex. 75231, after receiving a report from Dr. Vernon de Tar, Chairman of the Examination Committee, indicating that the committee had examined the outline of Prof. Ellsworth's text book and unanimously approved it.

Austin Lovelace, General Chairman for the National Convention in Denver reported to Council that the following placement services were available, quoting from letter received from Mrs. Mary Hornberger as follows:

2338 Leyden Street, Denver, Colo. 80207
Nov. 8, 1966 —

Mr. Alec Wyton
Cathedral of St. John the Divine
New York, New York

Dear Mr. Wyton:

For some time I have wanted to share some thoughts which to me, at least, seem pertinent to growth in the field of church music. Since there will be an emphasis on placement in the next Convention, these thoughts appear to be appropos at this time. The problem is, HOW DOES ONE GO ABOUT FINDING A JOB?! Colleges and universities feel a certain responsibility in placing their graduates. With the recent development of a retirement plan initiated by the AGO, we have met the needs of those retiring. But what of that vast area between graduation and retirement? There still is no national clearing house or agency where one can go when he feels it necessary to make a change of position. The instances of organists going to seed are countless because of this lack.

PHILLIP
STEINHAUS
organist

RECORDINGS: BOSTON RECORDS
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CONCERT MANAGEMENT: ROBERTA BAILEY
40 MONADNOCK RD.
WORCESTER, MASS. 01609

News of the American Guild of Organist—Continued

The field of placement, as I see it, falls into two categories: part-time and full-time. Part-time employment provides a mixed blessing, for too often the person who is jobbing looks upon the church as a means for "making a buck". The school musician, finding it necessary to implement his salary, picks up a dance job or a church job — a fact of life which will not change until an employment structure exists requiring some kind of qualification both in motive and ability. To my knowledge at this time there are two active local placement agencies for part-time church musicians: (1) in Boston where Mrs. Phelps acts as chairman of placement for that chapter and (2) in Denver where Richard Mansfield who is employed by Colorado State Employment acts as liaison officer between the Guild and employment. Because of his own involvement as an organist in the field, Mr. Mansfield has been aware of some of the inadequacies particularly in regards to salaries and fortunately for our area, is in a position to do something about it. Through his efforts, the National Convention Placement Service of Washington, D.C. will set up a placement bureau for the National Convention here in 1968. This is a service provided free of charge by this bureau for any national organization. (Unlike some of the other national organizations, those people who do the hiring do not attend AGO Conventions i.e. ministers, music committee chairmen, etc., which may prove to be a deterrent in getting such a Service airborne, but which bears out a fact Roger Ortmyer brought out in Atlanta — that church musicians have gathered themselves into a cult and removed themselves from the world in order to perfect their art.) Back to local employment, the State Employment Service in every State could be activated into placement in the area of church music, and where population demands it, could work through liaison people in cities, which would be necessary in Boston for example but not so in Colorado.

Another area is represented in full-time employment. Unlike part-time employment, knowledgeable churches will seek out persons who have been specifically trained as church musicians. Both minister and music committees are often inexperienced as to what is expected in the full-time field. There is no central agency where one can get information except by talking to persons engaged in the field whose knowledge is based on their

particular experience and through hearsay. A case in point: the music committee of my church is now wrestling with the budget wondering the proper balance between monies allocated for music personnel, music, supplies, etc. in relation to the total budget of the church. Where can they get hold of such information? We could conduct a survey ourselves as other institutions have done but it is likely that the results would travel the path of other such surveys eventually becoming useless or lost. It seems very necessary that a central organization, one that is known nationally, should be in a position to minister to churches who need help and welcome information. Toward this end may I offer the following suggestions for "creative ventures" for the future:

- (1) Following the examples of Mrs. Phelps and Mr. Mansfield, encourage placement services to be set up through the State Employment Offices for part-time placement.
- (2) Establishing a central "clearing house" or National Registry which would coordinate the work of the State Employment Offices.
- (3) A Registry which would handle placement for full-time church musicians of every denomination and would also
- (4) Conduct studies pertinent to the field of church music for the perusal of music committees covering subjects such as sabbatical leaves, hospitalization, retirement, insurance, annual increments, budget apportionment, etc.
- (5) Develop a directory of persons who head the organ, choral, and church music departments in the colleges and universities of the country. (If such a directory were available to me at this time, the *Organ Playing Competition* brochure would enjoy a wider distribution.)
- (6) Develop full-time positions which have heretofore looked to institutions in their own community for leadership. (A church in Tucson, Ariz. employs four part-time people whose combined salaries would top a good many of our organist-choirmaster salaries.)
- (7) Encourage courses in church music such as Hymnology to be offered in the seminaries of our country for the enlightenment of future ministers inasmuch as the minister, not the musician, chooses the hymns in most churches. (An outstanding seminary of the United Church has never offered a course

in hymnology. The graduates of said seminary feel strongly that the choosing of hymns is a prerogative of the minister in spite of his unrecognized limited training!)

The problem of placement has always been of great interest to me — so much so that at one point in my life I began a service which, because of lack of funds and time, was unable to function properly. My experience made it clear, however, that there is a crying need for such a service. It was also apparent that such a service should be instigated and supported by a national organization having breadth of influence such as the AGO. If this kind of service came to pass, the AGO could be of service to the Church directly and not only through its constituents, and Mr. Ortmyer's statement would have to be revised!

Yours sincerely,

MARY HORNBERGER

Council gave its enthusiastic reception to the proposal for setting up a placement bureau at the Denver Convention, and extended its thanks to Chairman Lovelace and Dean Hornberger for advising the Guild that this service is available.

The following committee reports were read by Charles Dodsley Walker, Secretary and approved by council:

The Examination Committee held its initial meeting on October 17. Details of the 1967 examinations were discussed. The requirements have been issued and are available from National Headquarters. The 1967 examinations follow in general those of 1966. It is hoped that a large number of well-qualified applicants will undertake them.

At the next meeting in January more time will be devoted to a general discussion of the Guild examinations after 1967. The committee wishes to make the examinations as practical and helpful as possible without sacrificing the high standards that make the certificates worth earning.

It is hoped that a recently prepared Syllabus for the Choirmaster examination will be available shortly. Preparation of another Syllabus for the Associateship and Fellowship examinations will go forward after further discussions.

The Committee is pleased to note the number of members who have passed the Service Playing Examination, and also the special classes

conducted by the Boston Chapter for members preparing for any of the examinations.

VERNON DE TAR, Chairman
National Examination Committee

Report from the National Co-ordinator, November 12, 1966:

About 300 requests for copies of the letter to Clergy and Music Committees have been received since it was announced at the National Convention that such copies were available to Chapter Members. More recently there has been a renewal of activity concerning the preparation of a second Questionnaire for Boston Chapter members. The purpose of this Questionnaire will be to ascertain the present salary scale in the Boston area, with a special focus on those members who recently prepared for and passed AGO examinations as a result of having attended the Choirmaster Series, the AAGO Series and the Service Playing Certificate Series which have been held in Boston for the past three years.

MARION BORON,
National Co-ordinator

**Concerning the Choirmaster's Handbook: The manuscript is in the hands of Daniel Pinkham and the publishers E. C. Schirmer. Further negotiations will be handled directly between National Headquarters and the publishers through Mr. Pinkham.

MARION BORON, Chairman

Progress Report on the Organ-playing Competition:

Rules for the Organ-Playing Competition appeared in the October issue of *THE DIAPASON*. A more detailed brochure has been prepared and numbers of these will be mailed to all State and Regional Chairmen by the 18th of November to be distributed to local chapters. Explorations will be made to secure the \$1,000 prize money from a number of organ companies, a suggestion made by Claire Coci, headquarters representative.

Respectfully submitted,

MARY HORNBERGER

Committee on Members' Interests:

At its meeting in October the Members Interest Committee discussed approximately 15 items of business.

Professor Hilty's pamphlet "Potentialities and Repertoire Suggestions for the Small Organ," is now in print but further issues are being



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News of the American Guild of Organists—Continued

delayed temporarily due to the need for economy. The committee approved the Chairman's attendance at the Mid-Winter Conclave in Dallas in an official capacity so that this committee can be more immediately acquainted with the Interests of the Guild's Members.

Respectfully submitted,

MARGUERITE HAVEY, Chairman

Committee on Copyright:

The new copyright bill in congress known as HR4347 has important implications in connection with what is known as "the Doctrine of Fair Use". This deals with the rights of authors when works are copied or anyway reproduced for use in schools and churches. At the appropriate time the Chairman will be prepared to furnish to the membership an extract from this bill.

GEORGE MEAD, Chairman

National Public Relations Committee:

The National Public Relations Committee submits this suggested procedure for awarding an annual citation to the newspaper critic in the United States who best reviews an organ concert or solo recital:

Eligibility: 1) Music critics shall be eligible for nomination by any AGO Chapter for reviews published in newspapers, but not in periodicals or professional music journals. The reviews or review shall be of an organ concert or solo recital (not church service) which was noteworthy because

- the critic appraised discerningly the artistry of the recitalist (in the view of the Chapter nominating),
- wrote with excellent literary style, and
- assisted notably the work of the local Chapter in building appreciation of organ recitals in that community.

Items to be Submitted: 2) The review or reviews must be submitted by the Dean of the nominating Chapter along with a statement as to the effectiveness of article 1a and 1c above.

Contest Deadline: 3) Reviews for the current season, (beginning September each year), will be received by the Chairman of the National Public Relations Committee between February 1 and May 1. Entries must be postmarked no later than May 1. The first award will be made in 1968 in order that the presentation be at a National Convention. Annually thereafter.

Judging: 4) The decision as to winner rests entirely with the National Public Relations Committee members who may seek the advice of national officers or of council. Judging will proceed early in May and be concluded as soon thereafter as possible.

Awards: 5) The winner will receive a monetary gift in the amount of \$250, expenses paid to the appropriate national or regional Convention, and a certificate furnished by the national organization bearing the following inscription:

AMERICAN GUILD OF ORGANISTS
Citation for Excellence
in Music Criticism
19.....

Nominating Chapter: _____
Name of Critic: _____ Name of Pres: _____

Letters of appreciation shall go from the Committee Chairman to each critic nominated in the contest, and the national organization will provide a two year subscription to the *AGO Quarterly*.

Announcing Contest: 6) Announcement about this award shall be made in *THE DIAPASON* and *AGO Quarterly* and by official communiqué to Deans from national headquarters. It is the responsibility of local chapters to inform music critics of this award.

Respectfully submitted,

ADELE DIECKMAN, Chairman
National Public Relations Committee

Preliminary Observations to the National Council from the National Public Relations Committee with reference to recommendation on annual newspaper critic citation:

1) The Committee decided that the immediate purpose at hand is to promote the importance of newspaper reviews for the local community as the local Chapter seeks to develop appreciation for organ recitals. It would be conceivable to have a national award and various regional ones later on. The national one could cite excellence of reviews in periodicals such as *The New Yorker* and *Saturday Review*. Then the national could possibly be made in the year of the national convention, and regional awards in alternate years. For now it is stressed that we think it important to start at the local newspaper level.

2) The Committee feels that this award will have to be judged (a) on the recommendation of the submitting Chapter with regard to article 1a and 1c, (there is no way for a national committee to check on these), and (b) on the literary merit of the review. The point is to promote reviewing.

Committee on AGO Observance:

The Committee for the Annual AGO Observance has taken note of the suggestion made by one chapter that an annual AGO Week be established, but has decided against making recommendations for any further changes at this time.

In accordance with the previous action of the National Council, the Annual Observance for 1967 is scheduled for the week end of May 19, 20, 21.

Respectfully submitted,

GORDON DIXON, Chairman

Committee on Ethics:

Some requests were received from members for advice on the perennial question of the rights of the incumbent organist when another organist is invited to play at a wedding. Our usual answer to this is that the incumbent organist should receive his fee or at his discretion consent to forego it.

During the convention the Chairman had the privilege of conferring with some members involved in a chapter dispute. In a letter dated October 15, 1966 the dean advised me that matters are now proceeding smoothly.

A serious problem concerning the termination of an organist's job was investigated by the Ethics Committee of the chapter involved. They advise me now that the matter must be considered closed. It appears, from here, that a conflict of testimony between the organist and the minister has ended in a stalemate.

GEORGE MEAD, Chairman

National Convention and Expansion Committee:

The current Guild Year began auspiciously, having the distinct advantage of the prevailing spirit of progress, reaching a climax in the brilliant success of the Biennial National Convention in Atlanta, Ga., June 27 — July 1, 1966.

In Dallas, Tex., December 27-29, 1966, another National Midwinter Conclave will be held. These winter events of the AGO are becoming increasingly valuable, and the Dallas

announcements indicate a high standard indeed.

Our national organization is being recognized increasingly, for its superb inspiration and leadership in the field of sacred music and inquiries are being received continually, seeking data re AGO membership and procedure in forming Chapters.

Early this season, letters were sent to all Regional Chairmen, State Chairmen, Deans and Regents, suggesting the value of disseminating helpful information in their areas and developing further activities. It is gratifying to observe the constantly increasing number of members being elected, also those being reinstated, and the number of new Chapters being organized. The Guild Student Groups from coast to coast, are making an excellent addition to A.G.O. achievements, and we anticipate a record-breaking membership this year.

In 1967 the Regional Conventions, designed to faithfully represent the remarkable achievements of the Guild in every part of our country, will take place as follows:

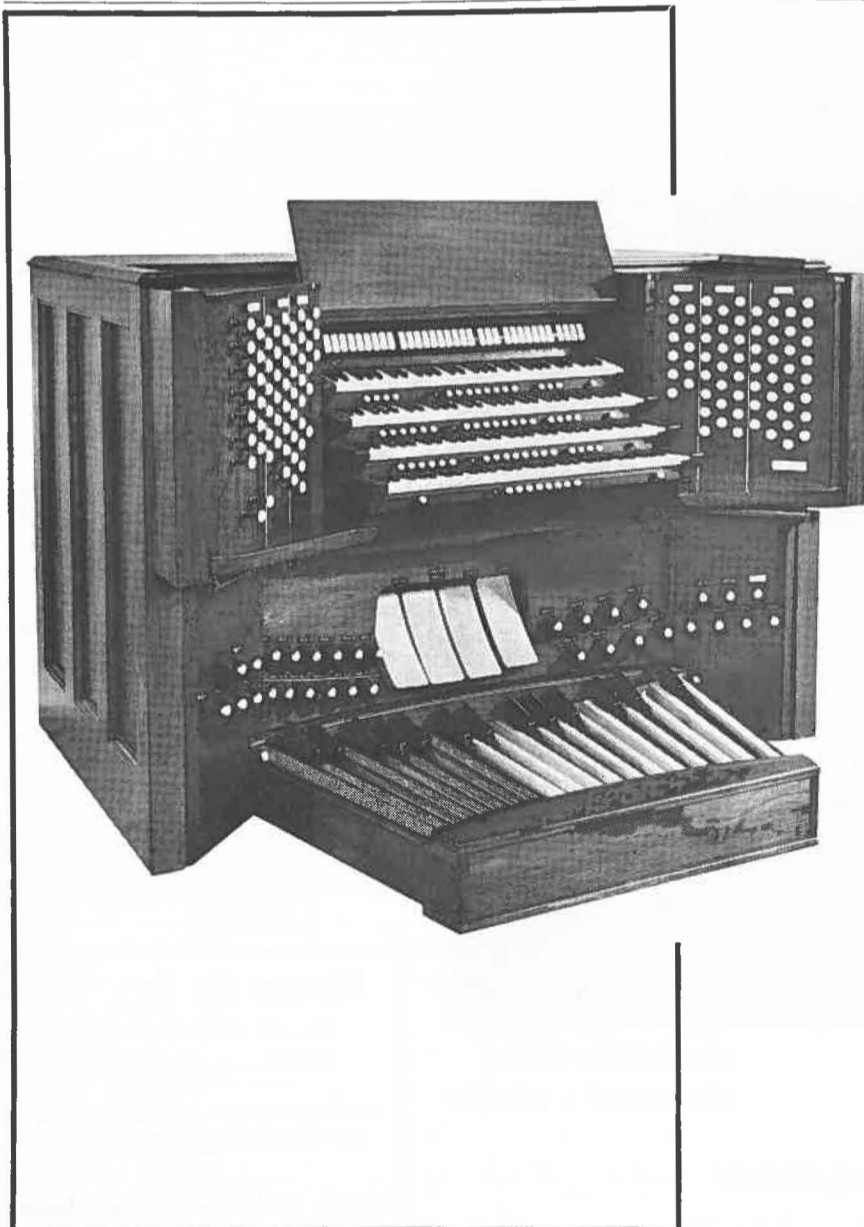
- San Francisco, Calif. June 19-23
- Salt Lake City, Utah, March 11
- Louisville, Ky. June 12-14
- New Orleans, La. June 12-16
- Spokane, Wash. June 12-14
- Roanoke, Va. June 18-22
- Champaign, Ill. June 19-21
- Houston, Tex. June 19-22
- Albuquerque, N. Mex. June 20-22
- Minneapolis and St. Paul June 20-22
- Lancaster, Penna. June 25-29
- Springfield, Mass. June 25-27
- Utica, N.Y. June 27-29

Respectfully submitted,

S. LEWIS ELMER, Chairman

The Choral Committee is currently:

- Preparing an article to encourage the commissioning of new works.
- On the threshold of starting a local program to develop best ways of teaching and using new books.
- Making experiments in the direction of educational program in music for a church.
- Negotiating with Members Interest Committee for pamphlet publication of our previous work.
- Asking for a conference with President Wyton, seeking his wisdom and experience in making our program as practical as possible to answer the needs of our member chapters.



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News of the American Guild of Organists—Continued

(6) The Chairman is doing personal research in the history of public school choral music in the USA with special reference to the development of creativity (under the direction of Virgil Thomson at Carnegie Institute of Technology). It is hoped that this study will inevitably bring new insights to all the members of the Choral Committee, and widen the perspective of the group — that their work may prove ever more useful to the A.G.O.

Respectfully submitted,
MARY LOUISE WRIGHT, Chairman
Committee on Acoustics:

The demonstration-lecture "A high frequency public address system for reverberant churches" was given by Edward M. Little, chairman of the Committee on Acoustics, on Tuesday, 8:45 to 9:45 a.m. during the Convention in the most reverberant church in Atlanta, the Catholic Shrine of the Immaculate Conception. Father Arthur Murray was very cooperative; he, Mrs. Little and I set up the demonstration the previous afternoon; I brought the equipment from San Diego. Miss Dieckmann especially arranged for free bus service, but there were only 15 in attendance. Maybe I scared them with the title; I should have called it "Acoustics can be good for Sermons and Music". However, we had quality present, including R. C. Simonton, president of Muzak, Inc. and on our Acoustics Committee, Wilfred L. Keel, a prominent Atlanta architect of churches, Dean L. K. Maesch of the Lawrence Conservatory of Music in Appleton, Wis., Marguerite Brice, organist-choirmaster at Walter Reed Hosp. Chapel, Wash., D.C. (my former organ teacher), and ** the editor of THE

DIAPASON. The heart of my message was to amplify only the frequencies above 1000 c/s for speech intelligibility and beam the sound thru a mid-frequency tweeter to the audience only, not hitting the walls and ceiling and thus adding to the reverberation. Since the average church (and concert hall) has at least twice as much reverberation in the bass as it does in the treble, amplifying only the treble brings the voices back up to natural as the bass reverberation takes care of the bass. The P.A. system is adjusted right if when you say into the microphone "Sixteen forty-six, sixteen forty-six . . ." the S sounds are as loud as the OR sounds; this crisps up the consonants, so necessary for speech intelligibility, according to the Bell Telephone Labs. The gist of my talk was published in the December 1963 issue of THE DIAPASON.*** Registrar Camp would not let me pay any registration fees, bus fees or luncheon or banquet fees, which amounted to \$45.50; I appreciate this and it goes a long way toward paying my expenses.

Our Committee thinks it would be a good idea for President Wyton to invite the Choral Conductors Guild (I'm not sure I have the name of the Guild right) and the Council of Churches in America to join us this time in issuing a new edition of "Acoustics in Churches". We believe the invitation would carry more weight if our President would do the inviting. However, he believes the Council should first approve the idea. These organizations would really help broadcast the ideas.

Also do you wish me to invite the American Institute of Architects and the Associated Pipe Organ Builders of America, who put out the first edition with us, to again join us? Here

also the invitations would carry more prestige if President Wyton can be prevailed upon to write these also. Our Committee meets bi-monthly.

Very sincerely yours,
(DR.) EDWARD M. LITTLE, Chairman
P.S. I sent you a draft on 30 July 1966 of what we propose for the 2nd edition of *Acoustics of Churches*. It incorporates much of what was suggested by the various Committee members at and before the last Committee meeting and is the first draft. If you have any comments, please let me know. The next Committee meeting is on Saturday, October 1 at 12:30 at our home, starting with a luncheon served by Mrs. Little, for members and their spouses. Please come, with your beautiful Mrs. Wyton, if you are out this way then. We live at 1091 Sunset Cliffs Blvd., San Diego, Calif. 92107. We live on 50-ft. cliffs at the Pacific Ocean.

Council authorized Dr. Little, Chairman of the Acoustics Committee to invite The Council of Churches in America and the Choral Conductors Guild to participate in the revision of the Pamphlet, *Acoustics in Churches*. Request unanimously approved by Council.

It was then moved, seconded and unanimously approved that the meeting be adjourned.

Respectfully submitted
CHARLES DODSLEY WALKER,
National Secretary

Chartered Plane to Europe

At the National Convention in Atlanta, the proposal for a chartered flight to Europe was received with such enthusiasm that it was decided to further explore the possibilities of this project. Suggestions for itineraries and transportation facilities were submitted by Edward A. Burns of Mr. Travel Agent, Inc., Norwalk, Connecticut and Alice Evans, member of the Bridgeport Chapter, AGO and sales representative of the travel agency.

At the National Council Meeting in Detroit on November 14, it was decided, after discussion, to accept these suggestions: Accordingly, the following itineraries are offered to the members of the Guild:

Members, Subscribing Members, and their immediate families may elect to use only transportation facilities from New York to Europe at a cost of \$240.00 round trip. Individual land tour arrangements may also be made through the travel agency.

OR they may select round trip transportation from New York plus one of two tours designed to combine sight-seeing, organ inspections and music festivals at a cost of \$543.00, semi pension plan (two meals a day), for 21 days.

- TOUR I:
- PARIS (sightseeing plus organs at Notre Dame, St. Sulpice, St. Clotilde, St. Gervais, Madeleine, etc.)
 - LONDON (sightseeing plus organs at Westminster Abbey, St. Paul's, etc., and side trips to Stratford-on-Avon, Oxford, Windsor and Winchester.)
 - AMSTERDAM (sightseeing plus organs at Zwolle and Sweelinck's Old Church)
 - COLOGNE, Bonn, Coblenz, Frankfurt
 - BAYREUTH (visit Wagner's grave and memorial, Liszt's grave and house, etc.)
 - SALZBURG (Mozart's birthplace and museum, Morality play on Cathedral steps, Berchtesgarden, and Optional and extra tickets for festival)
 - INNSBRUCK Organ recital or Folk Festival at nearby Igls.
 - LUCERNE via Liechtenstein
- TOUR II:
- PARIS (same as above)
 - LUCERNE
 - INNSBRUCK (concert of costume band)
 - VENICE (organs at St. Raphael's, St. Marks, etc. and sight-seeing)
 - BOLOGNA and FLORENCE (sightseeing and organs at Frescobaldi's Cathedral of St. John and Landino's St. Lorenzo, etc.)
 - NAPLES (Amalfi Drive and Capri)
 - ROME (sightseeing at St. Peters, St. John Lateran, St. Maria Maggiore, etc.)
 - PISA, NICE and FRENCH and ITALIAN RIVIERA

Transportation will be by bus with experienced guides throughout the trip as well as a personal representative of the travel agency as tour coordinator. An application blank appears on page 2 for those wishing to take advantage of this A.G.O. sponsored tour.

Please note: All inquiries should be sent directly to: Mr. Travel Agent, 99 New Canaan Avenue, Norwalk, Connecticut, not to AGO Headquarters.

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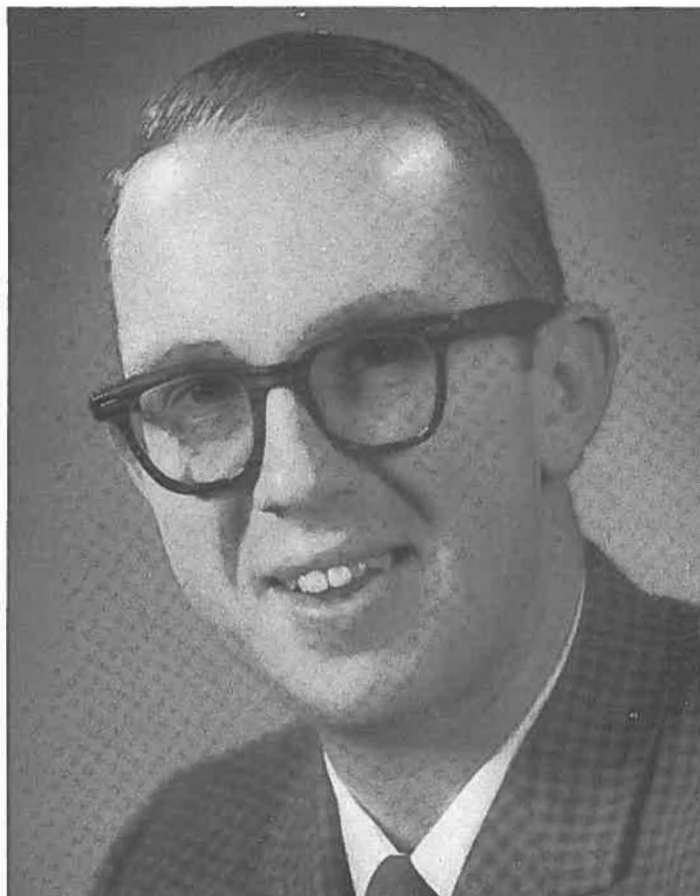
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ED FINALLY MADE IT



Amiable and popular always, Ed Throm has been a choir-master and organist in Indiana since 1956. Just 27 years old, he presently is in charge of music at St. Jude Church in Fort Wayne. Although Ed finds his church music work rewarding, he had been resigned to the daily unspectacular routines that his profession entails perhaps for a lifetime.

Then suddenly Ed made it. It was in April 1955 that Marius Monnikendam composed an organ piece entitled "Plainte." As a memorable tribute and a token of esteem, the composer, dedicated this piece to Mr. Throm. You can see his name printed in italics right there on the top of page 15 in the collection, TWELVE MORE INVENTIONS FOR ORGAN. "To Edward Throm" it reads, and every time anyone anywhere in the world plays this piece they can see this dedication right before them.

Ed admits this dedication is a great honor, because anyone would be proud to have a composition of Marius

Monnikendam dedicated to him. But Ed takes it with typical modesty. He doesn't mind in the least, for example, that the composition is only one and a half pages long, whereas some of the pieces in the TWELVE MORE INVENTIONS FOR ORGAN are two and three pages long. Nor does he mind that the other 11 pieces in the collection are dedicated to other people. He feels that these honors do not come to very many persons in a lifetime, so he is not going to be jealous about a few others receiving similar honors.

Interviewed at his Fort Wayne home recently, where he lives with his wife, Judy, and two young children, Ed was asked how this dedication would affect his life and his plans for the future. Ed remarked, "I like the work I am presently doing, I like my boss, and I like the people I am working with. Therefore, I will just continue my life as I have been living it in the past. However, I might include 'Plainte' rather frequently on my organ programs."

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Ignace de Sutter	Gilbert Macfarlane
Richard Proulx	Eileen Jeffrey
Robert Schaffer	"Stichting
Feike Asma	Oregelcentrum"
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News of the American Guild of Organists—Continued

Denver

The first of a recital series sponsored by the Denver Chapter was played by Dr. Austin Lovelace at Montview Presbyterian Church Nov. 7. The program to celebrate Reformation Sunday is listed in the recital columns.

The regular meeting was held Nov. 7 at St. Barnabas Episcopal Church. Phyllis Tremmel, Colorado Woman's College, exhibited color slides and tape recordings made on her four and a half month's tour of Europe. Germanic organs of Austria, Germany, Switzerland and Holland were her planned project; she also showed typical examples of Portuguese, Spanish and English organs. Sounds of the organ were synchronized with slides of the organ and the church. Two highlights stand out: her two days in the Nuremberg area with Dr. Walther Supper who was testing and recording organs there for the forthcoming Orgel tagung sponsored by the GDO; the visit to the newly restored Comenius organ in Buckeburg, near Hannover.

Everett Jay Hilty, University of Colorado, played a rededication recital Nov. 16 at St. Paul's Lutheran Church, where the chapter sponsored his recital a quarter of a century ago. The program appears in the recital pages.

LILLIAN HEALEY

Colorado Springs

The Christmas program of the Colorado Springs Chapter was held Nov. 29 at the Broadmoor Community Church. John Buck, sub-dean and program chairman, was in charge of the program which included: the Grace Church Bell Ringers under the direction of Mrs. John Buck; organ numbers on the Casavant by Dewey Layton, Judy Ellington and Roger Boyd; Ben Lyon, baritone. A social hour followed at which Dick Barnes was host.

AGNES S. MARTIN

Fort Collins

The Fort Collins, Colo. Chapter met Nov. 28 at Colorado State University for a demonstration of the new four-rank Layton organ. Robert Cavarra, chairman of the organ department, described the organ and its success as a unified instrument. The organ is intended to complement a Casavant organ contracted for. Students will then have an opportunity to see the difference between a straight organ and a unified organ. A short recital was played by three of Mr. Cavarra's students: Tom Miles — Toccata in C major, Bach; Julianne Grabian — Fantasia in G minor, Bach; Mrs. Wallace — Sonata 1, Hindemith.

SARA SIMCOE



The Merced, Calif. Chapter sponsored its annual junior choir festival Dec. 4 in the Methodist Church. The choir of Atwater Methodist, above, was joined by six others from Baptist, Episcopal and Lutheran churches of Merced and Atwater.

Riverside

The Riverside-San Bernardino Chapter went on a tour of church organs Nov. 7. First, members went to St. George's Catholic Church, Ontario, Calif. where the choir sang a program of liturgical music. Mrs. D. E. Anderson is director and Mrs. J. Gavran organist. At the Methodist Church, Upland, the organist, Mary Jane Hess, played a program. Finally Elinor Wilding played at the First Presbyterian Church, Upland.

BETTY J. HENNINGER

La Jolla

The La Jolla, Calif. Chapter sponsored Dr. Claire Coci in recital Nov. 13 at St. James-by-the-Sea Episcopal Church, La Jolla. Dr. Coci was assisted by her daughter-in-law, Nellie LaBerge, on the flute. Mrs. LaBerge is head of the music department in the Julian School District. A reception followed in the parish hall.

The first meeting of the season was the Oct. 10 installation and dedication ceremony in the form of Compline at the Bethlehem Lutheran Church, Encinitas, Calif. Chaplain T. Duane Jensen was in charge of the service. Helen Oesterheld was organist.

DOROTHY KELLY

Long Beach

The Long Beach, Calif. Chapter held its meeting Oct. 4 at the First Methodist Church. After dinner F. Eugene Miller talked informatively on Concern of Organists and Human Behaviour. The group then adjourned to the church for a performance by members of contemporary wedding music. Gene Driskill followed with a formal installation of these officers: dean, Donald Palmer; sub-dean, Dr. William Paul Stroud; secretary, Elaine Elliott; treasurer, Axel V. Anderson; chaplain, the Rev. Joseph E. Parshall; reporter, Barbara B. Watson; auditor, Earl H. Lamken.

ROBERT D. HEALY

San Jose

The San Jose, Calif. Chapter sponsored a program Nov. 27 by the Handbell Choir of the First Methodist Church of Palo Alto, Dr. James B. Angell, director, at the Presbyterian Church of Willow Glen. Music ranged in period from Bach and Handel to Robert Prichard; several of Dr. Angell's arrangements were included.

The chapter sponsored a recital Dec. 10 by Gordon Rowley, graduate student at Stanford University. He played Bach, Buxtehude, Pachelbel, LeBegue, Langlais, Liszt, Benoit, Franck and Messiaen.

Eugene

The Eugene, Ore. Chapter sponsored an all-day workshop Nov. 12 at First Christian Church. A class on youth choirs was taught by Marcia Hann'h Farmer assisted by choir boys from St. Mary's Church. Barbara Possman, organist at the host church conducted the session on score reduction. Max Risinger, university music faculty, was in charge of the anthem-reading session, and a lively and pointed discussion of the function of music in worship concluded the workshop.

RICHARD DITEWIO

Redwood Empire

The Redwood Empire Chapter met Nov. 1 at Temple Beth Ami in Santa Rosa, Calif., with Dean Claire Coltrin Saffell greeting everyone and introducing the program. Cantor Harvey Goldstein, spiritual leader of the congregation, gave, through the use of prose, explanations, chanting and singing, a picture of Hebrew liturgical music down through the ages. He chanted liturgical portions from the sacred services illustrating earliest known melodies to examples by some of the modern composers. As an example of Chassidic way of joyful worship he improvised a melody over and above the "bim Bam" sung by the group in attendance. He was accompanied on the organ by Mrs. Harvey Goldstein and assisted by Bernice Goldman, violinist. They combined their talents on an interesting setting of a Kaddish by Maurice Ravel. A social hour following the program was hosted by members of the chapter.

DANIEL T. RUGGLES

Tacoma

The Nov. 14 meeting of the Tacoma Chapter was held in the auditorium of the remodeled First Baptist Church. Dean Lorene Schumacher led a brief business session at which a resolution was adopted and a committee appointed to consider making gifts to local universities as memorials to deceased chapter members. Following the business session Dr. Edward A. Hansen, Seattle, was introduced by Sub-dean Elma Rosenberger and from the organ bench gave an informal and practical talk on Modulations and Improvisations peppered with wit and humor. Dr. Hansen opened the meeting for questions and played an impromptu improvisation on a hymn tune. Refreshments were served in the church parlor, with Mr. and Mrs. Merle Fuson and Donald F. Lewis as hosts and hostess.

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News of the American Guild of Organists—Continued

Palm Springs

At the Nov. 7 meeting of the Palm Springs-Coachella Valley Chapter, the program for the year was formulated. The Dec. 7 meeting was a lecture on organ construction with a question and answer period following. One meeting will be devoted to the Jewish liturgy and its influence on Christian liturgy. Father D. Stewart Alexy was elected chaplain. He has recently become rector of the Church of St. Paul in the Desert (Episcopal).

BETTY LUDWICH

Seattle

The Nov. 14 meeting of the Seattle Chapter was held at Providence Heights College, Issaquah, hosted by the Sister Formation College. Members and guests were escorted on a tour of the buildings on the 243 acre campus, to see the art collection of from the 16th century forward. After a short business meeting conducted by Betty Jean Bartholomew, a program of choral and organ music was heard in the College Chapel with 200 in attendance. Part 1 traced the use of the tonus peregrinus in works from Bach to Dupré with Sisters Judith Lobe, Christine Lang and Ann Mary Dussault as organists, the 75-voice student choir led by Sister Edwardine Costello with Sisters Denis Marie Nichols, Francis Zavier Lackey and Juliana Barza, recorders.

Part 2 was devoted to contemporary settings of the psalms with some of the same participants plus Sister Mary Schauer, cantor. Part 3 was an organ recital: Fantasia in C minor, Bach — Sister Marie Elizabeth Kunta; Pastorale, Franck — James Impett; Convent Mass, Couperin — Sister Edwardine Costello. Refreshments were arranged by Marilyn Newland. A sister sang folk songs with guitar.

BETTY JEAN BARTHOLOMEW

Central Arizona

The annual clergy dinner and Guild Service of the Central Arizona Chapter was held Nov. 14 at St. Agnes Church, Phoenix. Charles Brown, university organist at Arizona State University delivered a short dinner address, outlining the elements of a religious service. Then he stressed the interrelation of the elements and the work of minister, organist, choir director and choir in achieving a unified service. After dinner the chapter joined the public for the Guild service. The Rt. Rev. Msgr. Donohoe, pastor of St. Agnes and chapter chaplain, gave the sermon. Service music was sung by the men and boys choir of the host church, Dan Durand, organist, and a mixed choir of chapter members.

KENNETH L. WALKO



The newly-organized Lawrence-Baldwin Chapter is shown at its first regular monthly meeting Nov. 21 at the First Baptist Church, Lawrence, Kans. New Dean Dan Abrahamson presided at a short business meeting at which Sub-dean Bunker Clark announced the slate of programs for the year. The program, Some Aspects of French Baroque Organ Performance Practice, was given by member James Moeser, University of Kansas. It was a highly scholarly yet enjoyable and stimulating lecture demonstration.

Lester H. Groom

Twin Cities

The Twin Cities Chapter met Nov. 21 at Beck's Chalet in suburban St. Louis Park. Merrill N. Davis III introduced Arthur Bates Jennings, AAGO, whom the chapter honored at the meeting. Mr. Jennings, former professor at the University of Minnesota, is retiring from the Plymouth Congregational Church, Minneapolis, after a 30-year tenure as organist and choirmaster. Mr. Jennings related many varied and interesting experiences and was given a standing ovation. The meeting concluded at St. Mark's Cathedral where Gerald Bales, host organist, was heard in a discourse covering religious music from the ancient Jewish to the contemporary. Excerpts from his Te Deum and Jubilate with St. Mark's choir, brass ensemble, timpani and organ were heard on tape recording to illustrate the use of additional tone qualities and effects. Following the meeting, the executive board voted to advance Sub-dean Kathryn U.

Moen to dean, filling the vacancy caused by the resignation of Dr. Manz. Richard D. Waggoner was elected sub-dean. Enid Woodward, AAGO, Carleton College and regional chairman, presided at this meeting.

LAWRENCE A. LARSEN

Clinton

The Clinton, Iowa Chapter met Nov. 13 in the Ebenezer Reformed Church, Morrison, Ill. Annetta Rich directed the high school choir of the church in a number of Advent and Christmas anthems, and a woodwind sextet played a selection from Saint-Saëns' Christmas Oratorio. Arlene Boerema, organist of the church, demonstrated suitable Advent and Christmas service music. In the absence of the dean, the business meeting was conducted by Mrs. Burgdorf. Mrs. Rich and Mrs. Boerema served refreshments.

NAOMI HOWELL

Salt Lake City

The season's activities of the Salt Lake City Chapter began Oct. 25 with a recital in the Tabernacle by William Whitehead. His program is included in the recital pages. Following the event, members, their friends and partners attended a reception in the President's Room in Hotel Utah, where everyone had an opportunity to meet Mr. Whitehead.

SHIRLEY JENSEN

Wichita

A Look at the AGO Exams was the subject for the Nov. 15 meeting of the Wichita, Kans. Chapter at Plymouth Congregational Church. Dorothy Addy, examination chairman for the chapter, discussed the Service Playing Exam with its requirements and good ways to prepare for taking it. Three members played selections from the required service playing list. Players and their selections were: Wilma McGregor — Liebster Jesu, Brahms; Glen Thomas — Out of the Depths, Bach, Scheidt; Roxanna Pfeifer — Nun komm der Heiden Heiland, Bach. David Childs played one selection from the fellowship list, Sonata, Krenek. James Strand, Southwestern College, Winfield, discussed the Associateship Exam with emphasis on the written work. He then played several short Baroque selections on a clavichord he built from a kit. It was left open at the conclusion of the meeting. Members lingered to play Mr. Strand's clavichord and to look over examinations and other material and books on display.

JANET WITTMER

Salem

The Salem Ore. Chapter met Oct. 11 at the First Congregational Church to hear a recital by Dr. Melvin West, Walla Walla College.

The Nov. 13 meeting was held at the Littlest Angel restaurant in Mount Angel, following three recitals played in churches: Bruce Bengtson at St. Mary's, Gary Kibble in the Benedictine Abbey Church and Mae Dudley in the Seminarian Chapel.

EDITH MCCLURE

Hutchinson

The Hutchinson, Kans. Chapter met Nov. 22 at Grace Episcopal Church. Plans and suggested music for a joint program on wedding music with the Hutchinson Music Club were discussed. The host organist played several selections, followed by a discussion of registration. Suggestions of changes or alternatives were made and tried. Included were: Chorale Prelude on Sleepers Awake, Krebs; Magnificat 1, Dupré; Tu es Petra, Mulet.

SELMA WAGGONER



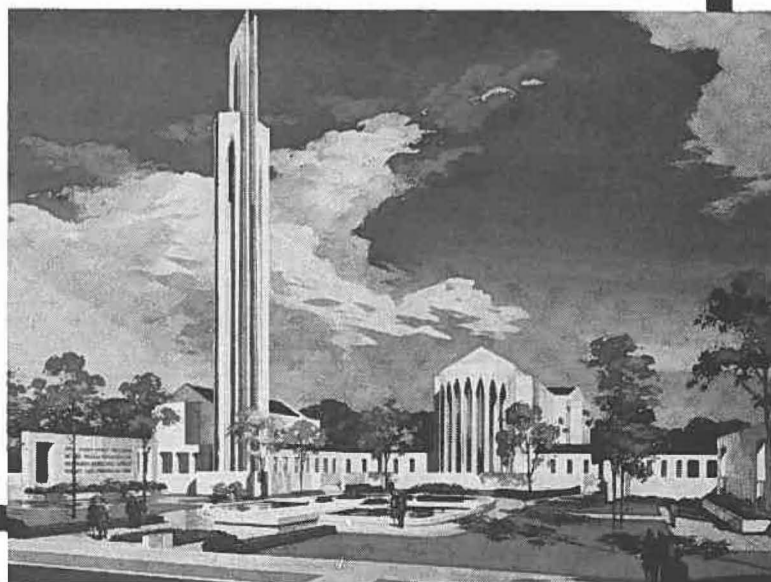
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News of the American Guild of Organists—Continued

Indianapolis

The Nov. 8 meeting of the Indianapolis Chapter was held at All Souls Unitarian Church. A dinner was served and Dean James Litton conducted a short business meeting. An installation service was conducted by Chaplain Robert Schilling, the following officers being installed: Mr. Litton, dean; Mrs. Farrell M. Scott, sub-dean; Mrs. Phillip Slates, secretary; Vivian Arbaugh, treasurer; Joseph G. Roberts, registrar; Judith Shattuck, librarian; Mr. Shilling, chaplain; Thomas J. Murphy and Raymond A. Brandes, auditors; and Mrs. Keith L. Brown, Erwin W. Muhlenbruch and William N. Robinson, executive committee. Rodney Hansen discussed briefly the structure of Sowerby's Sinfonia Brevis. The program he then played on the Holtkamp organ appears in the recital section.

JOSEPH G. ROBERTS



Marilyn Mason is shown with Boies Whitcomb, Dean John D. Herr, and Gratian Nugent at a reception in her honor after her recital Nov. 2 for the Cleveland Chapter at the West Shore Unitarian Church. A string quartet from the Cleveland Symphony Orchestra joined Dr. Mason in the newly discovered CPE Bach Concerto in E flat major, in the Thomas Arne Concerto 5 and the Langlois Piece in Free Form. Also heard was the Bach Trio Sonata 1, Sowerby's Ballade for Violin and Organ, and The Ravel Sonata for Violin and Cello.

The Rocky River Chamber Music Society, Jean Stell chairman, co-sponsored the event and held the reception for Dr. Mason.

Central Ohio

The Nov. 14 meeting at the Methodist Theological Seminary was the first of the season for the Central Ohio Chapter, a surprise organist played a fifteen-minute recital preceding the meeting. Lois Allen played Cortège Nuptial, Van Hulse; Eventide, Three Pennsylvania Dutch Chorale Preludes, Alfred H. Johnson; and No. 6, Ten Pieces, Rohlig. The speaker for the evening was Roy Reed, professor of worship and music at the seminary, and conductor of the Schola Cantorum. His subject covered the new Methodist hymnal from theological, musical and liturgical standpoints. Many hymns were sung as examples. The seminary provided refreshments.

ELEANOR CLINGAN

Dayton

The Dayton, Ohio Chapter programmed a members recital Nov. 7 on the new 27-rank Schantz at the Fairmont Presbyterian Church. The recital, under the chairmanship of Joanne Hart, was preceded by a short business meeting. Those participating, and selections played were: Gloria Anderson — Dialogue, Marchand; Lobe den Herren, Walter; Triptych, Piet Post. Marjorie Street — Elegy, Willan; Postlude 1, Langlais; Crown with Thy Benediction, Hokanson; Up the Saguenay, Russell. Michael Heintz — Two Preludes on Wir glauben All, Bach; Concerto 13, Handel. Frank Michael — Sinfonia Brevis, Sowerby. Refreshments were served following the recital.

RUTH V. BAUGHMAN

Fort Wayne

The Nov. 29 meeting brought the Fort Wayne, Ind. Chapter together in the First Presbyterian Church. Dinner was hosted by Jack Ruhl and the business session was conducted by Dean Kathleen Detrick. The program consisted of a paper entitled Let's Have Another Look at Carols, in charge of John Loessi. A demonstration choir sang various illustrations to show the different types of carols.

MARY ANNE ARDEN

Evansville

The Nov. 29 meeting of the Evansville, Ind. Chapter was held in the home of Dr. and Mrs. Ray Dufford, owners of a 17th century English harpsichord. Following a short business meeting, this program of baroque music was performed by Mrs. Dufford, harpsichord. Pauline Fehn, flute and recorder; Janice West, cello; and Dr. Neva Barnard, soprano: Pavanne, Byrd; Cuckoo, Daquin; Concerto, Telemann; The Lord Is My Strength, Schutz; Sonata in F major, Marcello; Chant, Edelson; Fain Would I Wed, Farnaby; Work 9 for Flute Clock, Haydn; Sonata, Tomasco-Vitali; My Jesus Is My Lasting Joy, Buxtehude.

M. E. BAER

Springfield

Members of the Springfield, Ill. Chapter attended the organ and harpsichord recital Oct. 11 by Dr. Francis Hopper in Annie Merner Chapel, MacMurray College, Jacksonville. Dr. Hopper was assisted by Andrea Toth Haines, organist, in a concerto for organ and harpsichord. Following the recital, a reception was held in the parlors of the girls' dormitory.

SAMUEL J. HOOD

Rockford

The Rockford, Ill. Chapter met Nov. 28 at the First Evangelical Free Church. Dr. Max Yount, Beloit College, Wis. gave a lecture and demonstration entitled Transcribing at the Organ — Anthem and Solo Accompaniments. Mrs. Leslie Lofdahl, organist of the host church, and Arthur F. Behrend played organ solos.

WAYNE SELLECK

Wabash Valley

The Wabash Valley Chapter met Nov. 27 at the Central Christian Church, Terre Haute, Ind. to hear a recital by Patricia Newman. Her program appears in the recital section.

MRS. B. J. DODSON

Chippewa Valley

The Nov. 21 meeting of the Chippewa Valley was held at Christ Church Cathedral, Eau Claire, Wis. There was no formal business meeting. The annual evening of anthem reading was led by Esther Keith, Jewel Johnson and Jerry Evinrude. Selections were played on the Möller organ by Victor Wightman and Jewel Johnson.

THEOLA O. WALLER

Muncie

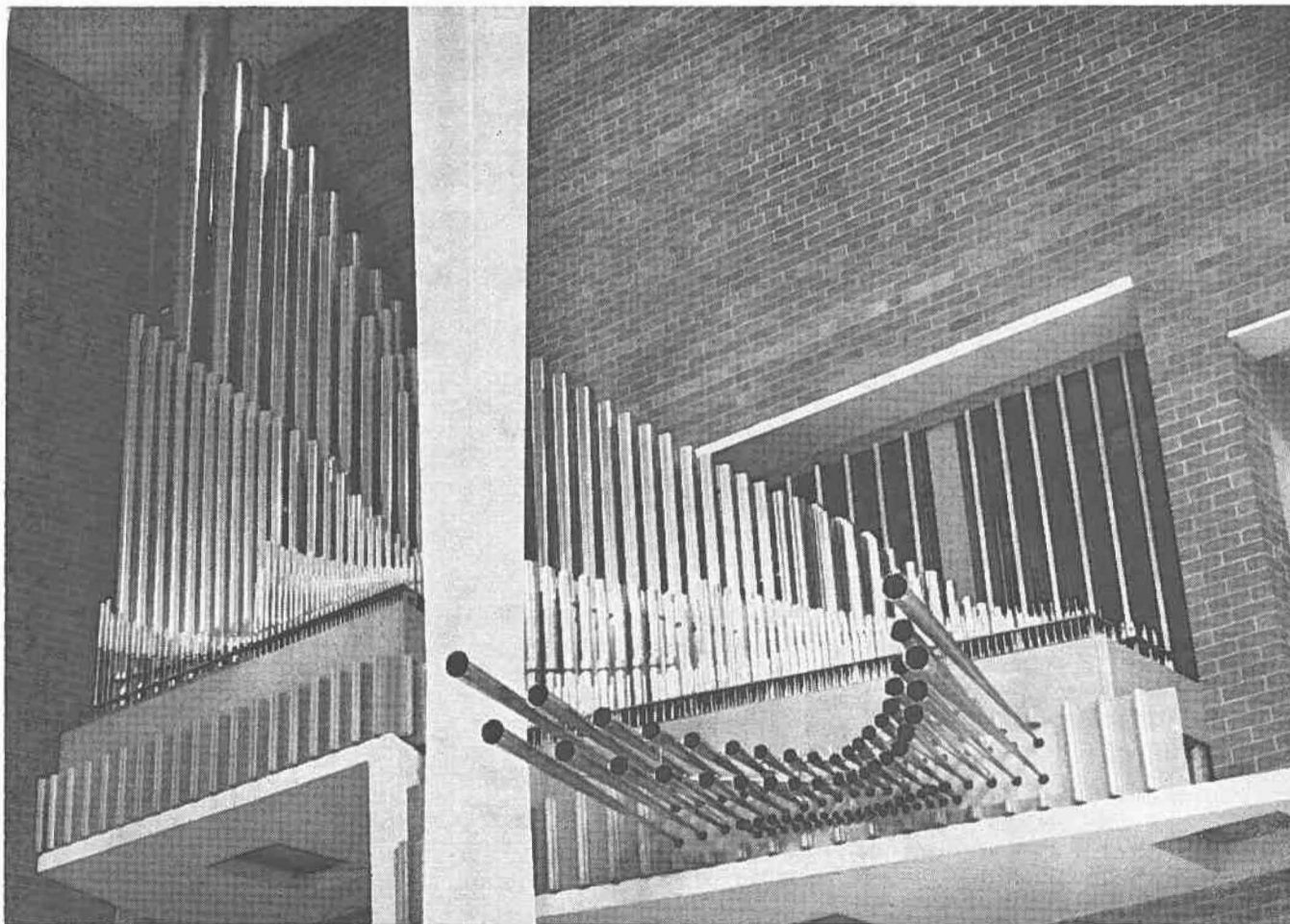
The Muncie, Ind. Chapter met Nov. 28 at the First Church of the Nazarene. The topic of discussion was Hammond Electronic Registration. Christmas music was played by Evelyn Maidlow accompanied by her son John playing Sarna bells, and by Greta Witt, Mrs. Maidlow also explained the function of the harmonic drawbars on the Hammond and demonstrated several different combinations. A business meeting followed the program.

LOUISE ARNOLD

Southern Illinois

The Southern Illinois Chapter held its Nov. 18 meeting at the First Presbyterian Church, Carbondale with Dean Marianne Webb conducting the business session. Guest performers from the Morning Etude Club were heard in a program of vocal, flute and violin compositions appropriate for use in church. Marjorie Jackson Rasche, FAGO, provided special selections at the organ.

MARILYN HUGHES



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News of the American Guild of Organists—Continued

Youngstown

The Youngstown, Ohio Chapter met Dec. 5 in the beautiful new edifice of Bethlehem Lutheran Church. After a short business meeting, members and guests relaxed and enjoyed a program of Christmas music by the Chamber Singers of Westminster College under the direction of Carol Schoenhard. The program was varied with group and solo numbers. When accompaniment was required, it was supplied by the harpsichord, flute, cello and two recorders giving an effective background for group singing and solo numbers.

MRS. ROBERT G. CRAWFORD

Akron

The Akron, Ohio Chapter met Dec. 5 at the First United Church of Christ for a Christmas fun party. Before dinner, Robert Osmun played: Nativity Suite, Wyton; Pastorale, B-ch; Two Interludes on Christmas Carols, Webber; Now Praise Ye Christ, Lenel. Following dinner a group directed by Herbert Hoffman, First Methodist Church, Cuyahoga Falls, sang light numbers and carols. A hilarious Humor and Satire at the piano was given by Nan Neugebauer, Pittsburgh.

LOUISE INSKEEP

Canton

The Temple Israel was host to the Canton, Ohio Chapter Nov. 27. Reuben Caplan, Fairmont Temple, Cleveland Heights, gave a lecture demonstration on Jewish Music Yesterday and Today and Its Kinship to Christian Liturgy. Following the lecture refreshments were served in the fellowship hall where an interesting display of Jewish literature could be examined.

The annual Christmas party was held Dec. 12 at Trinity United Church of Christ. Malone College music department provided the program for the evening.

GENE B. MOSS

Monroe

The annual Advent recital of the Monroe, Mich. Chapter was held Nov. 27 at St. Paul's Methodist Church. Willard Wash was organist and June Clark the soloist. Mrs. Clark sang a variety of carol settings and Mrs. Wash played: Salvation unto us has Come, Gigue Fugue, In dulci júbilo (two settings), Bach; In dulci júbilo, Dupré; Behold a Rose, Brahms; Chorale in B minor, Franck; Carillon, Vierne. After the recital tea was served in the lecture room. Doris Eber and Mrs. William Eng poured.

VERNA ROEDEL

Detroit

The Detroit Chapter was honored to have the National Council meeting held in Detroit Nov. 14. Several board members were in attendance at the Detroit Club luncheon.

The Nov. 21 dinner was held at Christ Episcopal Church, Grosse Pointe. Dr. Arthur Poister conducted two rewarding master classes. In the afternoon Buelah Sung, Wayne State U; John Peterson, U of Michigan; Sam Chizmar, U of Michigan graduate student and chapter scholarship winner; and David Palmer, University of Michigan played—students of Ray Ferguson, Robert Glasgow and Robert Clark. Evening performers were Margaret Preston, chapter scholarship winner, William B. Giles, and Dalas Grobe. Many students from surrounding universities were in attendance; a large group came from Bowling Green, Ohio. A display of organ music was set up in the church corridor by Instrumental Music Center.

The last meeting of the year was hosted by the Palestrina Institute, Detroit. Chapter Chaplain Robert V. Ryan discussed Catholic service music. This was followed by a brief Christmas party.

BETTY M. CHANIK

Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter met Nov. 12 at the Central Methodist Church. George Shirley, organist and choirmaster of the host church, lectured on Organ Improvisation and demonstrated at the console. This was largely the result of a lecture on the same subject Mr. Shirley had given last year, the merit of which generated a desire by members to hear him pursue the subject further.

DON E. DAVIS

Johnstown

The Johnstown, Pa. Chapter met Nov. 1 at Zion Lutheran Church. A recital of sacred music for organ, voice and strings was performed by representatives from the school of music of Duquesne University, Pittsburgh. Dr. Donald R. Beikman of the faculty was director and organist of the group. Hope Montoni was soprano soloist. The instrumental group featured Joan Groer and Andrea Bircsak, violinists, and Eric Bertoluzzi, violoncello. Works of Vitali, Schütz, Caldara, Reger, Buxtehude and Loelliet were heard. Following the recital members and friends had an opportunity to meet and speak with the group at a reception in fellowship hall. Refreshments were served.

DOROTHY H. SWICK

1st Word of Lancaster Regional

The Lancaster, Pa. Chapter will be host for the regional convention of the Pennsylvania, Delaware and Central and South New Jersey area June 26-29. The recital roster includes Donald McDonald, John Weaver, Clyde Holloway, James Boeringer, Robert Noehren and Heinrich Fleischer.

An intensive study of choral techniques will be conducted by Elaine Brown of the Philadelphia Singing City; Dr. Brown's workshop meeting every morning will give her an opportunity for more than a summary treatment of her subject.

The Guild service under the direction of Frank McConnell, FAGO, will feature a commissioned anthem. Louis Vyrer will conduct a program for organ, strings and piano with Reginald Lunt as organ soloist. Dr. Noehren will deliver a lecture on acoustics and Lee H. Bristol and John Weaver will speak.

This should give an idea of what you can expect at Lancaster. There will be much more to come.

CARL E. SCHROEDER

Philadelphia

The Philadelphia Chapter held its regular meeting Nov. 12 at St. Mark's Episcopal Church, Frankford. Dinner was served by church members. Carol Teti was sponsored in a recital to which the public was invited. Her program included works by Bruhns, Bach and Messiaen. A reception followed.

JOAN E. GERNIAK

Cincinnati

The Cincinnati, Ohio Chapter met Nov. 15 in the auditorium of the D. H. Baldwin Piano Company. Lowell Riley, Columbus, presented An Organ Pilgrimage. His interesting talk featured slides and tapes of 24 continental and English organs which he visited on a recent European tour.

SUE K. MILLER

Rochester

The Nov. 14 meeting of the Rochester, N.Y. Chapter was held at St. Paul's Lutheran Church, Pittsford, where the new Schlicker organ was used for the program entitled Music in the Liturgical Church. Marilyn Stulken, host organist, opened with the Pachelbel Partita on Whatever God Ordains. Representing the Lutheran Church was Dr. Klaus Speer who played: Warum betrübst du dich, Scheidt; O Christ Who Art the Light of Day, Lenel; Komm, heiliger Geist, Bach. Donald Baber represented the Roman Catholic music and played: Improvisation on Veni Creator, Sister Mary Teresine; Excerpts, Parish Mass, F. Couperin; Elevation on a Gregorian Theme, Prelude on an Introit in the First Mode, Benoit; Rigaudon, Campora. Ruth Canfield demonstrated the Anglican tradition with the assistance of her choir director, inviting members to sing the music with her. Ruth Canfield was general chairman for the program. Coffee and cookies were served after the meeting by Bernice Watson assisted by Ruth Faas.

BERNICE R. WATSON

Syracuse

The Syracuse and Utica Chapters held a joint meeting Nov. 8 at Park Central Presbyterian Church, Syracuse. The occasion was a dinner followed by a performance of Howard Boatwright's St. Matthew Passion. Mr. Boatwright, dean of the school of music at Syracuse University, first explained the background of his work. It was then performed by the Park Central Choir under the direction of Frank Hakanson. Donald Miller, of the music faculty, sang the part of the Evangelist and Winifred Isaac, of the host church, accompanied.

JANET LEWIS

Eastern New York

A meeting of the Eastern New York Chapter was held Nov. 14 at St. Paul's Lutheran Church, Albany. Magdalene York, sub-dean, presided. James Lazonby reported results of the workshop and recital. Anita Hintermaier introduced eight new members. Contemporary music was in charge of Mrs. Robert Wells, at the organ, and Jeanette Rafter, Magdalene York, Helene Henshaw, Allen Mills, and Gerry Bergner, who conducted the group in choral numbers. Refreshments were served by women of the church.

MARION WEED

LENT AND EASTER

LENTEN SEASON

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

PALM SUNDAY

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

GOOD FRIDAY

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

EASTER

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

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News of the American Guild of Organist—Continued

Chapter Joins St. Paul's Chapel in Premiere of Howells Work

The New York City Chapter in association with St. Paul's Chapel, Columbia University, sponsored a concert of choral and orchestral music Nov. 20. The program included the world premiere of a Te Deum Laudamus by Herbert Howells dedicated to Searle Wright. Other works were the Missa Brevis by William Walton, an American premiere and The Litany in B flat of Mozart.

ANNE CONROW HAZARD

SILVER ANNIVERSARY FESTIVAL

The 25th anniversary of the South Tier Choir Directors Association (which became the Canacadea Chapter in 1953) was celebrated at a festival Nov. 27 at the First Alfred (N.Y.) Seventh Day Baptist Church. Lois Boren Scholes directed the Alfred Town Ringers in the handbell prelude and postlude. The program was divided into three sections—Thanksgiving, Advent and Praise. The choirs were directed by Nathan Hardy, Mrs. Scholes, Glenn Sprague, Fred Palmer, Jacqueline Walker and Melvin LeMon with Mr. Parker, Mr. LeMon, Joan Crow, Eleanor Saxton and Juanita Pulos as organists.

Central New York

The monthly meeting of the Central New York Chapter was held jointly with the Syracuse Chapter Nov. 8 at the Park Central Church, Syracuse. After dinner Donald Sutherland, program chairman, conducted a brief business meeting. Dean Donald Robinson reminded everyone of the forthcoming regional convention in Utica June 27, 28, 29. A performance of Dean Howard Boatwright's setting of The Passion according to St. Matthew by the Park Central Chancel Choir was given. Dean Boatwright discussed his setting of chorales and solos. Everyone enjoyed the fine dinner and performance.

ESTHER BROWN

Lockport

For the Nov. 13 meeting of the Lockport N.Y. Chapter, an interesting and enjoyable recorder recital was the highlight of the evening. The two recorder artists were Dorothy Shaw and Alice Sprague. At the piano was Mrs. George Benziger. The program consisted of several compositions from the Elizabethan period as well as some contemporary pieces to show the great versatility of this family of instruments. The historical background of the instrument and some of its uses today were explained. Following this program, a brief business meeting was conducted by Dean William Kirchner.

DORIS WHITWELL

Rockland

The Rockland County Chapter met Nov. 15 at the Grace Episcopal Church, Nyack, N.Y. Sub-dean Richard McCoy led members in a choral reading session of Lenten anthems. Preliminary plans were made for the annual youth choir festival in May at Grace Church.

CAROL S. ROWAN

Suffolk

The Suffolk Chapter held an organist-clergy dinner Oct. 11 at the Steak Pub, Huntington. The speaker was Alec Wyton, national president, who spoke on the place of the organ and choral music in the church worship service. His talk was informational and inspirational to both the ministers and organists present.

WALLACE M. MONSELL

Westchester

The Nov. 15 meeting of the Westchester Chapter was held at the South Presbyterian Church, Dobbs Ferry, N.Y. An unusual program was in charge of Dr. and Mrs. DeWitt Wasson, introducing the Orff approach to teaching music. Orff instruments were used and members participated in the demonstration. Refreshments following the program included a birthday cake for Dean Russell Blackmer.

FLORENCE W. HYDE

Queens

Dr. George Powers visited the Nov. ? meeting of the Queens Chapter at St. Paul's Episcopal Church, Great Neck, and discussed the preparation necessary for the AAGO examination. He illustrated his comments on organ registration by playing three of the previous year's required pieces.

The Dec. ? meeting was held at Bayside Colonial Church with Lilian Carpenter, FAGO, as guest speaker. She gave a lecture-demonstration on Organ Techniques. Dean Lily A. Rogers presided at both meetings.

DORANNE S. TIEDEMAN

Ocean County

The Ocean County Chapter held its Nov. 15 meeting in the Christ Presbyterian Church, Toms River, N.J. Members were treated to a double feature. Four young organ students played a program. Their teachers were: Mrs. Jessie Boeck and Mrs. Franklin V. Fischer. Following the recital, the members were introduced to John H. Hose, tonal director of M. P. Möller. After a brief history Mr. Hose took his audience on an adventure into the planning and building of a pipe organ. Mr. Hose showed the actual steps involved in voicing a pipe. Since there are church buildings in the Toms River area, either on drawing boards or in the erecting stage, the chapter extended an invitation to architects, clergymen, church governing bodies, organ committees, and the public. After a short business meeting, members and guests adjourned to the Henry Baecker home for refreshments.

FAITH WILBERSCHIED

Monmouth

The Nov. ? meeting of the Monmouth Chapter was concerned with Movement in Music. Carolyn Bilderback, Union Theological Seminary, led the lecture-demonstration. The membership participated in the various preparatory exercises as well as some creative movement. Refreshments were served by the host church, Tower Hill Presbyterian, Red Bank, N.J.

JUDITH DAUGHERTY

West Jersey

The West Jersey Chapter met Nov. 7 at the First Baptist Church, Haddonfield, N.J. A large group was present to hear Wesley Day, FAGO, ChM, FTCL give a stimulating lecture on Anthem Accompaniment. Ruth Fink, AAGO, ChM, assisted at the organ. Refreshments were served following the meeting.

RUTH FINK

Northern Valley

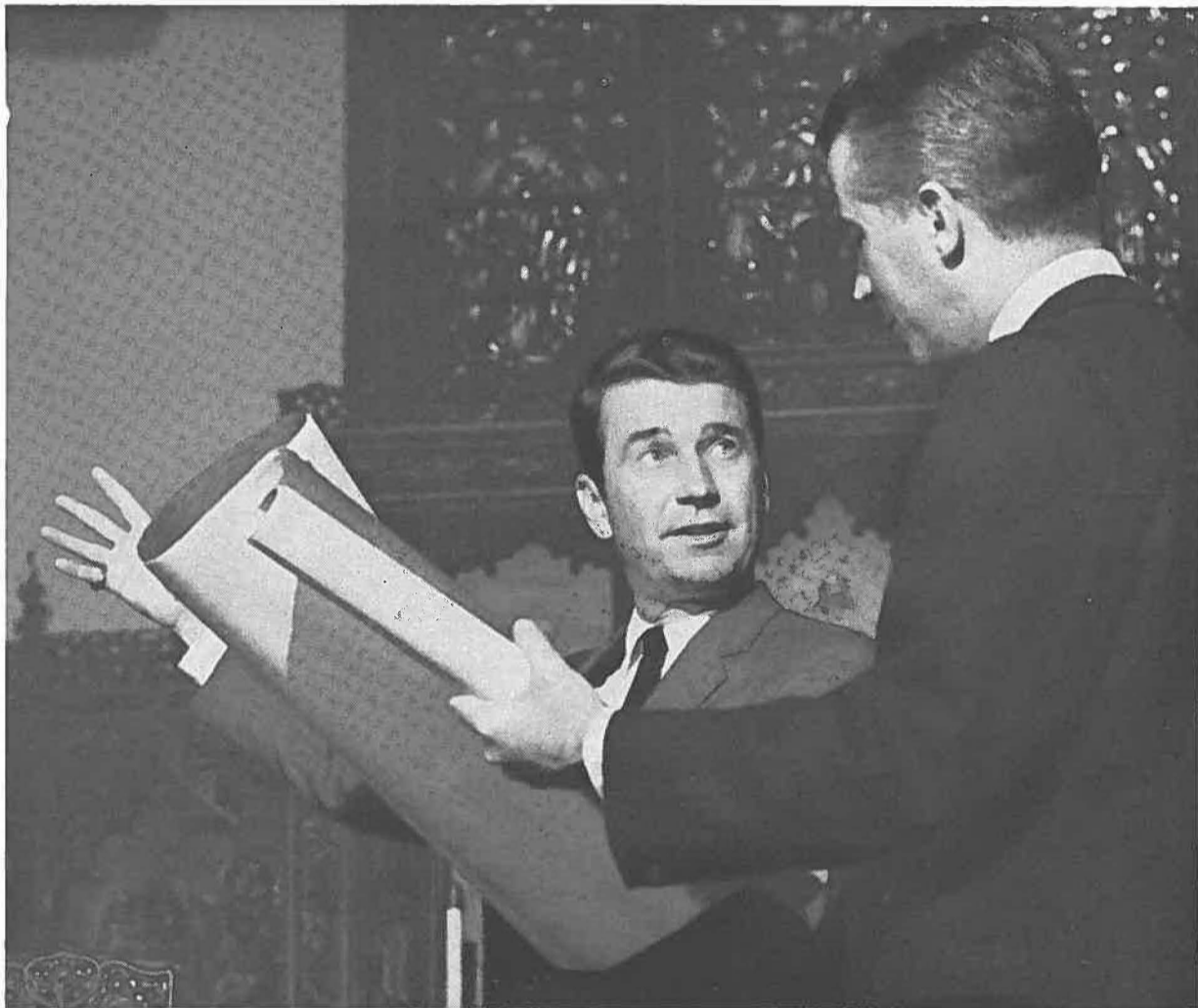
The Northern Valley Chapter met Dec. 5 at St. Luke's Episcopal Church, Haworth, N.J. with Mary Swanson as hostess. The program, second lecture of a series by John Bullough, Fairleigh Dickinson, was Organ Music of the Renaissance. A number of chapter members played examples of music chosen for study and listening. A group of men performed the plainchant accompanying the performance of the Cavazzoni Organ Mass. Dean Richard Barrows was in charge of the meeting.

RUBY R. THOMPSON

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Nov. 14 at the Methodist Church of Chatham. Sub-dean Leola Anderson, minister of music at the host church, played a recital of useful Advent and Christmas music. A lively discussion on Church Music Library Procedures followed, also led by Miss Anderson.

JANET H. STEVENS



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News of the American Guild of Organist—

Northern New Jersey

The Northern New Jersey Chapter held its regular monthly meeting, Dec. 6 at the West Side Presbyterian Church, Ridgewood. A Christmas Roundelay had been prepared by Dr. H. Wells Near, minister of music at the host church. The program was divided into three sections, beginning with the one-manual organ in the auditorium, then the two-manual in the chapel, and last, the three-manual organ in the nave. Organists for the evening, Charlotte Howard, Elaine Luben and Mrs. H. L. Petersen, played Christmas music by Bach, Pachelbel, Manz, Walcha, Dupré, Langlais, Wright and Sowerby. A Christmas party followed the program.

MRS. PETER L. PONTIER

Staten Island

The Staten Island, N.Y. Chapter held its monthly meeting Nov. 28 at the Trinity Lutheran Church. Richard Amend, FAGO, Grace Cathedral, Jamaica, Queens gave a lecture-demonstration in the choir loft on the choice and preparation of hymns, anthems and organ solos for the church service. He also answered questions submitted by members of the group concerning their specific problems. Refreshments were served after the meeting in the social hall where informal discussion on the subject of the evening continued.

KATHRYN KIETZMAN

Bangor

The Bangor, Maine Chapter held its Nov. 7 meeting at the John J. Whitney home, Ellsworth Falls. A program of sacred songs and duets was sung by Mrs. Theodore Hsu and Mrs. G. Frank Sammis, sopranos, with Mrs. James Norris as organist. Following the program the hosts served refreshments.

The chapter met Dec. 5 at Dow Air Force Base chapel for a program featuring the Nova Singers of Orono High School, Robert Modr director and trumpet soloist. Joan Smith was at the organ and soloists were Beatrix Thomas, soprano, and Karlis Druva, bass-baritone. Works of Koch, Handel, Puitoni, Praetorius, Edmunds, Head and Daquin were heard. After the program refreshments were served by the hostess, Joan Smith.

CLAYTON A. ROGERS

Worcester

A midmonth special in the form of a complete tour of the Noack Organ Company, Andover, Mass. afforded members of the Worcester Chapter an opportunity to view the inner workings of a tracker organ factory. This included the playing of a two-manual instrument nearing completion of several of the visitors. Following the tour, members enjoyed dinner at Valle's Steak House.

The Nov. 26 meeting was held at the Wesley Methodist Church, Worcester, with Dean LeRoy Hanson, organist-director at the host church, presiding at a brief business meeting. Featured were the Wesley Bell Ringers, all members of the host church. The group functions only at the Christmas season and plays carols of many lands, several of which are "sung and rung". Dean Hanson directs the group, makes his own arrangements and writes the musical notations for the 25 English bass bells. Members were invited to participate and formed groups to experiment in the art, adding extra voices and chromatics to several numbers.

BEATRICE L. HERMES

Monadnock

The Monadnock Chapter met Nov. 27 at the Brick Church, Westmoreland, N.H. to inspect the recently installed electronic instrument. A business meeting and light supper followed at the home of Dean Helen Terry.

JAMES D. INGERSON

New Hampshire

The Oct. 10 meeting of the New Hampshire Chapter was held in Manchester. After dinner at the Chateau, Ruth Barrett Phelps spoke on Knowing Our Guild. A concert for organ with instruments was played by John Brookfield, Gerald Mar, Melvin Whitcomb, trumpets; Elsie Schilling violin; Evelyn Querforth, Mary Brookfield flutes; Paul Giles clarinet, accompanied by Dean Margaret Powers and Robert J. Powell, St. Paul's School, Concord.

The chapter observed its 20th birthday Nov. 7 with a roast beef dinner at the Unitarian Universal Church. Dean Powers called on Norman Fitts, first dean, who gave a short talk on his work in starting the chapter. The Rev. Stephen Green, Concord, talked about The Characteristics of the New Englander. Music was provided by the Space Tones, a young women's quartet from Derry.

RICHALENE NETTLETON

Springfield

The Springfield, Mass. Chapter held a service-playing workshop at the Bethesda Lutheran Church Nov. 19. Registration was followed by sessions on vocal and rehearsal techniques and the introduction of new anthems by Olive Thompson, Longmeadow, Marjorie Long, Holyoke, and Dwight Killam, N. Wilbraham. The afternoon session was conducted by Jack Fisher, ChM, AAGO, dean of the Boston Chapter, on service-playing, technique of accompanying, playing hymns and modulation. Lawrence Buddington was chairman assisted by Wendy Moore, Louise Amerman and Leroy Rodimon.

BARBARA H. CONANT

Boston

The Boston, Mass. Chapter held the finals Nov. 27 of its first competition for organists of high school age. Applicants were from the eastern Massachusetts area. Winner of the \$50 scholarship was Gayle Clark. Members turned out in large numbers for two recitals by chapter members, given at Central Congregational Church, Newton: A recital by Ruth Barrett Phelps Oct. 25 and a program for organ and strings Nov. 27 with Marshall S. Wilkins at the organ.

WILLIAM SAUNDERS

New Haven

The New Haven, Conn. Chapter held its monthly meeting Nov. 29 at the Trinity Church parish house. G. Huntington Byles gave a lecture demonstration on Training the Boy Choir; it included vocal development, musical training and performance preparation. Mr. Byles has been organist and choirmaster at Trinity Church since 1934.

LAWRENCE J. LANLINO

District of Columbia

The Nov. 7 meeting of the D. C. Chapter was held at Calvary Methodist Church, Washington, D. C., with Dean William Tutts presiding. The dean announced the death of one of our long-time members, Edith Athey. Following the business meeting, Jon Spong played a recital featuring works by American composers.

The Dec. 5 meeting was held in Miller Hall, National City Christian Church, Washington, Dean Tufts presiding. The dean awarded AAGO certificates to two recipients: Geoffrey Simon and John Fenstermaker. Following the business meeting, Cleveland Fisher, librarian-historian, presented a slide-tape showing, depicting and describing old organs in the U.S. A narration accompanied the showing. Mr. Fisher procured the slide-tapes from the Organ Historical Society.

W. LASH GWYNN

Composers Conduct Commissioned Works at Wheeling Festival

An ecumenical festival service, featuring commissioned works, was sponsored by the Wheeling Chapter Oct. 25. Harry C. White was chairman, but due to a severe automobile accident in late September he was unable to play the service. Alfred de Jaeger, newly appointed to West Liberty State College was the able substitute.

Leo Sowerby's commissioned anthem, Only Begotten, Word of God Eternal, was conducted by him in its first performance, while Ronald Arnatt conducted his Organ Suite with Brass Quartet and Timpani in its first performance.

The new works were well received by a standing-room congregation which included deans and members from Columbus, Marietta and Youngstown, Ohio; Morgantown and Parkersburg, W. Va.; Pittsburgh, Pa., and Robert Crone, regional chairman.

The Rt. Rev. James A. Pike, Resigned Bishop of the Diocese of California, delivered the sermon, Music and Religious Experience.

Robert Kreis, musical director of the Wheeling Symphony, directed the service music of organ and orchestra and composed a 10-fold Amen sung at the conclusion of the service. Another feature was a hymn composed by Mr. White named, in honor of his native city, Wheeling.

The presiding minister was the chapter chaplain, the Rev. W. Carroll Thorn; Rabbi Martin Siegel of the Woodsdale Temple read the Lesson. Dr. Paul N. Elbin, president of West Liberty State College, offered the closing prayers, and the Most Rev. Joseph H. Hodges, Bishop of the Roman Catholic Diocese of Wheeling, pronounced the Benediction.

MRS. J. HERBERT STITT

Montgomery County

The Montgomery County Chapter met Nov. 8 at the Trinity Lutheran Church, Bethesda, Md. Following the business meeting at which members discussed ways to encourage and aid student organists in the area, Elizabeth Yeide discussed the liturgy and music of the Lutheran Church.

SARAH B. RICE

Chesapeake

The Nov. 15 meeting and program of the Chesapeake Chapter was held at St. David's Episcopal Church, Baltimore. Following the monthly business meeting a recital was played by E. William Brackett, host organist and master of choristers. This was the second recital on the new 42-rank Casavant organ dedicated on Oct. 23. Mr. Brackett's program is in the recital section.

EUNICE S. HEARN

Cumberland

The Nov. 15 meeting of the Cumberland Valley Chapter was held at Trinity Lutheran Church, Hagerstown, Md. Richard Purvis, organist and composer, played a fine organ program listed in the recital pages. A reception followed in fellowship hall. Refreshments were served.

HELEN L. SHELLER



Lionel Rogg, young Swiss organist and professor at the University of Geneva, whose recording of the complete works of Bach has been praised all over the world, will be principal recitalist at the regional convention June 18-22 at Roanoke, Va. Making his second United States appearance, Dr. Rogg will play the three-manual Holtkamp organ in DuPont Chapel, Hollins College, just north of Roanoke.

Headquarters for registration, lodging and much of the program will be the Hollins campus. General chairman for the convention is James D. Ware, immediate past-dean of the Roanoke Chapter.

Further details of what will be a "star studded convention in the Star City" will appear in these columns next month.

Edmund B. Wright

Richmond

The Richmond Chapter held its Nov. 8 meeting at St. Stephen's Episcopal Church. After dinner Dean Beverly Jesse Keith heard reports of various officers and chairmen. Reginald Slaughter, finance committee chairman, reported on the fund-raising project for an organ repertoire recital series. Shirley Morgan was thanked for the fine job in completing the yearbooks. At the close of the business meeting Catherine Spencer was in charge of a program of Baroque chamber music. Participants were Mrs. Spencer, harpsichord; Carol Spencer, recorder; Marjorie Cowan, alto recorder; Clifford Langlois, alto recorder; Joanne Whitely, cello; Hal Phillips, alto recorder, and Granville Munson, organist. Works of Locilett, Bach, Rohlig, Paradisi, Vivaldi and Soler were heard.

Wendell Piehler, New London, N.H. was sponsored Nov. 14 at the Church of the Holy Comforter. The program appears in the recital section.

ROBERT B. JACKSON

Norfolk

The Norfolk, Va. Chapter sponsored Donald McDonald in recital on the Casavant organ at Christ and St. Luke's Episcopal Church Nov. 15. His program appears in the recital pages. A reception followed in the Parish Hall.

E. RODNEY TRUEBLOOD

Chester

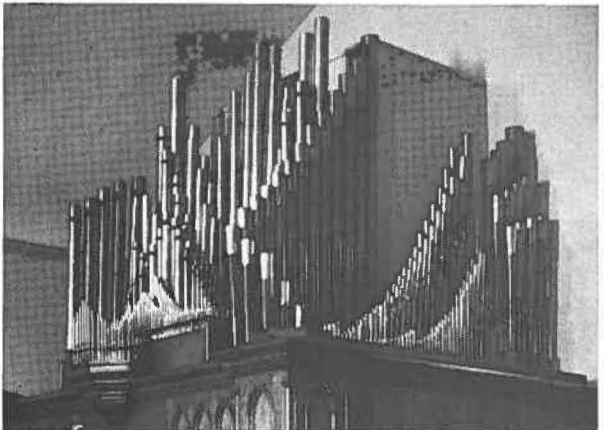
The Chester, Pa. Chapter sponsored Robert Plimpton, Morristown, N.J. in a recital Nov. 19 at the Swarthmore, Pa. Methodist Church. Mr. Plimpton played works of Bach, Mozart, Beethoven, Messiaen, Elmore and Franck on the Casavant organ.

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News of the American Guild of Organists—Continued

Birmingham

The Birmingham, Ala. Chapter held its monthly dinner meeting Nov. 21 at the First Methodist Church. Lois Greene Seals and Harry E. Tibbs were in charge of an interesting and practical program on How I Play a Morning Service. Mrs. Seals' discussion and demonstration was on the Order of Service for Morning Worship and Mr. Tibbs' on Hymn Playing.

The chapter met Dec. 12 at Mountain Brook Baptist Church for dinner followed by a program of Christmas music. Marvin Spry directed the Dawson Baptist Chapel Bell Ringers, a choir of nine high school students, in a varied program. Arlene Phillips, organist, and Janice Patten, flutist, assisted.

ELIZABETH MCNUTT

Mobile

Clyde Holloway, University of Indiana, thrilled the audience at Christ Episcopal Church Nov. 15 in a recital sponsored by Christ Episcopal Church and the Mobile Chapter. Many music students of the colleges in Mobile and many out-of-town guests were in attendance. A reception followed in the parish chapter house. The program appears in the recital pages.

ESTHER KNUDSEN

Knoxville

The Knoxville, Tenn. Chapter met Nov. 7 at the First Presbyterian Church. Guests for dinner were introduced by Dean Ed. May, some of whom were members of the Carson-Newman College GSG. After a report from the finance chairman, the meeting adjourned to the church for a lecture-demonstration on improvisation by Harold Rohlig, Huntingdon College, Montgomery, Ala. This program was planned by the special events committee and was open to the public.

ALBERTA CASHION

South Mississippi

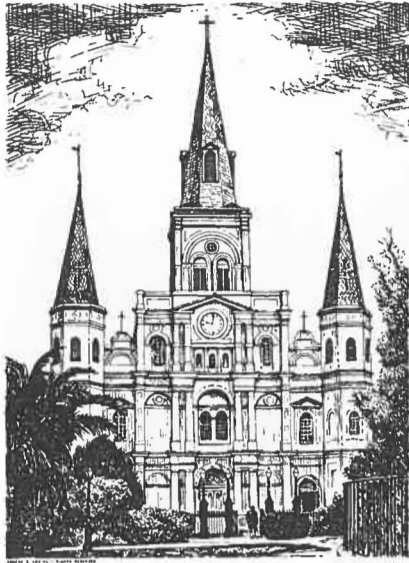
The Nov. 7 meeting of the South Mississippi Chapter at the Bay Street Presbyterian Church had as its topic Special Service Music. Mrs. W. M. Breland, leader, said church music should direct the worshiper to God and plans should start with prayer. Mrs. Breland discussed wedding and funeral music and invited comment. Dean McWhorter suggested that members submit a list of wedding music to be compiled to aid prospective brides. Mrs. George W. Baylis brought out the thought that hymns of resurrection are important for funeral music. She had on display programs for special occasions — cantatas for Christmas, Easter and other dates. The hostesses, Mrs. J. B. Holloway and Margaret Porter served apple pie, cheese and coffee.

MRS. J. B. SALMOND

Ozark

The Ozark Chapter heard a recital Dec. 4 by Ruth Thomas played at the First United Presbyterian Church, Baxter Springs, Kans. The organ numbers are listed in the recital columns. The Rev. George F. Ott, pastor of the church sang Where'er You Walk, Handel, and Sweet Little Jesus Boy, MacGimsey.

RUTH THOMAS



Historic St. Louis Cathedral facing Jackson Square in the heart of the fascinating French Quarter will be site of a main New Orleans regional convention choral concert under the direction of organist-choirmaster Elise Cambon. A full schedule of organ, choral and instrumental concerts is planned for the convention June 12-16 but schedules will be so arranged that attending members and their families will have time to visit some of the many points of interest in the City of New Orleans and the surrounding area.

One full day of activity and a recital by William Teague will be held in Baton Rouge, with the Baton Rouge Chapter co-operating with the New Orleans Chapter as convention host.

Headquarters will be the spacious Jung Hotel on famed Canal Street. But there will be more on that and on the listing of a whole series of organ recitals in later issues.

George C. Koffskey, Jr.

East Texas

Dean Mary Bruce Burt presided at the Nov. 29 meeting of the East Texas Chapter at the First Christian Church, Tyler. Wayne Cohn, host organist, was in charge of the program. He gave a talk on wedding and funeral music. The following works were performed: Choral and Menuetto, Suite Gothique, Böellmann — Mrs. Wilson Stone; Aria, Peeters; Ragaudon, Campra — Mrs. Billy Burt; Fairest Lord Jesus, Schroeder — Wayne Cohn; My Jesus as Thou Wilt, Weber; Whither Shall I Go, MacDermid — Joe Carrell, voice, Mrs. Norman Ferguson, accompanist; The Lord's Prayer, Peeters — Tom Mosley, voice, Neil Davis, accompanist; Seal My Heart, Castelnovo Tedesco; Wedding Song, Schütz — Sarah Wilson, voice; Wayne Cohn, accompanist.

J. WELDON CARTER

North Mississippi Chapter Holds Annual All Day Meeting

The North Mississippi Chapter met Nov. 12 on the campus of the University of Mississippi, Oxford. After registration and coffee in Meek Hall, Donald D. Kilmer, Millsaps College, conducted an organ workshop under these headings: Organ Stops and Registration; Organ Technique; Phrasing and Articulation; Hymn and Service Playing; Organ Practice Methods.

Miklas Beneze, basso, sang a group of vocal numbers.

Dean Esther Oelrich presided over a short business session following luncheon in the West Room of the University Commons.

In the afternoon Barbara Unvert, Wood Junior College, Mathiston, Miss. played a recital of Music for the Church Year at Oxford-University Methodist Church.

MAY H. BUCHANAN

Louisville

Dr. Paul Manz, Concordia College, St. Paul, Minn. gave a lecture demonstration on improvisation for the Louisville, Ky. Chapter's Nov. 14 meeting. Confining his lecture to service improvisation, Dr. Manz discussed ways in which improvisation on hymns can be used in the service of worship, and stressed the need for the organist to work daily at improvisation. Dr. Manz' brilliant and inventive improvisations demonstrated his mastery of the art and inspired his audience to discover and develop its own creativity.

Dr. Manz was sponsored in an organ recital Nov. 13 at the Highland Presbyterian Church. His program appears in the recital section.

The Nov. 14 program was preceded by a buffet dinner and a business meeting. Several entrants have registered and judges selected for the student competition in January.

DOVIANNA BYERS

Fort Smith

Members of the Fort Smith, Ark. Chapter and their guests met Dec. 3 at the home of Maetta Jacobs for an annual Christmas dinner and celebration. An evening overflowing with joyful experiences began with the invocation by Chaplain George H. Walker. A potluck dinner followed concluding with entertainment by Mrs. Milton L. Birkett, dean, Mr. Birkett, Clair Fitting, Carolyn Crouch and Ben Jordan. There was a white elephant exchange of Christmas gifts and Mrs. Hal Brewer led in the singing of familiar carols accompanied at the organ by Mrs. William J. Perkinson.

SISTER M. ROSARITA HUBER

St. Louis

The St. Louis Chapter met Nov. 28 at the Ladue Chapel. The business meeting was preceded by a candlelight buffet supper. Following the business meeting Menotti's Amahl and the Night Visitors was sung by the Ladue Chapel choir under the direction of Franklin Perkins. Franklin and Aline Perkins accompanied.

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Houston

The Houston, Tex. Chapter held its Guild Service Nov. 8 at the First Presbyterian Church. The music featured compositions by Texas composers exclusively, including our chapter's William Barnard. The chancel choir of the First Presbyterian Church sang the anthems under the direction of Charles W. Pabor, who also served as service organist. The Revs. John Lancaster and Charles Miller were officiating clergymen. Kay Holford was the prelude organist and Lew Zailer was the postlude organist. A silent procession made a colorful and solemn entry after which Mrs. Holford played Recitative, Elmer Schoettle. The offertory was Voluntary on Old 100th, Robertson, played by Mr. Pabor. Mr. Zailer played the Toccata on C sharp, E. Hall for the postlude. Anthems sung were by Lloyd Pfautsch, William Barnard, Elmer Schoettle, Jane Marshall and Arthur Hall. Two hymns were sung, prayers given and the recitation of the AGO Creed preceded the short address on the three aspects of worship. The service was planned under the direction of Dr. Robert Jones. Following the service a short board meeting was held to bring members of the board up to date on work and plans in progress on the regional convention.

ARLINE HASKELL

Dallas

The Dallas, Tex. Chapter had its annual joint meeting with the Fort Worth Chapter Nov. 15. The dinner meeting was held at Arlington State College, Arlington, Tex. The group moved to St. Alban's Episcopal Church for the program by the Modern Choir, Texas Woman's University, under the direction of J. Wilgus Eberly. The program included works of Ainsworth, Billings, Oliver Shaw, William Schuman, Mendelssohn and tunes from the Bay Psalm Book, and closed with the Britten Ceremony of Carols.

MARTHA BINION

Central Arkansas

The Central Arkansas Chapter met Nov. 15 in the Student Union Building, Little Rock University. Hosts were Mr. and Mrs. Glenn Metcalf and the university GSG. After the usual get acquainted hour, dinner was served. Mr. Metcalf gave the invocation which preceded the business meeting. Mr. Hamilton, Houck music store, explained the installation of the three-manual Allen electronic in the Fine Arts Building. Students played the program listed in the recital pages.

HELEN MARTIN

Oklahoma City

The Dec. 5 meeting of the Oklahoma City Chapter was held at the home of Mrs. Walter Kline. Dean Fred Haley presided at the business meeting. The program in charge of Mildred Andrews, national director of Guild Student Groups, who spoke about the progress and plans for these groups and gave a report on the National Council meeting held in Detroit. Christmas games led by Olen Nalley and refreshments completed the evening.

MRS. MONROE J. FLEMING

Memphis

The Memphis, Tenn. Chapter observed a double celebration Nov. 7 at St. Luke's Methodist Church, combining ministers' night and the annual Guild service. The Rev. Joe E. Pennell and Mrs. Pennell were host and hostess in the absence of Mrs. Carlton Wilkes, organist, absent because of her husband's surgery. Following a turkey dinner prepared by the church dietician, Dean Paul Hicks conducted the business session. Guests were introduced and welcomed. At the Guild service the Memphis State U Chorale under the direction of Dr. Walter Wade with Idabelle Henning at the organ, sang. Dr. Robert P. Atkinson delivered the sermon.

The Dec. 5 meeting was held at Grace-St. Luke's Episcopal Church, George J. Harris, organist choirmaster, was official host, assisted by Mrs. Harris. A roast beef dinner prepared by the church dietician was served by ladies of the church. The Rev. C. Brinkley Morton, host rector asked the blessing. The business session was conducted by Dean Paul Hicks. John Morrison was appointed sub-dean to replace Richard Lines, now in Little Rock, Ark. A program on the new Möller organ was played by George J. Harris, Paul T. Hicks and Billy J. Christian.

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Reports of Guild Student Groups



The North Texas State University GSG, founded late last spring, has a membership well over 25. The picture was taken in front of the 33-rank Hoffman organ at the Denton school. The sponsors are Dr. Joanne Curnutt and Dale Peters. Don G. Campbell is president, Sandra Robertson treasurer, Shirley Grubbs, corresponding secretary, and Peggy Atkerson recording secretary. The recital by charter members Oct. 27 is included in the recital section.

Moody Bible Institute GSG

Members of the GSG of the Moody Bible Institute, Chicago made a field trip Oct. 29 to Wheaton College. The Wheaton GSG were hosts on a tour of the chambers of their four-manual Schantz organ. This was followed by supper and an organ recital by Dr. Robert Rayfield, Indiana University.

The Nov. 21 meeting was held in Torrey-Gray Auditorium. The GSG of Sherwood School of Music, with their sponsor, Dr. Herbert White, Jr., were guests for an evening of recital and conducted tour of the pipe chambers of the 65-rank Möller organ. Barbara West played: Fantasie and Fugue in G minor, Bach; Pastoral and Fugue on Vom Himmel hoch, Pachelbel; Desseins Eternels, Messiaen. Miss West is a graduate of Moody and is working toward her MMus with Dr. Robert Rayfield at Indiana University.

Agnes Scott College GSG

The Agnes Scott College GSG, Decatur, Ga. held its first meeting of the 1966-67 school year Sept. 23 to transact business. Newly elected officers are: Diana Oliver, president, Becky Griffin, treasurer and Alice Griffin, secretary.

Members attended an evening picnic social Sept. 3 at the home of Dr. Raymond Martin, faculty advisor of group.

Meetings Oct. 7 and 14 were devoted to listening to the Aeolian-Skinner King of Instruments record, The American Classic Organ, to introduce new students to the sound of various organ stops.

At the Oct. 21, 28 meetings the following pieces were played: Canzona, Gabrieli — Becky Griffin; Variation 2, Partita on O Gott, du frommer Gott, Bach — Kate Covington; Prelude and Fugue in G major, Bach — Camille Holland; Prelude and Fugue in E minor, Bach — Tish Lowe; Wir glauben all', Bach — Diana Oliver; Intermezzo Amencio and Finale, Pezzi Piccoli, Schroeder — Jenny Pinkston.

Alice Griffin

Stephens College GSG

The Stephens College Guild Student Group travelled to Kansas City for a recital by Albert Russell. The group sponsored a student recital Oct. 2 and had an organ crawl Nov. 6 to Presbyterian, Baptist and Episcopal Churches in Columbia, Mo. At the Christmas party Dec. 5 each member played a Christmas selection and carols were sung and played on the Tower Carillon.

Linda Duckett

Central Michigan U GSG

Members of the Central Michigan University GSG were co-hosts Nov. 5 to the first church music workshop held on the Mount Pleasant campus. Distinguished guests were Kenneth Jewell and Jera'd Hamilton. Mary Lou Robinson, university organist, played a short recital; a choral workshop followed under the direction of Mr. Jewell. The afternoon sessions included a lecture by Mr. Hamilton on Articulation and Rhythm in Hymn Playing, literature sessions, liturgical and non-liturgical, conducted by faculty members, and finally Mr. Hamilton's recital.

Members of the Saginaw Valley Chapter were guests of the group Nov. 22. Dr. Hans Nowicki was speaker, showing slides and playing tapes of his performances on Schnitger organs on several tours through Germany. A coffee hour followed.

Sherwood GSG

Members of the Sherwood Music School GSG visited the Rodgers Organ Company, Chicago Oct. 26. Mr. Holliman gave an interesting lecture on the make-up of the Rodgers instrument demonstrating various models. Herbert White and R. Sunden also played. A discussion and trial period followed.

Florence Cline

Capital University GSG

At the Nov. 7 meeting of the Capital University GSG, Columbus, Ohio, discussion centered around the Nov. 14-15 visit to the campus of David Craighead. Mr. Craighead was to give two recitals, one for faculty and one for students, to dedicate the conservatory's new Holtkamp studio organ. He was also to offer a master class with seven students playing works of Bach, Franck, and Messiaen; Nancy Kalback, Marcia LaPointe, Lois Lygre, Marilyn McCutcheon, Linda Brown, Sharon Downing and Richard Anderson. The latter is dean of the group, and Dr. Roberta Gary, the group's faculty advisor. The group included in its discussion a forthcoming field trip to the Holtkamp factory in Cleveland. Two senior members have recently been involved in preparations for recitals.

Sharon Downing

Baker GSG

The Baker University Student Group, Baldwin, Kans., was organized Nov. 16 under the supervision of Lester Groom AAGO. The group has 14 members and hopes to increase its membership within the year. At the organizational meeting the group discussed the meaning and purposes of the AGO and its standards. Officers were elected: Nancy Rogers, president; Lynn Woodruff, vice-president; Beth Hammond, secretary-treasurer. The December project was the playing of Christmas carols and hymns on the church carillon. The members participated in this on the day before Christmas vacation. Several future programs are being considered: a trip through the Reuter organ plant in Lawrence, a talk by Franklin Mitchell on tonal design and a discussion of wedding music. The group will also play host to the Baldwin-Lawrence Chapter whenever they meet in Baldwin.

Beth Hammond

Grand Canyon College GSG

The Guild Student Group of Grand Canyon College, Phoenix, Ariz., met Nov. 29 at the home of its sponsor Marjorie Psalmonds. Officers elected for the year are: Jan Wilkes, president; Carol Cochran, secretary-treasurer; Darlene Jergenson, corresponding secretary. Jan Wilkes played In dulci jubilo, Bach, and Jeannette Wade played Canzona on Liebster Jesu, Purvis. Mrs. Psalmonds showed manuscripts and pictures from her recent visit to Europe.

Darlene Jergenson

Fredonia GSG

All members of the Guild Student Group of State University College, Fredonia, N.Y. gave a Christmas organ recital Dec. 18 at the college open to the public. Afterwards members enjoyed a dinner and Christmas party.

Members visited the Schlicker and Delaware organ factories, Buffalo, Dec. 10.

Suellen Swarthout



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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication and do not necessarily reflect official policies or points of view of the elected officers of either the American Guild of Organists or the Royal Canadian College of Organists and should not be construed as such.

Theirs not to Reason Why?

Since the first news leaked out about the proposal (What Lola wants!) to replace THE DIAPASON as official AGO journal with a Headquarters-edited magazine, we have been bombarded with letters from our readers asking *why*. We shall attempt to provide a few possible answers by facing some not universally known facts.

A first fact that both THE DIAPASON and its readers must face is that this decision has already allegedly been made by the executive; we have learned from a usually dependable source that enough Council members are now ready to support the measure to assure its adoption at the March 6 meeting in New York. The letter which the council voted sent to deans may have served to encourage those who oppose the move, as well as to give time, to quote a veteran member, to oil up the old steam roller. We have a second confirmation now of the statement made at the Detroit meeting that the opinions from the deans — whatever they may be — are to be in no way binding on the Council. It will not help a bit to write either Letters to the Editor (though we will welcome your sympathy) or complaints to Headquarters.

Now to that WHY! Sponsors of the proposal give as their major reason for wanting the change: The Guild needs its own magazine. Let's examine that. The Guild founded its own magazine (*The American Organist*) some years back; in a few years' time the Guild cast TAO adrift after losing thousands of dollars on it. In 1956 the Guild started the *Quarterly*. Each issue of THE DIAPASON has been printing at least as much purely Guild material as the entire editorial content of each issue of "The Guild's Own Magazine" — more than 350 DIAPASON column inches in December, or in excess of 25,000 words. Yet in 1963-64 and 1964-65, this "Guild's Own Magazine" lost more than \$3,000 on each issue, despite the fact that it has exactly the same subscription list the new magazine will have and that it carries and welcomes advertising. Will the new magazine lose more than \$3,000 in each of 12 months of the year?

The move away from THE DIAPASON is not a new idea. It has been batted about for at least two decades. In the opinions some people have expressed to us, the move has been favored principally by people who believe in tight control over what Guild members are told about their Guild. Re-read the letter printed twice in the November 1965 issue (page 11, column 2, and page 24, column 3); note that one version was edited at official sources before being inserted in the official minutes; the key word to watch for is the word "not". Some members have expressed the opinion that the insertion of this letter into the minutes may have been the first overt indication of the renewal of agitation for a Guild "house organ." This DIAPASON of yours has often expressed sympathy for grass-roots sentiment and has even cast an occasional jaundiced glance at proposals adopted at Council meetings without open discussion. (Re-read, too, those published minutes, even in their allegedly edited form; then consult your *Roberts' Rules of Order*).

One off-the-record comment from a national officer suggests that the renewal of the long dormant proposal may stem from the extravagance of the Guild nationally and the resultant financial crisis:

When Harold Heeremans left the office of Guild President in 1964, the organization's Headquarters had total assets of at least \$93,605.76 (see Balance Sheet to September 30, 1963 on page 10 of the July 1964 issue.) Headquarters' share of your dues for the last two years (two years X \$2.50 X 16,371 members) should have come to about \$81,855. A considerable portion of the 1966-67 dues is already in. Yet with this more than \$200,000 to spend in a little more than a two-year period, this same source of information has indicated to us that the Guild's reserves have recently dipped below \$5,000. How this money of yours has been spent may be a suitable subject for future discussion; certainly no financial statement has so far been available to the membership at large to account for it. But our informant has speculated on the possible connection between this financial dilemma and the renewed determination at this time to start a new magazine, to wit:

If the more than \$40,000 which would normally go to THE DIAPASON in the fall of 1967 (to pay for subscription renewals) were to be added to normal dues collections, it is clear to our informant that a financial crisis might be averted long enough to permit Council adoption of a substantial increase in dues. That increase can be large enough to cover any losses a new magazine might entail. The Guild Constitution permits the Council to pass such an increase without consulting members or even the deans of chapters.

In the meantime, THE DIAPASON will still be around, publishing the very best magazine that long experience and unquestioned integrity make possible. We predict that you will still be depending on this 57-year-old journal for services and news and features simply not available elsewhere. We will offer some opinions, too, of a sober and constructive and reasoned character.

Candy from a Baby

The Guild Student Group movement was a prize baby of Dr. S. Lewis Elmer, warden and president of the American Guild of Organists from 1943 to 1958. The idea behind the GSG movement is a sound psychological one with a familiar Scriptural basis: ("Train up a child in the way he should go; and when he is old, he will not depart from it" — Proverbs 22:6). There would seem to be no sounder way to assure a loyal and active membership for the Guild's future than the fostering of the GSGs.

The "baby" is becoming a strong and promising offspring indeed, with individual chapters all over the country spending time and effort and even money to make their GSGs an important facet of their activities.

So it is especially puzzling to us to receive letters from Guild Student Group sponsors — yes, and officers too — protesting the sudden, unannounced levying of a 50¢ head tax payable to AGO Headquarters for each member of each GSG.

Our staff has searched the constitution and by-laws of the American Guild of Organists and the minutes of recent meetings of the National Council for a source or an authorization of any kind for this levy, in order to supply an answer to those puzzled and troubled correspondents.

One correspondent asked if these hundreds of extra four-bit pieces had combined to pay for part of the cost of that chartered plane to Altoona (September, 1966 issue, page 11, column 1). The answer to that, of course, is "No, indeed!". The head tax began being collected only this fall; the plane excursion in question took place March 15.

Another questioned the possibility that the financial problems at the national level, suggested in this month's lead editorial, may make quick cash necessary, even at four bits a head. The idea provides food for thought, doesn't it? Baby food!



Recordings

John Weaver's contribution to Aeolian-Skinner's King of Instrument series (AS 320) is one of the best recordings available of the enormous Liszt Ad Nos Fantasie. The piece, which shows Mr. Weaver at his top virtuosity and the organ of New York's Lutheran Church of the Holy Trinity at its Romantic best, occupies most of two sides of the record. Mr. Weaver sustains interest throughout by giving the virtuoso aspects full play and playing down the more maudlin aspects. He almost convinces a listener that the old showpiece is worth the effort. The end of side 2 is devoted to the Mozart "Little" Fantasie K 594, with the Adagios sweetened up a bit too much for our tastes but the Allegro crisp and rhythmic. The organ sound and the recording are good and highly suitable to the music and style of playing.

To come from a fair-sized Aeolian-Skinner pipe organ to a demonstration record for an electronic instrument is perhaps an unfair transition. The record and Jon Spong's playing are designed to impress church committees and are well suited to that purpose. A professional organist with ears attuned to pipe organ tone is less likely to agree wholly with the opinions conveyed in the sales talk regarding the comparative sounds of this kind of instrument and a pipe organ, especially in the sounds of principals and tuttis. Mr. Spong uses a wide variety of music in his demonstrations.

We wish Russell Wichmann's Season's Greetings had reached us in time for the December issue, for it would certainly make a good Christmas gift. The organ music is charming, often simple and unpretentious, and is played with spirit, insight and often humor. The Möller at Chatham College Chapel, Pittsburgh, responds well to Mr. Wichmann's treatment. The music includes Wilbur Held's Nativity Suite, Felix Peturek's March of the Tin Soldiers, wittily transcribed by Mr. Wichmann, Three Christmas Tunes, Wayne Barlow, and more familiar pieces by Purvis, Roberts, Daquin, Poister, Barber and Cook. Early shoppers might get this for next year.

Those Were the Days

Fifty years ago the January, 1917 issue contained these matters of interest —

Dr. Humphrey J. Stewart was retained as organist at the Spreckels Music Pavilion at Balboa Park, San Diego

The 163-stop Newberry organ in Woolsey Hall, Yale, was dedicated in January

Edmund Sereno Ender read a paper, The Guild's Weaknesses and Opportunities, at the meeting of the Minnesota AGO Chapter

Frederick Schlieder lectured on Improvisation at the meeting of the American Organ Players' Club of Philadelphia

William E. Zeuch became vice-president of the Ernest M. Skinner Organ Company

Clarence Eddy's January recital schedule of 15 dates ranged from Portland, Ore. to Paris, Ill.

Twenty-five years ago these events made news in the January 1942 issue —

Walter Holtkamp was elected president of the new organization of organ builders at the Dec. 8 meeting at Ann Arbor, Mich. Problems created by the war emergency prompted the attempt to form a united front

The Liverpool and District Organists' and Choirmasters' Association in England elected its first woman president, Miss M. Mearns

Ten years ago the following occurrences were brought to the attention of readers of the issue of January 1957 —

The Tellers Organ Company, Erie, Pa. observed its 50th anniversary

It was announced that AGO members would charter a flight to the ICO in London July 26

A crowd of 11,000 people heard the annual performance of Handel's Messiah in the Minneapolis Auditorium

A Sowerby Premiere

Any Sowerby premiere is an event in itself. When combined with a Sowerby tribute at the cathedral he served for 35 years and an observance of the anniversary of the death of John F. Kennedy, it becomes an evening of considerable significance.

Beverly A. Ward, organist-choirmaster of Chicago's Cathedral of St. James, conducted all the program except the new Sowerby in which the composer led the cathedral choir and chamber orchestra.

The program opened with the Handel Concerto Grosso in B minor (opus 6, number 12) with Marion Schroeder at the harpsichord. The choir then sang short works of Byrd, Wesley, Brahms, Gackson, Barber and Sowerby's Thy Word Is a Lantern under Mr. Ward's direction.

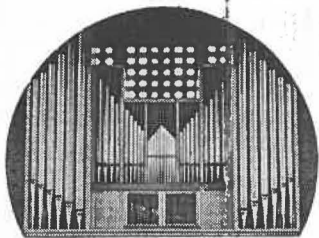
Dr. Sowerby's new Solomon's Garden, with which the program closed, is Sowerby in a Romantic and pictorial mood as he reacts to the poetic, almost amorous text. Not an extended work, the work makes use of a lush harmonic palette and vivid orchestral color. Soloist was Don Murray, tenor.

An ample crowd turned out to welcome Dr. Sowerby on his visit home. — FC

Its Christmas card cover is just right, we think.

The Organ of the Month series issued by Concert Recordings, Lynwood, Calif., has increased by two since our last column. Avid theatre organ fans will welcome French Goes Oriental (Don French at the Portland, Ore. Oriental Theatre). This one impresses us as pretty run-of-the-mill, even corny, with the same skating-rink beat pounding on endlessly. It's a Wurlitzer 3/13. Dick Schrum's That's Entertainment (on a 5/24 Marr-Colton), on the other hand, doesn't have a very convincing beat. The sirens and auto horns are meant to be funny. The sentimental stuff is a small shade better than the other but the playing as a whole lacks the crisp convincingness that the little handful of top theatre players have. We hope this series will perk up. There's room for such a series if it stays good enough. — FC

MORE THAN 100 attended the Nov. 19 College of Church Musicians workshop at Washington Cathedral conducted by Preston Rockholt.



Organ Music

A somewhat more generous supply of organ music has arrived in the last four weeks than at any similar period in perhaps a year. Fortunately it spans a wide variety of period, styles and purposes.

C. H. Trevor's four volumes of Old English Organ Music for Manuals (Oxford) is a distinguished and useful contribution. With this teacher's careful and informative editing, these four volumes become an indispensable summary of 18th century organ music. The same editor's second set of Twenty Hymn Preludes — also for manuals only, with optional pedals — are on standard Anglican hymns and are not difficult. These would be useful to precede or even follow the singing of the hymns. Mr. Trevor also has a simplified trio arrangement of *Jesu, Joy of Man's Desiring* with the tune in the middle voice.

Bedrich Janacek, Czech organist resident in Sweden, has a set of Two Chorale Preludes suitable for the service on Swedish chorales. (Oxford). Dennis Morrell has arranged and condensed the prelude from William Walton's orchestral Prelude and Fugue, *The Spitfire*. Richard Graves has arranged a William Boyce air, *Tell Me, Lovely Shepherd*. A whole volume of transcriptions along standard lines makes up Staunton DeB. Taylor's *A Handel Organ Album*.

From *Concordia* comes a group of Telemann pieces arranged by S. Drummond Wolff as *Suite for Organ*. Volumes 11 and 12 of Willem Mudde's *The Parish Organist* is rather routine stuff but is well designed for the use of the least professional of church organists. Many able writers have had a hand in writing at this really elementary level. As such the set solves a major problem and fills a major need.

Number 40 in the *California Organist* series, *Ouverture dans le Style Française*, requires more agility than most of its predecessors and to that extent is less expressive of the series' purpose. It also is more extended.

From *Novello* comes both old and new. The old is a well-annotated edition of *Voluntaries 9 and 10* by John Bennett, prepared by H. Diack Johnstone. These good examples of the Handel period should be a valuable addition to the repertory. The new is a set of *Three Statements* by talented Peter Dickinson which should be turning up on the programs of many of our more progressive organists. Eric Thiman's *Postlude on Harwood's Thornbury* is good service material in a familiar idiom.

World Library's "new look" is well illustrated by two sets of variations by James Hopkins. *Variations on Christ lag in Todesbanden* is within the abilities and comprehension of most professional organists. Five *Variations*, the other set, make much greater musical and technical demands. The latter set includes the optional use of trumpets in variation 1. This is music going somewhere and deserving of attention. Much more elementary is Eugene Hemmer's *Variations on Holy God*, a tune much over-used and by now threadbare. Most organists can sightread this. Edward Diemente has arranged a piece by John Stanley called *Trompette for organ and two trumpets*.

J. Fischer sends a bright little *Trumpet Tune* by Gerhard Krapf to show off that prize reed.

René Frank has arranged as 2 Chorales for Brass Solo with accompaniment, a pair of fine chorale tunes — *Sleepers Wake* and *If Thou But Suffer God to Guide Thee*. Hope Publishing Company issues these. — FC

JAMES WELCH conducted the Welch Chorale, *Cordus Christi Men's Choir and Girls' Choir* and the *Fordham University Orchestra and Brass Ensemble* Nov. 21 in a *Kennedy Memorial Concert* at the Church of St. Paul the Apostle, New York City.

MURTAGH SPONSORS 67-68 TOURS FOR EUROPEAN ARTISTS

Lilian Murtagh already has announced several European artists for the season 1967-68. Marie-Claire Alain, Paris, will make her third transcontinental tour from Oct. 1 to Dec. 10. Since her last tour in 1964, Miss Alain's Bach recordings, made on Europe's great baroque organs, acclaimed as one of the finest recording projects of our time, have been released in this country by Musical Heritage Society.

Piet Kee, St. Jacobi Church, Alkmaar, Holland, will return for his third American tour, scheduled to start Jan. 15, 1968; and Simon Preston, Westminster Abbey, will tour in February and March. Peter Hurford, St. Alban's Cathedral, whose three weeks' tour this fall was completely sold out, will be here for five weeks, starting immediately after Easter. This next tour will permit including the Pacific Coast and Northwest, where Mr. Hurford has not been heard in several seasons.

Several of the most talented young European organists also will be introduced in this country for the first time next season. Lionel Rogg, Swiss organist from Geneva will be in this country for two weeks in June 1967. Mr. Rogg, whose Bach recordings have received rave reviews both in this country and abroad, has been invited to play at AGO regional conventions in San Francisco, Roanoke, and Springfield, Mass. In Springfield, he also will conduct a master class. Mr. Rogg will return for a regular tour in the Spring of 1968.

Gillian Weir, brilliant young New Zealander, now a resident of London, where she received her musical training, will make her debut on this continent at the International Congress of Organists with a recital in Toronto Aug. 25. Miss Weir, whose organ study has been with Ralph Downes, won the First Prize in the 1964 International Organ Festival at St. Albans. Following her Toronto appearance, she will tour this country and Canada. Kamil D'Hooghe, organist of the Cathedral of Bruges, Belgium, and pupil of the celebrated organist and composer, Flor Peeters, will make his first visit here in February 1968. Mr. D'Hooghe has toured extensively in Europe, Great Britain and Scandinavia.



Books

We were not inundated with books this month but the one we did receive is certainly a useful and valuable one for directors and clergymen in churches using *The Pilgrim Hymnal*. *The Guide to The Pilgrim Hymnal* by Albert C. Ronander and Ethel K. Porter contains exactly the materials one would want and need to know about all the hymns, texts and tunes, in this widely used hymnal, and can be recommended for the "regular use" shelf of every leader of music and worship in every United Church of Christ. The publisher is United Church Press, 1505 Race Street, Philadelphia, Pa. 19102. — FC

ROBERTS, NEUBECKER HEAD NEBRASKA DIOCESAN CLINIC

A one-day regional church music clinic sponsored by the adult division of the Department of Christian Education of the Episcopal Diocese of Nebraska was held Nov. 12 at All Saints' Episcopal Church, Omaha. Myron Roberts, University of Nebraska, and Cecil Neubecker of the host church were co-chairmen. Other faculty members were The Rev. James Barnett, rector, and Mrs. Barnett, organist-choir director, Norfolk.

The clinic was the second in a new series which offered special instruction in the field of church music to organists, choir directors, choir members and clergy.



Making the difficult seem simple

DR. MARILYN MASON'S visit to Newcastle yesterday provided very fine organ playing at her recital in St. Thomas's Church.

Her world-wide reputation as a virtuoso performer is well merited for she has a brilliant technique which enables her to make music of the most formidable difficulty seem relatively simple. She has a keen sense of style which enables her to play music of the Baroque period with appropriate registration and ornamentation and to follow this by examples of romantic music, given with the necessary warmth and colour.

The most notable quality of her playing is her strong sense of rhythm and this is greatly enhanced by her crisp phrasing, even in the pedal parts, which are too often perfunctorily treated by otherwise admirable organists.

Balance

She was thoroughly at home on the instrument in St. Thomas's, charming our ears with sparkling registration in Walther's concerto and Martini's variations.

These pieces were of unusual musical interest, which is more than one can say of some of the early music which some organists seem determined to inflict on us.

Dr. Mason's programme was well chosen and showed a balanced contrast between old and new.

Her interpretation of Bach's G minor fantasia and fugue was magisterial, with some rarely-played but authentic ornaments in the Fantasia.

Frank's A minor choral was a richly-coloured and glowing performance.

ARTHUR MILNER

*The Journal, Newcastle-upon Tyne, England —
Sept. 30, 1966*

LILIAN MURTAGH CONCERT MANAGEMENT
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Programs of Organ Recitals of the Month

Robert Bagdon, Baltimore, Md. — Christ Evangelical Lutheran Church, Floral Park, N.Y. Nov. 27: Concerto 4, Handel; Nun komm, der Heiden Heiland, Vetter; Wacht auf, Walther; Prelude, Fugue and Chaconne, Buxtehude; Concerto 2 in A minor, Nun komm, der Heiden Heiland, Wacht auf, Prelude and Fugue in A minor, Bach.

Mark L. Holmberg, Galesburg, Ill. — Trinity Lutheran Church, Nov. 6: Prelude, Fugue and Chaconne, Buxtehude; Concerto 13, Handel; Now Thank We All Our God, Oh Whither shall I flee, Passacaglia and Fugue in C minor, Bach; Suite Médiévale, Langlais; Voluntary in D major, Boyce; He, Remembering His Mercy, Dupré; Flute Solo, Arne; Carillon de Westminster, Vierne. First Lutheran Church, Monmouth Oct. 9: Introduction, Trumpet Tune, Stanley; Come, Saviour of the Gentiles, Toccata and Fugue in D minor, Bach; Song of Peace, Langlais; Toccata, Symphony 5, Widor. Same Handel and Arne.

Wallace Seely, Seattle, Wash. — First Baptist Church, Everett, Wash. Nov. 20: Psalm 18, Marcello; Prelude in D minor, Corelli; The Trophy, F. Couperin; Selections, Water Music, Handel; Be Thou Near, Fugue in G major, Bach; Prelude on a Melody of Vulpius, Willan; Sketch in D flat, Schumann; Fiat Lux, Dubois; Cantabile, Franck; Berceuse, Vierne; Fountain Reverie, Fletcher; Ronde Francaise, Boëllmann; Agnus Dei, Bingham; Toccata, Symphony 5, Widor.

Walter Eichinger Tribute, Seattle, Wash. — University Methodist Temple Nov. 20: Concerto in D minor, Vivaldi-Bach; Toccata in F, Bach — David P. Dahl. Toccata Electa ut Sol, Dallier; Chorale in E major, Franck — Edward A. Hansen; Seven Little Preludes and Fugues 1, 6, 7, Michael E. Young; Cantilène, Suite Breve, Acclamations, Suite Médiévale, Langlais — Michael E. Young.

Donald Paterson, Ithaca, N.Y. — Sage Chapel, Cornell University Nov. 13: In dir ist Freude, Bach; Ach Gott, vom Himmel sieh' darein, Hanff; Prelude and Fugue in D major, Bach; Duo, Tone 2, Clérambault; Benedictus: Chromhorne en Taille, F. Couperin; Sonata 2, Hindemith; Fantasie in A, Franck.

Daniel Keller, Dallas, Tex. — Student of Robert Anderson, Caruth auditorium, SMU Nov. 29: Prelude and Fugue in E minor, Buxtehude; Sei gegrüßet partita, Bach; Fantaisie 2, Alain; Introduction, Variations and Fugue on an Original Theme, Reger.

Stephen Hermes, Princeton, N.Y. — Princeton Theological Seminary Dec. 1: Chaconne in G minor, Couperin; Greensleeves, Purvis; Trumpet Voluntary in D, Stanley; Scherzo, Duruffé; Prelude and Fugue in B major, Dupré.

Gabriel Arreola S., Mexico City, Mexico — en la Iglesia de Jesús Maria, Nov. 23: Hymnus Veni Creator, Titelouze; Batalla de 60. tono, Jimenez; Balletto del Gran Duca, Sweelinck; Fuga en Sol Mayor, Bach; Sonata 4, Mendelssohn; Herzlich tut mich verlangen, Brahms; Carrillon, Vierne.

Robert H. Bell, Calgary, Sask. — Cathedral Church of the Redeemer Nov. 23: March, Drama per Musica, Bach-Grace; Sleepers Wake, Bach, Wyton; Communion, Purvis; Tuba Tune in D, Lang; Berceuse, Pastorale, Carillon, Vierne. Nov. 16: Dead March, Saul, Handel; Prelude and Fugue in E minor (Cathedral), Bach; Prelude on Picardy, Rowley, Healey; A Trumpet Minuet, Hollins; Rhosymedre, Vaughan Williams; Aria, Peeters; Joshua Fit De Battle Ob Jericho, Sowande; Nov. 2: Trumpet Voluntary, Stanley-Coleman; Toccata, Adagio and Fugue in C, Bach; A Solemn Melody, Davies; Nimrod, Elgar; Blessed Are Ye Faithful Souls, Brahms; Postlude, Mathias.

Paul Manz, St. Paul, Minn. — for Louisville AGO Chapter, Highland Presbyterian Church Louisville, Ky. Nov. 13: Prelude and Fugue in D, Kerkhoven; Adagio, Andante, Concerto 1, Handel; Wie schön leuchtet, Pachelbel; Prelude and Fugue in D, Bach; Pastorale, Franck; Schnell, Distler; Chant de Paix, Langlais; Orgelkonzert, Es sungen drei Engel, Micheelsen; Hyfrydol, Manz; Aria, Lied to the Sun, Peeters.

E. William Brackett, Baltimore, Md. — for Chesapeake AGO Chapter, St. David's Church Nov. 15: Basse de Trompette, Du Mage; Prelude and Fugue in E flat, From Heaven Came the Angel Band, Bach; Toccata, Sowerby; Allegro, Cuckoo and Nightingale, Handel; Scherzo, Cantabile, Symphony 2, Vierne; Finale in B flat, Franck.

Roger Nyquist, Santa Barbara, Calif. — for Arrowhead AGO Chapter, First Lutheran Church, Duluth, Minn. Nov. 13: Concerto in A minor, Vivaldi-Bach; Adagio, Nyquist; Rondo, Bull; Toccata, Adagio and Fugue, Bach; Concerto 2 in B flat major, Handel; Noël Etranger, Daquin; Song of Peace, Langlais; Allegro, Symphony 6, Widor.

Donald Mori, Falls Church, Va. — St. Philip's Catholic Church Nov. 27: Prelude and Fugue in G minor, Buxtehude; Benedictus, Reger; Prelude and Fugue in C minor, Bach; Arioso, Sowerby; Fantasie in F minor, Mozart. The Fort Hunt high school concert choir, Wilbert A. King conductor, assisted.

William E. Weldon, Tulsa, Okla. — St. John's Episcopal Church Nov. 20: Vom Himmel hoch, Pachelbel; Sonata 1, Bach; Chorale in A minor, Franck; Magnificat 5, Dupré; Andante Cantabile, Symphony 4, Widor; Trumpet Tune and Air, Purcell.

Victor Urbán, Mexico City — Instituto Nacional de Bellas Artes, Nov. 8: 8 Pequeños Preludios y Fugas, Bach; Concierto, Soler; La Gallina, Rameau; Concierto en si menor, Meck.

Robert Reuter, Chicago — Bethlehem Lutheran Nov. 27: Fugue on the Magnificat, In Thee Is Joy, Bach; Rejoice, O My Soul, Karg-Elert; Chorale in E major, Franck; Be Joyful, O My Soul, Te Deum, Reger; Offertory on a Noël, Boëllmann; The Virgin and the Child, Messiaen; Prelude and Fugue in E flat major, Bach. Dec. 4: Benedictus, I Will Sing My Maker's Praises, Reger; Saviour of the Nations, Come, Bach; Chorale in B minor, Franck; My Inmost Heart Now Raises, Karg-Elert; Come and Let Us Praise the Lord, Dalm; Eternal Purposes, Messiaen; Prelude and Fugue in A minor, Bach. Dec. 11: Gloria in excelsis, Praise to the Lord the Almighty King, Reger; Praise Be to Thee, Karg-Elert; Chorale in A minor, Franck; Puer natus in Bethlehem, Rejoice, Christians, Bach; Noël, Dubois; The Angels, Messiaen; Fantasie and Fugue in G minor, Bach. Dec. 18: With Peace and Joy I Now Depart, Bach; O How Blest, O Christ Our True and Only Light, Reger; Prelude, Fugue and Variation, Franck; How Shall I Then Enfold Thee, Karg-Elert; O Night of Christmas, Dalm; Serene Alleluias, Messiaen; Prelude and Fugue in C minor, Bach. The choir assisted on each program.

Harold Andrews, Jr. Greensboro, N.C. — For Nashville, Tenn. AGO Chapter, Fisk Memorial Chapel Nov. 8: In dulci jubilo, Buxtehude; Prelude in E flat major, Three Schübler Chorales, Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 594, Mozart; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré.

Francis Hopper, Jacksonville, Ill. — MacMurray College Nov. 11: Trumpet Voluntary, Greene; Voluntary in G major, Stanley; Aria Sebalina, Pachelbel; Prelude and Fugue in G minor, Bach; Concerto in B minor for Organ and Harpsichord (with Andrea Toth), Walther; Chorale 3, Andriessen; Second Suite, Hopper.

Glenna Sue Penniston, Dubuque, Iowa — Westminster Presbyterian Church Dec. 4: Prelude in D minor, Chorale Prelude on Psalm 124, Pachelbel; Prelude and Fugue in D major, Bach; Sonata 1, Hindemith; Chorale in A minor, Franck.

Ted Gulick, Manhasset, N.Y. — Sage Chapel, Cornell University, Ithaca Oct. 24: Heut' triumphieret Gottes Sohn, Vater unser, Prelude and Fugue in G major, Wo soll ich fliehen hin, Bach; Sonata 1, Mendelssohn.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church Nov. 20: Chaconne, L. Couperin; La Nativité du Seigneur, Messiaen; Toccata and Fugue in D minor (Dorian), Bach.

Charles N. Henderson, New York City — St. George's Episcopal Church Dec. 11: Fantasia K608, Mozart; Revelations, Pinkhan; Toccata Villancico y Fuga, Ginastera; Moderato, Symphonie Gothique, Cantabile, Symphony 8, Widor; Chorale in E major, Franck.

Walter W. Davis, Corpus Christi, Tex. — for Corpus Christi AGO, Music for Weddings, First Presbyterian Church Nov. 8: Cantabile, Jongen; Choral Song, S. S. Wesley; Air, Samuel Wesley; Carillon, DeLamarter; La Nuit, Karg-Elert; Promenade, Coke-Jephcott. With Corpus Christi symphony Oct. 24, Wacht auf, Bach-Peress; Symphony 1, Saint-Saëns. First Presbyterian Church Nov. 27: Vom Himmel hoch, Pachelbel; Noël with Variations, Daquin; Sonata 15, Mozart; Sonata for Flute, Marcello; Pastorale, Vivaldi; Adeste Fidelis, Karg-Elert; Noël, Mulet; Variations on Es kommt ein Schiff, Rohlig; Greensleeves, Dolmetsch; In dulci jubilo, Rohlig; strings and flute assisted. Dec. 4: In dulci jubilo (fantasia setting), Bach; Noël, Daquin; Pastorale, Franck; Prière, Jongen; Carillon, Sowerby; Epilogue, Rowley.

Carlton T. Russell, Norton, Mass. — Unitarian Church of Barnstable Nov. 20: Offertory, Mass for Parishes, F. Couperin; Toccata, Fiori musicali, Frescobaldi; Voluntary 1, Stanley; Fugue in G major (Jig), Jesu, Joy of Man's Desiring, Prelude and Fugue in B minor, Bach; Deck Thyself, My Heart Is Ever Yearning, Brahms; Revelations, Pinkhan; Rhosymedre, Vaughan Williams; Fantasie in G major, Bach.

Reuel Lahmer, Pittsburgh, Pa. — Church of the Ascension Dec. 4: Prelude and Fugue in E minor, Jeppesen; Two Chorales, Lindberg; Toccata on Urbs beata Jerusalem, Stenius; Toccata in G, Nystedt (all Scandinavian); Epilog on B-A-C-H, Huzella; Andante semplice, Sonata, Hidas (both Hungarian); Fantasie, Preludium, Pachelbel; Fantasie 1963, Lahmer; Toccata and Fugue in D minor, Bach.

Bennett Penn, Louisville, Ky. — First Christian Church, Wichita Falls, Tex. Nov. 14: Sonata on Tone 1, Lidon; Prelude and Fugue in E minor, Bach; Chorale in E major, Franck; Angel with the Trumpet, Charpentier; Carol, Whitlock; Allegro Maestoso, Adagio, Symphony 3, Final, Symphony 6, Vierne.

Richard Benedum, Portland, Ore. — Faculty recital, Concordia College Nov. 20: Concerto in D minor, Vivaldi-Bach; Mass for Organ, Schroeder; Trio Sonata 5, Bach; Sonata 6, Mendelssohn; Prelude on an Anthem, Langlais; Holy God, We Praise Thy Name, Peeters.

William Renforth, Indianapolis, Ind. — Christ Church Cathedral Nov. 18: Grave, Adagio, Sonata 2, Mendelssohn; Blessed Ye Who Live in Faith, O World, I Now Must Leave Thee, Brahms; Pastorale, Franck.

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Brooklyn, N. Y.

HOWARD KELSEY
Washington University
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Paul Manz
Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

Frederick MARRIOTT
Central Methodist Church
Detroit, Michigan

PAUL KOCH
Carnegie Hall
St. Paul's Cathedral
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Grace Church, Brooklyn Heights
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IMMANUEL PRESBYTERIAN CHURCH
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WILLIAM H. MURRAY
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St. Mary's of the Lake
Gary, Indiana

Programs of Organ Recitals of the Month

Austin C. Lovelace, Denver Colo. — Memorial Baptist Church, Baytown, Tex. Saville dedication Nov. 27: Concerto in G, Bach; Solemn Melody, Davies; Musical Clocks, Haydn; Mist, Doty; Intermezzo, Schroeder; After an Old French Air, Whitlock; Toccata, Farnam; Chorale in B minor, Franck; Praise to the Lord, Manz; I Need Thee Every Hour, Thompson; Fairest Lord Jesus, Edmundson; My Faith Looks Up to Thee, Bingham; The Converted Thief, Pfautsch; Variations on Do I not Love Thee, Powell; Rhythmic Trumpet, Bingham; Antiphon 3, Dupré; Finale, Symphony 1, Vierne. For Denver AGO, Mountview Presbyterian Church Nov. 27: Concerto in G, Bach; Revelation, Pinkham; A Mighty Fortress, Walther, Copley; Prelude and Fugue in G minor, ?; The Converted Thief, Pfautsch; Sacred Harp Suite, Powell; The Four Winds, Rowley; Finale, Symphony 1, Vierne.

Ruth P. Richardson, Binghamton, N.Y. — Dedicatory recital, First Presbyterian Church, Endicott Oct. 2: Introduction and Passacaglia in D minor, Reger; Elevation, Tierce en Taille, F. Couperin; Trumpet in Dialogue, Clérambault; Come, Saviour of the Gentiles, Fantasie in G major, Bach; Brother James' Air, Greensleeves, Wright; Chorale in A minor, Franck; Le Banquet Céleste, Messiaen; Te Deum, Langlais.

Harold Daugherty, Jr. Bristol, Va. — for Holston Valley AGO, Central Presbyterian Church, Nov. 20: Toccata in D minor, Froberger; Now Praise, My Soul, the Lord, Buxtehude; Sleepers, Wake, Bach; How Brightly Shines the Morning Star, Pachelbel; Prelude and Fugue in G major, Bach; Pièce héroïque, Franck; Pastorale, Kuchar; Adagio, Nyquist; Suite Médiévale, Langlais.

Terrence E. Bradley, Fostoria, Ohio — Hope Lutheran Church Dec. 4: Good news from heaven, Pachelbel; Come, Saviour of the Gentiles, Deck thyself, Bach; Prelude, Fugue and Chaconne in C, Buxtehude; Chorale, Wetzler; My soul, now bless thy Maker, Bender; Sonata in A minor, Rheinberger.

Carol Foster, St. Petersburg, Fla. — St. Paul's Cathedral, Buffalo, N.Y. Nov. 18: Concerto in G major, Ernst-Bach; Pastorale, Franck; Four Chorale Preludes, Walcha.

Robert Anderson, Dallas, Tex. — Rice University, Houston Nov. 27: All Bach. Prelude and Fugue in G major; Partita on Sei gegrüsst; Allabreve, Pro Organo pleno; Orgelbüchlein, Advent portion; Partita on Nun komm, der Heiden Heiland; Toccata and Fugue in D (Dorian). For Greenwood, S.C. AGO Chapter, South Main Street Baptist Church Nov. 20 and Kresge Auditorium, MIT, Cambridge, Mass. Nov. 23: Prelude and Fugue in G major, Bruhns; Veni Creator, Récit de Cromorne, Dialogue sur les Grands jeux, Grigny; Fugue in A flat minor, Brahms; Fantasie in F minor, K. 608, Mozart; Préludio, Symphony 2, Dupré; Scherzo, opus 2, Durullé; Postlude pour l'Office de Complies, Alain; Prelude and Fugue in E flat, Bach.

G. Douglas Sloan, El Paso, Tex. — Trinity Methodist Church Nov. 27: Good News from Heaven, Pachelbel; How Lovely Shines the Morning Star, Buxtehude; Saviour of the Heathen, A Babe is Born in Bethlehem, Jesu, Priceless Treasure, Wake Awake, Bach; Suite for a Musical Clock, Handel; Swiss Noël, Daquin; Coventry Carol, arr. Gore; Echo Carol, arr. Saxton; Greensleeves, Wright; Merry Christmas, Suite Noël, Templeton.

John Winters, Holland, Mich. — Grace Episcopal Church Nov. 20: Two Preludes in G, 16th Century; Fantaisie in C, Franck; Dominus regit me, Noble; Procession, Jackson; Adagio, Allegro, Trio Sonata 1, Bach; Very Slowly, Sonata 1, Hindemith; Improvisation on Veni Emmanuel, Van Hulse; Carillon d'Longpont, Vierne.

Judson Maynard, Lubbock, Tex. — First Methodist Church Nov. 15: How Brightly Shines, Buxtehude; Toccata, Adagio and Fugue in C major, Come, Holy Ghost, Bach; Andante for a Mechanical Organ, Fantasie in F minor K594, Mozart; Prelude and Fugue on B-A-C-H, Liszt; Celestial Banquet, Messiaen; Adeste Fidelis, Variations on America, Ives.

Kent Dennis, Midland, Mich. — Memorial Presbyterian Church Nov. 13: Allein Gott in der Höh, Telemann; Partita on Jesu meine Freude, Walther; Toccata in C major, Fugue in C major, Pachelbel; Chorale in E major, Franck; Veni Creator, Durullé; Prelude and Fugue in E flat major, Bach.

Larry Palmer, Norfolk, Va. — Trinity Evangelical Lutheran Church Nov. 13: Partita on Come, Saviour of the Nations, Distler; From Heaven High, Walcha; How Lovely Shines the Morningstar, Drischner; A Tiny Lamb Has Borne our Guilt, Pepping; Farewell I Gladly Bid Thee, Bach; Prelude and Fugue on O Sadness, Brahms; Arisen is our Holy Lord, Oh Earth has Dawned the Day, Today Triumphs God's Son, Bach; Variations on Come Holy Spirit, Durullé; A Mighty Fortress, Pachelbel; Introduction and Passacaglia in D minor, Reger.

Louise Nystel, Lubbock, Tex. — Texas Tech junior recital, St. Paul's Episcopal Church Oct. 30: Prelude, Fugue and Chaconne, Buxtehude; Ach Herr, mich armen Sünder, Kuhnau; Von Gott will ich nicht lassen, Buxtehude; Ciaccona in D minor, Pachelbel; O Gott, du frommer Gott, O Welt, ich muss dich lassen, Brahms; Variations sur Lucis Creator, Alain; Pastorale, Toccata, Arie mit Varianten, Schroeder.

Andrews U Students, Berrien Springs, Mich. — Poinere Memorial Church Nov. 4: Prelude and Fugue in G major, Bach — Valerie Schneider; Fugue in G minor, Bach — Carl Proctor; Sonatina, Sowerby — Judy Reeser; Prelude and Fugue in C major, Bach — Donna Larson; Preludes and Intermezzi 4, 1, Schroeder — Brenda Nelson; Sonata 2, Mendelssohn — Donovan Moon.

Alan Walker, Honolulu, Hawaii — Dedicatory, Central Union Church Oct. 16: Psalm 19, Marcello; Now We Pray to the Holy Spirit, Buxtehude; Flute Solo, Arne; Six Chorale Preludes, Drischner; Bist du bei mir, Toccata in F major, Bach; Benedictus, Reger; Litanies, Alain; The Celestial Banquet, Messiaen; Pièce Héroïque, Franck.

Kenton Stellwagen, Memphis, Tenn. — Eglise St. Germain L'Auxerrois, Paris, France Nov. 6: Récercare Chromatico post il Credo, Frescobaldi; Toccata, Pachelbel; Preludes and Fugues in E minor and F minor, Bach.

Thomas Foster, Buffalo, N.Y. — St. Paul's Cathedral Dec. 2: Fantasie in D, Telemann; Prelude and Fugue in C (9/8), Bach; Sarabande, Howells.

Helen Henshaw, Albany, N.Y. — St. James Church Dec. 4: In dulci jubilo, Bach; How Brightly Shines the Morning Star, Pachelbel; Noël and Variations, Daquin; An American Carol, Miles; Christmas Evening, Mauro-Cottone; Four Carol Preludes, Phillips; March of the Magi, Dubois; Greensleeves, Vaughan Williams; Noël Ecossais, Guilmant; Christmas Night, Rimsky-Korsakoff; Vom Himmel hoch, Edmundson; Lo! How a Rose, Praetorius; Hallelujah Chorus, Handel.

Gratian M. Nugent, Cleveland, Ohio — Olmsted Community Church Nov. 27: Prelude and Fugue on Vom Himmel hoch, Pachelbel; A la Venue de Noël, Balbastre; Jesu, meine Freude, In dulci jubilo, Fugue on the Magnificat, Bach; Chorale in A minor, Franck; Lo, How a Rose, Brahms; Behold A Mystical Rose, Eugene Hemmer; Shepherds Come, Walcha; Triptyque pour la Noël, Maleingreau; Weihnachten 1914, Reger.

Philip Hahn, Cedar Falls, Iowa — Fox Chapel Presbyterian Church, Pittsburgh, Pa. Nov. 30: Prelude and Fugue in E major, Lübeck; Variations on Fortune, My Foe, Scheidt; Andante sostenuto, Widor; Concerto in A minor, Vivaldi-Bach; Scherzo, Durullé; Toccata, Villancico and Fugue, Ginastera; Serene Alleluias, Messiaen; Westminster Carillon, Vierne.

Nyle Hallman, Tulsa, Okla. — First Presbyterian Church Nov. 7: Rondo in G, Bull; Trumpet Tune, Stanley; Noël, Grand Jeu et Duo, Daquin; Variations on Veni Creator, Durullé; Chorale in B minor, Franck; Sleepers, Wake, Comest Thou Now, Jesus, Toccata in D minor (Dorian), Bach; Evensong, La Montaine; Prelude and Fugue in G minor, Dupré.

Tim Wilborn, Princeton, N. J. — Princeton Theological Seminary, Miller Chapel Dec. 8: Trumpet Tune, Purcell; Sonata 3, Hindemith; Variations on a Noël, Dupré; The Shepherds, Messiaen.

Raymond Glover, Hartford, Conn. — Christ Church Cathedral Dec. 7: Voluntary in C minor, Greene; Come, Saviour of the Gentiles, Buxtehude, three Bach; Lo, How a Rose, Brahms; Pastorale in F major, Bach.

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Jan. 10
Betty Boles, Ed Landruth Auditorium, Fort Worth, Tex.
Fred Haley, Westminster Choir College, Princeton, N.J.

11
Richard Ellsasser, Amsterdam, Netherlands
Ernest Ligon, St. John's Church, Washington, D.C.
Rodney Hansen, Sequoia AGO, Eureka, Calif.

13
Richard Ellsasser, Paris, France
Robert Cornelison, Christ Church Cathedral, Indianapolis, Ind.
Robert Anderson, First Presbyterian Church, Midland, Tex.
Robert Baker, First Presbyterian Church, Tyler, Tex.
Elaine Brown workshop, Southwestern University, Georgetown, Tex.

14
Robert Baker Class, Tyler, Tex.
Elaine Brown workshop, Southwestern University, Georgetown, Tex.

15
Kathleen Deedmeyer, St. Peter's Lutheran Church, Miami, Fla.
Joseph Ritchie, Belle Meade Methodist, Nashville, Tenn.
C. Griffith Bratt, Bach, St. Michael's Cathedral, Boise, Idaho
Adeline Huss, Church of the Covenant, Cleveland, Ohio
Preston Rockholt, Palm Beach, Fla.
Richard Grant, St. Thomas, New York City
Jean Langlais, Union Methodist, Washington, D.C.
James Leland, Clavierübung, Ebenezer Lutheran, St. Louis
George Markey, Madison Avenue Presbyterian, New York City
Richard Bouchett, St. Mark's Episcopal Church, Philadelphia
Troy Carpenter, Central Methodist Church, Muskegon, Mich.
Roberta Gary, Collingwood Presbyterian, Toledo, Ohio
Frederick Swann, Zion Lutheran, Sandusky, Ohio
William Whitehead, First Methodist, Germantown, Philadelphia
Carl Weinrich, Princeton U Chapel

16
David Lowry, Winthrop College, Rock Hill, S.C.
James Leland, Clavierübung, St. John's University, Collegeville, Minn.
Rodney Hansen, San Francisco College for Women
Baroque ensemble, Peachtree Christian Church, Atlanta, Ga.
Donald McDonald, plus AGO class, Huntington, W. Va.

17
Kent Hill, St. John the Divine, Houston, Tex.
Richard Ellsasser, London, England
Gerald Bales, St. Paul Civic Orchestra, St. Mark's Cathedral, Minneapolis
Arthur P. Lawrence, First Unitarian Church, Berkeley, Calif.
Gerre and Judy Hancock, two organs, Cincinnati Music Hall
Jean Langlais, Grace Methodist, Harrisburg, Pa.

JANUARY						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DEADLINE FOR THE CALENDAR WAS DECEMBER 10

18
Jack Fenstermaker, St. John's Church, Washington, D.C.
Richard Bouchett, St. Bartholomew's Church, New York City
Jean Langlais, Ohio State U, Columbus
Anthony Newman, Kresge Auditorium, Cambridge, Mass.

19
Joyce Jones, Lake Wales, Fla.
Jean Langlais class, Ohio State U, Columbus

20
William Peters, Christ Church Cathedral, Indianapolis
Roberta Gary, William Woods College, Fulton, Mo.

21
Jean Langlais, RLDS Auditorium, Independence, Mo.

22
Joseph Running, Brainerd Methodist, Chattanooga, Tenn.
Philadelphia Boychoir Ensemble, First Baptist, Philadelphia
Richard Alexander, St. Thomas, New York City
Doris Eicher, Goucher College chapel, Baltimore, Md.

23
Robert Baker, Cathedral of the Risen Christ, Lincoln, Neb.
Festival of Hymns, Union Avenue Christian, St. Louis, Mo.
Gerre Hancock, Christ Church, Cincinnati, Ohio
Vernon de Tar, dedicatory, Church of the Ascension, New York City
Charles Shaffer, First Methodist Church, Covina, Calif.

24
George Markey, dedicatory, First Presbyterian, Haddonfield, N.J.
Jack Ruhl, McMillen Chapel, First Presbyterian, Fort Wayne, Ind.
Robert Prichard, Pasadena Presbyterian Church
Handel Foundling Hospital Anthem, Peachtree Christian, Atlanta, Ga.
Carl Weinrich, Divinity Lutheran, Cleveland, Ohio

25
Benjamin Hadley, Messiaen La Nativité, Church of the Ascension, Chicago
Jean Langlais, St. John's Lutheran, Lincolnwood, Ill.

26
Eileen Coggin, Central Calif. AGO, Zion Reformed, Lodi, Calif.
Marianne Webb, Centenary Methodist, Richmond, Va.

27
Earl Copes choir school begins, Brainerd Methodist, Chattanooga, Tenn.

William Whitehead, St. Paul's Episcopal, Lansing, Mich.
Willis Bodine, Clavierübung, Knowles Chapel, Rollins College, Winter Park, Fla.

26
Clyde Holloway, St. Alban's Episcopal, Waco, Tex.
Jean Langlais, Second Presbyterian Church, Petersburg, Va.

27
Samuel Carter, Christ Church Cathedral, Indianapolis, Ind.
Robert Bagdon, All Saints, Winter Park, Fla.

28
Joyce Jones, Orange Coast College, Newport Beach, Calif.
Jean Langlais, Merced U, Macon, Ga.
Margaret Hillis Workshop, Alma, Mich. College

29
Verdi Requiem, Rockefeller Chapel, Chicago
Da Camera Players, First Baptist Church, Philadelphia
Haydn Mass for St. Cecilia, Church of the Resurrection, New York City
Mozart Mass in C minor, St. Bartholomew's, New York City
Lode Van Dessel, Mariners Church, Detroit, Mich.

30
Arthur P. Lawrence, Stanford U Memorial Church
Ronald Rice, St. Thomas, New York City
James Leland, Clavierübung, Concordia Senior College, Fort Wayne, Ind.
Merrill N. Davis III, St. Clement's Church, St. Paul, Minn.

31
Fauré Requiem, Madison Avenue Presbyterian, New York City
Ted Alan Worth, First Baptist, Los Angeles, Calif.
Mendelssohn St. Paul, part I, Christ Church, Glendale, Ohio
Vivaldi Gloria, Peachtree Christian, Atlanta, Ga.
Robert Bagdon, St. John's Cathedral, Jacksonville, Fla.

32
Church Music Conference, Winthrop College, Rock Hill, S.C.
John Weaver, First Methodist, Boise, Idaho
Clyde Holloway, Southwestern Baptist Seminary, Fort Worth, Tex. and begins 4-day church music workshop

33
Joyce Jones, Municipal Auditorium, Greenville, Tex.
Jean Langlais, Trinity Episcopal, Miami, Fla.

E. Power Biggs, South Congregational Church, Hartford, Conn.

Feb. 1
Preston Rockholt, St. Paul's Chapel, Columbia U
Virgil Fox, St. Gabriel's Church, Brighton, Mass.

2
Britten's Curlew River, Christ Church Cathedral, Indianapolis

3
Britten's Curlew River, Christ Church Cathedral, Indianapolis
Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa.
Marilyn Mason, Zion Lutheran, Niagara Falls, N.Y.

4
Jean Langlais, Ed Landruth Auditorium, TCU, Fort Worth, Tex.
John Weaver, First Methodist, Portland, Ore.

5
Bach cantatas 23, 127, motets, Louisville Bach Society
John Weaver class, U of Redlands, Calif.

6
Charles Richard, St. Peter's Lutheran, Miami, Fla.
Haskell Thomson, West Shore Unitarian, Rocky River, Ohio
Preston Rockholt, Duke U Chapel, Durham, N.C.

7
Robert J. Shepfer, Second Presbyterian, Indianapolis
Debussy's Prodigal Son, First Baptist, Philadelphia
Handel Samson, St. Bartholomew's, New York City

8
Linnea Hendrickson, Glenda Mossman, Barbara Mattes, American Composers for CCWO, Hinsdale, Ill. Union Church
Reginald Lunt, St. Thomas, New York City

9
Helen R. Henshaw, St. James Church, Albany, N.Y.
Virgil Fox, Ridgewood, N.J. Methodist Church
Sacred Solos and Duets, Second Presbyterian, Kansas City, Mo.

10
Robert Baker, First Presbyterian, Englewood, N.J.
Jean Langlais, Pomona College, Claremont, Calif.

11
Marilyn Mason, Paul Doktor, Centenary College, Hackettstown, N.J.
Poulenc and Vivaldi Glorias, Central Methodist, Kansas City, Mo.
Frederick Swann, St. Paul the Apostle Church, New York City
Jean Langlais, St. Paul's R.C. Church, Los Angeles, Calif.
John Weaver, U of Redlands, Calif.

12
Ruth Johnson, Herbert Severtsen, Edward Jenkins, Lighthouse Music School, New York City
Marilyn Mason, Paul Doktor, Sacred Heart Church, Notre Dame, Ind.
Donald McDonald, Westminster Choir College, Princeton, N.J.
John Weaver, First Congregational Church, Long Beach, Calif.

13
Susi Jeans, Rollins College, Winter Park, Fla.
Piet Kee, London County Council series, Royal Festival Hall, London

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 2' Octave.....61 Tone Generators
 2' Blockfloete....61 Tone Generators
 Mixture IV.....244 Notes
 8' Trompette....61 Tone Generators

SWELL

16' Quintadena...61 Tone Generators
 8' Gamba.....61 Tone Generators
 8' Voix Celeste...61 Tone Generators
 8' Flute Celeste...61 Tone Generators
 8' Rohrflöte....61 Tone Generators
 4' Spitzfloete...61 Tone Generators
 4' Principal.....61 Tone Generators
 2 3/4' Nazard.....61 Tone Generators
 2' Waldfloete....61 Tone Generators
 Scharff IV.....244 Notes
 16' Fagott.....61 Tone Generators
 8' Trompette....61 Tone Generators
 4' Clarion.....61 Tone Generators
 Tremolo

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20 adjustable tripper type combination pistons controlling all organ divisions • one general cancel piston • Sforzando piston and toe stud • individual Great, Swell and Positiv expression shoes • Crescendo shoe with light indicator • individual Swell and Positiv tremolo generators adjustable rate and depth • manual to pedal reversibles • duplicate general and pedal toe studs • 24 sq. ft. of power radiating surface (32-12" Loudspeakers) essential for proper tone radiation for this application.

POSITIV

8' Gedeckt.....61 Tone Generators
 4' Nachthorn....61 Tone Generators
 2 3/4' Nazard.....73 Tone Generators
 2' Octavin.....61 Tone Generators
 Sesquialtera II.....122 Notes
 1 3/8' Tierce.....61 Tone Generators
 1 1/2' Larigot.....61 Notes
 8' Oboe.....61 Tone Generators
 Tremolo

PEDAL

16' Principal.....32 Tone Generators
 16' Subbass.....32 Tone Generators
 16' Dulciana.....32 Tone Generators
 8' Octave.....32 Tone Generators
 8' Pommer.....32 Tone Generators
 4' Octave.....32 Tone Generators
 4' Gedeckt.....32 Tone Generators
 Mixture II....44 Tone Generators
 16' Posaune.....32 Tone Generators
 16' Trompette....32 Tone Generators

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Diapason.....8'
 Gamba.....8'
 Doppel Flute.....8'
 Melodia.....8'
 Octave.....4'
 Flute d'Amour.....4'
 Fifteenth.....2'
 Clarinet.....8'
 Tremolo (light) (full)

SWELL

Geigen Principal.....8'
 Gedeckt.....8'
 Viola.....8'
 Viola Celeste.....8'
 Flauto Dolce.....8'
 Flute Celeste.....8'
 Geigen Principal.....4'
 Flute Harmonique.....4'
 Nazard.....2 3/4'
 Harmonic Piccolo.....2'
 Nineteenth.....1 1/2'
 Krummhorn.....8'
 Trumpet.....8'
 Fanfare Trumpet.....8'
 (unexpressive)
 Tremolo (light) (full)

PEDAL

Principal.....16'
 Sub Bass.....16'
 Lieblich Gedeckt.....16'
 Principal.....8'
 Bourdon.....8'
 Trombone.....16'

MECHANICALS

Separate expression shoes for each manual • Crescendo shoe with indicators • 19 tripper type adjustable combination pistons • 86 sq. ft. of power radiating loudspeaker surface. (114-12" Loudspeakers) essential for proper tone in this sanctuary.

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 4' Octave.....61 Tone Generators
 4' Koppelflöte...61 Tone Generators
 8' Trumpet.....61 Tone Generators
 Tremolo (Light) (Full)

SWELL


8' Rohrflöte....73 Tone Generators
 8' Viola
 da Gamba....73 Tone Generators
 8' Voix Celeste...49 Tone Generators
 8' Flute Celeste...49 Tone Generators
 4' Chimney
 Flute.....73 Tone Generators
 2 3/4' Nazard.....73 Tone Generators
 2' Blockflöte....61 Notes
 1 1/2' Larigot.....61 Notes
 8' Fagotto.....61 Tone Generators
 Tremolo (Light) (Full)

PEDAL

16' Principal.....32 Tone Generators
 16' Bourdon.....32 Tone Generators
 8' Octave.....32 Tone Generators
 8' Bourdon.....32 Tone Generators
 4' Choral Bass...32 Tone Generators
 4' Bourdon.....32 Tone Generators
 16' Trumpet.....32 Tone Generators
 8' Trumpet.....32 Tone Generators
 4' Clairon.....32 Tone Generators

MECHANICALS

Independent Great and Swell tremolo generators with adjustable rate and depth • 10 adjustable tripper type combination pistons controlling all divisions of the organ • one general cancel piston • each manual under separate expression • crescendo pedal with light indicator • 50 sq. ft. of power radiating surface (64-12" Loudspeakers), essential for proper tone radiation for this sanctuary.

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Roberta Bailey Johnson is shown at the airport in Krakow, Poland with Joachim Grubich, young Polish organist of the University of Krakow, who will visit America under her auspices. Mrs. Johnson travelled in eight countries in August and September to hear organs and organists. She went to Moscow and to Poland at the invitation of the Polish Government Cultural Bureau (Pagart).

WITTENBERG UNIVERSITY heard a concert of orchestra and organ music Nov. 18 with Jackson Wiley conducting and Jan Bender at the organ. Among works heard were Mozart Sonata 15, and Mr. Bender's Fantasia on Come, Holy Ghost for organ and brass choir.

A THREE CHOIR FESTIVAL combining the choirs of St. Clement's Anglican, St. George's United and Eglinton United Churches of Toronto was conducted Dec. 4 at the Eglinton Church. The offering was for the RCCO Building Fund.

REQUIEMS were popular in November. We noted the Mozart at Church of the Resurrection, New York City, the Brahms at Christ Church, Georgetown, Washington, D.C. and the Verdi at Second Presbyterian, St. Louis.

BACH MUSIC for Advent was heard Nov. 26 at the Church of the Ascension, Frankfort Kentucky, B. T. Kimbrough, III conducted and Margaret Dickinson was at the organ.

SIMMONS LEAVES CHURCH POST TO ENTER BUSINESS

Kenneth F. Simmons has retired as organist of the Wayne Presbyterian Church, Wayne, Pa., and Congregation Rodeph Shalom, Philadelphia, as of Dec. 31. Mr. and Mrs. Simmons, with their two children, will move to Ware, Mass. where Mr. Simmons will engage in business.

He has BMus degree from Illinois Wesleyan University, MSM from Union Seminary, and did further study at DePauw University, Drake University and Columbia.

Before joining the staff at Wayne in 1953, Mr. Simmons served four years as organist and choir director at First Church, Old South, Worcester, Mass. His memberships include the American Guild of Organists, the Hymn Society, the Organ Club of London, and Phi Mu Alpha. He is currently serving as president of the Organ Historical Society, of which he is a charter member. He has served as consultant on a number of organ designs including the large four-manual Austins at the Wayne Presbyterian Church and at Rodeph Shalom.

The congregation of Wayne Church honored Mr. and Mrs. Simmons at a reception Dec. 18, following a Christmas musical drama in the church.

THE METROPOLITAN LUTHERAN CHOIR sang its first concert of the season Nov. 20 at North Methodist Church, Indianapolis, Ind.; Rosemarie Otten Staggs conducted and Madeline Griffin, Binghamton, N.Y., was soprano soloist. Robert Schilling was accompanist.

ROBERT FLOOD played the Handel Concerto 4 and conducted the A. Scarlatti Te Deum and Laudate Dominum and Solemn Vespers of Mozart Nov. 20 at the Garden City, N.Y. Community Church.

MARK SMITH was organ soloist in the Saint-Saëns Symphony 3 and the Glazounov Carnival Overture with the Seattle Symphony Dec. 2 at Scottish Rite Temple.

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Spirit of Change and Renewal

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Pope John XXIII in his historic address, January 25, 1959, called for an updating of the Church so that it might better fulfill its mission in the modern world. He used the Italian word "aggiornamento," which means "to bring-up-to-date." At the same time, he announced his intention to call a General Council to try to find a solution to the problems which confront the church today.

As a result of the decrees of Vatican Council II and the proclamations of Popes John XXIII and Paul VI, changes have been introduced which are having, and will continue to have, a profound effect on almost every aspect of Catholic Life.

The most noticeable impact thus far has been in the field of liturgy, in which an all-out effort is being made to produce a ritual in which the faithful can fruitfully participate. Theologians, scholars, clergy, religious, and laymen are forging ahead to present the truths of the faith in a new and more vital way, to awaken a love for God's word among the people, to encourage a more active part in the life of the Church.

In response to the invitation of the popes, the Church is now undergoing a process of self-examination, renewal and reform. To fulfill her divine mission, she is striving to enter into dialogue with the modern world, to under-

stand its problems, speak its language, and exert her saving influence upon it.

Possibly we have never given thought to the fact that our way of worshipping God is the result of evolution. The Mass and the sacraments themselves were not always celebrated and received as they are today. In fact, "Mass" was not the name the first Christians gave to their characteristic act of worship; in the early Church it was known as "the breaking of the bread," or the "assembly," or simply "the action." Baptism was not usually conferred by pouring water on the candidate's head but by immersing him completely. Christmas was not celebrated until the fourth century. The custom of reserving the Blessed Sacrament in a prominent place for public veneration did not begin until the Middle Ages.

Before asking how change can be permitted in such sacred matters, let us take note of the fact that people differ a great deal, not only from one country to another but from one age to another. We "moderns" do not look at life just as our grandparents did. Our attitudes have been shaped by pressures different from theirs, by such things as the two World Wars, a severe depression, the coming of radio and television, the speed with which we can transport ourselves to any part of the world, the forty-hour week, and so on. Our attitudes and our needs differ from

those of our ancestors. Let us note, too, that there is usually a "cultural lag," by which institutions and customs tend to slip behind the times. However, the necessary changes do finally come about and the new ways are introduced, though this involves a certain wrenching for people who are attached to the old ways.

Now the Church, if she would be a real mother to men, must adapt herself to their cultural attitudes and needs as she sees these changing. Otherwise they will begin to think her message irrelevant and herself obsolete. She cannot modify, of course, the essential doctrines or actions which were entrusted to her by Christ. But anything that is of purely human invention she can change, and frequently has done so in her long history. If she is to be true to her apostolic mission, she must remove any obstacle which might prevent the men of a particular age from hearing her message, and use any natural means which might help to communicate it.

From about 1875 onward, voices were raised in the Church pointing out the necessity of change. The first official encouragement came from Pope Pius X, who in 1903 reminded us that the liturgy is the "primary and indispensable source of the true Christian spirit." His views were seconded by Pius XI and especially by Pius XII whose en-



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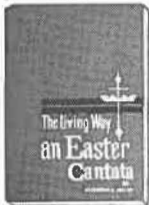
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cyclical letters "On the Mystical Body" and "On the Sacred Liturgy" provided in 1943 and 1947 a magna charta for liturgical reform.

What was difficult for a single Pope to do on his own initiative, however, has been accomplished by the Second Vatican Council. Pope John's well-known purpose in summoning the Council was pastoral rather than doctrinal in emphasis; he called it aggiornamento or "Bringing the Church up-to-date." As the Constitution on the Liturgy says in its first paragraph, the Council has as its purpose "to impart an ever increasing vigor to the Christian life of the faithful, to adapt more suitably to the needs of our own times those institutions which are subject to change, to foster whatever can promote union among all who believe in Christ, to strengthen whatever can help to call the whole of mankind into the household of the Church." To attain all these highly desirable results, the Council took up, as its first order of business, the reform and promotion of the Church's public worship, the liturgy.

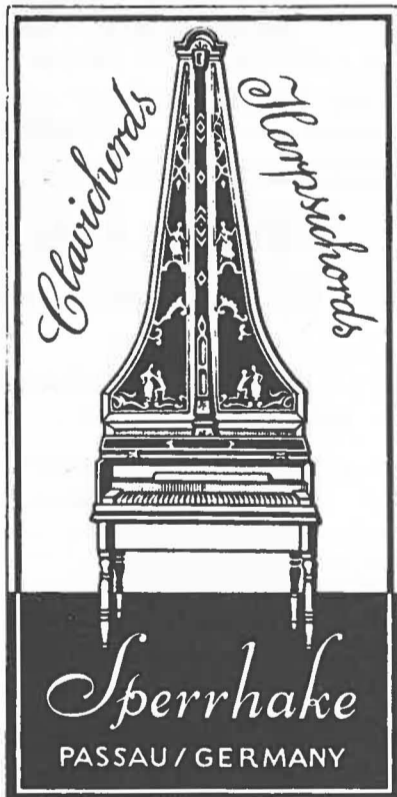
Some Catholics may have been surprised at the Council's choice. Surely there were other more urgent matters, better means for attaining the purposes the Council had in mind. But the Council insists that the liturgy is the "outstanding means" by which Christians are made holy, and by which they proclaim to the unbelieving world the faith that is in them.

In order to make the liturgy more effectual in our times, the Council wishes to cut away any features which are now an impediment to understanding and use. It wishes to introduce new features that will make the liturgy a more fruitful means of grace and a clearer sign. It wishes, finally, to make the liturgy the supreme Christian experience and the source of Christian vitality, related to the practice of virtues especially desirable in our day. For example, the liturgy is the ground, so to speak, on which we meet Christ our Brother and go with Him to the Father.

The first fruit of the Second Vatican Council was the promulgation of the Constitution on the Sacred Liturgy. The Constitution is a document of full conciliar stature. It has rightly been called the "Magna Charta of Church Worship," for it has pointed the way to a complete renewal of the life of the Church. Together with the discussions which led to its promulgation, the Constitution has established guidelines which will influence all of the deliberations of the Council. It is said that Pope John convoked the Council so that a window might be opened to let fresh air into the Church. Someone has jokingly added that ever since he has opened this window, we've all been running for paper weights. Needless to say, however, the Constitution on the Sacred Liturgy is surely an open window to let in light and air for the people of God. The relaxing of the rigid forms of worship which had become stereotyped through the years is in itself revitalizing and productive of all manner of good for the living Church.

Perhaps nowhere has this spirit of change and fresh light been more effective than in church music. Although 10 or 15 years ago many people regarded the liturgical movement with an extremely cool gaze, there is no doubt that it is one of the most important things happening within the Church today. It is this liturgical revival that has arisen to meet one of the real spiritual crises of our day, and which seeks only to refocus the attention of the Catholic world onto the center of its life. In this picture music has a very obvious and important place. Of all the arts, it is the one most intimately associated with the liturgy, most actively a part of its ceremony. Music in the church exists primarily for the purpose of serving the liturgy, a circumstance which puts its position in a very clear light indeed.

It is stated in the Constitution that "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any



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other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy." Thus we see that music is a servant in the house of the Lord. This is the basic principle underlying any and all relationships between liturgy and music. Although music enjoys the primacy among the finer arts, it acquires an even higher prominence because of its intimate connection with the sacred rites, of which it is an integral part. The liturgy, after all, is a celebration, and a celebration without music is alien to human experience.

In its development as an art at the service of the Church, music provides the proper setting for the liturgy, and to the point where it is capable of deepening the liturgical experience of the faithful, and of expressing their common faith, it renders itself truly genuine and necessary. The ability of any art to place itself within the perspective of usefulness broadens its artistic character; for music, the ultimate aim is to offer to God a tribute that is not less beautiful for being functional, one in which the song of priest, people, and choir forms a unity. The question has been asked so often, particularly in the past few years, "Why sing?" The answer to this question can be found in the Mass itself, where in the Preface we ask that our singing voices may be joined to the voices of the angels and archangels, the cherubim and seraphim, who sing unceasingly the praise of God. This is a sort of daily recognition that music has a natural and very desirable place in our worship. Yet we have become so accustomed to thinking of music as only an embellishment of the liturgy on certain occasions that it may be useful to point out the connection between the two. In Church we have music which varies from the laments of Lent to alleluias for Easter, from funeral dirges to wedding jubiliations. Such music sets a mood, suggests appropriate thoughts. We find it helpful to prayer. This is true, generally speaking, whether we listen to an organ

playing or a choir singing. However, we do not go to church simply to listen. The liturgy is not a concert. Perhaps we should glance back for a moment over the first chapter of the Constitution and recall that when the liturgy is celebrated we are to participate actively in it. And this means that we ourselves are to sing the prayer-text. The Church now wants us to sing. The reasons for this are various. For one thing, it is natural and human to express outwardly what we feel inwardly.

Again, speaking and singing represent a greater effort on our part, and therefore constitute a more precious gift to God. Further, speaking or singing words has the effect, often of helping us to understand and relish their meaning. This is especially true when the rhythm and melody are in keeping with the thought expressed. Pope Pius XII in his encyclical to the Bishops said "Let the singing of your people rise like the roar of a thunderous ocean."

The question is often raised "What is it about singing that is so special?" We can worship God in silence, and we do. We can worship him in speaking, and we do. We can worship him when we listen, and we do. But that which happens when we sing, happens no other time and in no other way. When we ask, then, "Yes, but why do we have to sing?" our best answer is that God is worshipped in our singing in a way that He is not worshipped by any other means or through any other medium. And is our worship of God, which is our central reason for being, and the whole meaning of our liturgical life, so full, so complete, so rich, that we can lightly and indifferently avoid or refuse an entire and unique area of worship? Music raises to new planes of meaning and feeling the words to which the music is set, if that music is of fine quality.

Father Clement McNaspy, a Jesuit, in speaking at the Liturgical Conference in St. Louis last summer, said in reference to singing as a form of liturgical renewal, that "We have to sing because that's the way God has made us." If

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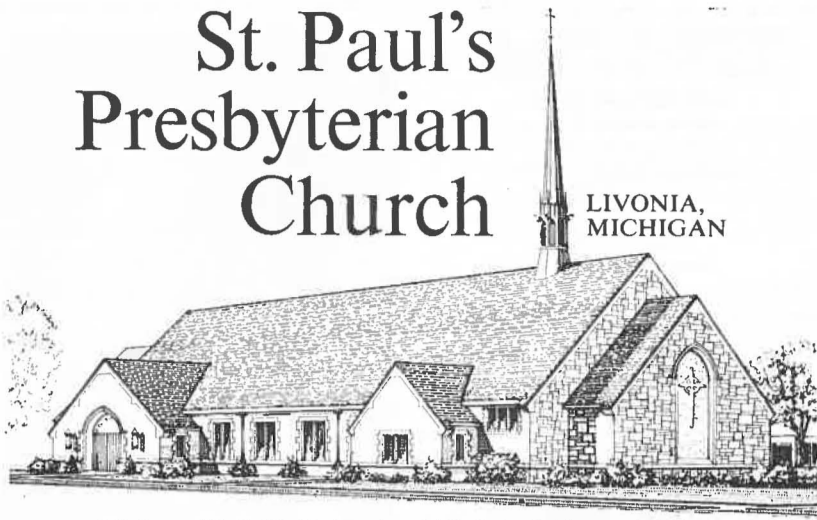
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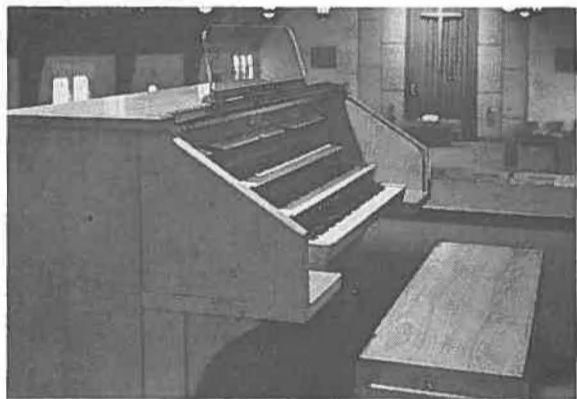


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the supernatural is built on the natural, and there is something profoundly natural about singing — both singing that we do ourselves and singing we listen to when it comes to our noblest and highest activity, that of participation through the sacred liturgy — it is small wonder that the Church urges us to cultivate this treasure. Music is an eminently social art: it is THE art that gathers people together best of all. Also whatever differences may exist among the various Christian beliefs, there is always that great possibility of ever-increasing unity through sacred singing.

It is evident then that the Council wants singing restored as the people's usual way of participating in any sort of religious service. For this reason congregations have been asked to join in the singing of appropriate hymns and psalms at various parts of the Mass. There is an entrance hymn in which the great sacrifice is begun with joyful song. In the Offertory of the Mass, too, as the gifts of bread and wine are brought into procession to the altar, the people again join in song, offering themselves along with their gifts to the Father. At the Communion of the Mass as they approach the altar rail for the Eucharistic banquet, they come, not as individuals but as brothers, united by a common bond, ringing the praises of the Eucharistic Lord. At the conclusion of the sacrifice when the celebrant says "The Mass is ended, go in peace" they again unite in a song of thanksgiving for the great gifts of the Eucharist.

Thus we see that congregational singing has by no means disappeared in the aggrainamento. Indeed, there seems to be more emphasis put on it than before. The Constitution exhorts Bishops and clergy to take great care that the whole community of the faithful plays its proper part in the liturgical celebration. This preoccupation with the people is a characteristic feature of the Constitution. Nearly all commentators agree that the active restoration of community singing is one of the principal tasks set by the Consti-

tution and that it demands exceptional effort on the part of everyone as well as that of the trained choir. The task at hand now is to discover a role for the choir in supporting the congregation, leading them, and invigorating them. This is indeed a challenge to the goal of the choir: to sing God's praises and to help the whole body of Christ's people sing God's praises. Those privileged to be choir members are reminded by the Constitution that they are a group of the faithful whose purpose it is to take over a specific liturgical function in the liturgical action.

To neglect the function of the choir would not be true to the spirit of the renewal of the liturgy. We have to remember that from the point of view of the liturgical celebration, the choir has a normal function in congregational singing. That it plays an important part among the faithful; that in the important development of hymnody in the near future it will be the choir's part to bear witness to the tradition and its spirit. A good choir brings precious support to congregational singing and contributes in its own way to the festive character which the celebration demands of this musical performance. If its singing truly aids the prayer of all, then the choir's function enriches the common action and all can actively participate in it.

Often in times past, the choir's function has been to provide a substitute for the silent congregation. Its repertoire has frequently been based on the absence of the voice of the congregation. According to the spirit of the Constitution on the Liturgy the choir's function is now completely different, for the Constitution introduces and demands much that is new in relation to established uses. The spirit of the liturgical renewal in no way demands the suppression or the silence of the choir. On the contrary, it takes the choir for granted and assesses its liturgical value on its connection with the celebration itself. In many cases the Constitution calls for a renewal and a conversion of the choir system; a renewal through a



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repertoire that "encourages the active participation of the whole congregation of the faithful," and its conversion to a spirit that pays more attention to its part in the liturgy than to the purely technical or aesthetic prestige of its performances.

Finally, it should be added that the liturgical renewal, calling for new creativeness in every language, has given the choir a mission: transmitting to the newly restored congregational singing that true spirit contained in the "inestimable treasury of the Church's musical tradition." In the choir it is easier to let oneself be permeated by the pure sources of the Church's sacred music and to transmit to the people its spiritual substance. It is the choir's part to bear witness to it, to create the taste for it and to make its spirit pervade all.

Along with the revolution that has taken place in the Liturgy concerning the participation of the choir and the congregation, the Constitution is also opening up new horizons for the Catholic Church musician or organist, giving him an opportunity to recover from the inferior position he has occupied in the past in comparison with other church musicians. In the past, much was demanded of the parish organist, at times more than he or she could attempt in a given situation. As a result, the performance of organists and choir members failed to provide for the average parishoner a true picture of what good church music really was. The Constitution on the Sacred Liturgy changes this, and it is this spirit that the organist must assimilate. The spirit calls for real participation in the worship service by all people of God. And it is in implementing this spirit that the U. S. bishops made the use of English mandatory in the Mass in March of last year. Until this time use of the vernacular was actually forbidden at High Masses. This one provision alone means that a complete new library of Catholic Church choral music is now needed,

since Latin and English word forms are so different as to render the setting of English words to the old Latin melodies almost always awkward and unartistic, and frequently even impossible.

There is another effect of the Constitution on the Catholic organist. Catholic tradition, contrary to that of many Protestant denominations, emphasized a "silent Mass" without improvisation by priest or people. The stress was on preserving purity of doctrine and somewhere along the line the beauty of praising God in joyful song got lost in the shuffle. This period paralleled the development of the modern organ. It is no surprise to find, then, that Catholic organists developed the kinds of music they did for the liturgy. Musicians quickly adapted to the problems of providing sweet, impressionistic music to fill the thirty minutes of silence of the Mass. The great chorales or hymns were used mainly in Protestant churches, even those written by Catholic organists, like Flor Peeters and others. It was at this time that many Catholic church organists developed a sizable repertoire of mood music. Widor, Dupré, Vierne, and Franck all come to mind.

Today with new trends in the liturgy as a result of the spirit of renewal, this mood music is no longer in the picture, at least not during the Mass itself, and that is why the Catholic musician must revise his method of operation if he is to cope with the radically different challenge now facing him. The organist of today must realize first and foremost that he is not on his own but is guided by the wise decrees and norms stated clearly in the Constitution. Studying this Constitution carefully he realizes that the underlying theme of these is participation and that "Liturgical services are not private functions, but are celebrations of the Church, which is the sacrament of unity, namely the holy people united."

continued on page 53



Leonard Hollmann has become organist of the First Methodist Church, Carbondale, Ill. He is a student of Marianne Webb at Southern Illinois University where he has received a graduate fellowship. Previous teachers have included Clarence Ledbetter, Wesley Morgan and John Thomas.

MENDELSSOHN'S ELIJAH "to brighten up a Bleak November" was sung Nov. 6 at the North Broadway Methodist Church, Columbus, Ohio, with Francis M. Johnson directing and Mary Kay Easty at the organ.

HENRY FUSNER was honored at a reception on his 10th anniversary as organist and choirmaster of Church of the Covenant, Cleveland Oct. 23 following a performance of the Durufé Requiem.

THE ITALIAN GOVERNMENT and private Italian citizens have made it possible for the North Carolina School of the Arts to hold a summer session in Italy July 17 to Sept. 1.

BENJAMIN BRITTEN music — the Missa Brevis, Hymn to St. Peter and an Antiphon — was sung Nov. 20 at Christ Church Cathedral, Indianapolis, with James H. Litton conducting.

MR. AND MRS. F. BROADUS STALEY were feted at a banquet Oct. 26 honoring their 20th anniversary at the First Baptist Church, Cleveland, Ohio.



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Choral Music

A wide variety of choral music, large and small, old and new, makes up our column this month. The wide interest in Baroque and pre-Baroque shows up in the lists of several publishers.

G. Schirmer issues Elliot Forbes' edition of the Joaquin Des Prez Missa Mater Patris for four-part male chorus. This major work can be sung a cappella or with voices doubled by instruments; its text is Latin. From about two centuries later comes Marc-Antoine Charpentier's Venite ad me, edited by James P. Dunn for SAATB chorus with solos in all divisions. This is a lesser and easier work than the Des Prez. English and Latin text is provided.

Smaller works from G. Schirmer in Lawson-Gould edition includes: two for Christmas, A Doomsday Carol by Eric Stokes written in an ancient style, and Rudolph Schirmer's The Gift of Christ, in what we would call a pop style. Peter Tanner's Sing for Joy is an extended work with divided voices and a big ending which makes use of some modern harmonic devices; an expert choir might get a good deal from it. Josef Alexander's A New Psalm is longer and even more difficult, with much divisi, spoken parts and an involved piano part. My Faith Clings to Him is a Chinese folk song arranged by Edwin Earle Ferguson with an optional flute part. Two treble arrangements complete the Schirmer list: SSAA Alleluia, Amen by Georg Gottfried Wagner, a lively fugue edited by Jerry Harris and the same arranger's SSA of Handel's Serve the Lord with Gladness, also fugal.

J. Fischer has a practical cantata for Holy Week, Lament and Alleluia by Haydn Morgan for SATBB chorus, solos and congregation. This is block harmony and unison in a time-tried style. J. Fischer continues to issue many new masses in English. This month we have: a well-made Mass in Honor of St. Mark by Philip James, with some pleasant antiphonal byplay between organ and choir; a conventional but practical Mass in Honor of Our Lady by Owen Da Silva with some divisions in the treble parts, and a Carlo Rossini Missa Adeste Fidelis No. 2, with congregation.

Shorter works, for Easter, from J. Fischer includes Austin Lovelace's Wake, Sons of Earth, an easy, strong hymn anthem, and John Dressler's anthem, The Resurrection Song, with three trumpets. Two short a cappellas, Bains' O Bread

of Heaven and a Palestrina O Gracious Jesus, are bound together.

Waterloo Music Company, Canadian publisher, sends a short bright Jubilate Deo by Gerald Bales with organ, six brass and percussion, suitable for a festive occasion, and Keith Bissell's Advent cantata, People, Look East, with solos for S, T and B, four bass and timpani, a highly effective short work.

Boosey's three this month are for next season: Sing of Christmas, a set of six unison carols for children by John Brodwin Kennedy; a pleasant Where Were You Born, O Holy Child by Arnold Freed, with optional percussion (tambourine, finger cymbals, triangle etc.); and Benjamin Britten's very English A New Year Carol.

Canyon Press sends, along with some secular material, a small, simple unaccompanied communion anthem, Show, Me, O Lord by Jeanne E. Shaffer and this composer's arrangement of a Hammerschmidt From Henceforth, O My Soul, also without accompaniment. Don McAfee's unison In Heavenly Love Abiding has an optional harmony part for the final stanza.

Three new masses in English from World Library make use of the congregation. Lode Van Dressel's SAB Mass to Honor Our Lady of Perpetual Help, Jan Vermulst's SATB St. Bonaventure Mass and Ernest Peeters' SSA Mass to Honor St. Francis have a lot in common; they are practical and well-made but not very inspired.

World Library also sends some of its Summit Series of Propers of the Mass, on the whole a good series. There are: First Sunday of Advent (TB with T solo) by Patrick Purswell; Second Sunday in Advent (TTB) by Donald Andrews; Sundays of Advent and Vigil of Christmas (unison) by Robert L. Sanders; Third Sunday after Epiphany and 16th Sunday after Pentecost (TBB) by Leo Sowerby. A set of Nine Songs from the Old Testament by Sr. M. Florian, SSJ, are largely chant alternated with brief harmonized bits. Robert Twynham's A Prayer for Christmas Unity calls for a first-rate cantor with choir and congregation.

A Missa Brevis by William Walton comes from Oxford Press. Unaccompanied except in the Gloria which has a good organ part, the work divides in all voices, uses double choir and requires soloists. It has an interesting texture and is not too difficult.

Hope Publishing sends Hosanna, Loud Hosanna, Palm Sunday anthem for combined choirs by John F. Wilson, and Alleluia! Jesus Lives, an SA echo anthem for Easter by David Smart.

A thick stack comes from Concordia. A setting of The Seven Last Words of Christ by Donald Busarow uses string quartet, solos in all sections and mixed choir. Richard Hillert's May God Bestow on Us His Grace is a chorale cantata for mixed chorus and brass en-



Frederick G. Carter, prominent Ulster musician, has become organist and choir-master of St. John's Church, Vancouver, B.C. He will also teach in St. George's school and at Athlone School in Vancouver.

Mr. Carter leaves a very full schedule in North Ireland where he was organist and master of the choristers at St. Patrick's Protestant Cathedral, Armagh since 1951, and taught music in the Armstrong school, conducted the Portadown Philharmonic Society and served as vice-president of the Ulster Society of Organists. He was also president of the Ulster Society of Professional Musicians, member of the committee which produced the new Church of Ireland Hymnal, and regular recitalist on BBC.

Mr. Carter studied with Dr. Harold Watts and Dr. Harold Darke and before going to Ulster served as assistant organist at St. Albans Cathedral.

semble. Not easy to put together, the work should serve well on festival occasions.

Much of Concordia's output, as always, is concerned with new editions of music from past centuries. This month's group begins with Schein. Three are for SA with accompaniment: Our Father, Thou in Heaven Above; O Lamb of God Most Holy and Dear Christians, One and All Rejoice. Why Art Thou Cast Down, My Soul is SSATB. Next comes a Johann Staden SAB Sing to the Lord a New Song, edited by Paul Thomas with violins or flutes. The SA Heinrich Schütz Fear the Almighty edited by William Herrmann, is more florid and has an independent organ accompaniment. The Tallis unaccompanied SSAA Hear the Voice and Prayer of Thy Servants also edited by Mr. Herrmann, keeps the second altos growling. An SAATB Harken, All Ye People by William Stonard is edited by John Morehen. An F. Couperin O Clap Your Hands comes SA or SAB; Kenneth Jewell is the arranger. Marcello's SA Thou, O Lord, Art My Shepherd sets some of Psalm 23 in the simplest kind

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of duet. Two Bach editings are a set of Four Chorale Harmonizations and William Herrmann's editing of a duet from Canata 15, with Loudest Rejoicing, made into an Easter anthem for SA.

Continuing Concordia's list is a George Brandon setting for men vs. women of O Come, Creator Spirit (Veni Creator). Richard Wienhorst's settings of Matins and Vespers deserve the study of liturgical church musicians; a pamphlet is available for use of the congregation. The same composer sets The Magnificat and two psalms, Praise Ye the Lord (150) and I Will Praise Thee with My Whole Heart (138), all three a cappella. Jan Bender contributes a setting of The Beatitudes for SA, oboe, viola and organ, SAB unaccompanied Hosanna to the Son of David, for Palm Sunday, and two motets for equal voices, It is not Fair and Begone, Satan. Roger Petrich has set the Introits and Graduals for the Paschal Season (Easter through Ascension) in an attractive fashion.

Other Concordia issues are: Welcome, Happy Morning by S. Drummond Wolff for Easter and his Lenten anthem with two texts, Help Us to Help Each Other and Behold the Saviour of Mankind; Lamb of God, Pure and Holy, set twice by Donald Rotermund; Joseph Roff's Simple O Lord, Thou Art My God; George Brandon's SAB Songs of Solemn Joy; and Gerhard Krapf's unison O Lord, I Will Praise Thee.

Perhaps the largest work on the month and surely one of the most important is Daniel Pinkham's St. Mark Passion for mixed voices, solos in all divisions, brass, percussion, bass, harp and organ. This is stimulating stuff and not impossibly difficult. We expect to hear of many performances of this in the next seasons.

FitzSimons' Aeolian Series adds two anthems by well-known composers: Leo Sowerby's carol-anthem All My Heart This Night Rejoices (baritone or alto solo) and Thomas Matthew's Alleluia, Praise the Lord, a bright morning anthem without problems.

Alexander Broude sends some old and some new. Abraham Kaplan has edited an Asperges me and a Stabat Mater by Claudio Casciolini; both are SATB a cappella with Latin and English text. Kurt Stone edits Grant Us Thy Blessing by Carl Loewe with the same requirements, and a section of the Berlioz L'Enfance du Christ, O My Spirit, is for SATB and tenor solo with French and English text. Finally there is a Salve Montserratina with Latin and English text and organ accompaniment by Pablo Casals. — FC

A GANTICLE OF ADVENT, commissioned by Myers Park Presbyterian Church, Charlotte, N.C. and composed by Wilmer Hayden Welsh, Davidson College, was given its first performance Nov. 6. Robert Stigall conducted the work celebrating the 40th anniversary of the founding of the church.

LOVELACE OPENS SAVILLE AT BAYTOWN, TEXAS

IN MEMORIAL BAPTIST CHURCH

Douglas Hamil Is Organist, Terry Stephens Is Music Director — Opening Recital Nov. 27

Dr. Austin C. Lovelace, Denver, Colo. played the opening recital on the new three-manual Saville in Memorial Baptist Church, Baytown, Tex. A crowd of 700 was swelled by a large turnout from the Houston AGO Chapter. The colonial type church is in the heart of Baytown. Terry Stephens is music director and Douglas Hamil the organist.

F. Richard Burt, Saville Southwestern representative offered the final specification in consultation with the organ committee by Frank Wichlac, tonal director, and Bernard S. Cahill, chief engineer at Saville.

Each manual may be played independently through the antiphonal radiator in the rear balcony.

Dr. Lovelace's recital is included in the recital pages.

GREAT

Principal 8 ft.
Hohlfute 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Traverse Flute 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Sifflöte 1 ft.
Furniture 4 ranks
Bombarde 8 ft.
Chimes
Tremolo

SWELL

Viol 16 ft.
Bourdon 8 ft.
Viola 8 ft.
Voix Celeste 8 ft.
Flauto Dolce 8 ft.
Flute Celeste 8 ft.
Principal 4 ft.
Flute d'Amour 4 ft.
Piccolo 2 ft.
Fife 1 ft.
Plein Jeu 3 ranks
Contra Oboe 16 ft.
Trompette 8 ft.
Fanfare Trumpet 8 ft.
Clarion 4 ft.
Tremolo

CHOIR

Nason Flute 8 ft.
Spitzflute 8 ft.
Dulciana 8 ft.
Nachthorn 4 ft.
Waldflute 4 ft.
Nazard 2 3/4 ft.
Flautino 2 ft.
Larigot 1 1/2 ft.
Krummhorn 8 ft.
Rohrschalmei 4 ft.
Tremolo



Paul F. Emch has been appointed organist at Salem English Lutheran Church, Minneapolis, Minn. For three years he has served as assistant to Gerald Bales at the Episcopal Cathedral of St. Mark in Minneapolis.

Mr. Emch received his BA with a major in music from the University of Minnesota. He has studied organ with Arthur Jennings, Edward Berryman, Paul Manz, and Gerald Bales. He is on the executive board of the Twin Cities AGO Chapter and serves also as a member of the board of directors of the Twin Cities Choirmasters Association.

Robert P. Wetzler is Choirmaster at Salem Church.

PEDAL

Contra Violone 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Salicional 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Contra Bombarde 32 ft.
Bombarde 16 ft.
Trombone 8 ft.
Clarion 4 ft.

WALTER BELL RETIRES AFTER 50 YEARS IN SAME CHURCH

Walter A. Bell was honored Nov. 20 as his 49th year as organist of the First United Presbyterian Church, Hammond, Ind. coincided with that church's 75th anniversary. Starting to play for the church first as a pianist at the age of 16, Mr. Bell began his duties as organist March 17, 1918 after studying with John W. Norton to prepare for the installation of an organ in the new church building. He has played for 523 weddings and about 325 funerals. For 10 years he was also organist at Temple Beth-El.

Upon his retirement Jan. 1 Mr. Bell becomes organist emeritus.

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Let The Song Be Begun (Pia Cantiones) and seven others.

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Now Sing We, Now Rejoice (Calvisius)
Praise God, the Lord, Ye Sons of Men (Praetorius)
O Sacred Head, Now Wounded (Hassler)
Lamb of God, Most Holy (Jeep)
Lord, Thy Death and Passion (Gumpeltzhaimer)
Arise, Sons of the Kingdom (Gesius)
Christ is Arisen (Praetorius)
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4' Octave (from Open)—12 pipes
2' Fifteenth—61 pipes
III Rank Mixture—183 pipes

Pedal:

16' Bourdon—32 pipes
16' Lieblich Gedackt—12 pipes
8' Principal—32 notes
8' Bourdon—12 pipes
8' Gemshorn—32 notes
5 1/3' Quint—32 notes
4' Bourdon—12 pipes
2' Super Octave—32 notes
III Rk. Mixture—96 notes

Swell:

8' Gedackt—61 pipes
8' Gemshorn—61 pipes
8' Gemshorn Celeste—49 pipes
4' Gedackt (from 8' Ged.)—12 pipes
4' Rohr Flute—61 pipes
2 2/3' Nazard—61 pipes
2' Rohr Flute (from 4' Rohr Fl.)—12 pipes
1 1/3' Quint (from 2 2/3' Nazard)—12 pipes
Tremolo

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It would not be easy to describe the decline of taste for the old music and the old organs as the 19th century emerged, but by the middle of the century a new taste was rapidly developing and with it came a gifted young organ builder of Spanish origin, Aristide Cavaillé-Coll. He had already established his reputation as a master organ builder by the age of 30 when, in 1841, he completed the large organ for the Cathedral of St. Denis near Paris. Many of the unusual innovations developed by Cavaillé-Coll and introduced for the first time in this instrument are generally well-known. By their nature, these new developments suggested virtually a new kind of instrument, quite in opposition to many of the characteristic traditions which had been established for centuries in organ building. Nevertheless, Cavaillé-Coll was sensitive to musical values, and thus he was particularly interested in achieving a good balance in the various individual registers. In his studies, he had observed how orchestral instruments are played and how color and balance are maintained over a wide compass as they are used in performance. This in turn led him to introduce pipes which might be blown harder to produce harmonics for the purpose of strengthening the trebles of certain reeds and flutes and still maintain a good quality of tone. To achieve this end, it was necessary to introduce varying wind-pressures throughout different parts of the compass with the construction of divided wind-chests. A whole new philosophy of the organ and organ playing was emerging, but it proved to be a practical one musically, for the organ of Cavaillé-Coll finally became a source of great inspiration to the composers and organists of the day. The French developed a very original and strong school of organ playing, composition and improvisation during the later half of the 19th century. Even though it represented a great change in character from older traditions, the Cavaillé-Coll organ became virtually a standard instrument throughout France.

The old French and German organs were instruments consisting of several complete and distinct divisions. Even the case-work which contained the old organ served to distinguish and separate one division from another. One of the most distinctive features of an old organ was the presence of its two important manual divisions, the main work standing on the floor of the gallery and its opposing division, the *Positif*, hanging in another smaller case from the gallery railing, the character of each so strongly opposed to the other as to present a male-female counterpart. In the new movement this was completely swept away. The new ideal sought for an instrument in which each of its various divisions would largely resemble one another. Vivid and contrasting ensembles were no longer desirable, for the aim now was to develop one great unified instrument.

The great new instruments of Notre Dame and St. Sulpice in Paris were symbolic. In these instruments Cavaillé-Coll succeeded in developing one massive instrument which could envelop the monumental nave of the French cathedral with sound. These instruments required that one division pile up on another tonally, and this could only be achieved by equalizing the color of the sound and with the development of strong reeds all of one basic color.

The organ of Ste. Clotilde, somewhat smaller yet typical, made famous by César Franck, will serve to illustrate the ideal of the Cavaillé-Coll organ.

EGLISE DE STE-CLOTHILDE, PARIS
Aristide Cavaillé-Coll

GRAND ORGUE

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 8' Prestant
- 4' Octave
- 2-2/3' Quinte
- 2' Doublette
- Plein Jeu

SCHNITGER, CLIQUOT

Part 3 - Cavaillé-Coll and the 19th Century French Organ

- 16' Bombarde
- 8' Trompette
- 4' Clairon

POSITIF

- 16' Bourdon
- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 8' Gambe
- 8' Salicional
- 4' Prestant
- 4' Flûte octaviante
- 2-2/3' Quinte
- 2' Doublette
- 8' Trompette
- 4' Clairon
- 8' Clarinette

RECIT
(enclosed)

- 8' Viole de gambe
- 8' Flûte harmonique
- 8' Bourdon
- 8' Voix céleste
- 4' Flûte octaviante
- 2' Octavin
- 8' Trompette
- 8' Basson-Hautbois
- 8' Voix Humaine
- 4' Clairon

PEDALE

- 32' Quintaton
- 16' Contrebasse
- 8' Flûte
- 4' Octave
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clairon

Even a glance at this disposition will show at once that the old classifications of the various registers no longer seem important. The predominance of registers of unison pitch is evident. The mutations have all but disappeared, and the organ is dominated by 16', 8' and 4' registers. The mixtures have become subordinate and no longer contribute a strong color to the ensembles. A total ensemble of principals, flutes, strings and reeds has been created. Moreover, the *Positif* has been taken away from its private case, and the entire organ has been set in one large case to help achieve the desired massive effect. Entirely new to the French organ is the complete *Récit*, a division embracing the entire compass of the manual keyboard, placed in a swell box under expression, consisting of most of the tonal elements to be found in the other divisions; reeds, flutes and strings. And now appears also a strong and fundamentally a bass division for the *Pedale* including heavy reeds, 16' and 32' registers.

The new Cavaillé-Coll organ represented quite a transformation of the old organ. Nevertheless, its builder believed that the organ should have a strong basic form. Moreover, he was sensitive to acoustics and none of his instruments was ever placed in a poor position in relation to the listener. He standardized the construction of the organ, its tonal elements and the controls for the performer. As with the old organs, the French organist of the 19th century found the same character and tonal elements in every instrument.

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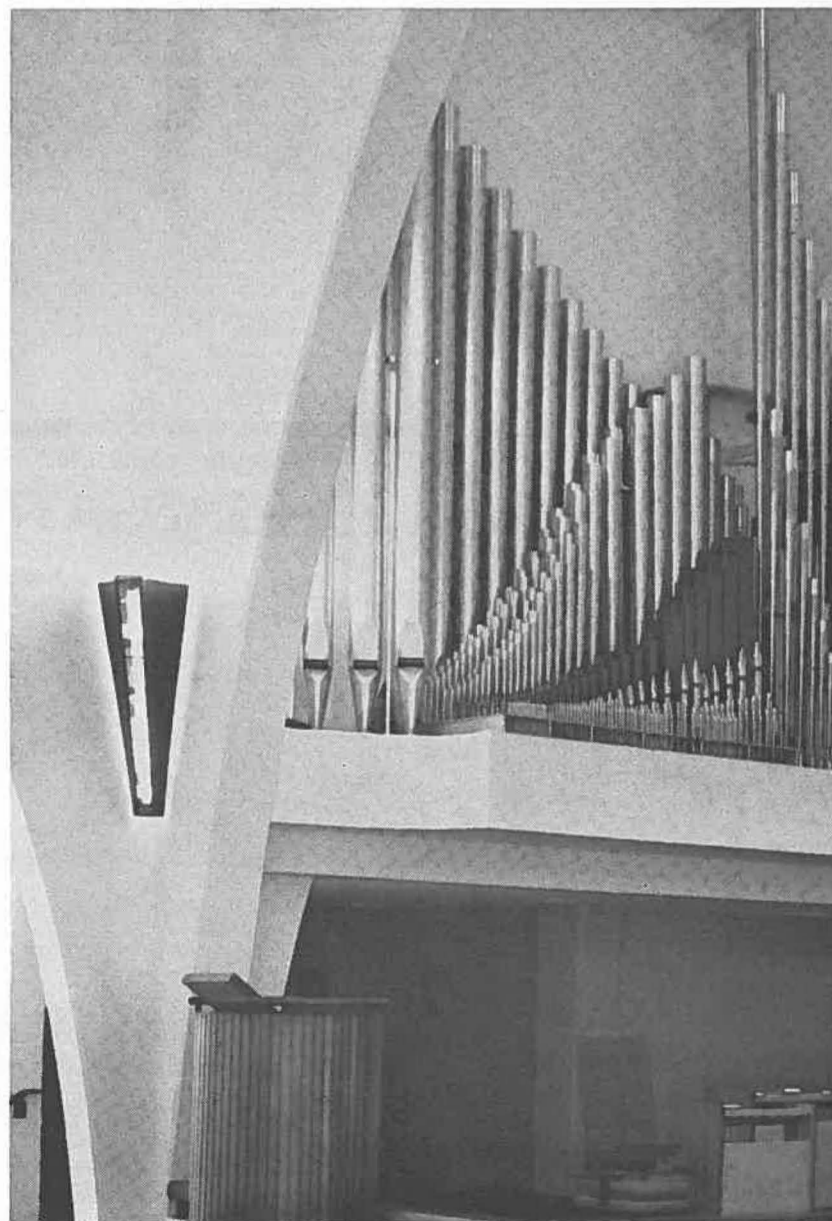
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- PSALM 148 (SATB, with Organ)Lewin
- THIS LAND UNDER THEE (SAB, with Organ)Wehr
- WHO SHALL SEPARATE US FROM THE LOVE OF GOD?
(SATB, a cappella)York



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and CAVAILLE - COLL

Continued from the December issue

by ROBERT NOEHREN

What was the plan of the Cavallé-Coll organ? In general, flutes, principals and strings of the same color were placed in each manual division. The harmonic flute, newly developed, became an integral feature of every division. It appeared on all three manuals at 8' pitch, at 4' pitch as a *Flute Octavante* on the *Positif* and *Récit* and at 2' pitch as an *Octavin* on the *Récit*. Likewise, strings appeared on every manual division as a *Gambe* at 8' pitch and with the addition of a *Voix Celeste* on the *Récit*. Principals (*Montre*, etc.) were placed on the *Grand Orgue* at 16', 8', 4' and 2', the *Positif* at 8', 4' and 2' and only rarely one the *Récit*. The *Plein jeu* mixture appeared on the *Grand Orgue*, some times on the *Positif* but again rarely on the *Récit*.

As in the old French organs, but in a far different way, the reeds dominate the entire organ and really develop the power of the instrument. Harmonic trumpets (*Trompette*) at 8' and 4' were located in all manual divisions and in the *Pedal*. The *Bombarde* 16' appeared on the *Grand Orgue* and *Pedal*. On the largest instruments, Cavallé-Coll included the *Bombarde*, a division dominated with more strong reeds (*Bombarde* 16', *Trompette* 8' and *Clairon* 4') and the 32' *Contre-Bombarde* for the *Pedal*.

Couplers on the old organs were the exception rather than the rule, but on the organ of Cavallé-Coll the couplers became practically indispensable. In fact, the couplers were drawn much of the time during playing. This was of such importance that Cavallé-Coll employed and developed the use of the so-

called Barker pneumatic-levers; the *machine Barker*, as it was called by the French. This device permitted the use of increased wind pressures for the harmonic pipes and made it possible to couple the various manuals together and yet maintain a light and "normal" key action.

The Cavallé-Coll organ soon developed its own tradition of registration, and most of the French composers for organ specified the exact registration to be used during performance in their scores. Franck was known to indicate the registration of his organ works after some experiment with the organ at Ste. Clotilde. Vincent d'Indy writes in his biography of Franck, "Shortly before his death Franck wished to drag himself once more to his organ at Ste. Clotilde in order to write down the proper combination of stops for the three beautiful Chorales." Until recently the registration which Franck so carefully indicated and which appears in the Durand Edition of his works has been ignored by a great many organists. There have also appeared other editions from time to time which have served to mislead the organist regarding registration.

Some years ago Wallace Goodrich wrote a book entitled *The Organ in France* which well describes the use of the Cavallé-Coll organ. In this book he attempted to present an adaptation of French organ registration for the American organ of his time. The book is clearly written and is very useful, for it describes the registration terms which came commonly into use and

the mechanical accessories which were devised to make playing easy and practical.

In the French organ of the 19th century there are three main manual divisions; *Récit*, *Positif* and *Grand Orgue*, used in this order as progressive steps to full organ. On the old organs, the *Positif* had always been played from the lowest manual and the *Grand Orgue* from the second manual. In the 19th century this order was changed; the lowest manual became the *Grand Orgue*, the second manual the *Positif* and the third manual the *Récit*. (On larger organs the *Bombarde* became the third keyboard and the *Récit* the fourth manual.) It soon became the custom then for the organist to progress from the *Récit* to *Positif* and thence finally to the *Grand Orgue* for full organ in the making of a general crescendo. The many "chorus" reeds on each manual played the most important role in this registration formula. Ventilators operated by foot pedals were created which would bring on the reeds of each division as the organist desired.

The entire system of registration of the 19th century French organ and the use of its tonal elements in performance became quite a special art, and it represented a standard which became common knowledge for all French organists. Much may be learned concerning this art by studying the Durand Edition of César Franck's organ works in which the composer has carefully indicated the registration.

(To be concluded)

Note: It is suggested that readers who desire to comment on the content of the material in these articles by means of "Letters to the Editor" should wait until the conclusion. None of these articles is presented as a complete essay in itself.

15 Regional Conventions
Coast to Coast
in 1967

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On the surface I suppose our curriculum may not look very different. The usual courses are there — the music, the general studies, the methods. Students also do considerable teaching and field work in area churches and schools. I suppose one distinguishing feature about Westminster is our accent on greater participation.

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Lee H. Bristol, Jr.

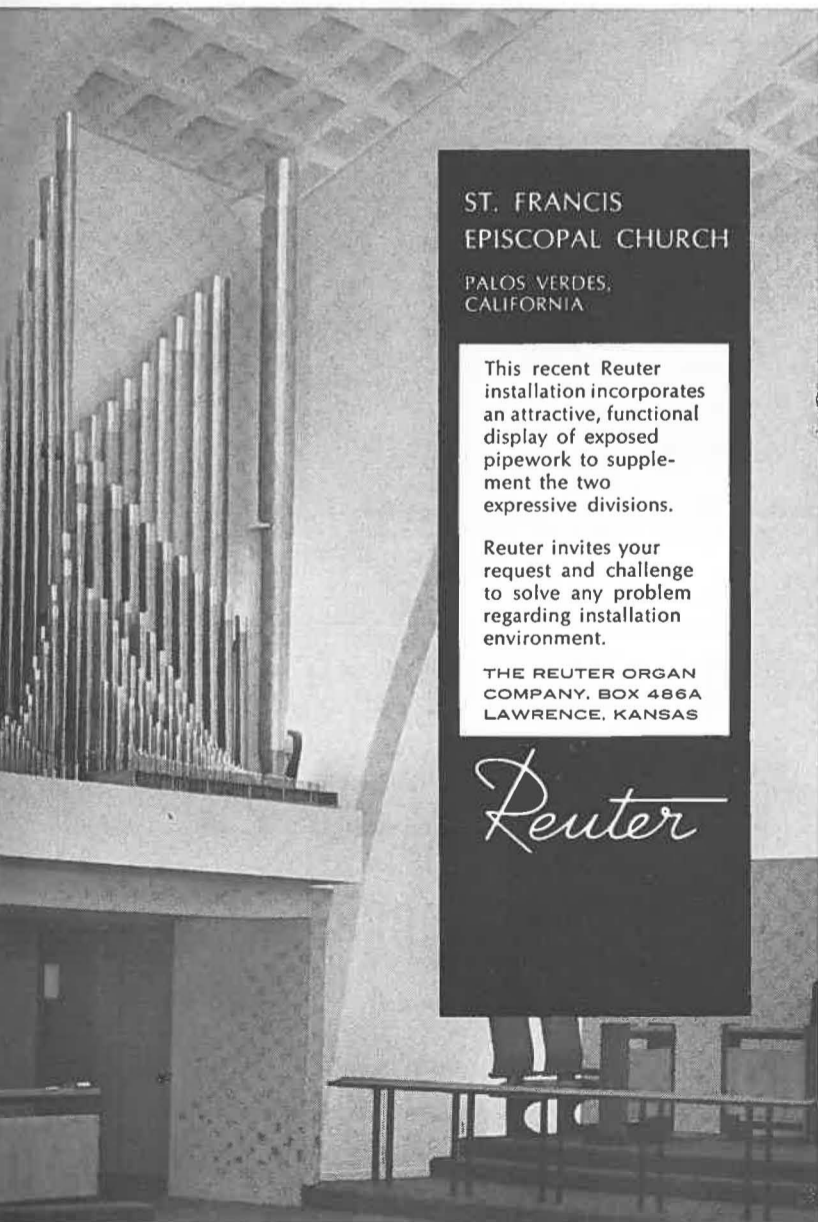
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Events of the Year 1966 in the Organ World in Review

Organists and others identified with church music or organ building who received special honors or retirement salutes were:

Dr. Arthur Becker retires from De Paul University after 48 years

Laura Louise Bender retires after 29 years at St. Peter's Episcopal, Lakewood, Ohio

Houston Bright receives recognition for 25 years at West Texas State University, Canyon

Rayner Brown honored after 25 years at Wilshire Presbyterian, Los Angeles, Calif.

Mrs. H. M. Carney honored for 50 years service at First Methodist, McMinnville, Tenn.

Effie A. Collamore retires from Wallace Memorial Presbyterian, W. Hyattsville, Md., after 40 years

Anna Dodge retires after 50 years at North Hill Christian, Akron, Ohio

Otto A. Dom honored for 25 years at Concordia Publishing Company

Hazel Duncan honored for 30 years at St. John's United, Danville, Ill.

Robert Elmore honored on 10th anniversary at Central Moravian, Bethlehem, Pa.

Leda Everson retired after 47 years at First Methodist, Fort Dodge, Iowa

Henry Fusner honored on 10th anniversary at the Church of the Covenant, Cleveland, Ohio

Donald George made honorary permanent chaplain by the New Orleans AGO Chapter

Henry L. Gernant retires after 60 years at the Second Christian Church Reformed, Kalamazoo, Mich.

Mark Hallett honored after 40 years at Morgan Park Baptist, Chicago, Ill.

Squire Haskin honored after 30 years at First Presbyterian, Buffalo, N.Y.

Ellsworth Hinze honored as minister of music at South Britain Congregational, Southbury, Conn.

Inez Mayritte Holley retires after more than 47 years, Messiah Baptist, Bridgeport, Conn.

Helen Hosmer retires after 44 years at State University College, Potsdam, N.Y.

Camil Van Hulse honored by the Southern Arizona AGO Chapter, Tucson, with a program of his music

Mrs. Carl Klaver retires after 48 years at Trinity Methodist, Hutchinson, Kans.

Maurine Larsen retired after 52 years at the First Lutheran, Sioux City, Iowa

Alice Leisman honored at her final service at Mount Zion Lutheran, Wauwatosa, Wis.

Clarence Mader retires after 37 years at Immanuel Presbyterian, Los Angeles, Calif.

William J. Marsh recognized by entire community on his 86th birthday, Fort Worth, Tex.

Joseph J. McGrath retires at Immaculate Conception, Syracuse, N.Y. after 40 years

Erwin W. Muhlenbruch honored on 40th anniversary at St. John's E and R, Indianapolis, Ind.

These Finished Their Tasks Last Year

In the following list are the names of organists and other identified with church music or organ building who died in the year 1966 or too late in 1965 to be included in last year's listing:

- R. Porter Campbell, Miami, Fla., Aug. 22, 1965
 Robert Treadwell, Brooklyn, N.Y., Sept. 13, 1965
 Minnie McNeill Carr, Birmingham, Ala., Oct. 10, 1965
 Mabel Speicher Coleman, Johnstown, Pa., Dec. 9, 1965
 Max Hinrichsen, Hampstead, England Dec. 17, 1965
 H. Frank Bozyan, New Haven, Conn., Dec. 29, 1965
 Benjamin I. Harrison, Oxford, Miss., December 1965
 Joseph E. Dibeler, Harrisburg, Pa., Jan. 7, 1966
 Arthur Lee Marks, Homewood, Ill., Jan. 7, 1966
 Mary C. Bryan, Philadelphia, Pa., Jan. 10, 1966
 Myrl S. Keffer (Mel), Orillia, Ont., Jan. 13, 1966
 Lalla Ellington Hanks, Savannah, Ga., Jan. 15, 1966
 J. Edward Condon, Washington D. C., Jan. 22, 1966
 Frederick Goodman, Milton, Mass., Feb. 6, 1966
 Agnes M. Hess, Harrisburg, Pa., Feb. 21, 1966
 W. Lawrence Curry, Jenkintown, Pa., Feb. 26, 1966
 Bernard B. West, Harrisburg, Pa., March 11, 1966
 Edward Mahoney, St. John, N.B., Apr. 21, 1966
 Louise Santell, Boca Raton, Fla., Apr. 26, 1966
 Henry Willis III, London, England, Apr. 27, 1966
 Getrude O. Fuller, Youngstown, Ohio, May 4, 1966
 John Cook, Sr., Yarmouth, Maine, May 5, 1966
 Ernest C. Schirmer Jr., Boston, Mass., May 6, 1966
 Bertha Hagarty, Crete, Neb., May 18, 1966
 Herbert F. Ellingford, Liverpool, England, May 19, 1966
 Cicely Brown, Honolulu, Hawaii, May 29, 1966
 Alice Ruggles, Silver Spring, Md., May 30, 1966
 Charles Craig, Richmond, Va., May 1966
 Lily Waddams Moline Hallam, Los Angeles, Calif., June 7, 1966
 Paul Guiliana, Barnstable, Mass., June 16, 1966
 Teresa Muhl, Waco, Tex., June 22, 1966
 Frederick Silvester, Toronto, Ont., June 24, 1966
 Ernest Mitchell, New York City, July 3, 1966
 Luke P. Dudley, Painesville, Ohio, July 4, 1966
 Harry J. Allen, Hamilton, Ont., July 9, 1966
 Fred Nash Oliver, New York City, July 9, 1966
 Marshall Bidwell, Pittsburgh, Pa., July 15, 1966
 Reginald F. Merrill, Willoughby, Ohio, July 16, 1966
 Arthur Laubenstein, E. Orange, N.J., July 20, 1966
 C. Albert Tufts, Los Angeles, Calif., July 24, 1966
 Carl McKinley, Centerville, Mass., July 25, 1966
 Archibald March, Alhambra, Calif., July 26, 1966
 Harriet McCance Bryant, Auburn, N.Y., Aug. 1, 1966
 Esther May Taggett, Niles, Mich., Aug. 1, 1966
 Edith Dobson Puscheck, Chicago, Ill., Aug. 3, 1966
 Thomas Larimore, Grand Terrace, Calif., Aug. 6, 1966
 George J. Sabol, Independence, Mo., Aug. 6, 1966
 Marjory C. Lindstrom, Euclid, Ohio, Aug. 16, 1966
 Robert V. Cloutier, New Canaan, Conn., Aug. 20, 1966
 William Goldsworthy, Santa Barbara, Calif., Aug. 20, 1966
 Violet Kennedy, Los Angeles, Calif., Aug. 25, 1966
 Elmer Friederich Ende, New Bremen, Ohio, Aug. 28, 1966
 Harvey Pettit, Waterford, Wis., Aug. 29, 1966
 Ferdinand Oechsner, Hollywood, Calif., Oct. 10, 1966
 Ruth W. Roberts, Springfield, Ohio, Oct. 23, 1966

Eugene L. Nordgren honored on retirement after 20 years at House of Hope Presbyterian, St. Paul, Minn.

Henry Rosevear honored on 50th year as organist by Glenview Presbyterian, Toronto

Ford Saunders retired after 45 years as Colgate University organist, Kalamazoo, Mich.

Mrs. Paul Smallwood retires after 37 years at First Methodist, Decatur, Ill.

Leo Sowerby honored with a program of his works at St. Thomas, New York City

Everette F. Strong retires as director of the Colby Institute of Church Music George T. Veary retires from Christ Church Cathedral, Hamilton, Ont.

Homer P. Whitford honored Doctor of Humane Letters from Dartmouth College

Rennie G. Williamson honored after 30 years at Mount Olivet Methodist, Manteo, N.Y.

Mabel Zehner honored for 40 years at Ashland College, Ashland, Ohio

Special Issues of THE DIAPASON in 1966 included:

National Convention, Atlanta — August

Two-Manual Issue — September
 International Church Music Congress, Milwaukee — October

Fulbright Grants for Foreign Study

Richard J. Bloesch to the Royal Academy of Music, London, England

Nancy Ferguson to Ecole Normale, Paris with Maurice Duruflé

Robert A. Griffith, year extension to Royal Academy of Music, London, England

Jack Hennigan to Cologne, Germany with Michael Schneider

Richard Johnson to Copenhagen, Denmark with Finn Viderø

Kim R. Kasling to Vienna, Austria with Anton Heiller

Claire Lauchner to Musiklyceum, Amsterdam, Holland

Patricia Marek to Hamburg, Germany with Charles Letestu

Charles Page to Amsterdam, Holland with Piet Kee

Cheryl Richardson to Vienna, Austria with Anton Heiller

John Schaefer to Royal Academy of Music, London, England

Melton Sutter to Rome, Italy with Fernando Germani

Other Grants

Lloyd Bradshaw, Canada Council for the Arts grant for travel

Ronald L. Gould, Danforth Teacher's grant toward a SMD at Union Seminary

Nancy Mann, German Government grant to Hamburg, Germany to study with Charles Letestu

John W. Obetz, grant for travel in Europe, summer of 1966

David Rothe, joint Stanford University-German Government grant to study with Heinz Wunderlich

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Among notable appointments listed in THE DIAPASON in 1966 were:

Paul Louis Anderson to St. Paul's Episcopal, Chattanooga, Tenn.
 R. Ernest Ballard to First Chinese Church and Temple Beth-El, Honolulu
 Frank Bartlett, Jr. to Central Methodist, Lansing, Mich.
 Bruce Bengtson to Central Lutheran, Salem, Ore.
 Bruce P. Bengtson to Fox Chapel Presbyterian, Pittsburgh, Pa.
 Paul Bentley to B'nai Israel, Galveston, Tex.
 William Best to St. John the Evangelist, Chicago, Ill.
 Gordon and Helen Betenbaugh to Govens Presbyterian, Baltimore, Md.
 William Bliem to Second Presbyterian, Kansas City, Mo.
 John C. Boesenhofer to Augsburg Lutheran, Toledo, Ohio
 Alan C. Bostwick to St. Paul's Episcopal, Salem, Va.
 Thomas E. Breeds to First Evangelical Lutheran, Decatur, Ill.
 Lee Hastings Bristol to Board of the New York Philharmonic
 Charles S. Brown to Arizona State University, Tempe
 John Bullough to Memorial Methodist, White Plains, N.Y.
 William Bunch to Balcom and Vaughan, Seattle, Wash.
 Harold Campbell to First Christian, Tulsa, Okla.
 Thomas R. Clark to First Methodist, Dearborn, Mich.
 The Rev. Patrick Collins to St. Mary's Cathedral, Peoria, Ill.
 Frank E. Converse to First Presbyterian, Newport, R.I.
 Melville Cook to Winnipeg Philharmonic and All Saints Anglican, Winnipeg, Man.
 Wade Cooper to St. Simeon's Church, Wildwood, N.J.
 Esther Cupps to St. John's Lutheran, Baltimore, Md.
 Walter W. Davis to First Presbyterian, Corpus Christi, Tex.
 Melvin Dickinson to St. Francis Episcopal, Louisville, Ky.
 John Donev to St. Joseph College, W. Hartford, Conn.
 Lon Doudna to Ohio Northern University, Ada.
 Wallace Dunn to Tabor College, Hillsboro, Kans.
 Kathryn Eskey to associate professor of the University of North Carolina, Chapel Hill
 Earl E. Eyrich to Gethsemane Episcopal, Minneapolis, Minn.
 Marcia Hannah Farmer, visiting instructor, University of Oregon, Eugene
 John Fenstermaker to assistant, Washington National Cathedral
 William Ferris to Cathedral of the Sacred Heart, Rochester, N.Y.
 Henry Glass, Jr. to Emmanuel Episcopal, Webster Groves, Mo.
 Dewayne Gramly to First Church of Christ Scientist, San Francisco, Calif.
 Anita Greenlee to PMA and St. Stephen's Church, Wilmington, Del.
 Donna H. Guillaume to Lafayette Avenue Presbyterian, Buffalo, N.Y.
 Norberto Guinaldo to First Methodist, Garden Grove, Calif.
 Curt Haessner to St. Joseph of the Palisades, West New York, N.J.

Sharon Ham to Drury College, Springfield, Mo.
 Elisabeth Hamp to First Presbyterian, Danville, Ill.
 Terry L. Haws to St. Juliana's R. C., Chicago, Ill.
 Roger Heather to Front Street Presbyterian, Hamilton, Ohio
 Edgar Hilliar to Mary Mount College, Tarrytown, N.Y.
 George Hinkson to Bellmore Presbyterian, L.I.
 John M. Hodgins to St. Agnes School for Girls and Junior College, Albany, N.Y.
 John Hofmann to New York State University College, Buffalo, N.Y.
 Jerry Hohnbaum to Trinity Methodist, Lincoln, Neb.
 Ronald A. Hough to Mississippi State College for Women, Columbus
 Donald Hustad to Southern Baptist Seminary, Louisville, Ky.
 Frederick F. Jackisch to director of graduate studies, Wittenberg University, Springfield, Ohio
 Alfred de Jaeger to West Liberty State College, W. Va.
 Peter C. Jensen to Grace Church, Nyack, N. Y.
 Joan A. Johnson to Millikin University, Decatur, Ill.
 Joyce Jones to artist-in-residence, Huston-Tillotson College, Austin, Tex.
 Bernard Kalban became director of publications for Edward B. Marks Music Corporation
 Marilyn Keiser to assistant organist St. John the Divine, New York City
 Karl W. Kinard Jr. to Limestone College, Gaffney, N.C.
 Richard Knapp to represent Casavant
 Michael Korn to First Methodist, Germantown, Pa.
 James B. Lamberson to Indiana Central College, Indianapolis
 Paul David Laubengayer to assistant organist Christ Church Cathedral, St. Louis, Mo.
 Arthur P. Lawrence to assistant organist Stanford University, Palo Alto, Calif.
 Clarence Ledbetter to Baylor University, Waco, Tex.
 Benjamin W. Lehn to House of Hope Presbyterian, Minneapolis, Minn.
 Joseph F. Leonard to St. Mark's Episcopal, San Antonio, Tex.
 Ivan R. Licht to Immaculate Conception Catholic, Syracuse, N.Y.
 Kenneth R. Licht to Church of Atonement, Westfield, Mass.
 Donald Malin elected president of Music Publishers Association
 Philip Manwell to assist Markey at Madison Avenue Presbyterian
 James G. Martin to St. Peter's Episcopal, Oxford, Miss.
 Thomas Matthews to University of Tulsa, Okla.
 Wesley McAfee to assistant organist Christ Church, Cincinnati, Ohio
 Thomas McBeth to registrar of New School for Music Study, Princeton, N.J.
 James McConnel to Ferrum Junior College, Ferrum, Va.
 Robert MacWilliams to presidency of E. C. Schirmer Music Company
 William K. Meyer to First Baptist, La Grange, Ill.
 Joseph Michaud to National Shrine of the Immaculate Conception, Washington, D.C.
 David L. Mitchell to graduate assistant University of Iowa, Iowa City


James Moeser to University of Kansas, Lawrence
 Earl Ness to Temple University, Philadelphia, Pa.
 Frank A. Novak to First Baptist, Kalamazoo, Mich.
 Everett O'Neal, Jr. to Church of the Good Shepherd, Chattanooga, Tenn.
 John Pagett to Presbyterian Church, White Plains, N.Y.
 Larry Palmer to professor, Norfolk Division, Virginia State College
 Gilbert C. Pirovano to Catawba College, Salisbury, N.C.
 Gordon C. Ramsey to Pilgrim Congregational, Worcester, Mass.
 Henry W. C. Rearick to Grace Lutheran, San Jose, Calif.
 Peggy K. Reinburg to Mary Washington College, Fredericksburg, Va.
 Porter Remington to Trinity Methodist, Spartanburg, S.C.
 Dorothy Riley to Christ Lutheran, Columbus, Ohio
 Joseph Ritchie to Belle Meade Methodist, Nashville, Tenn.
 Lillian Robinson to First Presbyterian, Oak Park, Chicago, Ill.
 Albert Russell to St. John's Episcopal, Washington, D.C. and Peabody Conservatory, Baltimore, Md.
 Ruth Schenck to First Baptist, Salina, Kans.
 Keith Shawgo to assistant organist, St. Paul's Chapel, New York City
 Robert J. Shepher to Second Presbyterian, Indianapolis, Ind.
 Sandra Soderlund to Sam Houston College, Huntsville, Tex.
 Thomas Stapleton to Trinity Episcopal Cathedral, Omaha, Neb.
 Phillip Steinhaus to assistant to president, Aeolian-Skinner
 Elaine M. Swartz to Goodyear Heights Methodist, Akron, Ohio
 Kirstin Synnestvedt to Doane College, Crete, Neb.
 Philip Treggor to head church music department at Hartford, Conn.
 William S. Treichler to Central Schwenkfelder Church, Worcester, Pa.
 Fred Tolan to curator, Haggin Museum, Stockton, Calif.
 Robert Turner to Christ Congregational, Woodhaven, N.Y.
 Michael Veak to Cathedral of the Risen Christ, Lincoln, Neb.
 Nancy Walker to Unitarian Church, Arlington, Va.
 Peter Waring to University of New Hampshire, Durham
 Jeanne G. Watts to Parsons College, Fairfield, Iowa
 Richard Webb to East Tennessee State University, Johnson City
 Jack Noble White to St. Paul's Episcopal, Spring Hill, Mobile, Ala.
 Bob Whitley to director of Pittsburgh Savoyards, Pa.
 Harry Wilkinson to Beaver College, Glenside, Pa.
 Gordon Wilson to Ohio State University, Columbus, Ohio
 John F. Wilson to associate editor, Hope Publishing Company
 Roy Wixon to Muskingum College, New Concord, Ohio
 James D. Woodward to Oklahoma Baptist U., Shawnee
 George Wright to St. Timothy's R.C., Los Angeles, Calif.
 Robert Zeman to Church of Notre Dame, New Hyde Park, L.I.

Prizes And Recognitions

Ludwig Altman, San Francisco, \$300 prize, Isadore Freed anthem award winner
 Thomas Atkin, Kansas City, Mo. tied first place, International Composition Contest
 Robert Bell, Calgary, Ala., awarded diploma of honorary ARSCM
 Richard Bouchett, New York City, Young Artist's Competition, Boston AGO-Symphony
 Patricia Carter, Chicago, SAM young artist's contest winner
 Gregory Colson, AGO' anthem contest winner, Nashville
 Richard Connelly, Westfield, N.J., awarded honorary RSCM
 Robert Fromm, Boston, awarded the Lesley College Doctorate, Cambridge
 Philip Gehring, Valparaiso, Ind., second prize, International Composition Contest
 James Johnson, scholarship, Conservatory de Musique, Geneva, Switzerland
 Margaret Kautz, Toccoa Falls, Ga., \$500 second prize, National Organ Playing Competition
 Michie Kobayashi, Tokyo, Japan, won 1966 Gruenstein award
 Ann Labounsky, New Hyde Park, N.Y., tied first place, International Composition Contest
 Paul Manz awarded Doctor of Letters, Concordia Teachers College, Seward, Neb.
 George Maybee, Kingston, Ont., made honorary fellow of Westminster Choir College
 Thomas Murray, Alhambra, Calif. \$1,000 first prize, National Organ Playing Competition
 Margaret Black Preston selected for Outstanding Young Women of America
 John Reilly, winner, seventh Fort Wayne organ playing competition
 John Riddle, Bennington, Vt., winner of two Vermont scholarships
 Steve Stucki, Red Wing, Minn., outstanding organist of Dorian Keyboard festival, Luther College, Decorah, Iowa
 Hans Vigeland, made honorary fellow of Westminster Choir College, Princeton, N.J.
 Yalenda Waterman, San Diego, Calif., received McKellar scholarship from San Diego AGO
 Maurice Weed, \$150 first prize, fifth Pedro Paz Composition Competition, Olivet, Mich., College

Foreign organists visiting this country in 1966

John Bertalot, England
 Pierre Cochereau, France
 Maurice and Marie-Madeleine Duruflé, France
 Peter Hurford, England
 Jeanne Joulain, France
 Gustav Leonhardt, Holland
 Rainer Lille, Germany
 Sir William McKie, England
 Alfonso Vega Nunez, Mexico
 Wim Van der Panne, Holland
 Flor Peeters, Belgium
 Noel Rawsthorne, England
 Lionel Rogg, Switzerland
 Michael Schneider, Germany
 Jan Vermulst, The Netherlands



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Among specifications for new and rebuilt organs in THE DIAPASON for 1966 were:

FOUR MANUALS

- Austin**
First Presbyterian, Orange, N.J.
- Beiber**
Whittier Christian Church, Whittier, Calif.
- Casavant**
First Baptist, Huntsville, Ala.
- Gress-Miles**
Vassar College Chapel, Poughkeepsie, N.Y.
- Minnich**
North Baptist, (rebuild), Port Chester, N.Y.
- Möller**
St. Paul's Episcopal, Syracuse, N.Y.
- Sipe**
Trinity Episcopal Cathedral, Little Rock, Ark.
- Tellers**
Ridgewood Methodist, Ridgewood, N.J.
- Toledo**
Fifth Avenue Baptist (E. M. Skinner rebuild), St. Petersburg, Fla.
- #### THREE MANUALS
- Abott & Sieker**
Covina Methodist, Covina, Calif.
- Aeolian-Skinner**
Broadway Baptist, Knoxville, Tenn.
Central Congregational, Newton, Mass.
Central Union, Honolulu
Church of the Epiphany, Washington, D.C.
Covenant Presbyterian, Long Beach, Calif.
First Congregational, (rebuild), Wallingford, Conn.
First Methodist, Norman, Okla.
Uhlein Hall of the Performing Arts, Milwaukee, Wis.
Wallace Fine Arts Center, Macalester College, St. Paul, Minn.
- Allen**
Hellers Church, Leola, Pa.
Marple Presbyterian, Broomall, Pa.
St. Michael's, Flint, Mich.
- Andover**
Lawrenceville School, Lawrenceville, N.J.
- Austin**
All Saints Episcopal, Richmond, Va.

- B' Nai Jeshurun**, Short Hills, N.J.
Church of the Holy Comforter, Drexel Hills, Pa.
First Church of Christ Scientist, Columbus, Ohio
First Lutheran, Fargo, N.D.
First Methodist, Mishawaka, Ind.
First Methodist, Seattle, Wash.
First Presbyterian, Belmont, N.C.
Immanuel Congregational, Hartford, Conn.
Lafayette College, Easton, Pa.
Simpson Methodist, Fort Wayne, Ind.
St. Andrew's Episcopal, Meriden, Conn.
St. Paul's Lutheran, Michigan City, Ind.
Third Church of Christ Scientist, Washington, D.C.
Trinity Methodist, Reading, Pa.
Wesley Memorial Methodist, High Point, N.C.
- Baker**
Central Presbyterian, Merced, Calif.
- Bosch**
St. Mark's Episcopal, Portland, Ore.
- Casavant**
St. Winifred's, Mt. Lebanon, Pa.
Boulevard Presbyterian, Columbus, Ohio
Cathedral of the Risen Christ, Lincoln, Neb.
Andrews University, Berrien Springs, Mich.
Westminster Presbyterian, Richmond, Va.
St. George's Anglican, Oshawa, Ont.
St. Aidan's, Toronto, Ont.
Our Lady Queen of Martyrs, Birmingham, Mich.
Bethlehem Lutheran, Minneapolis, Minn.
St. Paul's Episcopal, Albany, N.Y.
Wellington United (rebuild), Burlington, Ont.
First Baptist, Calgary, Alta.
- Church Organ Company**
Calvary Methodist, E. Orange, N.J.
- Conn**
First Baptist, Richfield, N.J.
Trinity Methodist, Tulsa, Okla.
- Delaware**
Holy Family RC, New York City
St. Raymond's, Bronx, N.Y.
- Flentrop**
Carnegie Hall, New York City
- Freeport**
First Presbyterian (rebuild Reuter), Fairfield, Iowa
- Grundling**
St. John's Lutheran, Columbia, Pa.
- Hansen**
First Methodist, Rushville, Ill.
- Harrison & Harrison**
College Conservatory, Cincinnati, Ohio
- Hillgreen, Lane**
Divinity Lutheran, Parma Heights, Ohio
- Holtkamp**
East Kentucky College, Richmond, Ky.
Southside Baptist, Birmingham, Ala.
Sweet Briar College, Va.
- Keates**
Trinity United, Collingwood, Ont.
Brant Avenue United, Brantford, Ont.
- Legge**
St. Mary the Virgin (rebuild), Toronto, Ont.
- Lowell rebuild**
St. Paul's Episcopal, Jacksonville, Fla.
- McManis**
Church of the Redeemer, Sarasota, Fla.
- Möller**
Mountain Brook Baptist, Birmingham, Ala.
Eden Lutheran, Riverside, Calif.
Cornell College, Mt. Vernon, Iowa
Central Baptist, Springfield, N.C.
First Methodist, Charlotte, N.C.
Central Methodist, Muskegon, Mich.
West Liberty State College, W. Va.
Alma College, Mich.
- Noehren**
St. John's Cathedral, Milwaukee, Wis.
- Reuter**
American Lutheran, Billings, Mont.
Lutheran Church of the Reformation, Washington, D.C.
Derry Presbyterian, Hershey, Pa.
Christ Methodist, Dayton, Ohio
Normandale Lutheran, Minneapolis, Minn.
First Baptist, Pensacola, Fla.
First Methodist, Big Spring, Tex.
Countryside Community Church, Omaha, Neb.
Lynchburg Virginia College Chapel, Lynchburg

- First Baptist, Lawrence, Kans.
First Methodist, Moorestown, N.J.
Broadway Methodist, Council Bluffs, Iowa
First Presbyterian, St. Petersburg, Fla.
Tusculum College, Greeneville, Tenn.
First Methodist, Opelika, Ala.
Christ Lutheran, Pacific Beach, San Diego, Calif.
Calvary Presbyterian, South Pasadena, Calif.
- Rodgers**
St. Bernadette Catholic, Omaha, Neb.
Fanwood Presbyterian, Fanwood, N.J.
St. James Episcopal, Wilmington, Del.
First Christian, Wichita Falls, Tex.
Church of the Holy Comforter, Tallahassee, Fla.
First Baptist, Temple City, Calif.
Advent Evangelical Lutheran, Martinez, Ga.
- Ruffatti**
St. Paul's Methodist, Louisville, Ky.
St. Mary's Episcopal, Wayne, Pa.
- Saville**
Glorieta Baptist Assembly, Glorieta, N.M.
State College of Iowa, Cedar Falls, Iowa
Grace Bible Church, Redwood City, Calif.
Calvin East United Presbyterian, Detroit, Mich.
- Schantz**
Centenary Methodist, Chattanooga, Tenn.
Woodland Hills Baptist, Jackson, Miss.
First Lutheran, Brockton, Mass.
St. Paul's Episcopal, Kansas City, Mo.
- Schlicker**
Church of the Ascension, Chicago, Ill.
First Lutheran, Williston, N.D.
St. Paul's Lutheran, Waverly, Iowa
Wartburg College Chapel, Waverly, Iowa
St. John's Episcopal, Youngstown, Ohio
- Sipe**
White Rock Methodist, Dallas, Tex.
- Steiner**
Immaculate Conception, Washington, Pa.
- Tamburini**
Notre Dame de la Consolata, Montreal
- Tellers**
Holy Trinity Episcopal, Midland, Tex.
First Church of Christ Scientist, Mt. Lebanon, Pa.
First Methodist, Park Ridge, Ill.
Zion Baptist, Philadelphia, Pa.
Christ Episcopal, Dayton, Ohio
- Wicks**
Bethany Baptist, Brooklyn, N.Y.
Trinity Lutheran, Mt. Clemens, Mich.
Rose City Park Baptist, Portland, Ore.
First Unitarian, Portland, Ore.
St. Catherine of Siena Convent, Racine, Wis.
St. Luke Methodist, Indianapolis, Ind.
St. Patrick's RC, Syracuse, N.Y.
Gordon Street Christian, Kingston, N.C.
- Wilson**
First Church of Christ Scientist, Santa Barbara, Calif.
- Zimmer**
First Baptist, Gastonia, N.C.
First Presbyterian, Salisbury, N.C.
Bob Jones University, Greenville, S.C.

TWO MANUALS

- Abott & Sieker**
UCLA Lutheran Chapel, Los Angeles, Calif.
- Aeolian-Skinner**
University Methodist, College Park, Md.
- Allen**
Church of the Good Shepherd, New York City
- Andover**
Trinity Episcopal, Portland, Maine
- Angell**
Christ Evangelical Lutheran, Flushing, N.Y.
St. Mary's Episcopal, Scarborough, N.Y.
St. Michael's Episcopal, New Brunswick, N.J.
St. Anthony of Padua, E. Northport, L.I.
Lordship Community Church, Stratford, Conn.
- Austin**
St. Mary's Newington, Conn.
- Balcom & Vaughan**
St. Mary's, Whittier, Calif.
- Beiber**
Red Hill Lutheran, Austin, Calif.

- Berkshire**
First Congregational, Waterville, Maine
South Congregational, Amherst, Mass.
- Bosch**
Chapel, San Francisco College for Women, Calif.
- Casavant**
Oxford Presbyterian, Oxford, N.C.
St. James Episcopal, Wilmington, N.C., N.C.
- Church Organ Company**
Trinity Reformed, N. Plainfield, N.J.
- Delaware**
First Methodist, Silver City, N.C.
- Fisk**
Zion Mennonite Church, Souderton, Pa.
- Flentrop**
St. Anne's Church, Atlanta, Ga.
- Fritzche**
St. Ursula's R.C., Bethlehem, Pa.
- Geddes**
Winsted, Conn. Methodist
- Greenwood**
Calvary Baptist, Charlotte, N.C.
- Gress-Miles**
St. George's Episcopal, Newburgh, N.Y.
- Gorman**
Gonzaga University, Spokane, Wash.
- Hartman-Beatty**
St. Mark's, Keansburg, N.J.
Moravian College, Bethlehem, Pa.
- Hill, Norman & Beard**
St. Thomas, Heptonstall, Yorkshire, England
- Hillgreen, Lane**
Ft. Eustis Chapel, Va.
- Hofmann**
St. Scholastica Convent, Fort Smith, Ark.
- Hradetzky**
Priory Chapel, St. Louis County, Mo.
- Humpe**
St. Pius X, Steubenville, Ohio
- Johnson**
Christ Episcopal, (restored by John Matthews) Towanda, N.Y.
- Keefer**
St. Andrews-Wesley Chapel, Vancouver, B.C.
- Kleuker**
First Lutheran, Richmond Beach, Wash.
- McManis**
First Christian, Blackwell, Okla.
- Möller**
Our Savior Lutheran, Mt. Lebanon, Pa.
- Mudler-Hunter**
Church of the Resurrection, Philadelphia, Pa.
- Noack**
Slosberg Hall, Brandeis University, Waltham, Mass.
- Randall**
Tufts University Fine Arts Center, Medford, Mass.
- Reid**
Church of the Mennonite Brethren, Bakersfield, Calif.
- Reuter**
St. Anthony Park Congregational, St. Paul, Minn.
- Ruffatti**
First Congregational (temporary instrument), Atlanta, Ga.
- Saville**
United Protestant, Grayslake, Ill.
St. James Catholic, Franklin, Wis.
New Village Congregational, Lake Grove, L.I.
Memorial Drive Presbyterian, Stone Mountain, Ga.
St. Timothy's Chapel, Anaconda, Mont.
- Schantz**
First Baptist, Riverside, Calif.
- Schlicker**
Calvary Lutheran, Cranford, N.J.
St. Luke's Evangelical Lutheran, Monessen, Pa.
- Schoenstein**
St. Patrick's, Honolulu
- Sipe**
St. Stephen's Methodist, Mesquite, Tex.
- Swain & Kates**
First Presbyterian, San Leandro, Calif.
- Tellers**
St. Luke's Methodist, Midland, Tex.
- Walcker**
St. John Lutheran, Williamsville, N.Y.
- Wicks**
St. Thomas Episcopal, Terrace Park, Ohio
- Wilson**
Millcreek Lutheran, Richland, Pa.
- Zimmer**
Mitchell College, Statesville, N.C.

Spirit of Change and Renewal

continued from page 45

For the organist this means that he can no longer play mood or background music for "Low Mass" during the Mass. There simply won't be time or place for it, if the people are to participate as the Constitution says they should.

This does not mean that the organist must give up playing the organ professionally and be a mere accompanist, although many are of the opinion that there is a strong trend in this direction. While there is no opportunity as such to perform so called mood music during the celebration of the Eucharistic sacrifice, the organist can perform sacred selections of good taste before and after the celebration of Mass. These should be appropriate and adapted to the liturgical season and feast of the day.

Thus, in keeping with this spirit of the Liturgy, the organist of today is faced with the important task of guiding, supporting, and enriching the singing of the choir and congregation, and of adding beauty and dignity to the sacred music as a form of worship.

Since this sacred music is such a necessary and integral part of worship, it is necessary that in the choice of acceptable music, certain norms or standards be set up. St. Pius X, in his revolutionary document established standards for church music which have helped very much to clarify our thinking on this matter. "Sacred music," he says, "must possess in the highest degree the qualities which characterize the liturgy, particularly holiness and goodness of form. From these two qualities will spontaneously arise a third quality, universality. Sacred music must be holy and therefore must exclude everything that is secular, both in itself and in the way it is performed. It must be true art since otherwise it cannot have on the



Sue Dickson has been awarded a graduate assistantship in organ at Southern Illinois University, Carbondale.

A native of Covington, Va., Miss Dickson received her BME degree from Madison College, Harrisonburg, Va., where she was chosen by the faculty to give an honors recital in her senior year. Her organ study has been with Marianne Webb, Edmund Shay, and Helen Cronemeyer.

An active member of the AGO, Miss Dickson represented the Rockingham Chapter in the student competition of the Potomac Regional Convention in Norfolk in 1965.

In addition to assisting Miss Webb in the organ department at SIU, she serves as organist at the First Christian Church in Carbondale.

minds of those who hear it the influence which the Church desires when she admits music into her liturgy. But it must also at the same time be universal, in the sense that while every nation is permitted to include in its church

repertoire the special forms which may be said to constitute its native music, still these forms must be so subordinated to the general characteristics of sacred music that they may leave only a good impression on anyone who hears them, no matter from what nation he comes."

At first glance these requirements would seem so exacting that few compositions could measure up to them. Actually, very many have; as the Council says "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art." But for a variety of reasons their treasure has been largely a hidden one, known to musicians and not to the people as a whole. Most of the compositions have been settings of a Latin text, so that the meaning of the songs has not been readily understood, if at all; consequently, the beauty of the compositions could not be generally appreciated. Then, too, we have not had among us a sufficiently large number of properly trained musicians who could as pastors, choir directors, and organists, educate us to a discriminating taste in sacred music.

We were often misled into thinking a composition acceptable simply because it presented a religious theme, and we did not stop to question whether the presentation was good art. In many cases we have made favorites of pieces that were quite worldly, or weakly sentimental, or just plain bad compositions from a musical standpoint. However, contemporary taste in music is rising steadily because of more general education and because television, radio, records, and tapes have made it possible for us to listen to good music more frequently. And if the Council's recommendations about the teaching of music in seminaries, religious houses, and Catholic schools are followed, we can expect a similar refinement of taste in sacred music to come about.

"What the second Vatican Council did to the Liturgy," says Joseph Gelineau, in one commentary, "contains



David Kent Stevens has joined the staff at Truett McConnell College, Cleveland, Ga. He will teach organ, piano, music history and theory. He is also organist at the First Baptist, Toccoa, Ga.

Mr. Stevens studied organ in Topeka, Kans. with Richard Gayhart. He completed his BMus at Oberlin College where he studied with Garth Peacock, and his MMus at the University of Illinois where his study with Gerald Hamilton. He studied at the Mozarteum Akademie, Salzburg, Austria, with Josef Doppelbauer.

At Oberlin he served as chapel organist and president of the conservatory board. He is former organist of Pilgrim Congregational Church, Cleveland and summer organist of Grace Episcopal Cathedral, Topeka and St. David's Episcopal Church, Topeka.

the seeds of a revolution, the bearing of which only future generations will be able to gauge." He states further that no council so far has treated Church music in such a basic and extensive way, and never have the principles which regulate the use of music in Christian worship been so completely and accurately formulated.

to be concluded in an early issue

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— compiled and edited by — ENID and HENRY WOODWARD



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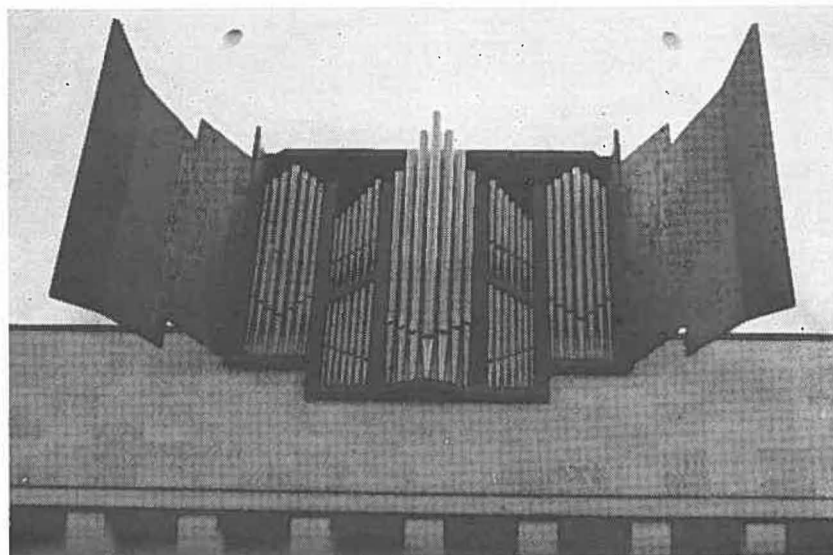
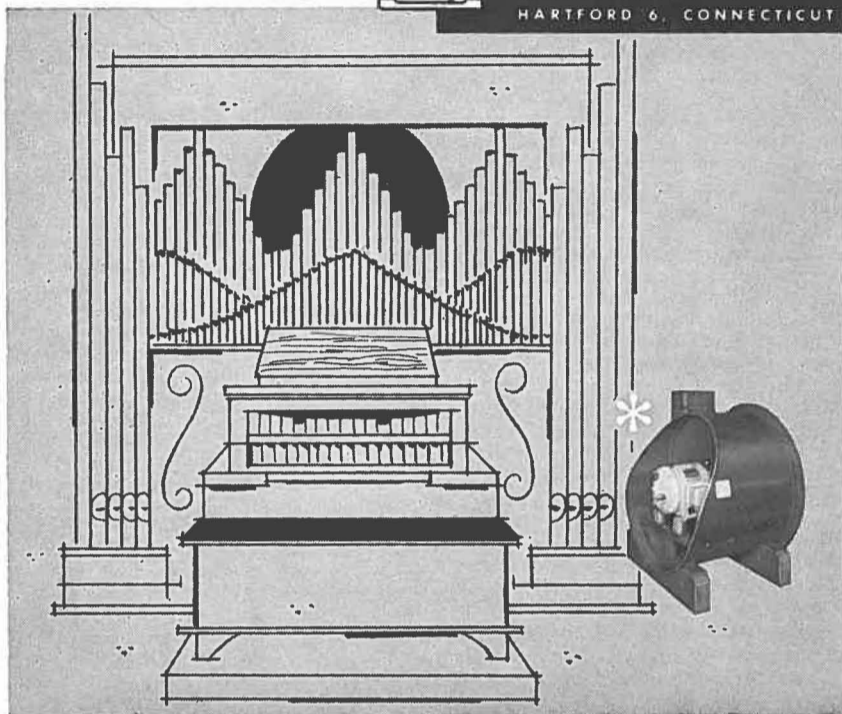
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Nasard 2½ ft. 61 pipes
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Sesquialtera 3 ranks 183 pipes
Cornopean 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Tremolo

CHOIR

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Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Flute d'Amour 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
French Horn 8 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Celesta 49 bars
Tremolo

POSITIV

Singend Gedeckt 8 ft. 61 pipes
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Prestant 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
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