

THE DIAPASON

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

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MAY, 1967

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SCHANTZ BUILDS 4-MANUAL FOR WISCONSIN SCHOOL

FOR CARROLL COLLEGE CHAPEL

LaVahn Maesch Acts as Consultant;
 Phyllis Stringham Is Head of
 Organ Department

The Schantz Organ Company has been awarded the contract to build a four manual and pedal pipe organ for the new Carroll College Chapel and Music Hall Building now under construction at Waukesha, Wis. Shattuck, Siewert & Associates of Neenah, Wis. are the architects of 1,350 seat building.

The specification was drawn up by LaVahn Maesch, consultant, Phyllis Stringham, head of the organ department at Carroll College, in collaboration with Arthur C. Strahle, district manager for the Schantz Organ Company in the midwest area.

The entire organ will be installed across the front of the rostrum. The great, positiv and pedal organs will be unenclosed in the center area with the swell organ enclosed under expression on the right side and the choir organ enclosed under separate expression on the left side of this division. The entire area is to be covered with an open grillwork and the center section could be removed which would show the excellent functional appearance that was designed by Mr. Strahle.

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Hohlfloete 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzfloete 4 ft. 61 pipes
 Twelfth 2 2/3 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Scharf 4 ranks 244 pipes
 Trompette Harmonique 8 ft. 61 pipes

SWELL

Lieblich Gedackt 16 ft. 68 pipes
 Geigen Principal 8 ft. 68 pipes
 Rohrflöte 8 ft. 68 pipes
 Viole 8 ft. 68 pipes
 Viole Celeste 8 ft. 56 pipes
 Geigen Octave 4 ft. 68 pipes
 Flute Harmonique 4 ft. 68 pipes
 Waldflöte 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Fagot 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremulant

CHOIR

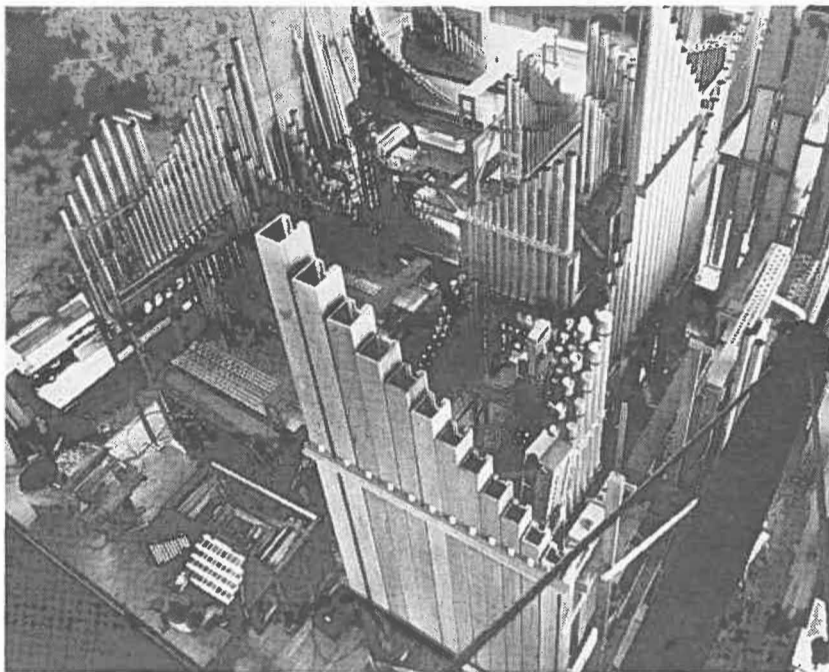
Viola 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Prinzipal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Spillflöte 2 ft. 61 pipes
 Terz 1 3/4 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Dulzian 16 ft. 61 pipes
 Hautbois 8 ft. 61 pipes
 Rohrschalmei 4 ft. 61 pipes
 Tremulant

POSITIV

Nasonflöte 8 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Quint 1 1/2 ft. 61 pipes
 Siffloete 1 ft. 61 pipes
 Zymbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

PEDAL

Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Violone 16 ft. 32 pipes
 Gemshorn 16 ft. 12 pipes
 Quintaton 16 ft.
 Lieblich Gedackt 16 ft.
 Octave 8 ft. 32 pipes
 Pommer 8 ft. 32 pipes
 Flute 8 ft. 12 pipes



FORT WORTH REUTER IN ERECTING ROOM

Viola 8 ft. 12 pipes
 Gemshorn 8 ft.
 Gedackt 8 ft.
 Choral Bass 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Nachthorn 2 ft. 12 pipes
 Mixture 4 ranks 128 pipes
 Posaune 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Fagot 16 ft.
 Dulzian 16 ft.
 Posaune 8 ft. 12 pipes
 Fagot 8 ft.
 Posaune 4 ft. 12 pipes
 Fagot 4 ft.
 Krummhorn 4 ft.
 Rohrschalmei 2 ft.

CROZIER GOES TO EUROPE FOR LENGTHY RECITAL TOUR

Catharine Crozier departed for Europe April 25 for an extensive recital tour. Her first appearance will be May 2 on the Franck organ at Ste-Clothilde, Paris. She will play May 10 at the Mozarthalle in Vienna on her way to a nine recital tour of Czechoslovakia. After two Swiss dates in June she will go to England for recitals and for the St. Albans organ festival. In July she will play several dates in Denmark.

LANGLAIS IN TWO-SESSION CONFERENCE AT PITTSBURGH

About 100 attended the conference on problems of style which Jean Langlais headed March 4 at the Frick Fine Arts Building, University of Pittsburgh. Basing his two sessions on his own organ works, he treated the whole area of French music and of contemporary music.

Langlais works considered were: Poems Evangeliques, Trois Paraphrases Gregorienne, Hommage a Frescobaldi, Suite Medievale, Suite Francaise, Suite Breve, American Suite, Organ Book, Neuf Pieces, 24 Pieces, Trois Meditations sur la Sainte Trinite, Hommage to Rameau, Triptyque, Essai and Poem of Peace.

A WORSHIP AND MUSIC Workshop was sponsored by the North Pacific district of the American Lutheran Church April 22 at the First Lutheran Church, Richmond Beach, Seattle. The faculty was Reuben Sorensen, chairman, David Thoreson, Betty Jean Bartholomew, Phyllis Compaan and Arne Strandjord. The session closed with a hymn festival.

HONOR GOLDSWORTHY MEMORY WITH UNIVERSITY COLLECTION

The department of music of the University of California at Santa Barbara has established a W. A. Goldsworthy Memorial Collection. Because of Mr. Goldsworthy's long interest in the music of Bach, a working collection of the scores and parts for Bach cantatas has been established for student and faculty performance.

The UCSB faculty includes the noted Bach scholar, Dr. Karl Geiringer, who will supervise annual presentations. Friends of Mr. Goldsworthy who may wish to share in the memorial should write Carl Zytowski, at the university's music department.

ORGAN HISTORICAL SOCIETY LISTS CONVENTION PLANS

The Organ Historical Society's annual convention for 1967 will have its headquarters June 20-22 at Skidmore College, Saratoga Springs, N.Y. Major tours will include the eastern Mohawk Valley Cities, the State Capital district and the northeastern Hudson area — all rich in unusual historic instruments by famous New York state builders.

Recitalists will include Donald Paterson, James Bratton and Brian Jones. Special events include a visit to the new Saratoga Performing Arts Center and a choral-instrumental concert in Watervliet. A gala concert in the spirit of the Gay Nineties with music of the period will be played on the famous three-manual Odell organ in the Troy Music Hall.

A contest for organ pieces suitable for performance on tracker organs will be a feature; pieces submitted should be appropriate for service use and should show originality and ingenuity in the use of tracker organ facilities. First and second prizes will be awarded. Write to Barbara Owen, 11 Phillips Avenue, Pigeon Cove, Mass. 01967.

For general convention information write: Stanley E. Saxton, 1 First Street, Saratoga Springs, N.Y.

TWO NEW STOPS, a herald trumpet and a vox humana, have been added to the organ in Philharmonic Hall, Lincoln Center, bringing the total to 100 ranks.

LARGE 4-MANUAL REUTER READY IN FORT WORTH

A CHANCEL AREA INSTALLATION

Robert C. Clarke Minister of Music;
 Tonal Finishing About Complete
 in Large Texas Church

The final phases of the tonal finishing are now taking place on a large four-manual, 110-rank instrument which the Reuter Organ Company has recently installed in the First Methodist Church, Fort Worth, Tex.

The pipework of the instrument is located to the rear and on either side of the church chancel area in the following disposition: Across the back is located the unenclosed great, positiv and major portion of the pedal as well as the solo division which is separately expressive. To the right of the chancel as one faces this area is located the expressive choir section and to the left is placed the pipework of the expressive swell division. Certain enclosed pedal ranks also are situated in these side areas. A gallery division is located at the rear of the church.

With the exception of the ten ranks of the gallery division which consists of resources of the previous instrument, all pipework and wind chests are completely new throughout as is the four-manual console.

The minister of music for the church is Robert C. Clarke.

Negotiations for the sale of the instrument were handled by Robert A. Geisler, area representative for Reuter, along with members of the Reuter staff in consultation with the church. The organ was designed by Franklin Mitchell, vice-president and tonal director of Reuter in consultation with Mr. Geisler and Mr. Clarke. Mr. Geisler handled the installation.

GREAT

Sub Principal 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Diapason 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Flute Conique 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitz Principal 4 ft. 61 pipes
 Copula 4 ft. 61 pipes
 Twelfth 2 2/3 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Flute 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Scharf 3 ranks 183 pipes
 Trompette en chamade 8 ft. 61 pipes
 Harp 8 ft.
 Harp 4 ft.
 Chimes

SWELL

Lieblichgedeckt 16 ft. 68 pipes
 Geigenprincipal 8 ft. 68 pipes
 Rohrflöte 8 ft. 68 pipes
 Viole de Gambe 8 ft. 68 pipes
 Viole Celeste 8 ft. 61 pipes
 Flauto Dolce 8 ft. 68 pipes
 Flute Celeste 8 ft. 59 pipes
 Prinzipal 4 ft. 68 pipes
 Hohlfloete 4 ft. 68 pipes
 Lieblichflöte 4 ft. 68 pipes
 Nasard 2 2/3 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Plein Jeu 3 ranks 183 pipes
 Cymbale 3 ranks 183 pipes
 Fagotto 16 ft. 68 pipes
 Trumpet 8 ft. 68 pipes
 Oboe 8 ft. 68 pipes
 Vox Humana 8 ft. 61 pipes
 Clairon 4 ft. 68 pipes
 Tremolo
 Harp 8 ft.
 Chimes

CHOIR

Spitzflöte 8 ft. 68 pipes
 Schöngedeckt 8 ft. 68 pipes
 Viola 8 ft. 68 pipes
 Viole Celeste 8 ft. 56 pipes
 Gemshorn 8 ft. 68 pipes
 Gemshorn Celeste 8 ft. 61 pipes

Fugara 4 ft. 68 pipes
 Koppelflöte 4 ft. 68 pipes
 Unda Maris 2 ranks 136 pipes
 Nasard 2 2/3 ft. 61 pipes
 Flautino 2 ft. 61 pipes
 Tierce 1 1/2 ft. 61 pipes
 Oboe d' amore 8 ft. 68 pipes
 Trompette en chamade 8 ft.
 Tremolo
 Harp 8 ft.
 Chimes

POSITIV

Quintadena 16 ft. 61 pipes
 Singendgedeckt 8 ft. 61 pipes
 Spitz Principal 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Quint 1 1/2 ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Cymbel 2 ranks 122 pipes
 Bassoon 16 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Regal 4 ft. 61 pipes
 Tremolo

SOLO

Solo Flute Harmonic 8 ft. 68 pipes
 Solo Virole 8 ft. 68 pipes
 Solo Virole Celeste 8 ft. 68 pipes
 Eclat 4-6 ranks 330 pipes
 Bombarde 16 ft. 92 pipes
 Trompette Harmonique 8 ft. 68 pipes
 French Horn 8 ft. 61 pipes
 English Horn 8 ft. 61 pipes
 Clarinet 8 ft. 61 pipes
 Bombarde Clarion 4 ft.
 Trompette en chamade 8 ft.
 Tremolo
 Harp 8 ft.
 Harp 4 ft.
 Chimes

GALLERY

Geigen 8 ft. 61 pipes
 Flute 8 ft. 61 pipes
 Virole 8 ft. 61 pipes
 Virole Celeste 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Flute 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Flute 2 ft. 61 pipes
 Oboe d'Amore 8 ft. 61 pipes
 Tremolo

PEDAL

Bourdon 32 ft. 12 pipes
 Contra Basse 16 ft. 32 pipes
 Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Sub Principal 16 ft.
 Gemshorn 16 ft. 12 pipes
 Lieblichgedeckt 16 ft.
 Quintadena 16 ft.



Hugh McLean has been appointed assistant professor of music in the School of Fine Arts of the University of Victoria, British Columbia. He recently completed his 10th year as organist and choirmaster of Ryerson United Church, Vancouver. This summer he will play recitals on the Casavant tracker in the Canadian Pavilion of EXPO 67 and in Montreal's Oratoire Saint Joseph, and will be a featured soloist in Ottawa for the International Congress of Organists.

Quint 10 1/2 ft. 44 pipes
 Octave 8 ft. 32 pipes
 Bourdon 8 ft. 44 pipes
 Sub Principal 8 ft.
 Gemshorn 8 ft.
 Lieblichgedeckt 8 ft.
 Quintadena 8 ft.
 Octave Quint 5 1/2 ft.
 Choral Bass 4 ft. 32 pipes
 Bourdon 4 ft.
 Waldflöte 2 ft. 32 pipes
 Fourniture 3 ranks 96 pipes
 Sesquialtera 3 ranks 96 pipes
 Bombarde 32 ft. 12 pipes
 Posaune 16 ft. 44 pipes
 Fagotto 16 ft.
 Bassoon 16 ft.
 Posaune 8 ft.
 Fagotto 8 ft.
 Bassoon 8 ft.
 Bombarde 4 ft.
 Schalmei 4 ft. 32 pipes
 Trompette en chamade 8 ft.
 Trompette en chamade 4 ft.
 Chimes



H. WALCHA

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- Come, Let Us Join Our Cheerful Songs (No. 15)
- Each Morning 'tis so Fresh and New (No. 22)
- I Bless Thee, Lord, Thou God of Might (No. 21)
- I Thank Thee, Lord (No. 21)
- I'll Sing to Thee with Heart and Tongue (No. 15)
- Jesu Christ, Our Blessed Savior (No. 9)
- Lord God, We All Give Praise to Thee (No. 13)
- Lord Jesus, We Give Thanks to Thee (No. 7)
- The Moon Shines forth in Splendor (No. 24)
- My Foremost Grace and Jewel Art (No. 23)
- My Life is but a Pilgrim-stand (No. 19)
- Now at the Manger Here I Stand (No. 4)
- Now in the Name of God We Go (No. 20)
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- Thee, Fount of Blessing, We Adore (No. 13)
- There Comes a Galley Laden (No. 1)
- Thou Light Most High, Eternal Glow (No. 22)
- Thou Man of Sorrows, Hail (No. 8)
- We Now Implore God the Holy Ghost (No. 12)
- Ye Sons and Daughters of the King (No. 10)

Advent: 1, 2, 3 - Christian Faith: 17, 18 - Christmas: 4 - Easter: 9, 10, 11 - Evening: 23, 24 - Feast of St. Michael: 13 - Faith and Trust in God: 19 - Hymn for Travellers: 20 - Lent: 5, 6, 7, 8 - Morning: 21, 22 - Pentecost: 12 - Psalter Hymnody: 14 - Praise and Thanksgiving: 14, 15, 16

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For reservation and further information, write to

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**ENGLAND'S ORGAN CLUB HAS
A GALA 40TH ANNIVERSARY**

Word has reached us from several sources concerning the extraordinary series of events with which Britain's Organ Club celebrated its 40th anniversary. The Club has no real counterpart this side of the Atlantic; vaguely similar organizations are found in France, Germany and some other countries under such locally translated titles as Friends of the Organ.

The only requirement for membership in the Organ Club, which numbers many Americans and Canadians, is a love for organs and their music. The club originated the "organ crawl," now the darling of every Guild chapter; but to them this has always meant donning old clothes and actually crawling through the innards of old organs. Organ crawl excursions have taken the London club to many countries on the European continent.

The climax of the 40th birthday celebration was a recital at the Royal Festival Hall by Simon Preston; it was listed in the April issue. British newspapers and music journals were unanimous in their rave reviews and the recital was said to have raised a goodly sum of money. More than 1,500 people attended to wish the club an old-fashioned Happy Birthday.

**VESPER SERVICE FEATURES
WORKS OF DAVID JOHNSON**

A vesper service April 4 at Fairmont Presbyterian Church, Dayton, Ohio, consisted of anthems and organ music by David N. Johnson. The composer played and conducted the adult choirs of the church and also gave a meditation entitled Music in Worship. A woman's chorus and instrumentalists also participated in the service.

Several congregational hymns were sung, utilizing Dr. Johnson's free hymn harmonizations and accompaniments. Emmett R. Hart is director of music of the church and his wife, Joanne, is organist.



Peter Hurford, master of the music at the Cathedral of St. Alban in England and founder of the St. Albans International Organ Festival, will be organist-in-residence 1967-68 at the University of Cincinnati College-Conservatory of Music. Mr. Hurford is well known to audiences both in America and in Europe having played recitals in many countries. He has toured the United States and Canada under the Lilian Murtagh banner. Readers of this periodical will also recognize him from his article Improvisation — Dead or Alive? in the 1965-66 series on improvisation.

**ENDER BACK IN BALTIMORE
FOR 275th YEAR OF CHURCH**

Edmund Sereno Ender went to Baltimore to participate in the celebration of the 275th anniversary of the founding of Old St. Paul's Church. He played a short recital before the service April 30.

Mr. Ender spent 33 years as organist and choirmaster of Old St. Paul's and retired in 1956 as organist emeritus. Since that time he had made his home in St. Petersburg, Fla.

THE DIAPASON

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FRANK CUNKLE, AAGO
Editor

MAY, 1967

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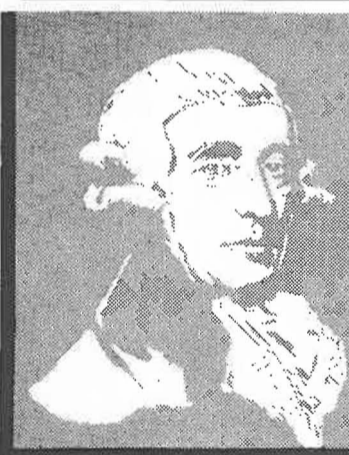
Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

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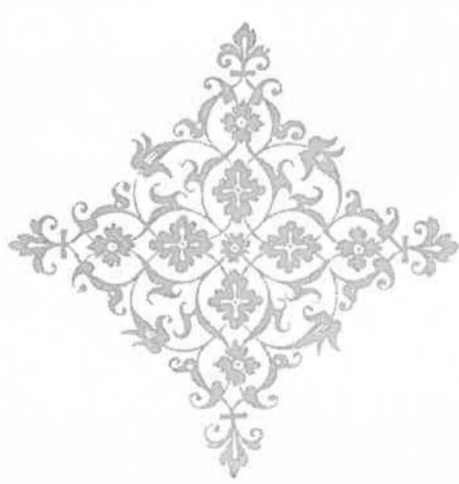
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**GREAT
HAYDN
MASSES**

PUBLISHED by G. SCHIRMER



MISSA SOLEMNIS IN B FLAT (Harmoniemesse)—Edited and with keyboard reduction by William Herrmann. For 4-part chorus of mixed voices with organ or piano accompaniment. **\$1.50**

The *Harmoniemesse* was the last major work completed by Haydn, written when he was 70 years old and at the very height of his creative powers. William Herrmann, in his Foreword, says, "In preparing this edition I was confronted with two problems. One was the matter of various expressive markings and signs of ornamentation, many of them no longer in current use. The other was the task of making a keyboard reduction of the orchestra score which would be as faithful to the original as possible without being impossibly difficult to perform. With all this in mind I have thought it best to preserve Haydn's original notation and offer, by way of footnotes, my own suggested realization of each appoggiatura, leaving the performer free to alter these as he sees fit. It is my hope that the present edition will help to restore the *Harmoniemesse* to its rightful place in the choral repertoire."

MASS IN TIME OF WAR (Paukenmesse)—Edited by Michael R. Miller. For 4-part chorus of mixed voices and solos with piano accompaniment. **\$1.50**

Unlike some of Haydn's other works, the title of this mass comes from Haydn himself. He termed it *Missa in Tempore Belli*, and dated it 1796. His use of prominent timpani passages suggests distant cannon fire and the trumpet fanfares have a definite military character. The closing section, "Dona Nobis Pacem," is not only a prayer for peace but for victory. "... what may well be the most glorious of all the Haydn masses, the 'Mass in Time of War,' a grand symphonic fresco with voices—and without a single patch of less than splendid music."—

NEW YORK TIMES.

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NEW AEOLIAN-SKINNER FOR ASBURY PARK, N. J.

3-MANUAL FOR TRINITY CHURCH

Lawrence J. Salvatore, Organist,
Co-operates on the Design of
Chancel Installation

The Aeolian-Skinner Organ Company has installed a new three-manual organ in Trinity Church, Asbury Park, N.J. Principal portions of the instrument are installed in a chamber on the gospel side with the exposed great. The positive is mounted on the wall on the epistle side of the chancel. The organist is Lawrence J. Salvatore; he assisted John Tyrrell in the design. Installation and finishing were in the hands of Allen Kinzey and C. P. Doyle.



Left to right: Dr. Charles Heaton, St. Louis; Paul Koch, Springfield, Ill.; and Dr. Francis Hopper, MacMurray College organist, are shown at the college at Jacksonville, Ill., where Dr. Heaton played a recital introducing Mr. Koch's new Passacaglia on a Twelve-Tone Theme. Dr. Hopper played a recital March 12 at Second Presbyterian Church, St. Louis, where Dr. Heaton is organist.

GREAT
Principal 8 ft. 61 pipes
Erzähler 8 ft.
Octave 4 ft. 61 pipes
Flute Bouchée 4 ft. 61 pipes
Spitzquinte 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Bombarde 8 ft. 61 pipes
Chimes 25 tubes

SWELL I
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Aeoline 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Tremulant

SWELL II
Erzähler 16 ft. 12 pipes
Bordun 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Kleinerzähler 8 ft. 49 pipes
Koppellöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Krummhorn 4 ft. 61 pipes
Tremulant

POSITIV
Holzgedeckt 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Bombarde 8 ft.

PEDAL

Resultant 32 ft. 12 tones
Contra Bass 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Erzähler 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Erzähler 8 ft.
Super Octave 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 12 pipes
Hautbois 16 ft.
Bombarde 8 ft.
Schalmei 4 ft.
Chimes

MILDRED HENDRIX was joined by the Ciompi String Quartet March 5 for a program of ensemble music at Duke University Chapel. Included were Handel Concertos 1 and 5, Seven Mozart Church Sonatas and the Langlais Piece in Free Form.

GUILMANT ORGAN SCHOOL

Dr. George Markey, F.A.G.O., Director



SUMMER SESSIONS

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Back to the organ

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PROGRAM

Prelude and Fugue in G Minor
Chorale Prelude "Ein Feste Burg"
Prelude, Fugue and Chaconne in C Major
Partita "Auf meinen lieben Gott"
Toccat and Fugue in F Major
Three Chorale Preludes
Wir danken dir, Herr Jesu Christ
Vater unser im Himmelreich
Lobt Gott, ihr Christen allzugleich
Chaconne in D minor
Fugue in C Major ("Jig")

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The Lord's My Shepherd ('Crimond')	I. Titcomb	.25
Lord Jesus, Think on Me	E. H. Thiman	.25
Search, Prove My Heart	W. Glen Darst	.25
O Lord, We Beseech Thee	M. J. Roberts	.20
Hymn of Consecration	E. H. Thiman	.25
Lord, We Pray Thee	P. L. Thomas	.20
Father of Mercies	F. P. McPhail	.25
In Heavenly Love Abiding	G. Blake	.25
Jesus, Meek and Gentle	J. Holler	.25
O Lord Most Holy	A. Bruckner	.25
Stand Up, and Bless the Lord	W. Glen Darst	.25
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KASSEL'S 2ND CONTEMPORARY SACRED MUSIC WEEK HELD



Malcolm Johns, conductor of Wayne State University Choral Union, has been invited to conduct a five-week workshop of American choral music at the Musashino College of Music, Tokyo, Japan. He will be working with the 60-voice Kammer Chor, a major Japanese choral ensemble, comprised entirely of vocal majors.

Leaving on June 5, Mr. Johns will be introducing a general survey of the spectrum of American choral literature in vogue today. The workshop will conclude with a concert coinciding with the end of the college's school year. Mr. Johns will be the first American conductor for this assignment.

Mr. Johns has worked with the major choral conductors of this country and in 1964 had a sabbatical leave to visit the prominent choral conductors of Germany at their various posts.

In addition to his university position Mr. Johns is organist and choirmaster of the Grosse Pointe Memorial Church, Grosse Pointe Farms, Mich., a post he has held for 28 years. He is assisted at the church by his wife, Marian, who is director of the Youth Choir program.

Mr. Johns will return home from Japan by continuing to circle the globe in order to visit Iran, the birthplace of his father.

The second Week for Sacred Music of Our Times (Woche für geistliche Musik der Gegenwart) was held March 29 - April 2 at St. Martin's Church, Kassel, Germany. Nine new works received first performances, ranging from Siegfried Reda's Psalm 100 to such smaller works as Giannis Papjoannou's Three Odes, Carl Johnson's Biblical Antiphons and Wolfgang Hurschmidt's a cappella Story of Pentecost.

An evening was devoted to Hindemith with Gisbert Schneider playing Organ Sonata 1 and the Stuttgart Schola Cantorum singing motets and the mass under Clytus Gottwald's direction. Britten's War Requiem was heard the closing night with Gerd Albrecht leading the Kassel concert and opera choir, a children's choir, soloists and the Staats-theater orchestra.

Werner Jakob was organist at three events being heard in Messiaen and in works of his own. Lectures were heard each day at noontime.

UNIVERSITY GROUP PLAYS COMPLETE ORGELBÜCHLEIN

The complete Bach Orgelbüchlein was played March 12 at the Wesley Methodist Church, Morgantown, W. Va. Fourteen young people co-operated in the program of the Creative Arts Center, West Virginia University, under the direction of Clyde English.

Playing from three to five each of the 45 chorales were: Theodore May, George Walter, Linda Plume, Roy Knight, John Shepherd, Robert Zay, Catherine Buseman, Tona Renforth, Wendy Watkins, Kathryn Rasel, Gail Eror, David McClure, George Walter and Stephen Snyder.

CHRISTOPHER KING, Topsfield, Mass., was assisted by Paul Silvius, treble, and Christopher Gates, 15-year-old tenor, in a concert of sacred music March 14 at Trinity Church, Melrose, Mass. Selections from the Bach Christmas Oratorio and Handel's Messiah were combined with contemporary organ works.

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Harold Lundstrom, Deseret News, Salt Lake City
AGO recital, 6 Dec. 1966

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**POISTER RECITAL OPENS
NEW HOLTkamp ORGAN
FOR MORNINGSIDE COLLEGE**

**New Auditorium Designed for Music;
Dedication on April 21 Before
Poister Workshop**

Morningside College, Sioux City, Iowa dedicated a \$76,000 Holtkamp organ in the new Eugene C. Eppley Auditorium — a 1500-seat hall constructed expressly for the performance of music. The three-manual instrument, a gift of Mr. and Mrs. Arthur Sanford of Sioux City through the Stellart Foundation, is one of Iowa's largest instruments. It will be used primarily for teaching but will frequently be heard in recitals by major artists and will be available for student practice. The organ, which is displayed on an elevated platform to the rear of the stage, was designed by Walter Holtkamp, Jr., with the consultation of Dr. Arthur Poister.

The dedication ceremony took place April 21, at which time Dr. Poister was given the honorary degree Doctor of Music and addressed the assembly. In the evening, Dr. Poister, who formerly taught in Sioux City, played the dedicatory recital. Two workshop sessions directed by Dr. Poister were held on Saturday, April 22.

The college's new, air-conditioned buildings and the new Sanford Organ will make it possible for the Music Department to resume its popular Church Music Workshops. The 1967 workshop will be held July 9-12 with Dr. Austin Lovelace as guest clinician. Emphasis will be on the new Methodist Hymnal. Charles McClain of the Morningside faculty will direct the organ sessions and Dr. Ralph Harrel will offer instruction in choral conducting.

GREAT

- Quintadena 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Gedackt 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzfloete 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Trumpet 8 ft. 61 pipes

SWELL

- Gamba 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Voix Celeste 8 ft. 56 pipes
- Principal 4 ft. 61 pipes
- Fullfloete 4 ft. 61 pipes
- Flute 2 ft. 61 pipes
- Octavin 1 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Fagott 16 ft. 61 pipes
- Oboe 8 ft. 61 pipes
- Clarion 4 ft. 61 pipes

POSITIV

- Copula 8 ft. 51 pipes
- Gemshorn 4 ft. 61 pipes
- Rohrfloete 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Quinte 1 1/2 ft. 61 pipes
- Sesquialtera 2 ranks 112 pipes
- Scharf 3 ranks 183 pipes
- Cromorne 8 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- Quintadena 16 ft. Great
- Subbass 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Flauto 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Rauschbass 4 ranks 128 pipes
- Posaune 16 ft. 32 pipes
- Trumpet 8 ft. 32 pipes
- Shalmey 4 ft. 32 pipes

**C.P.E. BACH FESTIVAL HELD
AT IOWA STATE UNIVERSITY**

A C.P.E. Bach Festival by the music department of Iowa State University March 31, April 1 and 2 featured orchestral works, chamber music, keyboard works and choral works. Special guest lecturer was William S. Newman, whose translations with annotations of Emanuel Bach's autobiography is scheduled for Spring publication; his lecture topic was C.P.E. Bach and his Era. He also played a lecture-recital of keyboard works.

A program dealing with the orchestral works was heard April 1 with Paul Renick soloist in the Organ Concerto in E flat on the university's new Noack positive. The Double Concerto for harpsichord and piano was also played.

After a concert of chamber music Sunday afternoon, the festival closed Sunday evening with a performance by the university oratorio chorus of C.P.E. Bach's Magnificat and Heilig.



W. G. Brooks Thomas was elected vice-president and a director of the Noack Organ Company, Inc., Andover, Mass. He will be in charge of finances. Mr. Thomas is the executive vice-president of the Connecticut Development Credit Corporation and President of the National Association of Business Development Corporations. He is also organist at St. Ann's Episcopal Church in Old Lyme, Connecticut.

Fritz Noack remains head of the company, known for its work in modern tracker organs.

RONALD BARNES, carillonneur of Washington Cathedral, conducted a two-day seminar in carillon music April 3 and 4 in the Gloria in Excelsis Tower of the Cathedral. The first day included a history and introduction to the carillon and to carillon music in North America. Composition, arrangement of music for carillon and a recital concluded the seminar Tuesday.

A SERVICE OF 9 lessons and music for Lent was heard Feb. 13 at St. Anne's Church, Atlanta, under the leadership of William Weaver.



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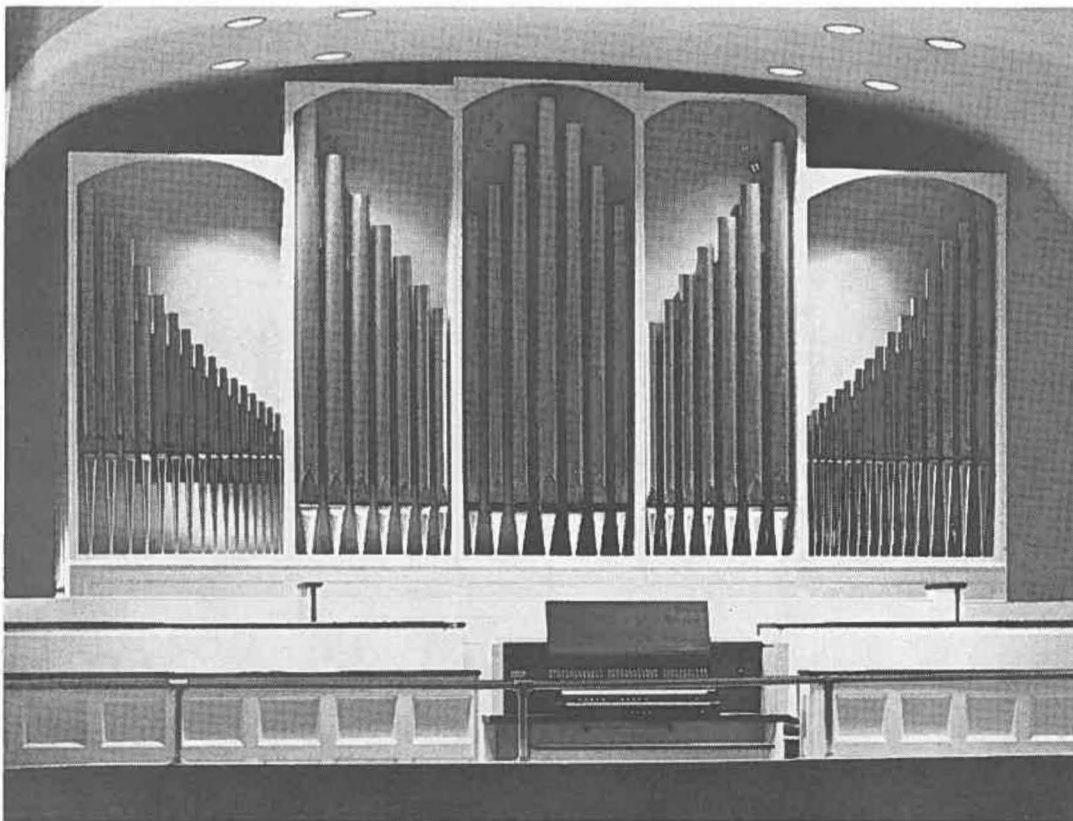
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David Hinshaw, St. Clement's Episcopal Church, El Paso, Tex. will appear as recitalist at the second annual festival of organ music in June at the Cathedral of the Transfiguration, Morelia, Mexico. He is also scheduled to play at Querétaro the same month.

THE 5TH FESTIVAL of the Arts is taking place April 30 through May 5 at Christ Episcopal Church, Dearborn, Mich. A highlight is the first performance of a commissioned contemporary setting of Holy Communion which Howard Lucas has written. An exhibit of sculpture and crafts are on exhibit.



Douglas Butler, graduate student in organ at the University of Florida, Gainesville, is shown with Willis Bodine, University Organist, at the console of the Andrew Anderson Memorial Organ, now being rebuilt by Aeolian-Skinner. Mr. Butler was one of three performers chosen by audition from a field of seventeen instrumentalists and vocalists to perform with the University Symphony Orchestra April 9. He played Handel's Concerto 5 in F major.

A CHAPEL CONCERT March 16 at Stephens College, Columbia, Mo. featured organ, harpsichord, soprano, flute, violin and cello in various combinations in works of Bach, D. Scarlatti, Telemann and Lenel. Heinz Arnold directed.



Susan Anderson, 15, is first place winner in the organ division of the Minnesota State Teachers Association contest held March 18 in Minneapolis. She is pictured with her teacher, Robert E. Scoggin, First Methodist Church, Rochester. She will play in the all-state concert in June at Northrop Auditorium, University of Minnesota.

NEW MEXICO HOLTkamp SET FOR FALL COMPLETION

IN NEW FINE ARTS AUDITORIUM

Design of Holtkamp, Sr. Has Tonal Additions by Holtkamp, Jr. — Wesley Selby is Organist

The Fine Arts Center of the University of New Mexico at Albuquerque will install a three-manual Holtkamp in the Fall of 1967. The architect for the building was Edward O. Holien, Santa Fe, N.M. with the late Walter Holtkamp, Sr. consulting on the auditorium design. Acoustical consultants were Bolt, Beranck and Newman.

The tonal design was drawn up by the late Walter Holtkamp, Sr. with slight tonal additions by Mr. Holtkamp, Jr. and Wesley Selby, University Organist. Dr. Joseph Blankenship heads the music department.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Mixture 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

SWELL

Dulciane 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 61 pipes
Füllflöte 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Piccolo 1 ft. 61 pipes
Furniture 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2¼ ft. 61 pipes
Principal 2 ft. 61 pipes
Flute 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Rauschbass 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Trumpet 8 ft.
Schalmey 4 ft. 32 pipes

BOUNDY AND WICKETT NAMED TO BASILICA IN LONDON, ONT.

Martin Boundy, LRSM, has been appointed choirmaster of St. Peter's Cathedral Basilica, London, Ont. and William Wickett, ATCM, FCCO, organist. The appointments were effective Jan. 1.

Prior to the appointments, Mr. Boundy was organist and choirmaster of Calvary United Church, London and Mr. Wickett director of music at Chalmers United Church, Kingston, Ont., returning to London after an absence of three years.

The choir has been reorganized and a program of music in keeping with the new liturgy is being developed. Further plans include the organization of a choir school in September.

MICHAEL DAVID APPOINTED TO CHICAGO CHURCH POST

Michael S. David has become choir-master-organist of St. Paul's Episcopal Church by-the-Lake, Chicago. He has served St. Barnabas' and St. Elizabeth's Episcopal Churches in Chicago and Holy Rosary Roman Catholic Church. He attended Indiana University and Chicago City Junior College. He has studied organ and church music with Benjamin Hadley and George Keck and is currently studying with Dr. Herbert L. White, Jr., Sherwood Music School, Chicago.

Mr. David succeeds Albert J. Strohn, choirmaster-emeritus, who served St. Paul's for 51 years.

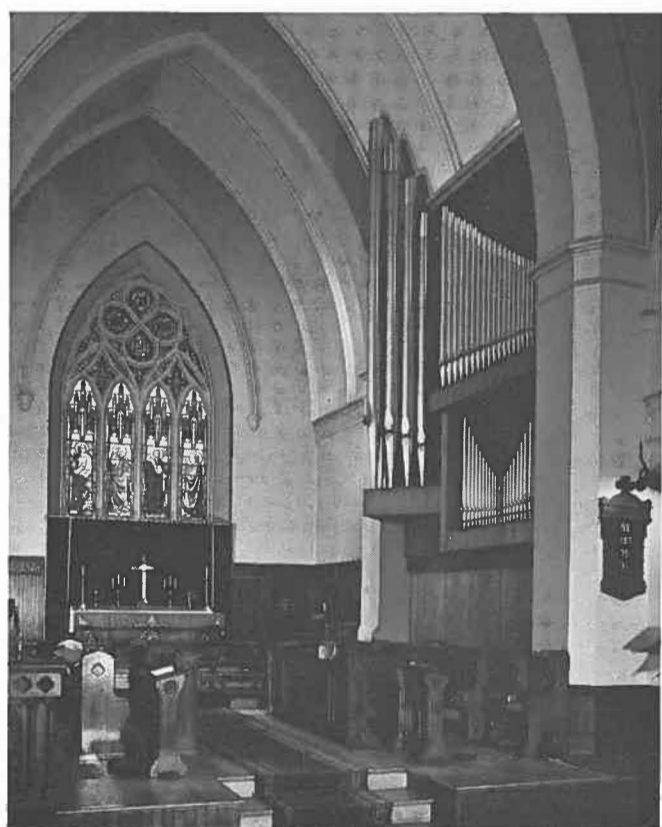
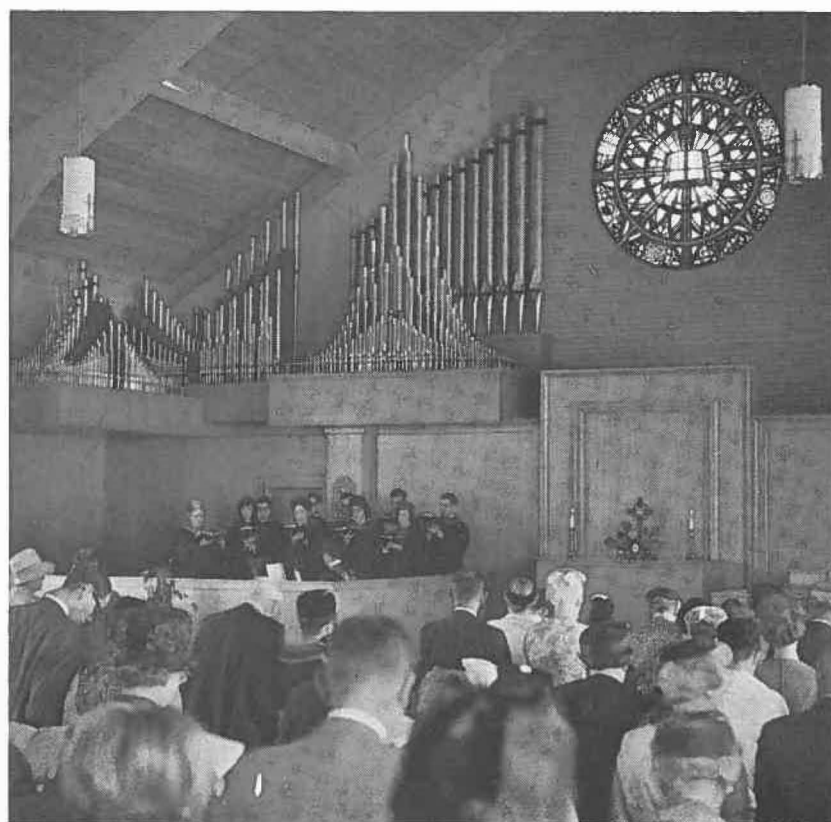
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San Francisco Brags of Ideal Convention Climate and Surroundings

Right now the weather in San Francisco is blue-skied, crisp and Mediterranean-like. On June 19, when the Far Western Regional Convention begins, it will still be beautiful, but as always visitors are reminded to bring light topcoats. The city's natural air-conditioning unit — the thick rolling fog — comes through The Gate about four p.m. and ladies will be bringing out their head scarves as they enjoy the ocean breeze. They may even walk the short distance down the North Beach to see the Fantastix as part of Fun Night. On foot, one is able to absorb more local color. There should be enough artist types and village beat-nicks around to make it interesting. You won't be bored!

Esther Johnson, 438 Spruce St., Berkeley, Calif. 94709 will help you with housing reservations. Her list of hotels near the Fairmont headquarters includes some a little less pretentious and kinder to the pocketbook. If you can splurge, a Fairmont abode is a never-to-be forgotten experience. Its decor is Gay Ninety era at its most lavish. Top-o'-the-Mark is just across the street and on top of Nob Hill you will be close to other buildings which withstood the 1906 Earthquake and Fire — Grace Cathedral, the Flood Mansion etc. Chinatown is a block or two down the Hill, with Fisherman's Wharf at the bottom. From virtually every spot on the top of the Hill it is possible to see all three bridges — the Golden Gate, the Oakland Bay, and the newest San Rafael span — a loop trip worth taking.

So, whether you come for fun, scenery, scholarship, to hear *dodecachoron* (by Grant Fletcher) or Newton Pashley's profound oratorio presentation, you'll find relief from your tensions and be glad you came.

FRANCES BENIAMS

Stanislaus

The Stanislaus Chapter sponsored a program of music for the organ with other instruments Feb. 24 at the First Methodist Church, Modesto, Calif. The program included Movement 2, Concerto in B flat, Boccherini — Mat Owens, cello, Dennis Clark, organ. Bow Ye Down, Bach — Lillian Keck, alto, Jan Segerhammar, organ, Roberto Segehammar, alto recorder. Recitative and Prayer, Berlioz; Andante, Sonata for Trombone, Charles Serocki — Robert Sprague, trombone, Charles Spears, organ. Sonata in B flat, Marcello — Hanneke Van Gorcum, flute, Freda Bert, organ. Duet, Easter Cantata, Bach-Biggs — Tom Holloway, trumpet, Doug Stevenson, trumpet, Robert Larson, organ.

Kern County

The Kern County Chapter sponsored a recital by Thomas Murray, 1966 National AGO Competition Winner, March 13 at St. Francis Catholic Church. His program appears in the recital pages.

MARY CORNELL



Recitalist Heinz Wunderlich steps to Schlicker console across the revolving platform at Occidental College Chapel.

The annual Tri-Chapter Conclave, hosted this year by the Los Angeles Chapter, was held March 4 at Occidental College. Members and guests gathered in Herrick Memorial Chapel at noon to register and browse through new organ music on display. At 1:00 Heinz Wunderlich conducted a lecture-demonstration on the chapel's new Schlicker organ. Following a short break, a discussion session was held on How to Secure Proper Balance between Organ and Choir, led by Dr. Howard Swan, Clarence Mader and James Weeks. Owen Brady conducted a lecture-demonstration on How to Improvise and Modulate in the Church Service. Following a question and answer session with Mr. Wunderlich, everyone adjourned to the Union for dinner. Highlighting the day was the evening recital by Mr. Wunderlich.

A dinner meeting of the Los Angeles Chapter was held April 3 at Angelica Lutheran Church. Following dinner, a slide presentation on stained glass windows was given by Robert F. Brammer, Judson studios. The recital for the evening was shared by the California State College-Long Beach Choir, directed by Jane Hardester, and Dr. William Paul Stroud, organist; the program is noted in the recital pages.

Rebecca Carol Thompson

Panelists James Weeks, Howard Swan and Clarence Mader smile for the camera. Was this before or after the question period?



Sacramento

Members of the Sacramento, Calif. Chapter met March 14 at the Pioneer Congregational Church for a business meeting which preceded a recital. The nominating committee presented its report and members passed the resolution that officers serve for one year only instead of two as has been the usual term of office. Another recommendation that was passed was that since there are many adequate organs in the Sacramento area no one organ should be used for recitals more than once in a two year period unless it is necessary. After several announcements of forthcoming musical events the meeting adjourned and members went into the church to hear a recital by students of members. The teachers are Onita Davis, Ivan Olson, Frederic Errett, G. Leland Ralph and Ethel Sleeper Brett.

CAROL PREUS

Redwood Empire

The Redwood Empire Chapter's March 7 meeting was held in the Mt. Olive Lutheran Church, Sebastopol. Sub-dean Edna Mae Johnson arranged the program. Verna Case Tischer was the recitalist and included in her exacting program Bach Prelude and Fugue in E minor and Passacaglia and Fugue in C minor and settings of O Sacred Head by Kuhnau, Bach, Brahms and Langlais. Walton Johnson, Bethlehem Lutheran Church, Santa Rosa brought his 25-voice choir which sang four numbers. A quartet also sang several selections. About 150 attended the program and ladies of the host church served refreshments. Dean Claire Coltrin Saffell held a brief business meeting after the recital and outlined plans for the rest of the current season.

DANIEL T. RUGGLES

Riverside-San Bernardino

The March 6 meeting of the Riverside-San Bernardino Chapter was held in the First Lutheran Church, Pomona. The program was a concert by the Whittier College a cappella choir which included Gabrieli, Monteverdi and Bach. Organist David Smith played Fantasia and Fugue in G minor, Bach.

BETTY J. HENNINGER

Hawaii

The Hawaii Chapter met Feb. 13 at St. Peter's Episcopal Church, Honolulu. A business meeting preceded the evening's program on the new hymnals. Margaret Gressit introduced the recent revision of the Methodist Hymnal giving her ideas, pro and con, concerning it. Dr. Norman Rian represented the Lutheran Church's revision and discussed its development and usage. Refreshments followed the program.

The chapter met March 13 at Central Union Church. The program for the evening was slides and tapes from the Organ Historical Society. The program chairman, Thomas Hinkley, introduced the film strip with a discussion on What Constitutes a Historical Organ and gave examples of what might be historical organs in Hawaii. A business meeting followed the program.

SYBIL K. SCHOENSTEIN

Eugene

The Eugene Chapter held its March 21 meeting at the Church of the Good Samaritan (Episcopal), Corvallis. The following program was played: O God, Thou Faithful God, Brahms — Mary Neville; Passacaglia, Buxtehude, Agnus Dei, Nivers — Richard Ditewig; Go To Dark Gethsemane, Noble; The Beginning of Wisdom, Lovelace; Kyrie, Mass in G, Schubert — choir of First Methodist Church, Corvallis, under the direction of Jane Foster Knox. Concluding the program Toccata and Fugue in F major, Bach — Chris Plowright.

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News of the American Guild of Organists—Continued

Tacoma

The March 13 meeting of the Tacoma Chapter was held at Immanuel Presbyterian Church, opening with a brief business meeting led by Dean Lorene Schumacher who introduced the guest speaker of the evening, Dr. Melvin West, Walla Walla College, regional chairman. Dr. West's topic was Registration, and he termed his informal talk "a thought provoker". Advice was given on fitting the registration to various types of music by period. A printed chart was distributed grouping foreign organ manual designations in use in different countries, with their English equivalents; also many foreign music terms with their English meaning. Dr. West also stressed the importance of listening in to one's own playing. Following the talk, Dr. West provided an opportunity for questions. Upon conclusion, members participated in refreshments and fellowship in the church parlor, with Mrs. L. E. McClelland and Eunice Robeck as hostesses.

REGINALD HEAFIELD

Seattle

The March 13 meeting of the Seattle Chapter was held at the Laurelhurst Presbyterian Church. Edith McAnulty played a short recital including: Concerto del Signor Blamr, Walther; Variation on Ich fuhr mich uber Rhein, Sweelinck; Partita on Our Father, Post. Phyllis Compaan gave some new and interesting ideas for involving all the parish in church music. The music department of Lakeridge Lutheran Church held a parish music festival with 75 participating in choirs and instrumental groups.

BETTY JEAN BARTHOLOMEW

Salem

The Salem Chapter met March 7 at St. Mary's Episcopal Church, Woodburn, Ore. Florence Kinney, Linfield College, played a recital on the new Möller organ. The various stops on the organ were demonstrated with skill and understanding. Following the recital was an enjoyable social hour.

EDITH MCCLURE

Fort Collins

The Fort Collins, Colo. Chapter met March 27 at the Mountain View Presbyterian Church, Loveland. Phyllis Tremmel, state chairman, showed a program of colored slides of the countryside and organs of Europe, along with tape recordings of the organs.

The chapter sponsored a workshop on Baroque organ music April 15 at Colorado State University. It was conducted by Delbert Diselhorst, Hastings College, Hastings, Neb. He also played a recital of Baroque music April 14 at the Trinity Lutheran Church, Fort Collins.

SARA SIMCOE

Les Bois

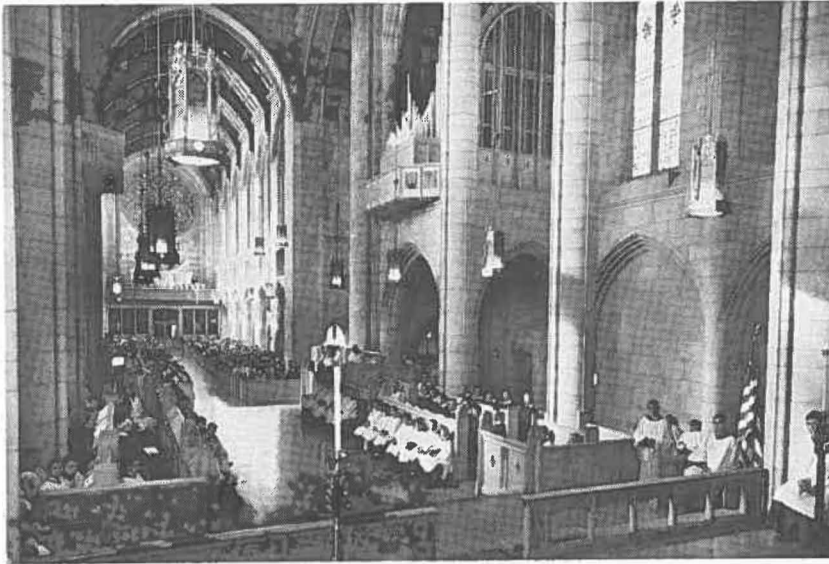
The Les Bois Chapter met April 3 for a meeting and program at St. John's Cathedral in Boise. A short business meeting included a report from the resolution committee for a scholarship fund to be sponsored by the chapter. It was voted to enter David Runner, pupil of C. Griffith Bratt, as student contestant at the Northwest Regional in Spokane. Following the meeting the choir of St. John's under the direction of Reby Reilly sang excerpts from two new English masses for the Catholic Church.

RUTH F. OLSEN

Southern Arizona

The Southern Arizona Chapter, Tucson, met March 14 at the Episcopal Chapel of Christ the King in order to use the Baroque organ built and installed by David McDowell. Other instruments used on the program, in varied combinations, were the harpsichord, viol, violin, trumpet, oboe, recorder and Baroque flute. The performers were Augustine Bernal, Janet Bramwell, Charles Burgess, Benjamin Delgado, Roy Duran, Carl and Shirley Helmick, Donald Hunten, Donald Trow. Selections played included Bach, Farnaby, Handel Hovhaness, Kauffmann, Purcell, Telemann. At the conclusion of the program all in attendance were invited to the parish hall for refreshments. The guests included the Rev. and Mrs. Thomas Leonard and a number of parishioners. Dean Anderson, AAGO, then held a business meeting at which time the following officers were elected: dean, Charles Burgess; sub-dean, Janet Bramwell; secretary, Mrs. Raymond Cox; treasurer, Russell Baughman; registrar-historian, Mrs. C. L. Patterson; librarian, Mrs. Russell Wright; auditors, Mrs. Wm. Barron and Roy Duran. On the executive committee: Carl Anderson; Mrs. Roy Myers; Margaret P. Parrish; Mrs. Carroll Rinehart and Denise Weber.

V. LOUISE PATTERSON



St. John's Cathedral, Spokane, Wash. will be the scene of the official opening of the Northwest Regional Convention, when Dr. C. Harold Einecke plays the first recital followed by another by the outstanding young Canadian organist, Susan Gibson, FRCCO, Vancouver, B.C. The convention will be hosted by the Spokane Chapter in the "lilac city" June 11, 12 and 13 with headquarters at the Davenport Hotel.

The featured recitalist and lecturer will be Robert Noehren. In addition to his recital, Dr. Noehren will lecture on the major traditions of organ tonal design and how these affect the performance of organ literature. His points will be related to his recent articles appearing in *The Diapason*.

The University of Montana faculty string quartet with Lawrence Perry, chairman of the music department, will play a program of music for organ and instruments, including works of Mozart and Dupré.

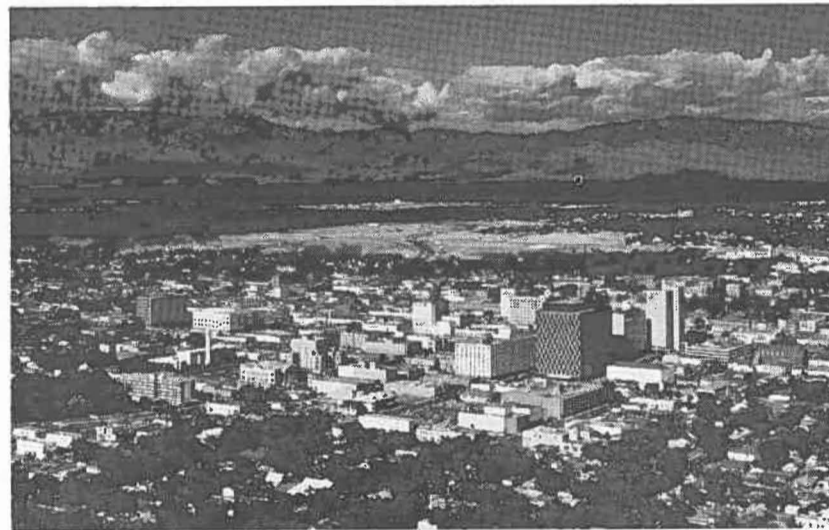
The Rev. Kevin Waters, S.J., Seattle University, will lecture at Mount St. Michael's Seminary on "What has Vatican II done for church music?" Joe Monzenrider, Carol College, will play a recital on the new Moun't's organ.

The convention will include a lecture session in which recent developments in windchest and playing action design will be analyzed. Working models of tracker and electro-pneumatic actions will be shown by two northwest builders, Glenn White, and William J. Bunch, of the Seattle firm of Balcom and Vaughan.

Robert Kee, FAGO, Gonzaga University will play the 52-rank classic organ in the Don Gorman home. Ed. Hansen, AGO, Seattle, will lecture on the use of a small pipe organ, exploring both the limitations and opportunities of such instruments.

The Spokane Choral Society directed by Richard Totusek will be a feature of the Guild service Sunday and Virgil Fox will play Sunday evening.

The banquet Tuesday evening will include entertainment by E. M. Johnson on his restored Seeburg player organ and the Rev. D. L. Angersback in folk singing.



Albuquerque, New Mexico, one of the nation's oldest inland communities, founded in 1706, will host the 1967 regional convention for the states of Nebraska, Colorado and New Mexico. Convention dates are June 20, 21 and 22. Headquarters will be Hokona Hall on the University of New Mexico campus, where the reasonable rates may encourage organists and church musicians from all over the country to make one of the many side trips in the area to such places as historic Santa Fe, or ride on the longest tramway in America up the Sandia Mountains overlooking Albuquerque.

Headlining the convention program will be Simon Preston, Clyde Holloway, Austin Lovelace, Edmund Ladouceur and Everett Hilty. Other events include a performance of the Durufle Requiem, workshops in choral techniques, handbell choir concerts, organ building, etc.

St. Louis

The March 27 meeting of the St. Louis Chapter was held at Webster Groves Christian Church. Following dinner and a business meeting, the Fontbonne Opera Workshop sang *The Consul* by Menotti, under the direction of William Memmott, host for the evening.

The St. Louis Chapter met Feb. 27 at the Pilgrim Congregational Church with Mrs. Paul Friess as hostess. Following the dinner, Dean Aline Perkins presided over a short business meeting. The program for the evening was a recital by John Weaver, New York City.

CAROLYN LOEBER

Wichita

Forty-two Wichita Chapter members including 15 from Dorothy Addy's Guild Student Group boarded the Friends University bus bound for Lawrence, Kans. The group was divided into four parts and taken on a tour of the Reuter Organ factory seeing the entire process from the time the sheet metal is cast to the finished pipe organ ready for delivery. Members saw the engineering drawings, scales for dimensions of pipes and other aids that go into the planning of an organ. Emphasis was made on the importance of having a good room acoustically to have fine organ sound. The chapter was treated to a sumptuous dinner at Virginia Inn, Lawrence. Following dinner the chapter visited three places having Reuter installations: First Baptist Church; St. John's Catholic Church; Kansas University teaching studio organ. Homer Frank, public relations director, and Franklin Mitchell, vice president, were hosts for the day.

JANET D. WITTMER

Lawrence-Baldwin

The Lawrence-Baldwin Chapter met March 20 at the Plymouth Congregational Church, Lawrence, Kans. Dean Dan Abrahamson presided over a short business meeting after which Mrs. Hubert Brown led the group of about 30 organists and choir directors in a choral reading session. Nineteen anthems were sight-read and discussed briefly. The session proved enjoyable and informative even to those not connected with choral music in the church.

DAN ABRAHAMSON

Lincoln

The regular monthly meeting of the Lincoln, Neb. Chapter was held April 2 at the new music building of the University of Nebraska. Dean Myron J. Roberts served as host for the evening in addition to conducting the business meeting. It was decided that the chapter would support the newly formed Community Arts Council of Lincoln by becoming an active member. Plans were also offered for the coming chapter student competition as well as the student recital. Final plans were made for the Ladd Thomas recital sponsored as part in the centennial celebration of the State of Nebraska. The remainder of the evening was spent in listening to recordings of organ music Dean Roberts had selected. A tour of the new music building followed. A three-manual Reuter studio organ is currently being installed, and one small Reuter practice organ is in use. Several more practice organs will be installed at a future time.

C. RICHARD MORRIS

River Valley

The River Valley Chapter held the March 7 meeting at the First Presbyterian Church, Iowa City. Rosella Duerksen, host director of music, assisted by the choir and Edwin Penhorwood, organist, led a selected group of anthems, cantatas and larger choral works with instrumental accompaniment appropriate for use in the service. In addition, the choir and soloists sang excerpts from *The Passion* according to St. Mark, Penhorwood.

March 9, 10, 11 a number of members attended the annual sacred music workshop at the University of Iowa, Iowa City.

The chapter in co-operation with the Cedar Rapids-Marion Council of Churches sponsored a junior choir workshop and festival April 7 through 9. Helen Kemp, Oklahoma City, led the workshops and festival choir. More than 500 children representing 24 churches of nine denominations participated in the festival, St. Paul's Methodist Church, Cedar Rapids April 9.

BEULAH HORNER

Clinton

The Clinton, Iowa, Chapter met March 12 at St. Paul's Lutheran Church, Dixon, Ill. Crawford Thomas, organist of the church, introduced his student, Nancy Mortenson, who played Prelude and Fugue in C major, Bach; Aria, Concerto 10, Handel; Adagio, Sonata 1, Mendelssohn, and Rejoice Greatly, Dupré. Mr. Thomas then discussed the topic of Hymnody, tracing the development of the hymn through chronological periods and citing good and bad hymn tunes. In the business meeting conducted by Dean Frances Munson, plans were completed for the workshop and recital by Philip Gehring, Valparaiso University, April 15-16 at the First Presbyterian Church, Clinton. Mrs. Thomas served refreshments in the Fireside room following the meeting.

NAOMI HOWELL

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JULY 3-7
JULY 10-14

News of the American Guild of Organists—Continued

Western Iowa

The Western Iowa Chapter met for dinner March 11 at the Normandy Restaurant. The program, a panel discussion on the subject of church music was held at the First Congregational Church in its new location. A tour through the fine new building was conducted by the Rev. Donald Sinclair prior to the program. Panelists were: the Rev. Curtis Lindahl, Congregational; the Rev. C. A. Gisselquist, Lutheran and Dr. Carol McLaughlin, Morningside College. A business meeting conducted by Dean Lois Grammer brought the evening to a close.

CATHERINE NYLEN

Mason City

The Mason City, Iowa Chapter met March 21 at the First Methodist Church. A program of organ music was played on the newly renovated organ in the nave. Organists for the evening, Lenore Roark, Lucille Ostermann and Velma Layton played music by Cassler, Cruger and Bull. Two piano-organ duets were played by Dorothy Spiegel and Pauline Hedgecock. Arrangements were completed for a hymn festival to be held in April with Edward Berryman as guest choirmaster with choir members of various churches in the area participating.

Central Iowa

The Central Iowa Chapter met March 13 at Windsor Methodist Church, Des Moines. The business meeting was concerned with plans for the recital April 25 by Frederick Swann, who also judged the student competition for the chapter's annual scholarship. Guest speaker on The Artist in the Role in Christian Religion was Mrs. Joe Patrick, who gave a panoramic discourse on the development of Religious Art. Refreshments were served at the social hour.

HELEN SMITH

Port Huron

The Port Huron, Mich., Branch sponsored a junior choir workshop and festival April 22 and 23 at the First Congregational Church. Robert Ivey, Latrobe, Pa., was guest conductor. Saturday morning saw the festival rehearsal for participating choirs followed after lunch by a workshop on choir organization and repertoire. A demonstration rehearsal and a reception preceded dinner. The evening program was The Church Year in Sacred Song with Harriett Hiller Burchill as soloist. The festival itself took place Sunday afternoon.



Clyde Holloway is shown at the Brainerd Baptist Church, Chattanooga, following his March 7 recital sponsored by the local AGO chapter. Standing, left to right are: Harold Sweitzer, dean; Evelyn Gibbs, organist at the host church; and William E. Gray, program chairman.

Nashville

Thomas Webber was host to the annual pastor-organist banquet for members of the Nashville, Tenn. Chapter March 4 at Westminster Presbyterian Church. Organists, with their pastor-guests represented many religious denominations, featuring many phases of church music. Following dinner in fellowship hall V. Earle Copes gave an illustrated lecture-musical titled New Sounds in Church Music. A lively panel discussion ensued at which pastors and organists aired their views pro and con. Dean Gregory Colson presided at the business meeting. The nominating committee offered the slate of new officers.

ELEANOR D. FOSSICK

Birmingham

The Birmingham Chapter and the First Presbyterian Church were co-sponsors April 9 of a festival of music which enlisted children's choirs from 11 Greater Birmingham churches. Guest director for the program was Mabel Stewart Boyter, Atlanta, and Joseph Schreiber, Independent Presbyterian Church was accompanist. A trumpet trio and orchestral bells were featured and the bell choir of Mountain Brook Baptist Church played.

Two workshops preceded the festival program, April 7 and April 8. Both were held at the First Presbyterian Church while the festival itself was at the Birmingham First Methodist.

ELIZABETH MCNUTT

Memphis

The regular monthly meeting of the Memphis Chapter was held April 3 at the First Presbyterian Church. Idabelle Henning, organist-choir director of the host church, was the official hostess. She was assisted in greeting the guests by her son, Knox. Dinner was prepared by the ladies of the church and the blessing given by the Rev. E. C. Whitsitt. The business session was conducted by Dean Paul T. Hicks. Special recognition was given to members of the student chapters at Memphis State University and Southwestern. The nominating committee is Billy J. Christian, Idabelle Henning, George J. Harris and Martha McClean. Announcements were made of forthcoming organ recitals in the local churches. Following adjournment, a program of organ music was played by members from the GSG's: John Williams, Mrs. David Yeargin, Betty Grise, Sandra Umfress and Albert Burk.

EUGENIA EASON

Mobile

The Mobile Chapter met at the Springhill Avenue Temple March 14. Rabbi P. I. Bloom and organist-choir director Beverly H. Hagen led a discussion on Music in the Jewish Service of Worship.

ESTHER KNUDSEN

Meridian

The Meridian, Miss. Chapter sponsored Harold Rohlig, Huntington College, Montgomery, Ala., in recital Feb. 12 at the First Baptist Church. His program appears in the recital section.

Charleston

Porter Remington's Feb. 13 recital on the new Schantz organ in St. John's Lutheran Church took the place of a regular meeting of the Charleston, S.C. Chapter. A reception was held after the recital.

The 1839 Appleton one-manual organ in the chapel of St. Phillips' Episcopal Church was played March 13 by Mrs. Edward Phillips and Joseph Armbrust, in accompaniment to strings and voice, and also as a solo instrument.

The 1845 Henry Erben tracker in the French Huguenot Church was used in a series of seven weekly 30 minute recitals, to call attention to its need for restoration. Members of the chapter played. Barbara Owen, Pigeon Cove, Mass., gave a recital on this instrument April 3 and included a lecture on historic American organs showing slides of North American organs from 17th century Mexico through 19th century USA.

RUTH ROGERS

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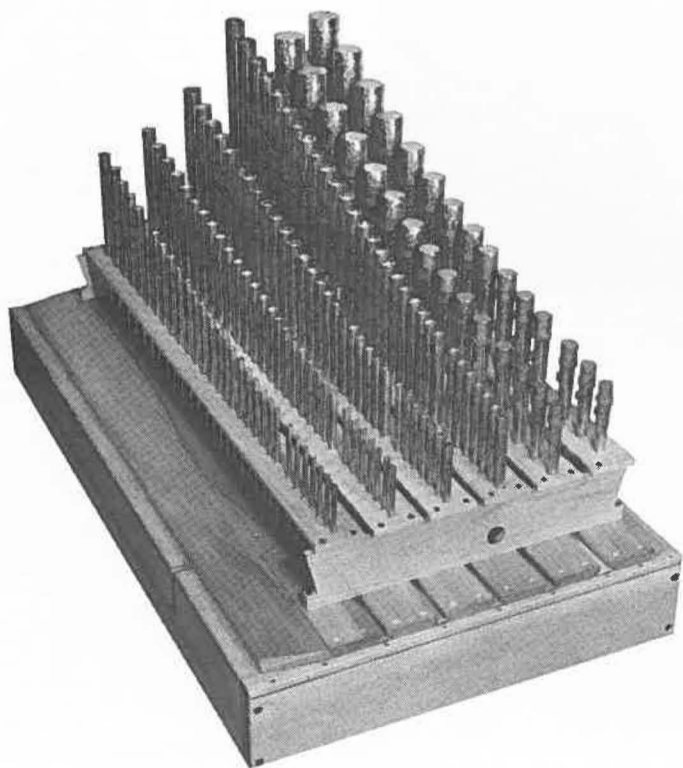
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News of the American Guild of Organists—Continued

Spartanburg

The March 28 meeting of the Spartanburg Chapter was held at the Spartanburg First Baptist Church. The Greenville Chapter joined as guests. Thomas Lyles, organist and choir director of the host church, gave an informative talk and demonstration of the brilliant 76-rank Casavant organ recently installed. His program included: Psalm 19, Marcello; Fantasia and Fugue in G minor, Bach; Roulade, Bingham. Dr. Lindsay Smith, Furman University, Greenville, concluded the program with: Herzlich tut mich verlangen, Brahms; Chorale in A minor, Franck. After a few words of greeting by Dean Bullard the meeting concluded with refreshments served by Mrs. Marvin Tolley.

ANNA MACGREGOR

Columbia

The Columbia, S.C. Chapter met at College Place Methodist Church March 13, and following a members program reported in the recital section, a meeting was held for the purpose of completing plans for the youth festival scheduled for April 23 at First Presbyterian Church and the student recital April 10. These two events and the May 8 meeting, a covered dish affair at St. Michael and All Angels' Episcopal Church, will round out a busy year for the chapter.

JIM ELLSWORTH

Sarasota

Members and friends of the Sarasota, Fla. Chapter heard a demonstration program on the construction of organs and organ stops by John Dimeo Feb. 14 at the First Methodist Church.

A program of organ music by Mrs. J. G. Irons and Mrs. O. F. Boynton, and vocal numbers by Mrs. Leo Laier was the March 14 meeting in the First Christian Church.

The chapter sponsored a recital by Charles L. Durr April 2 at Christ Episcopal Church, Bradenton. His program appears in the recital pages.

IDA G. DITTRICH

Western North Carolina

The Western North Carolina Chapter met April 27 at the First Baptist Church, Asheville. The chapter held its second annual Ecumenical Hymn-Sing with Lewis J. Fisher serving as general chairman; Dr. Frank Edwinn as director; and Mrs. Frederic J. Kress as organist. Thomas Johnson of the host church gave the welcome, and the hymn-sing opened with a Hebrew Sanctification sung by Dr. Edwinn. Anthems based on famous hymns were sung by a chorus from David Millard Junior High School and choirs from three churches. The recently formed AGO chorus also made its first public appearance. The hymn-sing closed with a Hebrew Benediction by Dr. Edwinn.

MRS. J. A. HENDERSON

Tampa

The Tampa Chapter met March 6 at the First Methodist Church of Tampa, for a program by the choir under the direction of Murdock Beaton, organist-director. Mr. Beaton with Sally Burrows, flute, David Wooley, oboe, and Wendy Beaton, violin, performed works of Bach, Ippolitov-Ivanov, Lovelace, Handel, Barber, Vivaldi, Tye and Mozart. The nominating committee, composed of Margaret McAlister, Carrie Hudson and Joyce McDougall, was appointed.

ALYCE H. LANIER

Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held March 13 at the home of Dr. and Mrs. Edward Young. The dean, Mrs. William J. McCullough, presided. Following the business meeting Dr. Young gave an informative and stimulating lecture covering many points of musical historical interest, including some amusing anecdotes. He used his record player to demonstrate different types of choral music suitable for church services.

EARLE C. NORSE

Fort Worth

The Fort Worth Chapter met Feb. 13 at the Westcliff Methodist Church for its monthly meeting and dinner. The program for the evening was a junior choir festival under the direction of Mrs. Kenneth Boles and accompanied by Allen Pote; hand bell choirs of Arlington Heights Methodist Church were directed by Mrs. Will Foster; Hemphill Presbyterian Church directed by Mrs. Robert Olsen.

A dinner meeting was held March 13 at First Presbyterian Church. After a business meeting and the announcement of the regional convention in June at Houston the meeting adjourned for the evenings program: the Dallas exchange recital. George E. Klump played the program listed in the recital pages.

GERALDINE F. ASKEW

Central Arkansas

The Central Arkansas Chapter met at the First Methodist Church March 14 for the organists-ministers banquet. Hosts were Mr. and Mrs. John H. Summers and Mrs. Curtis Stout. The usual punch bowl round up was held before the banquet. Dr. Robert E. L. Bearden, pastor, gave the invocation. The decoration was prepared by Mrs. Adam and Mrs. Atkinson and their helpers. After a short business meeting Dr. William Horton directed an anthem reading with Evelyn Bowden at the piano. Dr. Horton and Jerry McSpadden introduced original anthems.

HELEN MARTIN



Coleen Young and Margaret Snapp will be playing as a carillon team on a program at St. John the Divine Church, Houston, at the Southwest Regional Convention which the Texas metropolis will host June 19-22. The carillon recital will precede an organ recital by Robert Glasgow at the neighboring St. Luke's Methodist Church.

Special convention stress will be placed on daily organ master classes by Arthur Poister and daily choral workshops by William Teague.

Direct any questions to Robert C. Bennett, 6004 Buffalo Speedway, Houston 77005.

G. ALEX KEVAN

New Orleans

An interesting and educational meeting of the New Orleans Chapter was held March 2 at the Church of the Covenant, Presbyterian. Sub-dean Henry LaRoche and Yvonne Thomas, choirmaster and organist at the church, were hosts. Dean Richard S. Ruck co-ordinated a slide and tape presentation made by the Organ Historical Society on American Organs of 1700 to 1900. Merwyn Miesler was awarded first prize in a simple hymn writing contest held at a previous meeting. Walter Jenkins, judge of the hymn tunes, made the presentation and commented on the various entries. Reports from the various committees hard at work planning the Southern Regional Convention in New Orleans June 12-15 were given, and it is evident that this regional will be outstanding.

G. C. KOPFSKEY, JR.

North Louisiana

The North Louisiana Chapter had a progressive dinner March 14. Members met at Holy Cross Episcopal Church for the appetizer course and organ music played by Marjorie Cassanova. At First Lutheran Church was served the salad course. A business meeting was held with the dean, Mrs. Henry L. Bond presiding. This was followed by organ music played by Mrs. M. J. Cameron. Noel Memorial Methodist Church was host for the main course. Robert Ehrhardt was performing organist at Noel Church. At Dunlap Presbyterian Church a dessert course was served and Mrs. A. D. Shamp played the organ there. It has been suggested that the chapter do this again next year.

LORRIE SHAMP

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News of the American Guild of Organists—Continued

Tulsa

The monthly dinner meeting of the Tulsa Chapter was held on Feb. 7 at St. Andrew's Presbyterian Church. Following a brief business session, at which three new members were welcomed to the chapter, Dean Thomas Matthews gave a lecture-discussion on Guild examinations. In outlining the requirements, he worked his way downwards from FAGO and showed how the three categories of examinations dovetail into each other to provide a continuous pattern of development for candidates. He urged everyone to prepare for and pass the Service Playing, pointing that no motion would be lost and every element of the SPC is beneficial to the church musician, no matter how modest his attainments.

The March 7 dinner meeting was held at Trinity Episcopal Church. Dean Matthews presiding. A nominating committee was appointed to prepare a slate for 1967-68. Final plans were made for the presentation of the Duruffé Requiem in April with Frederick Swann accompanying members. Following the business meeting, members and guests adjourned to hear the annual exchange program played by members of the Oklahoma City AGO Chapter. On the program were Faith Brown, soprano, Clyde Morris, oboist, Myles Criss, and Fred Haley, organists. A reception followed the program.

Mrs. JAMES E. WATKINS, JR.



West Texas

The West Texas Chapter met March 17 in the new St. Lukes Methodist Church, Midland. Dean Clair Foster conducted a brief business meeting. To the regret of members, Mr. Foster announced his transfer to Houston as of April 1. Mona Ruth Dickson was elected to serve as dean for the remaining three months. The program consisted of a tour and explanation of the new Tellers organ in its final week of installation in the host church by Robert Miller, Dallas. At the conclusion of the evening Mr. and Mrs. Clyde Hamblin served refreshments.

MONA RUTH DICKSON

Dallas

The Dallas Chapter met March 10 at the White Rock Methodist Church for dinner and business. Business was led by Dr. Robert Anderson, dean. Heinz Wunderlich played a recital on the new 48-rank organ built by Robert L. Sipe, Inc., Dallas organbuilders. His program is listed in the recital section.

MARTHA BINION

Nan About Town will be featured at the regional banquet at the regional convention in Utica. Nan Neugebauer, past-dean of the Pittsburgh Chapter, has offered her programs of humor and satire throughout the East and Midwest. She creates her own material and promises an interesting and entertaining presentation.

Recitalists at the convention will include Donald McDonald, Marilyn Mason and Richard Westenburg. Extra attractions include a harpsichord recital by Albert Bowen and a concert by the Oberbrunner Woodwind Ensemble. Workshops and lectures will feature Robert Baker, Alec Wyton and Frederick Geoghegan, who will also play a recital.

Headquarters of the regional for New York, New Jersey and the Canal Zone will be at historic Hamilton College, Clinton, N.Y. Write to Publicity Chairman George Harrer, RD 1, Box 620, Utica, N.Y.

Texarkana

The Texarkana Chapter met March 13 at the First Baptist Church. Mrs. Henry Stilwell, Jr. dean, opened the meeting with a prayer, and conducted the business session. A nominating committee composed of Charles Jordan, chairman, Gwen Yocum, Mary Jane Enderly and David Ogle, was appointed by Dean Stilwell. Miss Enderly, organist of the host church, showed slides of cathedrals of Europe, taken during a trip. Along with the slides, she played organ music recorded on organs in the various cathedrals. Some of the compositions were composed by the organists at the consoles at the time of the recording. Betsy Shields and Bonnie McNeal assisted Miss Enderly.

The First Methodist Church and the Texarkana Chapter co-sponsored a recital Feb. 20 by David Dean, organist and choirmaster of First Church where the program was given. He played Prelude and Fugue in E minor, Bach; Flute Solo, Arne; Chorale in B minor, Franck; Song of Peace, Langlais; Prelude, Adagio et Choral Varié, Duruffé. Preceding the recital the chapter met in the choir room of the church for a short business meeting.

DOROTHY ELDER



Fox Valley

In its monthly session March 27 the Fox Valley Chapter met at the First EUB Church, Aurora. The discussion centered around the matter of fees for funerals and weddings played by members. The discussion was led by John Leo Lewis, FAGO, who stirred up a lively and provocative discussion. Some resolutions were agreed upon which will be submitted to the membership for concurrence or modification. It was agreed by those present that a similar discussion of church salaries would be a feature of a meeting in the 1967-68 season and that clergy would be invited as guests to contribute to the discussion to help each to understand the problems of the other. The Rev. George Jacobs, pastor of the host church, welcomed the chapter and participated in the meeting.

GORDON FARNDLELL

Peoria

Heinz Wunderlich gave a recital March 12 at St. Mary's R. C. Cathedral, Peoria, under the auspices of the Peoria Chapter playing to an audience of almost 500 persons. A reception followed the program in the cathedral guild hall, at which Mr. Wunderlich was feted.

GLENN M. BELCKE

Richard Cummins has composed a work for chorus and organ to receive its premiere performance at the Hollins College Chapel for the Potomac Regional Convention in June. The text is from among the last prayers recorded in the diary of Dag Hammarskjöld, late secretary-general of the United Nations. The work will be sung by the chancel choir of the Virginia Heights Baptist Church, Roanoke, Va., where Mr. Cummins is organist and director.

El Paso

The El Paso, Tex. Chapter was to hold its second annual student playing competition April 23 at Grace Methodist Church. The winners and their recital scheduled for April 25 will appear in the June issue.

The chapter sponsored its dean, David W. Hinshaw, in recital March 28 at St. Clement's Episcopal Church. The program appears in the recital pages. A reception followed in Kendrick Hall with Mrs. Myron L. Gilstrap and Dorothy Learmonth in charge of arrangements.

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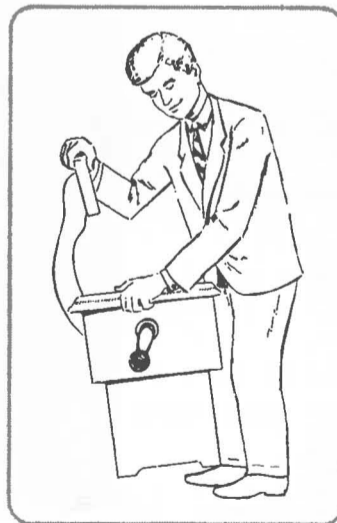
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consult your organ builder for details and prices on the beautiful-but-rugged REISNER console bench.

News of the American Guild of Organists—Continued

Danville

The Danville, Ill. Chapter met March 21 at the First Presbyterian Church. Dr. V. J. Soukup, sub-dean, conducted the business meeting, opening with an invocation. A nominating committee for 67-68 officers was appointed. Roger Looft had charge of the program. Theme for the month was Medieval Music. Mr. Looft gave an interesting resumé on organ development in the 14th and 15th Centuries, illustrating by playing the following organ numbers: Prelude, Richard; Fantasie, Gibbons; Ricercar, Gabrieli; Clausulas de tono 2, 6, Thomas; Ensalada, Sebastian. Hostesses for the social hour in the church lounge were Mrs. Ben Robinson and Edna Brand.

EVA MAY THOMAS

Galesburg

Music in Our Worship Service was the topic of discussion by a panel of ministers: Dr. Joseph Hoffman, the Rev. Dale Catlin, the Rev. Constant Johnson, and moderated by Dr. Kermit Peterson at the meeting of the Galesburg Chapter April 3 at the First Methodist Church. Dr. Hoffman spoke on Hymns in the Church, Mr. Catlin on Music for Special Occasions and Mr. Johnson on The Relationship of the Pastor and Church Music leaders. Mrs. Harold Moore, dean, presided at the business session. Mrs. J. U. McBride announced final plans for the junior choir festival April 9 at Central Congregational Church. Announcement was made of Dr. Robert Triplett's recital at Central Church April 23 with a reception following.

ARLA PECK

Muncie

The Muncie Chapter met March 27 at the First Christian Church, Anderson, Ind. Mrs. Edwin Warner conducted the brief business meeting at which Elizabeth Meloy was appointed chairman of the nominating committee for the year 1967-68. Ernest White was introduced by Miss Meloy. Mr. White, Butler University and Jordan Conservatory and Church of the Nativity, Indianapolis, discussed acoustics, adaptation of touch and registration to correspond with the building, and designs of organs he had built for difficult locations. He concluded with the playing of Pachelbel and Bach partitas, two sections from the Couperin Mass for Parishes, and a few chorale preludes from the Orgelbüchlein for an informal demonstration.

LOUISE ARNOLD



The "Magnificent Mile" shown above, Chicago's pride and joy and one of the most glamorous shopping centers in the world, will be the very hub of the Lake Michigan Regional June 27-29. Almost every event of the three-day meet will be within easy walking distance of the headquarters hotel, the Allerton, in the very center of the picture above. Delegates should make their own reservations at the very special convention rate offered — \$10.50 single, \$15.50 double.

Luncheons for two days are available at \$2 each and the banquet at \$3. Reservations for these must be made in advance and the fee included with the \$15 registration fee sent to: Vernon Studt, Hyde Park Union Church, 5600 Woodlawn, Chicago 60637.

A recent addition to convention plans is a choral workshop by Victor Hildner, Concordia Teachers College, River Forest, Ill., to be given in Fourth Presbyterian Church, located right there in the Magnificent Mile, near its north end.

Kokomo

The Kokomo, Ind. Chapter met April 2 at the First Presbyterian Church. Dean William Peters conducted the business meeting and outlined plans for the final meeting of the year. As three members are residents of Logansport, they will be hostesses for the dinner-business meeting in their city, at which election of officers for the coming year will be held. Following the business meeting a recital was played by Marjorie Pavlick, a charter member, and senior organ student of Dr. Robert Rayfield at Indiana University. Her program appears in the recital pages. At the conclusion of the recital a reception was held in her honor in the church parlor.

MARGARET FERRY

Madison

The Madison, Wis. Chapter met Feb. 19 at the First Baptist Church to hear Dr. Paul G. Jones in a useful and enjoyable program on the problems of organ accompanying from a piano score. Dr. Jones, music faculty member at the University of Wisconsin, discussed hymn accompaniments and then proceeded to choral and solo literature including works of Schuetz, Bach, Handel and Malotte. He also gave ideas on registration using an orchestral reduction. The church has a Reuter organ. Refreshments and a social hour followed.

MARY JO SMITH

Indianapolis

The Indianapolis Chapter met March 14 at the Scottish Rite Cathedral. Following a dinner the business session was held. It was announced that the chapter will sponsor two radio series, one of local organists and one of Swedish organs. Plans were discussed for the recital and workshop by Francis Jackson April 14 and 15. Milford H. Myhre, Culver Academy played the following: Prelude and Fugue in G major, Bach; Sonata 1, Mendelssohn; Five Pieces for Flute Clock, Haydn; Chorale in E major, Franck.

JOSEPH G. ROBERTS

Fort Wayne

A recital by Berg Zamkochian was enjoyed by the Fort Wayne, Ind. Chapter April 3 at the First Missionary Church. His recital on the two-manual Allen Custom instrument included works by Handel, Frescobaldi, Bach, Persichetti, Franck; Reubke Sonata on Psalm 94 in memory of Dr. Rene Frank; Hymn of Vesting, ancient Armenian, arranged by Zamkochian; and Gerhard Track's Festive Prelude and Fugue, dedicated to Mr. Zamkochian.

MARY ANNE ARDEN

Evansville

A minister and an organist teamed for a program on hymns of the Evansville Chapter March 20 in Neu Chapel on the campus of the University of Evansville. The Rev. Clifford Farmer, Bethlehem United Church of Christ, outlined the historical background of a group of hymns representative of the church year. After each hymn was reviewed it was played by Dr. Carl Staplin, assistant professor of organ at the university. Members joined in singing the hymns, while Dr. Staplin gave helpful tips to enliven hymn playing.

M. E. BAER

Southwest Michigan

The Southwest Michigan Chapter held its April meeting at Stetson Chapel, Kalamazoo College. Students of the following members were heard in a recital: Dr. Alexander Boggs Ryan, George Tucker, Troy Carpenter, Danford Byrens and Dr. John Obetz. The program was: Ciacona in E minor, Buxtehude — Norman Kaska; Prelude and Fugue in D minor, Bach; Toccata, Modal Suite, Peeters — Jonathan Tuuk; Adagio, Toccata, Symphony 5, Widor — Nancy VanderNaald; Offertoire sur les Grands Jeux, F. Couperin — Joan McClure; Fantasie in A, Franck — Bruce Gustafson; Cats, Langlais; Prelude and Trumpetings, Roberts — Frank Novak; Litanies, Alain — James Stillson. An informal reception was held in Wells parlor followed by a brief business meeting with Dean John Obetz presiding.

MARJORIE M. KLOSE

Saginaw

The Saginaw Valley Chapter met March 28 at the Messiah Lutheran Church, Bay City, Mich. An organ recital was played by the host organist, Fred Lake, an organ builder by profession. Refreshments were served in fellowship hall after which members held a business meeting conducted by Dean George Davey. The nominating committee offered a slate for next year.

MIRIAM ENSZER

Detroit

The Detroit Chapter's Feb. 20 dinner meeting was held at Allen Park United Presbyterian Church with William B. Giles, host. Mr. Giles directed a program for organ, chorus, and orchestra with music by Handel, Schütz, Telemann, Schubert, Wright and Bender. Organists were Mrs. John Slawowich and Mrs. Ronald Byers. A large number of high school students participated. No meeting was held in March.

BETTY M. CHANIK

Dr. Kent S. Dennis, organist of The Memorial Presbyterian Church, Midland, Michigan, explains:

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—Kent S. Dennis

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News of the American Guild of Organists—Continued

Lansing

At the Feb. 14 meeting in Trinity A.M.E. Church, an appreciative audience of chapter members heard Dr. John Obetz, Albion College organist, discuss his study and travels in Europe last summer. Dr. Obetz studied privately with Marie Claire Alain and Heinz Wunderlich and participated in the International Academy of Organists at Haarlem, Holland. On his tour he played many historically significant organs, and showed slides to augment his comments on them.

PAULINE A. RUMMLER

Canton

The Canton Chapter held its meeting at the St. George Romanian Orthodox Church Feb. 27. Dean Paul Reynolds conducted the business meeting after which he introduced Father Nickolas Manikas of St. Haralambos Greek Orthodox Church who spoke on the Eastern Orthodox Service. Musical portions of the liturgy were sung by the Rt. Rev. Gabriel Samne, the St. George Syrian Orthodox Church assisted by Father Manikas, Dr. G. S. Shakeen and Father Tofan, pastor of the host church. Following the lecture-demonstration the women of the host church served Romanian desserts and coffee.

GENE B. MOSS

Lorain County

The Rev. Fletcher, Richman Heights, Ohio substituted for the Rev. Burton Bartholomew, Burton, as the guest speaker at the annual clergy dinner of the Lorain County Chapter. His subject was Some Thoughts on Weddings. The dinner meeting for the members and clergy guests was held in the Lake Shore Methodist Church, Avon Lake, Ohio Feb. 20.

MRS. WALTER S. STULTZ

Central Ohio

The Central Ohio Chapter met March 6 at the Maple Grove Methodist Church, Columbus. Ken Axelson was host organist-director. Following a short business meeting, Dr. Robert Baker, who played an inspiring recital the night before, gave a talk on service playing. A social time ended the evening.

ELEANOR L. CLINGAN

Dayton

The Dayton, Ohio Chapter sponsored Roberta Gary in recital March 6 at the First Lutheran Church. Dr. Gary, Columbus, played the program listed in the recital pages. The Dayton Alumnae Chapter of Mu Phi Epsilon was hostess at a reception honoring Dr. Gary.

RUTH V. BAUGHMAN

Cincinnati

The Cincinnati Chapter held a student competition March 3 at Mt. Washington Presbyterian Church. Judging were Louise Halley, Gerre Hancock and Robert Schaffer. In first place was Ritter Werner, student of Wayne Fisher at the College Conservatory of Music, who played the Toccata, Adagio and Fugue, Bach, and Outburst of Joy, Messiaen. Robert Delcamp, also a student of Mr. Fisher, was second. Mr. Werner will represent the Cincinnati Chapter at the regional competition at Louisville.

SUE K. MILLER

Cumberland Valley

The March 11 meeting of the Cumberland Valley Chapter was a student recital at the Central Presbyterian Church, Chambersburg, Pa. The program follows: Becky Gano — Toccata in D minor, Bach; Fred Morrison — O Sacred Head, Bach; Sherry Reid — Movement 1, Sonata 1, Hindemith; Jo Ann Ra-hauser — Unto Thee I Cry, Jesu, Men's Desire, Bach; Nancy Sue Kerns — Largo, Sonata 2, Bach; Klein Präludium 1, Schroeder.

HELEN L. SHELLER



Above is the group who are heading the planning which should make the Ohio Valley Regional June 12-14 a genuinely memorable occasion. Each person heads a committee whose work is vital to the success of the convention. In the front row, left to right, are Jan Wiest, student promotion; Hazel Ferguson, patron and general hospitality; Catherine Higgins, banquet and hospitality; Geneva Blankenship, decorations, registration; Gilbert Macfarlane, program. In the back row, left to right, are Henry Scherff, finance; David Wilson, general chairman; Dean Robert Crone, advertising and promotion; Mrs. Sabeth Thomas, artist transportation and hospitality.

Special attractions include Elaine Brown, Robert Anderson, Karel Paukert, Alexander Boggs Ryan, Doris Owen, Clyde Holloway, Heinz Wunderlich, the St. Meinrad Schola and the Louisville Bach Society.



J. Maurice Davis was honored Feb. 21 as he retired as organist-choirmaster of the Church of the Advent, Louisville, Ky. after 45 years of service. Mr. Davis sits beside Mrs. Robert Crone, wife of the dean of the Louisville AGO Chapter, immediately behind the floral centerpiece. Dean Crone sits just left of the candelabra.

Members of the chapter joined members of the parish at the testimonial dinner and in the presentation of a purse to Mr. Davis. Former president of the Louisville NAO, Mr. Davis has served the AGO chapter as treasurer, secretary and executive committee member.

Delaware

The Delaware Chapter entertained pastors at dinner March 13 at the University Club. Guest speakers were Father Bruce Byrrolly and Father John Ardizzone. The topic dealt with the new trends in church music. After the talk there was

a question and answer period.

The chapter sponsored a recital at St. Pauls Methodist Church by Linus M. Ellis III, native of Wilmington who has received his master degree from Juilliard. His program is listed in the recital section.

CAROLYN CONLY CANN

Chesapeake

The Chesapeake Chapter met March 14 at St. Timothy's Episcopal Church, Catonsville, Md. for the annual organist-clergy dinner. Ladies of the church served a fried chicken dinner. The program that followed was informative and enjoyable. A panel, moderated by Dr. Perry Marshall, consisted of: Father Hesler, St. Charles College, Roman Catholic school; Dexter Weikel, Gettysburg College, Protestant institution; Cantor Abraham Salkov, cantor of Chizuk Amuno Congregation; and Father Stanley Schwind, St. Luke's Episcopal Church. Their topic was entitled Recent Changes in Church Music. Each panel member slanted the subject from his own viewpoint and questions from the floor were directed to individual panelists. The subject was also of pertinence to the members of the clergy in the audience. Dr. Marshall was in charge of the program and the dinner arrangements.

EUNICE S. HEARN

Northern Virginia

Dr. Preston Rockholt, College of Church Musicians, was guest speaker at the April 10 meeting of the newly re-named Northern Virginia Chapter at St. Andrew's Episcopal Church, Arlington. He discussed and demonstrated his ideas on improvisation.

A festival of junior choirs, under the chairmanship of Anne H. Predzin, Springfield, was held April 30 at Westminster Presbyterian Church, Alexandria with Mrs. Predzin and Larry G. Biser directing the eight participating choirs. Nancy Walker was accompanist. Student organists Bill Entriken and Tom Berryman played the Prelude and Postlude, respectively. Stella Gleichmann, harpist, played the offertory. A bell choir under the direction of Phyllis Lind accompanied the opening and closing hymns. Three local composers were represented in the program: Dr. Emma Lou Diemer's How majestic is Thy Name; Kathryn H. Rawl's Long, Long Ago; and Jean Pasquet's Come Holy Spirit, God and Lord.

MARJORY H. MELNICK

District of Columbia

The March 6 meeting of the D.C. Chapter was held at Hughes Methodist Church, Wheaton, Md. Sub-dean Preston Rockholt presided in the absence of Dean Tufts, who was attending the National Council meeting. At the business meeting, the death of Mary Minge Wilkins was announced. Miss Wilkins was a past-dean of the chapter. The treasurer reported a contribution of \$10 to the Memorial Fund of St. John's Episcopal Church, Georgetown, in memory of Miss Wilkins. The chairman of the nominating committee submitted the report. Following the business meeting the chapter joined the members from Montgomery County Chapter and many of the church members to hear a recital by W. Lash Gwynn, host organist and registrar for the chapter.

W. LASH GWYNN

Buffalo

The annual clergy-organist luncheon was held Feb. 22 at the Holy Trinity Church with host organist, John W. Becker, chairman. The Rev. Edgar S. Brown, Jr., Th.D., director, committee on worship, Lutheran Church in America, was the speaker. Music in Worship was his subject.

V. M. GUTHRIE

Rhode Island

The March 13 meeting of the Rhode Island Chapter took place at the St. Mark's Episcopal Church, Riverside, R.I. The program was a concert by the Concert Choir of Barrington College. Their program for the chapter, under the leadership of E. Earle Edwards included music from the Renaissance through the contemporary periods.

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News of the American Guild of Organists—Continued

KNOW YOUR GUILD



Gordon W. Paulsen, legal adviser of the American Guild of Organists, was born in Yonkers, N.Y. After attending the Yonkers public schools he entered New York University where he received his B.S. in 1940 and his M.A. in 1942. In 1949 he was awarded an LL.B. from Columbia University.

From 1942-1946, Mr. Paulsen served in the U.S. Army, where he rose to the rank of major in the Adjutant General's Department.

In 1949 he became associated with the law firm of Haight, Gardner, Poor and Havens and was made a partner in 1955.

Mr. Paulsen studied organ with J. Thurston Noe. Having a sincere interest in church music he served as organist and choirmaster in several churches while attending college and graduate school. During his army service he directed the Glee Club of the U.S. Army Forces, South Atlantic, which gave a number of concerts on Brazilian National Radio Network. He also directed the main post chapel choir at Fort Bragg, N.C. He has served as interim organist at All Angels Episcopal Church and Calvary Baptist Church in Manhattan. Currently, he is organist and choir director of the Douglaston Community Church, Douglaston, Long Island.

His many civic and professional activities include President Douglaston Civic Association, 1960-62; President Douglas Manor Association 1965-67; President Douglaston Community Chest 1967. Member, American Bar Association; Bar Association of New York; Maritime Law Association; Practicing Law Institute and the Queens Chapter, A.G.O. His fraternities and clubs include Phi Mu Alpha Sinfonia; Phi Delta Phi; Downtown Association; Douglaston Club; Long Island Historical Society. Gordon and his wife Janet are the parents of three children, Faith, 11, Bruce 9, and Emily 5.

Danville

The Danville, Va. Chapter met for dinner March 20 at the Design Methodist Church with Mrs. Artie Tompkins as hostess. Following dinner, Dean Richard Ford conducted a brief business session. Elected as officers of the Guild for 1967-68 were: dean — Richard Miller; sub-dean — Mrs. Richard Miller; treasurer — Ron Cockrill; registrar — Richard Ford; corresponding secretary — Mrs. Artie Tompkins; historian and yearbook chairman — Mrs. Ronald Cockrill; chaplain — the Rev. Morgan Smart. For the program, Dean Ford and Ron Cockrill led the group in an anthem reading session. Members were asked to bring anthems which they had found useful and successful with their choirs.

RON COCKRILL

Montgomery County

The Montgomery County Chapter met March 6 at the Hughes Methodist Church, Wheaton, Md. Plans were completed for celebrating the 10th anniversary of the chapter April 8. Billie Moore played at the Chevy Chase Methodist Church in the afternoon, and then the chapter and its guests went to the Brook Farm Restaurant for dinner and entertainment. Melva Turpin was elected registrar for the forthcoming year. Following the business meeting the chapter joined the District of Columbia Chapter to hear a program by W. Lash Gwynn, organist of the host church.

SARAH B. RICE

West Jersey

The West Jersey Chapter met March 6 at the First Presbyterian Church, Moorestown. The program was entitled An Evening of Moravian Music, and featured Dr. Walser H. Allen, former pastor of Central Moravian Church, Bethlehem, speaking on Music in Moravian Life. The Rev. Norman Prochnau, pastor of Connaminson Moravian Church, led the audience in the Moravian Liturgy for Lent; and a vocal octet, directed and accompanied by Robert Plimpton, sang eight Moravian anthems. There was a display of Moravian music and books.

RUTH FINK

Nassau

The Nassau Chapter sponsored Marilyn Mason in recital March 5 at the Cathedral of the Incarnation, Garden City, New York. The organ is a four-manual, 118 rank Schlicker. Her performance inspired her well attended audience to demand two encores.

JUDITH KOUTSOS

Central New Jersey

The April 7 meeting of the Central New Jersey Chapter was held at the post chapel of the Fort Dix military base. The program was under the direction of PFC Donald Hand who described and played the new Austin two-manual organ. Those who attended also learned something about the religious life on a military post and were treated to a tour of the new chapel and the educational building.

JOE SCHROEDER

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met March 13 at the Prospect Avenue Presbyterian Church, Maplewood. Dr. Carl F. Mueller spoke on Conducting the Church Choir; W. Norman Grayson discussed Playing the Church Service. Both men gave the group some worthwhile guideposts and suggestions for achieving better church music.

JANET H. STEVENS

Auburn

The Auburn, N.Y. Chapter met March 13 at the First Church of Christ, Scientist. A program with organ, voice and violin preceded the business meeting. The program was arranged by Mrs. William Braunig, organist at the church, consisted of soprano solos by Mrs. Ralph Hinton, a violin solo by Harold Henderson, contralto solos by Jane Carroll and organ solos by Mrs. Braunig.

ANN C. MOUNT

Queens

The Queens Chapter as part of its 10th anniversary celebrations sponsored David Craighead in a recital of Bach, early French composers, Franck, Soler and Van DerHorst April 4 at the Lutheran Church of the Good Shepherd, Queens Village, L.I. Mr. Craighead's musicianship and imaginative registration on the 1960 Schlicker organ made this program memorable.

DORANNE TIEDEMAN

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2½' Twelfth.....	61 Generators
2' Fifteenth.....	61 Generators
Mixture IV.....	244 Generators
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8' Rohrschalmei.....	61 Generators
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Tremulant II*	

*Inoperative with respective division mixture stop drawn.

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8' Rohrflöte.....	73 Generators
8' Erzähler.....	73 Generators
8' Erzähler Celeste.....	73 Generators
4' Principal.....	73 Generators
4' Traversflöte.....	73 Generators
2½' Nazard.....	61 Generators
2' Blockflöte.....	61 Generators
1¾' Tierce.....	61 Generators
Plein Jeu IV.....	244 Generators
16' Contre Hautbois.....	61 Generators
8' Trompette.....	61 Generators
8' Hautbois.....	61 Generators
4' Clarion.....	61 Generators
Tremulant I*	
Tremulant II*	

*Inoperative with respective division mixture stop drawn.

PEDAL

32' Bourdon.....	32 Generators
16' Principal.....	32 Generators
16' Bourdon.....	32 Generators
16' Rohrbordun.....	32 Generators
16' Dolce.....	32 Generators
8' Principal.....	32 Generators



PEDAL (Cont.)

8' Viole.....	32 Generators
8' Bourdon.....	32 Generators
8' Rohrflöte.....	32 Generators
4' Choral Bass.....	32 Generators
4' Rohrflöte.....	32 Generators
2' Piccolo.....	32 Generators
Mixture IV.....	128 Generators
32' Contra Fagotto.....	32 Generators
16' Posaune.....	32 Generators
8' Trompette.....	32 Generators
4' Krummhorn.....	32 Generators

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The 14th century Resurrection Mystery from the York Cycle will be re-enacted as a feature of the Southern New England regional convention which the Springfield, Mass. Chapter hosts June 25 to 28.

St. Peter's Episcopal Church has almost an exact reproduction of the art of 14th century mural decorative work, providing an appropriate setting for chronological accuracy and acoustical harmony. The Rev. Oliver Francisco had directed the presentation for two years. Assisting him is a committee including Doric Alviani, Charles Garner, Dwight Killam and James C. Lawrence.

Featured on that same June 27 are recitals by Marilyn Keiser, Harriette Richardson, Richard Westenburg, and Albert Russell. The day's climax will be a performance of the Poulenc Stabat Mater by the Trinity Church Singers of Boston, George Faxon, organist and choirmaster.

Vermont

The Vermont Chapter's annual meeting in Morrisville May 21 will feature a pastor-organist dinner. Following the dinner John Weaver will play a recital at the First Congregational Church.

ROMAINE S. FARNHAM

Worcester

The Worcester Chapter sponsored one of its own colleagues Jan. 23 at the First Unitarian Church. Malama Providakes of the host church led her 25-voice girls' choir in a typical rehearsal, and lectured on Youth Choir Rehearsal Techniques. Two flutes were added to the piano accompaniment in one of the anthems, demonstrating the use of instruments as an aid to better musicianship within young choirs. After explanation by Rely Raffman, Clark University, Worcester, of the need of solfeggio for youth, the choir sang one of the composer's modern anthems with ease. A short business meeting and refreshments followed the program.

The chapter attended All Saints Episcopal Church for a recital Feb. 27 by Albert Russell, Peabody Conservatory, Baltimore, Md. A social hour followed the recital but no business meeting was held.

The chapter conducted its regular business meeting March 27 at the Chestnut Street Congregational Church. Father Gilbert Chabot, Assumption Preparatory School, Worcester, illustrated by means of colored slides and recordings What Music has to Say. He utilized portions of one of his advanced courses for teen-age students in dealing with Jazz, Romantic, Classical and Religious music. Sub-dean Douglass Risner was host, and the church choir offered refreshments.

BEATRICE L. HERMES

Merrimack

The Merrimack Valley Chapter held its March 13 meeting at the First Unitarian Church, Newbury, Mass. Barbara Owen played a program on the historic Joseph Alley organ. Her program consisted of 18th and 19th century compositions by Chernohorsky, John Stanley, Hanff, Dandrieu, Brahms and Bach. An illustrated lecture, The History of the Organ in America, followed the recital. A social hour with refreshments concluded this interesting evening.

ALBERTA MATHIESON

Bangor

The members and guests of the Bangor, Maine Chapter enjoyed a program of organ and vocal music at the Ellsworth Congregational Church March 6. Harriet S. Mehan and Allen G. Fernald were the organists and Mary Blackstone, soprano soloist. This program is noted in the recital section. Dean Frederick Grindle presided at the business meeting and Mrs. Mehan and Mrs. Andrew H. Rollins were appointed a nominating committee. Mr. Fernald and Dean Grindle were co-hosts.

CLAYTON A. ROGERS



Barbara J. Owen is shown between Dean Charlene Barber and Past-dean Alvin Wooster of the Merrimack Valley Chapter. In the background is the historic Alley organ at First Unitarian Church, Newbury, Mass. Miss Owen, past president of the Organ Historical Society, played the instrument March 13 for the chapter meeting. She is custodian of the organ's maintenance; her program appears in the recital pages.

Marthas Vineyard

The Marthas Vineyard Chapter sponsored a program for violin and organ April 9 with the past national president, Harold Heermans, as violinist and Synda White as organist. The recital in the First Congregational Church, West Tisbury, Mass. included works of Bach, Corelli, Pugnani, Giardini and an anonymous 19th century Allegretto Grazioso.

Boston

The Boston Chapter's March 14 meeting at the Church of The Advent heard Anthony Newman as lecturer and recitalist. Messiaen's Livre d'Orgue and Newman's own Fantasy on La Fa Fis use compositional techniques unfamiliar to many, but an audience containing eminent musicians was elated by clear description of means and buoyant performances.

ALLEN SLY

Hosting Lancaster Chapter Offers Many Attractions

The June 26-29 Regional Convention in Lancaster, Pa. will feature not just recitals and field trips but also several lectures by recognized authorities.

For three mornings Dr. Elaine Brown, Philadelphia Singing City, will conduct seminars on phases of choral techniques. Her discussion will be based on four aspects: the preparation of the conductor for the rehearsal; choral techniques as related to style and form, e.g. interpretation; techniques of the conductor in dealing with specific vocal problems, such as tone, blend, and balance. She will demonstrate these principles as unfamiliar anthems are sight read by the group.

Other speakers include John Weaver, who, following his opening recital, will discuss the interpretation of the selections performed; the Rev. Dr. Donald MacClead, who will deliver the opening address; Dr. Robert Noehren, who will lecture concerning acoustics in church buildings; and Dr. Lee Bristol of Westminster Choir College, whose message for the closing banquet is entitled Music to His Ears.

Further information and reservations may be obtained from Abram Longenderfer, 205 E. King St., Lancaster, Pa., 17602.

New London

Anita Greenlee, West Chester, Pa., gave a short keyboard lecture on the improvisation of simple variations on hymn tunes at the dinner meeting of the New London County, Conn. Chapter held March 28 at the First Church of Christ, Congregational, Groton; Mr. and Mrs. Sydney J. Kennedy were hosts. The demonstration preceded Miss Greenlee's recital at the church. The chapter also sponsored recitals by John Gibbons, Boston harpsichordist, March 8 at the Lyman Allyn Museum, and by Keith Shafer, Ledyard, Conn. April 3 at Park Congregational Church, Norwich.

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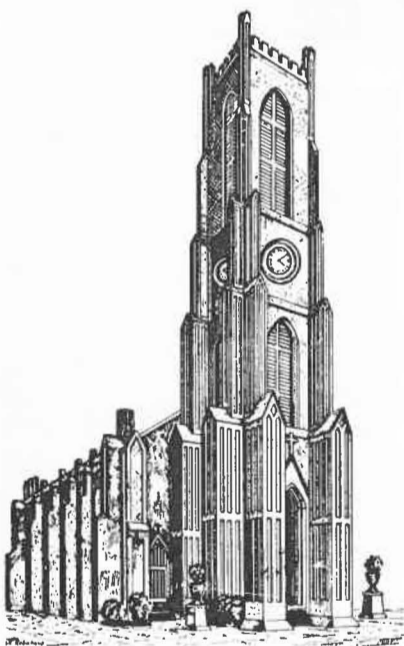
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News of the American Guild of Organists—Continued



Another featured concert at the New Orleans Southern Regional Convention, June 12-15, will be a program of French Music by Gregory Colson, organist, assisted by a chorus of treble voices from the St. George's Choral. Mr. Colson is director of music at St. George's Episcopal Church, Nashville, Tenn.

This special concert will be heard at one of the oldest churches in the city of New Orleans, St. Patrick's Catholic Church on Camp Street, which has unusually beautiful and architecturally significant interior structure. The fine acoustics of this historic church, coupled with one of the better new Möller installations of the city make a perfect setting for this impressive program of outstanding French composers from Couperin to Duruflé. This setting will also have personal significance for Mr. Colson since he was married in this beautiful church.



Philadelphia

The Philadelphia Chapter met for dinner March 11 at the Philadelphia College of the Bible. Following dinner the group moved to the Cathedral of Sts. Peter and Paul, two blocks away. The meeting began with a talk by the Rev. William J. Smith of the cathedral staff who discussed the situation in Philadelphia now as it regards music in the Roman Catholic Church. After the talk the group moved into the cathedral to hear and participate in examples of music being currently used. This part of the meeting was presented by the cathedral choir under the direction of Richard Tesca. The choir is made up of about 50 college students from the Philadelphia area. The music performed included Psalm settings and English masses by Gelinu, Della Picca and Lindusky.

JOAN E. GURNIAK

Kansas City

The First Lutheran Church, Kansas City, Kans. was the host to the Kansas City Chapter March 13. Many guests were introduced to the chapter. Necessary business included a slate of officers for the coming season. After the dinner, a recital was given by the Guild Student Group, planned by Pauline Wolfe. It appears in the recital pages.

LOIS BURTON

Central New York

The March 8 meeting of the Central New York Chapter was held at the First Presbyterian Church, Rome, N.Y. Robert W. Stirling was host organist. The Rome Free Academy a capella choir directed by William Moonan was accompanied by Lydia Prince. Cynthia Stockwell, Margarethe Briesen Scholarship winner, played this recital: Prelude and Fugue in E minor, Rejoice Greatly, O my Soul, O God Thou Faithful God, Bach; Sonata 3, Guilman; Carillon, Dubois; numbers by Handel and Karg-Elert with two trumpets. Dene Barnard reported that the Jean Langlais recital was canceled because of illness.

The April 4 meeting of the chapter was held at Christ Episcopal Church, Cooperstown. Gary Tanis, host. A Hawaiian buffet was served to members and friends in the parish hall. Dean Robinson opened the business meeting. Betty Graudons reported that the annual banquet will be at Twin Ponds Country Club June 6. The Margarethe Briesen Scholarship competition was held April 15 at Calvary Episcopal Church, Utica. Donald Sutherland was adjudicator. At the close of the business meeting the members adjourned to the church for this recital by Gary Tanis: Christ lag in Todesbanden, O Mensch bewein, Bach; Brother James' Air, Darke; Benedictus, Reger; Postlude on a Ground, Murrill; Chorale in A minor, Franck.

ESTHER BROWN

Hudson-Catskill

The Hudson-Catskill Chapter met March 13 at the Reformed Church, Hudson, N.Y. Guest speaker was John Davis, Jr., chapel organist at West Point Military Academy. Subjects related to church music both here and abroad, were discussed, such as: the influence of contemporary jazz and folk music, brass and orchestral accompaniments, improvisation (playing brief examples), comparing various types of organs and describing more elaborately the chapel organ at West Point. Mr. Davis concluded the program by playing several baroque and contemporary organ selections. Members of the chapter were extended an invitation to attend the Central Hudson Chapter's meeting April 17 by Mr. Davis.

A brief business meeting was conducted by Dean Helen Allers. The 1967-68 slate of officers was read by chairman of the nominating committee, Mrs. T. Scott Moore. David Clapper, chairman, announced the chapter's eighth annual workshop April 22, at St. Luke's Episcopal Church, Catskill, N.Y. Guest conductor was to be John Hodgins. Refreshments were served by the Rev. Werner Weinreich, Loton Springstead and Mrs. Vernon Decker.

ALYCE DUNTZ

Eastern New York

A meeting of the Eastern New York Chapter was held March 13 at the First Presbyterian Church, Troy. Ann Logan, chairman of the nominating committee announced the proposed slate of officers for 1967-1968. Helen Henshaw set April 29 at First Presbyterian Church in Albany as the date and place for members to get further information about proposed classes in study for Guild examinations. Don Willetts, organist of the host church, gave the history of the new three-manual Austin and passed out a list of the specifications. Dean Paul Carey then brought out the qualities of organ tone in a program of contemporary music. After a survey of the film, Architects of Music produced by the Casavant Organ Company, the meeting closed with a social hour.

MARION WEED

Johnstown

The Johnstown, Pa. Chapter held its March 28 meeting at the First Christian Church educational building. Roberta Hittinger assisted by William Stahl gave a handbell demonstration. Members of the handbell choir of the Westmont United Presbyterian Church played several selections. Later members were given an opportunity to examine and play the handbells. Ruth Lohr was the host organist.

DOROTHY H. SWICK

Northern New Jersey

The Northern New Jersey Chapter sponsored Marilyn Keiser March 31 in a recital at the Ridgewood Methodist Church on the new four-manual Tellers organ. Marilyn Mattheiss was chairman for recital arrangements and Paul Berlin, organist of the host church, and the church choir served refreshments. Election of officers was held directly after the recital. The following were elected to serve: dean, Inez Hudgins; sub-dean, Clifford Gerena; secretary, Grace deV. Pontier; treasurer, Claire DeKorte Meyers; registrar, Ruth Comer; librarian-historian, Joan Voegel; auditors, Donald Bond and Stephen Whitney; directors class of 1970, Jack Sechrist and Lucille Eggers.

MRS. PETER L. PONTIER

Syracuse

The Syracuse, N.Y. Chapter met at St. Patrick's Church March 13. A short business meeting was held with Dean Helen Jenks presiding. John Uzen, host of the meeting and organist at St. Patrick's, talked about the nature of the newly-rebuilt church and the characteristics of its new Wicks organ. Bud Humphreys, Niagara Falls Wicks representative in charge of the installation, added comments. Donald Sutherland and Will Headlee, both of Syracuse University, played selections on the new instrument.

JANET LEWIS



Lawrence I. Phelps, tonal director of Casavant Frères Limitée, St. Hyacinthe, Canada, will address delegates June 21 at the Rocky Mountain Regional Convention in Albuquerque, N. M. His lecture is entitled Towards a Real Organ.

Mr. Phelps' long experience with organ building in North America coupled with his first-hand knowledge of European practice has given him a broad comprehensive grasp of the subject. He has appeared as lecturer and panelist at a number of conventions and seminars and has contributed several articles to organ and church music publications, including his latest historical survey of the organ reform movement for Church Music. He was also responsible for the article on the pipe organ in the new Catholic Encyclopedia (McGraw-Hill).



GSGs

Agnes Scott GSG

The March 3 meeting of the Agnes Scott College Guild Student Group was a program by members. The following pieces were played: Prelude and Fugue in D minor, Bach—Kate Covington; Fugue in G minor, Bach—Camille Holland; Epilogue, Hommage to Frescobaldi, Langlais—Diana Oliver.

A short business meeting March 31 was followed by discussion of plans for the Spring Quarter.

ALICE GRIFFIN

Fredonia GSG

The Guild Student Group of the State University College, Fredonia, N.Y. attended the Jean Langlais recital March 10 at Houghton, N.Y. College.

SUELLA SWAITLAND

Wake Forest College GSG

The Wake Forest Guild Student Group met March 17 at Reynolds House in Winston-Salem, the residence built by the R. J. Reynolds family in the early 1900's. The purpose of the meeting was a demonstration of the Aeolian organ built for Mr. Reynolds in 1915. The organ was demonstrated by Mrs. A. R. Keppel who showed how the organ could play from perforated rolls. The group also inspected the pipes which were concealed upstairs behind hanging Oriental tapestries. The organ was originally used at social events by the Reynolds family and is now played occasionally at teas and receptions. Some members attended a recital March 7 at Salem College by John Mueller.

SHARYN DOWD

Indiana, Pa. GSG

The Indiana University of Pennsylvania Guild Student Group met March 13 in Cogswell Hall, Indiana, Pa. After a short business meeting a report was made on the lecture-recital of Jean Langlais at the University of Pittsburgh March 4 attended by two members, Dan Bickel and Larry Pearce, and the sponsor, Miss Carl. They first discussed the life of Jean Langlais then told about the selections he played. The next meeting was to be a recital by members April 10.

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Saskatoon

The Saskatoon Centre met March 19 in St. Andrew's Presbyterian Church. Russell Green was in the chair and announcements of forthcoming musical events were discussed. The lecturer for the evening was Richard Birney Smith, organist and choirmaster, St. John's Anglican Cathedral. His topic was *Making the Most of a Small Organ*. The instrument at St. Andrew's is a two-manual Casavant. To illustrate his points Mr. Smith used the 8' stopped diapason, 4' flute and 2' piccolo on the swell; the 8' melodia, 4' principal and 2' 15th on the great with the 16' bourdon. In the course of his remarks he made many suggestions regarding hymn-playing, and accompaniments for anthems were also noted. Mr. Smith demonstrated the beauty of sound of the previously mentioned stops by playing excerpts from the works of William Walond. Dr. Alan Kirby thanked the speaker, and refreshments were served in the lower hall.

MARGARET MORRIS

Hamilton

James Burchill, FRCCO, FRCO (CHM), presided over an organ workshop at All Saint's Anglican Church, Hamilton, March 11. He dealt with important topics of Hymn Playing and General Repertoire. Rhythm, mood, tempo, words and phrasing, registration etc., were topics discussed under the hymn playing section. The general repertoire included works by Wills, Sumsion and Britten, all performed by Mr. Burchill. An open discussion followed the workshop. Dorothy Pettigrew served refreshments in the church hall.

LYLA HERDMAN

Vancouver

The March 4 meeting of the Vancouver Centre was in the form of our annual student organists' competition. Dr. Edward Hansen of Seattle judged six entrants in Kerrisdale Presbyterian Church and conducted a short master class, giving helpful advice to the competitors. There were two grades, one for students of three years tuition and under, and the other for more advanced students. The complete programme appears in the recital pages.

The meeting was continued March 11 when all the contestants played before the general membership and friends. Judith Dennis and Erika Voth had been judged the winners, and for the best all-round performance, Mrs. Voth was given a silver salver suitably inscribed, donated as a memorial to the late Leonard Wilson. Both ladies were also presented with cheques drawn on the Centre's Scholarship Fund. The prizes were presented by Dr. Lennox, minister of Kerrisdale Presbyterian Church, to whom the centre is indebted for the use of the church and fine organ for the competition. The meeting closed with a general discussion — and approval — of hosting a national convention in July 1969 — the Diamond Jubilee of the R.C.C.O.

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Barrie

The March 3 meeting of the Barrie Centre was held at Central United Church. Arrangements were completed to hold an organ master class April 25 at Collier Street United Church, Barrie, with Douglas Elliott conducting. Invitations were sent to Orillia and Owen Sound Centres to join. Keates Organ Co. advised that a new organ to be installed in a church in Southern Ontario will be set up at their factory early in June with an invitation to try it out. Following the meeting a lunch was enjoyed by all present.

Halifax

The Halifax Centre sponsored two performances of liturgical music March 29 and 30 by the choir of St. George's Cathedral, Kingston, Ont. under the direction of Dr. George Maybee. The first concert at the Cathedral of All Saints was preceded by the service of Evensong. During the final number of the concert smoke began to fill the church and it was apparent that a fire had started. Some of the audience hurried out, but the choir finished its performance, the final prayers and blessing were given, and without haste the choir and clergy completed the recessional, thus helping avoid panic amongst those present. Firemen quickly put out the fire which had started in the furnace room.

The second performance was held at St. Mary's Basilica and the large audiences at both concerts testified to the great interest in music of this nature. The numbers on the program ranged from works by Palestrina and Gibbons to those of Ireland, Whitehead and Willan. Accompaniments and organ solos were played by Barry Lloyd. During their stay in Halifax the choir members enjoyed a bus tour of the city, and were entertained at a fish chowder luncheon prepared by the ladies of St. Paul's Church. This is the first time that St. George's choir has visited the Maritimes. Two concerts were given in New Brunswick — at Mount Allison University in Sackville, and at the Church of the Immaculate Conception in St. John.

Ottawa

Members of the Ottawa Centre met March 11 in St. Augustine's Roman Catholic Church. Chairman Arnold Earl introduced organist and choir-master Robert E. Boulanger, speaker for the evening. Mr. Boulanger, director of the Ottawa Archdiocesan Commission of Sacred Music, illustrated the recent changes in the Catholic liturgy by indicating the physical alterations which have taken place and then, with the assistance of his fine choir of twenty adult voices, presenting choral music from the Mass as illustration. The evening was also an opportunity for members to hear the new two-manual, 14-rank Hallman pipe organ recently installed. Mr. Boulanger played organ voluntaries by Peeters and Nibelle and served as accompanist to the choir. Following the meeting the choir of the host church provided coffee for the centre.

ROD HOLMES

Winnipeg

A meeting of the Winnipeg Centre was held March 27 at Westworth United Church. The program began with a short recital by the church organist, Winnifred Sim, on the Baldwin. Her selections included: Trumpet Tune, Voluntary on Old 100th, Purcell; Movement 1, Sonata 1, Prelude and Fugue in C minor, Bach; Passion Chorale, Brahms; Scherzo, Whitlock; Pastorale, Vierne; Carillon, Dickinson. The good number of members and guests present then enjoyed a buffet dinner, followed by a lecture-demonstration on the training of children's choirs by Betty McQuire, Robert H. Smith School. She gave a short talk on various methods used in developing young voices and choral techniques for children's choirs, and illustrated with a 30-voice group of 11 year old girls from the school. Some recorded numbers were included, and the girls ended their demonstration with the singing of Crimond.

JACQUELINE ANDERSON

Pembroke

The March 2 meeting of the Pembroke Centre took place in Zion Lutheran Church where the main feature of the evening was the showing of the Casavant Frères film, *Architects of Music*. Lunch was provided by the organist of the church, Max A. Discher, who also took the group on a tour of the large church property. Many of the members entertained afterward on the organ in the gallery.

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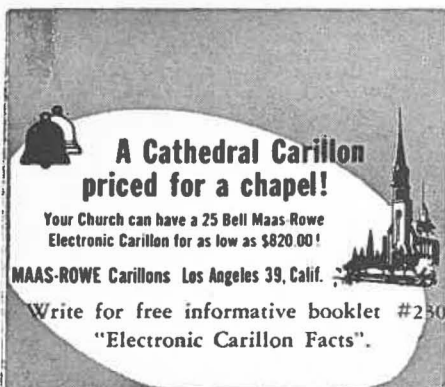
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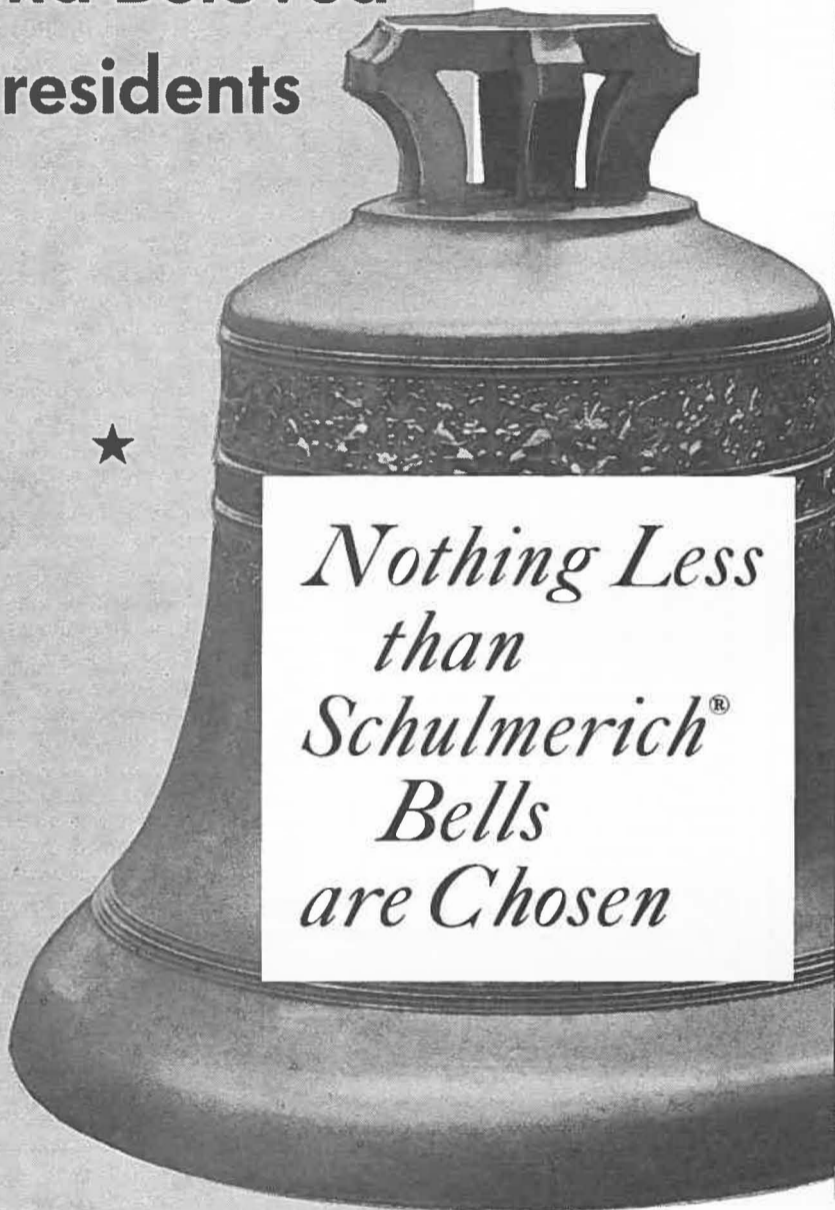
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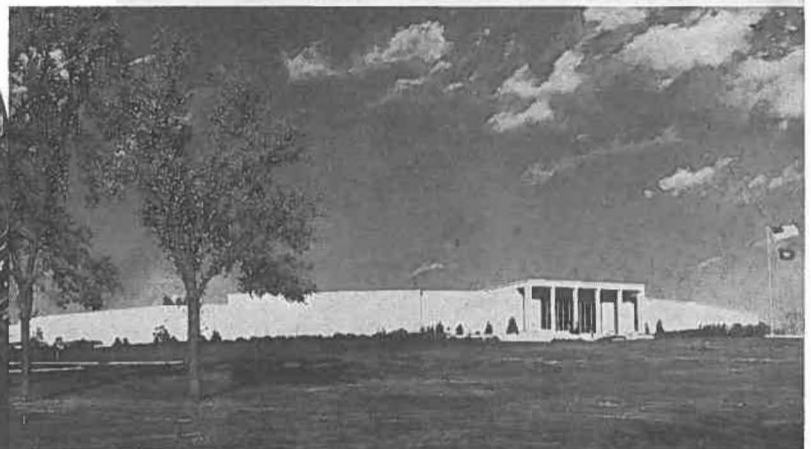
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GUSTAVE RONFORT, ORGANIST
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Dr. Gustave W. Ronfort, nephew of Charles-Marie Widor, organ student of Saint-Saëns, and personal friend of Richard Strauss and Brahms, died March 11 at Miami, Fla., after a long illness.

Born in Germany, a graduate of Heidelberg and of Vienna Medical School, Dr. Ronfort was Organist for the Pope in the Vatican at 14 by Papal appointment. In 1903 he directed the Russian Imperial Symphony; the Czar awarded him the order of St. Anne.

Dr. Ronfort came to America to conduct the English Opera Orchestra. He entered radio, conducting, playing the organ, arranging and writing. He worked as music librarian at Chicago stations WBBM and WGN. He moved to Miami in 1947 and served St. Mary's Church (later the Cathedral) for 10 years. He was for many years a member of the Miami AGO Chapter.

PROMINENT MEMBER OF RCCO
PASSES AFTER OPERATION

Charles Jacques, active and valued member of the Toronto RCCO centre, died suddenly March 8 following an operation. A much appreciated member of the International Congress '67 Committee, he had completed banquet and catering arrangements for the Congress a few days before entering the hospital. Under his chairmanship, the Toronto Recital Committee produced many successful events. A long standing member of the Toronto Granite Club, he was able to arrange many Toronto Centre events there.

Charles Jacques was born and educated in Toronto and studied organ with the late Harvey Robb. He held posts of organist-choirmaster at three Toronto churches, Bonar Presbyterian, St. Columba United and Danforth United and assisted at Deer Park United, Eglinton United, Eaton Memorial, First Church of Christ, Scientist and others at various times.

He is survived by a sister and three brothers. The funeral service was conducted March 11 at the Church of St. Mary Magdalene with his friend, Dr. Healey Willan, at the organ.

ROY PERRY, KNOXVILLE, TENN.
ORGAN MAN PASSES AT AGE 71

Roy Russell Perry, builder, salesman and servicer of pipe organs for a lifetime in the Knoxville, Tenn. area, died Feb. 17 after a short illness. He was 71.

His widow, two sons, a daughter and six grandchildren survive him.

Rowland Warren Dunham, dean emeritus of the University of Colorado College of Music, died March 14 in Memorial hospital, Boulder, after an apparent heart attack.

Dean Dunham resigned as dean of the College of Music in 1950 but continued as professor until his retirement three years later. Within his tenure, the school developed from a small beginning into an outstanding part of the university.

Dean Dunham came to the Boulder school in 1927 from Youngstown, Ohio as director. When enrollment had increased sufficiently 11 years later he was named dean of the college.

Rowland Dunham was born in Melrose, Mass. April 18, 1885. He graduated from the New England Conservatory of Music and took further work at Boston University. An FAGO, he served as dean and examiner for the Central Ohio Chapter and as associate editor of The American Organist. He served at Hope College, Holland, Mich., and Ohio Wesleyan University and as organist and choirmaster in churches in Boston, Washington, Columbus, Grand Rapids, Youngstown and Boulder. He served as president of the National Association of Music Executives of State Universities. He was the author of several books, contributed to many professional publications and has several compositions accepted for publication.

Mrs. Dunham, a son, a daughter and four grandchildren survive.

IRENE THORSON, who served the Chicago AGO Chapter as treasurer, board member, and, most recently, as director of its employment and substitute service, died suddenly March 14 in her Near-North Side apartment.

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July 30	Girls	MALCOLM WECHSLER
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The 3,000th free recital in the oldest municipal organ recital series in the United States will be played May 14 at Carnegie Hall, North Side, Pittsburgh. The original recital in this distinguished series was performed on an instrument which appears to have been the first of more than 7,000 organs given by Andrew Carnegie, in whole or in part, to a variety of religious, educational and civic institutions all over the world. The inauguration of the series was in conjunction with the dedication of Carnegie Hall, an event marked by the presence of President Benjamin Harrison who delivered the principal address. The illustrious character of this recital series is perhaps not widely recognized, yet the commemorative brochure occasioned by the 1,000th recital attests to its influence. The record shows that this series, as the first of its kind in America, significantly prompted other major cities — including New York, Atlanta, Portland and Buffalo — to inaugurate similar programs.

The gift of this music facility to what was then the City of Allegheny, now Pittsburgh's North Side, led to the creation of a unique municipal post, that of City Organist, who became the featured performer of the series. The services of just four organists have spanned the entire period of more than three-quarters of a century. Leonard Wales, the first Municipal Organist, served only from 1890 to 1891; Henry Ecker from 1891 to 1904. Caspar Koch, appointed in 1904, served the post with great distinction for 50 years. Upon his retirement he was succeeded in 1954 by his son Paul Koch, who continues in the position.

By maintaining from its inception a policy of guest soloists, the series has introduced more than 2,000 vocal and

instrumental artists from the Pittsburgh area.

The first organ in Carnegie Hall was built by the famous builder Frank Roosevelt. The first recital was played Feb. 11, 1890 by Rinchart Mayer. The instrument was replaced in 1924 by the present E. M. Skinner organ through the good offices of the Carnegie Corporation, managing the residual estate of Mr. Carnegie. Whereas the Roosevelt organ was the *first* donated by Carnegie (there is evidence that a small organ was donated earlier to a North Side church) the Skinner was the *last* organ donated by the Carnegie Corporation.

Two letters marked the celebrations of the 1,000th and 2,000th recitals:

New York, Feb. 2, 1914

My dear Mr. Koch,
Mrs. Carnegie and I wish we could be present at the thousandth recital on the eighth of February. Unfortunately we shall have to be here; but we shall hope for a thousand more to come. Very truly yours, (signed) ANDREW CARNEGIE

New York, Dec. 30, 1938

Dear Mr. Koch
May I send you my warmest congratulations on the great event, which will take place January 1? It is a splendid achievement to have given so much pleasure to so many people for such a length of time, and I know how pleased Mr. Carnegie would be that his first organ has been such an outstanding success. I am sure that this has been largely due to your great interest and co-operation, and to the artistic enthusiasm you have put into the work.

I wish it were possible for me to accept your invitation to be present, and I much regret that I cannot be with you. I shall be thinking of you, and wishing you every success. With kind greetings to Mrs. Koch, Sincerely yours, (signed) LOUISE W. CARNEGIE

At the 3,000th recital May 14, prominent civic leaders will speak. The chorus of Allegheny High School, directed by Helen Bradshaw, will sing. Dr. Caspar Koch, now 94 years of age, plans to be present and perhaps even play a chord or two on the organ which he so carefully designed 43 years ago. The organ program will include a number played at the first recital in 1890, and numbers played by Dr. Koch at his first recital in 1904, and at both the 1,000th and 2,000th recitals.



Dr. George Markey sits between Dr. Arno Schoenstedt and his son Rolfe before the organ in the Schoenstedt home in Herford, Germany on Dr. Markey's recent tour. Dr. Schoenstedt, who has made many organ recordings, will tour in this country in September, October and early November under the management of Jane Page Markey.

**PAIR OF CHORAL SERVICES
FEATURE OPENING OF CHURCH**

Two choral services feature the dedication of the new Immanuel United Church of Christ of Burr Ridge, Hinsdale, Ill. Thelma Roe Milnes conducted her choir from the First Congregational Church, Downers Grove, combined with the choir of Immanuel Church for the dedication service April 30. Works of Thompson, Brahms and Berger were heard with Rosamond Ernst Hearn, minister of music of the host church, as the organist. Eloise Arnold Eddy played the postlude.

Dr. Robert Lodine, FAGO, will be organist and conductor for a massed choir of 80 voices at the Community Celebration Service May 7. The choir for this occasion represents member churches of the Confederation of Churches of Southeast DuPage County, which is sponsoring the service. The choir will sing Byrd, Vaughan Williams and Coke-Jephcott. Dr. Lodine will play all Bach.

THE CHOIRS OF St. Clement's Church, St. Paul, Minn. sang evensong Feb. 19 at the Cathedral of St. Mark, Minneapolis. Merrill Davis, III conducted the choir and played several works for organ.



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Minister of Music and Christian Education
Judson Memorial Baptist Church
Minneapolis

Head, Organ-Church Music Dept.
Baldwin-Wallace College
Berea, Ohio

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.

Computer Magic

There is a car card currently to be seen in the subways of THE DIAPASON's old home town. It shows a picture of one little panel from a computer with the streamer headline which reads "What are you going to do when this learns to do your job?" Our own spontaneous answer, not unexpectedly, was to predict that we would stand up and shout "Glory! Hallelujah!"

The computer is entering so many realms heretofore considered sacrosanct that we should not be surprised to find it edging its way into church music; just give it time. Already the computer has shown its skill in composing music — a not illogical outgrowth of the current cerebral methods of creating music in such high vogue among many far from *avant-garde* composers.

Already, thanks to our highly respected Robert Noehren, it becomes possible to hand over parts of the task of organ registration to a computer. Surely all that complex operation can soon be computerized. This will lead logically further and further along the line to complete automation.

The computer has been particularly successful in operations involving memory and logic, which it can perform infinitely faster and more accurately than a man or even a group of men. It will continue to assume more and more of the kind of tasks *it can do better*. Can it do our tasks in education and church music better than we can? The eventual answer may very well be a resounding "yes." Surely the routine tasks most of us get lazy and unimaginative about will be the first ones we shall lose; we lazy people will be immoderately happy about that. As the computer improves and its potential becomes better understood, its invasion of more and more of our domain is not unthinkable.

Our only hope of remaining *essential* is to put more imagination and heart and humanity into everything we do. So far the computer has not developed any of these three virtues, though its honesty and fairness probably exceed those exhibited by most men.

If we don't use our heads and our hearts but just follow along like sheep when we should be striking out on our own, then Little Orphan Annie has a warning for us: "The Computer'll get you if you don't watch out!"

Conflict of Interest

A question to which Paul Douglas devoted a considerable amount of time and energy in his 18 distinguished years in the United States Senate was the question of "conflict of interest." There was serious question in his mind as to the possible incursion of a senator's outside business interests into his responsibilities and loyalties to his constituents and to his country. Senator Douglas felt that the only way to protect the country and the senators themselves was to require publication each year of each senator's holdings and sources of income. He led the way, followed by many other senators as the years passed, by publishing a sworn statement of his own financial interests and sources of income.

Though most men in public life agree with the propriety and perhaps the genuine necessity of Mr. Douglas' proposals, the senator was never successful in persuading the Senate to adopt them.

Courts again and again have forced powerful men in the labor movement to divulge their personal sources of income and to account for the disbursement of their organization's funds.

Most professional organizations have very strong ethical codes. It is unthinkable that a president of the American Medical Association should use his office to further publication of books of his own authorship or that the president of the American College of Surgeons should as a result of his election make lucrative professional lecture appearances at medical schools. Nor could the president of the American Bar Association conceivably use his position to finagle a Supreme Court appointment for himself or a law school teaching post for a protégé.

Which gets back to a question of semantics. Is the American Guild of Organists a professional organization? Or is the term "professional" as vague as Dr. Mead found "academic" to be? If the Guild is "professional" or even "educational" then conflict of interest — the use of the Guild or membership in it to further one's selfish personal interests — should be a matter of concern to us all. Let's think about and talk about and come to some decision about it.

PIET KEE TOUR POSTPONED UNTIL THE WINTER OF 1969

Piet Kee, well-known Dutch organist, has postponed his American tour announced for January and February 1968 until the following season, the winter of 1969. His full schedule in Europe with recitals and teaching at the Conservatory in Amsterdam, necessitated this change in plans.

Mr. Kee played Feb. 8 at Royal Festival Hall, London; April 9 and 10 he played two new German organs in Mönchengladbach and Krefeld, Germany. He began his annual series of 17 recitals in St. Bavo Cathedral, Haarlem April 18. He will again play the Bach Organ Mass at the Holland Festival and will be a member of the jury at the International Organ Festival at St. Albans, England, where he will also give a lecture recital on Buxtehude and play a jury recital with Marie-Claire Alain. In July he will be a jury member at the Bruges Festival in Belgium where he will also be heard in recital.

THE COMBINED choirs and soloists of the Huguenot Memorial Church, Pelham, N.Y. and the Larchmont Avenue Presbyterian Church, Larchmont, N.Y. sang a special musical program April 23 at the Huguenot Church with Ruth Branch conducting and Charles R. Wood, Jr. and Phyllis Supple at the two organs, and April 30 at the Larchmont Church with Robert Chase conducting and Kathleen Harper at the organ.

Northwestern University Annual Conference on Church Music

Organists and choir directors from six states attended Northwestern University's annual conference on church music April 10-11.

A pre-conference concert by the university a cappella choir and the chancel choir of the First Presbyterian Church April 9 emphasized the music of Vaughan Williams. William Ballard and Richard Enright conducted.

Bernard Lagacé, Montreal organist played recitals Monday evening and Tuesday afternoon. His first recital featured the complete F. Couperin Convent Mass and included the Franck Chorale in E, an interesting contemporary Strophe by François Morel, and the Bach Passacaglia. The other recital combined the Missa della Madonna of Frescobaldi with the Prelude in E flat, *Schmücke dich* and the Fugue in E flat of Bach. Mr. Lagacé was at his best in the Couperin and Frescobaldi; his Franck was a bit too free for some tastes. His use of the chapel organ was tasteful and effective.

Clayton Krehbiel, who succeeds Robert Shaw as director of the Cleveland Symphony chorus, was able to make extraordinarily clear his methods of cleaning up problems of choral tone, pitch, balance and rhythm. Several of the far too small group in attendance felt Mr. Krehbiel's ability to be specific, down-to-earth and practical made his two long workshop sessions with the University Chamber Singers among the most valuable in this conference series' long history.

Rehearsals for the closing Messiah performance were open to conference delegates. The chorus and the instrumental ensemble were composed of students and a good deal of practical information and procedure was to be observed as Grigg Fountain pulled the performance into shape. The actual singing of the complete masterwork Tuesday night followed the bright tempos and light textures of the recent Shaw recording. Soloists were Norika Fujii, soprano, Dorothy Neff, alto, Walter Carringer, tenor, and Gerald Smith, bass. A large audience expressed its approval at the end with prolonged applause.

Some European Events

The great general music festivals in Europe are well publicized as part of huge promotion organizations. The several festivals which feature much organ and church music often have inadequate promotion staffs and often send material to magazines in our field too late to insert before dates of occurrence.

This year has been a particularly unpublicized year in our field in Europe. Even some of the old standbys (Three Choirs, Nuremberg, Haarlem) have sent us no advance materials. We offer here a few events of interest, at this date already too far into the spring season to be included in many plans.

Mahler Festival Vienna May 24-June 18. Vienna Philharmonic, major conductors. Write Austria Information Service 31 E. 69, New York, N.Y. 10021.

International Choral Festival The Hague/Scheveningen, Holland. Federation of Dutch Choral Societies, host, choirs of all countries invited. Write Secretary, International Choral Festival, Merengracht 359, Amsterdam-c, Holland.

Paris American Academy of Music Summer in France July 1-Aug. 12. Courses in all fields. Organ: Jean Langlais, Rolande Falcinelli; harpsichord: Pauline Aubert, Huguette Dreyfus, Roegen-Champion. Write Paris American Academy, 25 Rue St. Didier, Paris 16^e, France.

Fontainebleau School of Music Palace of Fontainebleau, France, July 1-Sept. 1. Robert Casadesus, Nadia Boulanger, André Marchal. Write Fontainebleau Association, 1083 Fifth Ave., New York, N.Y. 10028.

Brugge Organ Week July 15-21. Competition, master classes, lectures on organ design and building, recitals, concerts. Cochereau, D'Hooghe, Francois, P. Kee, Schneider, Supper. Part of Festival of Flanders, International Music Days. Write Secretariaat, Gistelsteenweg 285, Brugge 3, Belgium.

Those Were the Days

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

Theodore Dubois, composer of the Seven Last Words was honored the world over on his 80th birthday

The American Organ Players Club sponsored its 500th recital, composed of original works by its members

The Spreckles outdoor organ in San Diego was heard in 332 recitals in the year 1916 with 2,559 separate compositions played and 276 composers represented

Joseph Bonnet was honored with a luncheon at New York's Waldorf-Astoria to meet men "distinguished in the political and social world"

Letters to the editor were discussing ideal shoes for playing the organ, including style and kinds of soles and heels

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

Daniel A. Hirschler became president of Emporia College, possibly the first organist to hold such a post

Joseph Bonnet wrote of the plight of many French organists under the conditions of all-out war

Preparations were announced for regional conventions in Chicago, Philadelphia and Detroit

Impresario Bernard LaBerge wrote an appeal for more organ recitals in wartime and backed his appeal with full page advertisements for each of 12 organists under his management

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

Leo Sowerby rounded out 30 years at St. James Cathedral, Chicago

Plans for 15 regional conventions were outlined

An editorial deplored the passing of *The Etude*, long-lived and familiar music magazine

Much news space as well as advertising was devoted to summer courses, workshops and master classes

Salisbury, England Southern Cathedrals Festival July 27-29. Emphasis on English cathedral music; rehearsals open to visitors. Write Festival Secretary, 59 The Close, Salisbury.

International Interpretation course on compositions of Janacek and Martinu. July 22-Aug. 8. Luhacovice Spa, Czechoslovakia. Write Janacek Academy of Music and Dramatic Art, Brno, Czechoslovakia (CSSR).

Lucerne Festival Aug. 16-Sept. 7. Largely orchestral with distinguished roster of conductors and soloists. Write Maurice Feldman, Lucerne representative, 551 Fifth Ave., New York, N.Y. 10017.

Consult your travel agent regarding other events in our field.

RON NELSON COMMISSIONED TO WRITE FOR ANNIVERSARY

Ron Nelson, Brown University, Providence, R.I., has been commissioned to write an anthem to be used in February 1968 for the 96th anniversary celebration of the founding of the historic First Methodist Church of Birmingham, Ala.

The church began commissioning one anthem each year in 1966 with a composition by Hugh Thomas, Birmingham-Southern College. In 1967, Sam Batt Owens, the church's director of music, wrote the anthem used in the service of celebration. A major composer will be chosen to begin a major choral work for the 100th anniversary, which occurs the same year as the centenary of the establishing of Birmingham. A year-long celebration planned for the 100th anniversary will include commissioning of works for chorus, orchestra and organ and will include recitalists from this country and abroad.

MUSIC by Joseph Wagner was heard along with other choral music from past generations as Dr. Wagner conducted the Pepperdine College chorus at the college auditorium April 1.

Letters to the Editor

A Demurrer from TAO

New York City, April 3, 1967 —
To the Editor:
We write this letter to inform you and the Guild membership of TAO's concern about a statement by the Guild's publishing consultant which was an enclosure with the letter sent by the AGO's national president dated March 23, 1967.

The paragraph of the summary report by the publishing consultant, John R. Whiting, which we assume was the same summary read at the March 6 Council meeting, which concerns TAO is quoted here in part: "There is an important possibility: an acquisition, presumably of *The American Organist* . . ."

Since the time our national president's letter has been in the hands of Guild members we have received many inquiries and heard comments which all indicate the membership assumes TAO played a part in the events leading up to the Guild starting or acquiring its own magazine.

We want to clarify this mis-interpretation which apparently reflects the thinking of many AGO members, according to the comments we have heard. TAO was in no way involved in any of the transactions or meetings which led to the Council's decision at the March 6 Council meeting. There had been no contact between the AGO and TAO at that time or any time previous to the meeting.

We first received news of the Guild's intentions of acquiring our magazine from members who had attended the meeting. Official contact was not made by the Guild until five days later. At this writing no decision has been made concerning this matter.

We are in hopes that this letter will clear up any false ideas which may have been formed by the mention of *The American Organist* in the aforementioned publishing consultant's statement.

With all best wishes,

The American Organist
CHARLES BRADLEY, Editor

Langlais Expresses Gratitude

Paris, France, March 25, 1967 —
To the Editor:

I feel so pleased after finishing my concert tour in the United States; for everywhere American people have been so kind to me. I wish to express my sincere gratitude, and at the same time I also wish to apologize for not being able to finish the tour.

My right arm caused me much pain for one month, and also at the present time, in spite of much hospital treatment. I am hopeful that it will heal in a long time, but now I am not quite sure.

This tour gave me the opportunity to know that American organists are devoted to my compositions, and this is very precious to me. In this tour they treated me as an organist, but also as a composer. That is why I was so honored in Pittsburgh to be invited to talk and to play my own compositions for four hours. And in Philadelphia it was an emotional experience for me to listen to my *Salve Regina* Mass and to my *Canticle of the Sun*, as well as to listen to my *Psalm 150* in New York. Those performances were so beautifully done!

Once more I wish to express my deepest gratitude to all the people who took care of us. And I also wish to say many, many thanks to Susan Ferré, who has been such a devoted traveling companion through all the tour.

JEAN LANGLAIS

An Answer to Sövik

Baltimore, Md., March 22, 1967 —
To the Editor:

In regard to Mr. Sövik's article (March issue) *The Building and the Music*, I should like to add several points not touched upon in his eight arguments for changes in the whole concept of church architecture.

Mr. Sövik seems to advocate giving up the traditional patterns, which were, and are, designed to speak of the transcendent power and majesty of God, and substitute meeting rooms, cozy with carpets (incidentally ruining all the "floating tone" of music) setting an atmosphere of informal togetherness — "earthy, not heavenly."

It seems to me that Mr. Sövik forgot that there is room for at least two concepts of what a service should be: (1) that it is for worship, or (2) that it is primarily for in-

struction, the listeners being merely an audience, "social" in the best meaning of the word.

In favor of this second concept, he states that "God does not need our worship." I agree, but add quickly that *we do need to worship*. Everybody worships something, perhaps a person, or success, or money, etc. Surely, more than ever before, our generation needs to concentrate on the presence of the unescapable God, the all pervading Ideal of all that is Good. No, this concentration does not do anything for God, but it can do a great deal for any one of us, however good or bad. It has been said that throughout the War, Winston Churchill, bowed under the burden of leadership, on his walk to Downing Street never failed to stop at Westminster Abbey for a few moments of contemplation in that vast building, so hallowed by generations of worshippers, so suggestive of the Almighty Power and Vastness of God. We might also remember that it was in the great Temple, that Isaiah, so full of grief, saw the vision of God, which gave the Jews a new and greater concept, for God, at last, was the chief God — all the others were "in his train," and He was flanked by Cherubim (the Jewish personification of Intelligence) — the "Head" — and by Seraphim, the personification of Charity — all that comes from the "Heart" — no longer the God of Vengeance, but the Merciful One who said to all future generations "Comfort ye my people."

It certainly seems to me that those denominations who prefer the cozy "here and now" type of service could gratify their desires by renting a lecture hall or other auditorium for Sundays, which arrangement would be better financially than going to the expense of trial and error in building a fantastically new structure. Our "times are out of joint" enough without trying to pull ourselves together in an unbalanced and a-symmetrical décor.

MARGARET P. INGLE, FAGO

A Second to Mrs. Holden

Wheeling, W. Va. March 12, 1967 —
To the Editor:

Bravo Dorothy Holden! In these days when organ builders besides organists have gone overboard courting the extremes in tone ideas, it is gratifying to realize that there still exist sanity and normalcy here and there. This extremism originated approximately 35 to 40 years ago, when the Baroque craze was taken up by so many of the "younger set." I remember hearing one of the prominent young organists of that era in recital at Albany Cathedral playing a Bach fugue using nothing lower than 4 ft. pitch. The result was to say the least an indistinguishable jumble.

Several years ago at the New York AGO Convention I heard a recital on the newly rebuilt organ at St. Thomas' Church, following which the writer met a noted New York organist friend of mine. The comment from both of us was identical. "Where did that fine organ go to?" Top heavy and weak foundation was our verdict.

Three years ago I revisited New Bedford, Mass., the one-time scene of my activities. The organ recently installed there told the same story — near shrieking upper work, harsh reeds, and inadequate foundation. One encounters this sort of thing everywhere — the more brilliant the mixture, the cloudier the result. The fact that the function of mixtures is to brighten the full organ has been lost sight of.

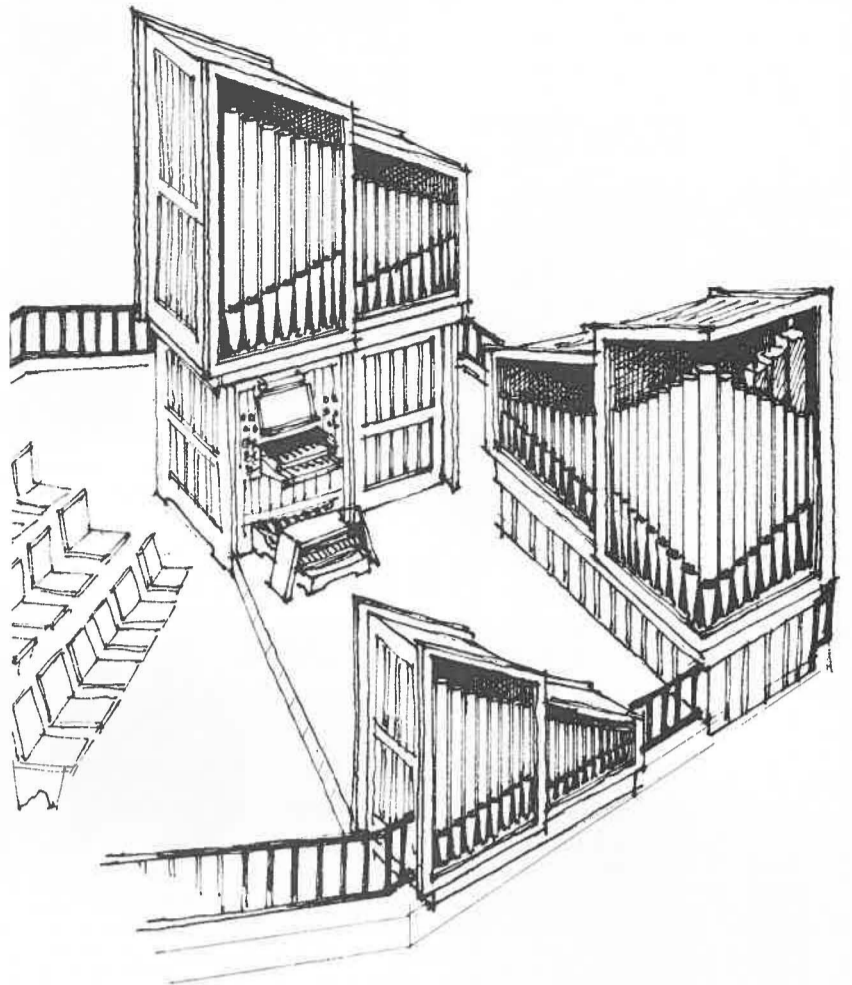
The type of tone that makes for good foundation work is what used to go by the name of Diapason, now virtually taboo. And yet the great J. W. Walker Company of England still uses that obsolete word, readers will have observed from this month's DIAPASON on going over the specification of the fine organ they are installing in the R. C. Cathedral in Liverpool.

Baroque enthusiasts probably insist that Bach's music must only be played on the type of organ existing in his day. I venture to say that if Bach lived today he would glory in the tonal resources of a modern organ of the calibre of the Liverpool instrument.

I am fortunate in having at my disposal at St. Matthew's one of the fine E. M. Skinner instruments Dorothy Holden speaks of — endowed equally with power, brilliance and foundation work, a splendidly balanced organ. As the saying goes, "They don't make them like that any more."

Sincerely yours,

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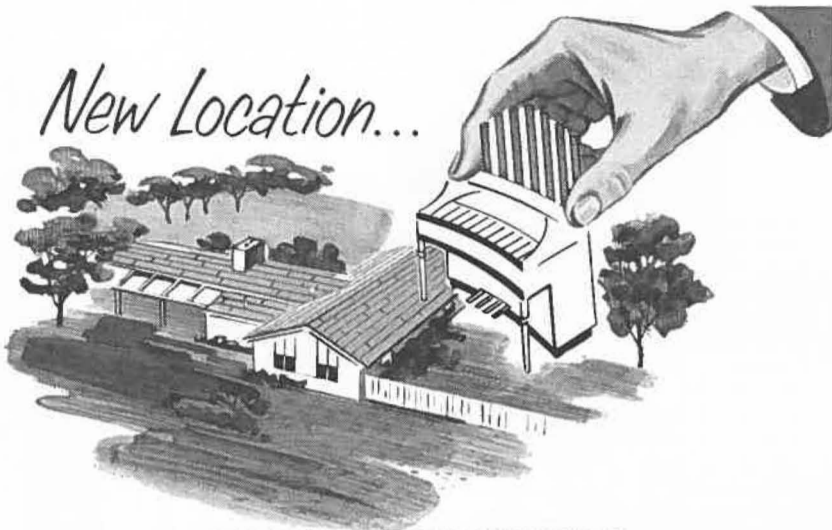


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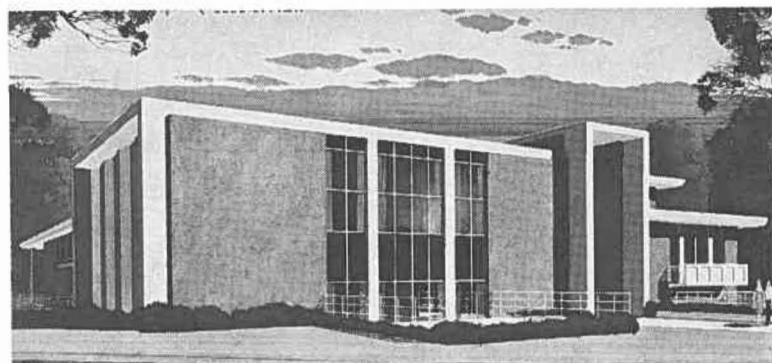


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Wittenberg University Realizes a Dream



New Krieg Hall houses a progressive school of music.

Climaxing a four-day program, Wittenberg University's new school of music building, Krieg Hall, was dedicated April 9. A long-time dream of members of the music faculty of the Springfield, Ohio, university, the \$1,350,000 building was occupied by members of the faculty Jan. 2, 1967.

Wittenberg has had a school of music since 1887. It has undergone its most spectacular growth in the years since 1955 when Dr. L. David Miller became the school's director.

The catalyst which made Krieg Hall a reality was a gift to the university in 1955 by Mrs. Sara D. Krieg, Canton, Ohio. The building provides eight organ practice rooms, five large classrooms, 12 faculty studios, a large instrumental rehearsal room, choral rehearsal room, 40 rooms for piano and instrumental practice, music library, general office, dean's office, an electronic piano laboratory, six double piano rehearsal rooms, faculty lounge and student lounge. The choral rehearsal room, seating 156, is used as a classroom as well as for rehearsals of Wittenberg's famed 75-voice choir.

The music faculty moved into Krieg Hall just six months and one day after the school had been designated a degree-granting division of the university, with Dr. Miller promoted from director to dean. Ninety-two students are working toward bachelor of music or bachelor of music education degrees. Another ten are enrolled in the school's graduate division, working toward master of sacred music degrees.

The intensive four-day dedication program of April 6-9 included seven concerts and recitals; a convocation address by Dr. Leonard Meyer, University of Chicago; a lecture recital on electronic music by Vladimir Ussachevsky, Columbia University; workshops and performance of original works by Heinz Werner Zimmer, Jan Bender and James Haskins. Theme of the dedication was Canticum Novum (New Song).

Dean L. David Miller stands by as Frederick F. Jackisch sits before the new Schlicker practice organ.



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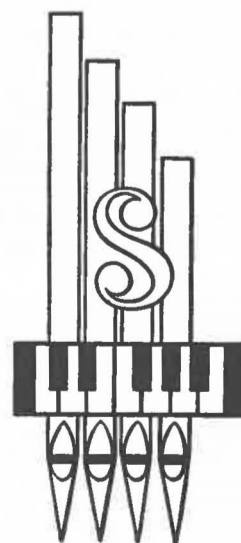
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Mexico City's National Conservatory Opens Organ with Big Recital Series

The large four-manual Tamburini organ in the auditorium of the National Conservatory in Mexico City was dedicated with a series of recitals in March and April; the series will continue through May. The director of the conservatory, noted composer and organist J. Jesús Estrada, appropriately played the opening program in the series March 9 combining early music by Dandrieu, Cabanilles, Clérambault and Araujo with the Dupré Passion Symphony and the Poulenc Concerto with the conservatory orchestra directed by Abel Eisenberg.

Victor Urban, of the faculty of the national school of music of the National University of Mexico, who assists Maestro Estrada at the Auditorio Nacional, played the second recital March 16 which consisted entirely of organ works by Mexican composers. In addition to three Estrada works, other composers included were Gonzalo Ruis Esparza, Ramón Noble, Alfonso de Elías and Jesús Villasenor.

Alfonso Vega Nunez whose organ recital series at Morelia Cathedral are an example of fine programming and intense public interest for all Mexico to follow, was March 23 recitalist, playing familiar works of Couperin, Bach, Ginastera, Vierre and Langlais along with his own Desolacion and a Concert Study by Rafael Manari.

Dorothy Gullette, Pennsylvania-born organist at Christ Church, Mexico City, for more than a quarter of a century, played an all Bach program March 30, including four chorales, Preludes and Fugues in E flat and D major and the Passacaglia.

J. Jesús Carreno, artistic director of the High School for Music of Morelia, played April 6, programming Purcell, Buxtehude, Bach, the Liszt Ad Nos, the Langlais Nativity and works of Bernal and Bonnet.

Francisco Javier Hernandez, professor at the School of Sacred Music of Guadalajara and at the University of Guadalajara, played April 13 including the second Bach Trio Sonata, the Franck Prelude, Fugue and Variation, Derek Healy's Three Preludes on French Hymns and the Liszt Ad Nos.

Roberto Oropeza, professor at the Conservatory of the Roses, Morelia, played April 20, playing standard works equally familiar north of the Rio Grande. Rodolfo Ponce Montero played April 27. Future programs in the series will be Hermilio Hernández May 4, Felipe Ramírez May 11, Alex Carlos Méndez Reyes May 18 and Consuelo Fernández May 25.

We shall leave the stoplist of the Tambourini organ in its original Italian. Most terms are so similar to those in use in the United States that organists will find the terms recognizable.

POSITIVO EXPRESIVO

Quintadena 16 Canne 73
Principale 8 Canne 73
Flauto camino 8 Canne 73
Quintadena 8 Canne 12

Ottava 4 Canne 73
Blockflote 4 Canne 12
Nazardo 2 2/3 Canne 73
Decimaquinta 2 Canne 73
Flautino 2 Canne 12
Decimino 1 1/2 Canne 73
Decimanona 1 1/2 Canne 73
Vigesimaseconda 1 Canne 73
Ripieno 5 file Canne 365
Tromba dolce 8 Canne 73
Clarinetto 8 Canne 73
Unda maris 8 Canne 41
Campane
Tremolo

GRAN ORGANO

Principale 16 Canne 61
Principale 1° 8 Canne 61
Principale 2° 8 Canne 12
Flauto Traverso 8 Canne 61
Dulciana 8 Canne 61
Ottava 1° 4 Canne 61
Ottava 2° 4 Canne 12
Flauto operto 4 Canne 24
Decimaquinta 2 Canne 24
Decimaseconda 2 2/3 Canne 61
Decimasettima 1 1/2 Canne 61
Ripieno 5 file Canne 305
Mistura 5 file Canne 305
Cimbalo 3 file Canne 183
Trombone 16 Canne 61
Tromba 8 Canne 61
Chiarina 4 Canne 24

RECITATIVO EXPRESIVO

Bordone 16 Canne 73
Cor de nuit 8 Canne 12
Viola di gamba 8 Canne 73
Flauto da concerto 8 Canne 73
Salicionale 8 Canne 73
Principalino 4 Canne 73
Flauto ottaviante 4 Canne 73
Flauto in XII 2 2/3 Canne 83
Flagioletto 2 Canne 12
Ottaviana 2 Canne 12
Terza 1 1/2 Canne 73
Larigot 1 1/2 Canne 12
Piccolo 2 Canne 12
Forniture 5 file Canne 365
Voce celeste 8 Canne 61
Basson 16 Canne 73
Oboe 8 Canne 12
Voci coral 8 Canne 61
Campane
Tremolo



Maestro Jesús Estrada snapped at the console at dedicatory recital.

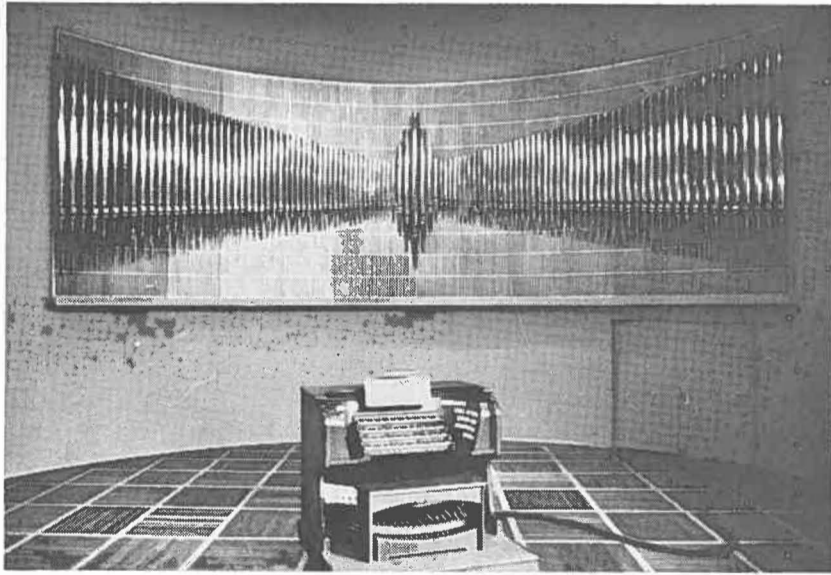
SOLO EXPRESIVO

Contragamba 16 Canne 73
Bordoncino D'eco Canne 73
Eolina 8 Canne 73
Viola D'orchestra 8 Canne 12
Prestant 4 Canne 73
Gedackt 4 Canne 12
Doublette 2 Canne 12
Cornetto D'eco 3 file Canne 219
Armonia eterea 5 file Canne 365
Concerto viole 5 file Canne 365
Tromba asquillo 8 Canne 73
Corno inglés 8 Canne 73
Trombina 4 Canne 12
Tremolo

PEDALE

Subasso 32 Canne 32
Contrabasso 16 Canne 32
Violone 16 Canne 32
Subasso 16 Canne 12
Principale 16
Bordone 16
Contragamba 16
Basso D'armonio 8 Canne 12
Violoncello 8 Canne 12
Flauto 8 Canne 12
Bordone Amabile 8
Quintadecima 4 Canne 12
Corno cantante 8 Canne 12
Mistura 4 file Canne 128
Bombarda 16 Canne 32
Basson 16
Trombone 8 Canne 12
Fagotto 8

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May 10

Marilyn Keiser, St. Paul's Chapel, Columbia U

Thomas Wood, First Congregational Church, Kokomo, Ind.

Organ, strings, vocalists, Grace Church, New York City

John Weaver, First Baptist, Worcester, Mass.

Catharine Crozier, Konzerthaus, Vienna, Austria

Gerre Hancock, Cathedral of Christ the King, Atlanta, Ga.

Francis Jackson, Kresge Auditorium, MIT, Cambridge, Mass.

11 André Marchal, Eastman School, Rochester, N.Y.

John Tuttle, Princeton, N.J., Theological Seminary

Linus Ellis III, Grace Church, New York City

12 Helen Henshaw, St. James' Church, Albany, N.Y.

André Marchal, two classes, Eastman School, Rochester, N.Y.

Dorothy Huffman, Christ Church Cathedral, Indianapolis

Francis Jackson, Trinity College School, Port Hope, Ont.

13 Catharine Crozier, Town Hall, Liberec, Czechoslovakia

14 Elijah, Central Congregational, Newton, Mass.

Robert Luther, First Presbyterian, Fort Wayne, Ind.

Debussy Prodigal Son, Hayes Barton Baptist, Raleigh, N.C.

CCWO Gruenstein award contest, Ebenezer Lutheran, Chicago

Bach Festival, Goucher College, Baltimore, Md.

Bernstein, Britten, Bach, St. George's, New York City

Rollin Smith, St. George's New York City

Margaret Eper, Salem College, Winston-Salem, N.C.

Virgil Fox, South Congregational, Concord, N.Y.

Ted Alan Worth, Cathedral of Mary Our Queen, Montreal

John Erickson, First St. Paul's Lutheran, Chicago

Spring Festival Concert, St. Paul's Chapel, Columbia U

Mary Fenwick, Daylesford Priory Church, Paoli, Pa.

Haig L. Mardirosian, National Shrine of Immaculate Conception, Washington, D.C.

David McVey, St. John's Lutheran, Easton, Pa.

3,000th Free recital, North Side Carnegie Hall, Pittsburgh, Pa.

John Conner, Christ Church, Williamsport, Pa.

William Braun, St. Thomas, New York City

Catharine Crozier, Hejnice, Czechoslovakia

Francis Jackson, St. George's Cathedral, Kingston, Ont.

Steve Empson, Leland Wade, St. Joseph Seminary, Yonkers, N.Y.

Haydn Lord Nelson Mass, Holy Trinity Lutheran, New York City

Bender, Schütz, Haydn, St. Peter's Lutheran, New York City

Rossini Stabat Mater, Christ Church, Ridgewood, N.J.

15 André Marchal class, Yale U, New Haven, Conn.

MAY

	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 THIS CALENDAR WAS APRIL 10

University of Michigan doctoral students, Mariner's Church, Detroit

16 Holst, Brown, Bales, Karam, Haydn, Hanson, St. Mark's Cathedral, Minneapolis

Alec Wyton, Hartford, Conn. AGO

Virgil Fox, South Congregational Church, Concord, N.H.

17 Robert Baker, St. Paul's Chapel, Columbia U

Marilyn Anderson, First Congregational, Kokomo, Ind.

Catharine Crozier, Jablonec, Czechoslovakia

Francis Jackson, Christ Church Cathedral, Hamilton, Ont.

18 Robert Carwithen, Princeton, N.J. Theological Seminary

Gerre Hancock's The Plumb Line and the City, Christ Church Cathedral, Cincinnati

David Bowman, Grace Church, New York City

19 Robert Shepfer, Christ Church Cathedral, Indianapolis

Beethoven Missa Solemnis, Robert Shaw, Cincinnati May Festival

Richard Louchett, Westminster Presbyterian, Youngstown, Ohio

Catharine Crozier, Broadcast, Concert Hall, Brno, Czechoslovakia

Francis Jackson, Christ Church Cathedral, Montreal

20 Billy Nalle, Auditorium Theater, Rochester, N.Y.

Stravinsky Oedipus Rex, Bernstein Chichester Psalms, Robert Shaw, Cincinnati May Festival

21 C. Griffith Bratt, St. Michael's Cathedral, Boise, Idaho

Bruce R. Eicher, Strings, Grace Methodist, Baltimore, Md.

St. Andrew Choral Society, Kodaly, Madison Avenue Presbyterian, New York City

Virgil Fox, Presbyterian Church, Morristown, N.J.

George Wright pops concert, Oriental Theater, Portland, Ore.

Catharine Crozier, Velehrad, Czechoslovakia

John Weaver, First Congregational Church, Morrisville, Vt.

Francis Jackson, Christ Church Cathedral, Hartford, Conn.

Poulenc Gloria, First Presbyterian, Englewood, N.J.

Mozart Requiem, Forest Hills Presbyterian, Newark, N.J.

Dale Kreider, St. Thomas Church, New York City

Wallace M. Coursen, Jr. Christ Church, Bloomfield-Glen Ridge, N.J.

Parker Hora Novissima, First Presbyterian, New York City

22 André Marchal, Wheaton College, Illinois

Robert Walker, Hertz Music Hall, Berkeley, Calif.

Catharine Crozier, Boxkovice, Czechoslovakia

23 Catharine Crozier, Concert Hall, Brno, Czechoslovakia

24 Keith Shawgo, St. Paul's Chapel, Columbia U

Jack Fisher, Methuen, Mass. Music Hall

Richard Ellsasser, Huntsville, Ala.

Jay Lovins, First Congregational, Kokomo, Ind.

Catharine Crozier, Uherské Hradiste, Czechoslovakia

Frederick Swann, Christ United Presbyterian, Canton, Ohio

Francis Jackson, Toronto Festival Singers, St. Paul's Church, Toronto

25 Richard Bouchett, Princeton Theological Seminary

Robert Baker, First Centenary Methodist, Chattanooga, Tenn.

Richard Ellsasser, Huntsville, Ala.

Richard Connelly, Grace Church, New York City

26 Arthur Bower, Christ Church Cathedral, Indianapolis

28 Bach Cantata 46, All Saints Cathedral, Milwaukee, Wis.

Mrs. Robert C. Milham, Leasville, S.C. Methodist

Robert Baker, Central Methodist, Asheville, N.C.

David McVey, Drew Methodist, Port Jervis, N.Y.

Robert Zeman, St. Thomas, New York City

31 Searle Wright, St. Paul's Chapel, Columbia U

Joyce Rick, First Congregational, Kokomo, Ind.

June 1 Donald Dumler, orchestra, Juilliard School, New York City

Richard Bouchett, Grace Episcopal, New York City

4 Fred Erret, Westminster Presbyterian, Sacramento, Calif.

Beethoven Mass in C, St. John's Episcopal, Los Angeles, Calif.

Ladd Thomas, First Methodist Church, Cathedral, Indianapolis.

9 Larry Palmer, Martinskirche, Darmstadt, Germany

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Programs of Organ Recitals of the Month

David Craighead, Rochester, N.Y. — for Queens AGO Chapter, Lutheran Church of the Good Shepherd, Queens Village April 4: Partita on O Gott, du frommer Gott, Bach; Dialogue pour Basse de Trompette, Clérambault; Elevation, Tierce en Taille, F. Couperin; Noël Etranger, Daquin; Chorale in B minor, Franck; Partita on Psalm 8, Van der Horst; Concerto in G major, Soler; Passacaglia and Fugue in C minor, Bach.

John Erickson, LaGrange, Ill. — First Congregational Church March 20: Allegro vivace, Symphony 5, Widor; Lord Jesus Christ, Be Present, Bach; Partita on When I Survey, Bijster; Litanies, Alain. First St. Paul's Lutheran Church, Chicago May 14: Prelude and Fugue in E minor, (Wedge), Herr Jesu Christ, dich zu uns wend; Schmücke dich, Komm, Gott Schöpfer, Bach; Allegro vivace, Adagio, Symphony 5, Widor; Prayer from Christ Ascending, Messiaen; Litanies, Alain.

Kenneth Powell, Urbana, Ill. — First Presbyterian Church, Fort Wayne, Ind. April 4: Prelude and Fugue in G minor, Buxtehude; Jesus Christus unser Heiland, Dies sind die heiligen zehn Gebot, Wir glauben all', Prelude and Fugue in B minor, Bach; O Traurigkeit, Brahm; Les Anges, Jésus Accepte la Souffrance, Les Mages, Messiaen; Partita on Wacht auf, Distler.

Pupils of Herbert L. White, Jr. Chicago — Sherwood Music School April 5: Prelude in G minor, Bach — James Coleman; Prelude in C minor, Mendelssohn — Bruce Clark; Movement 1, Sonata 3, Bach — Frederick Reno; Toccata, Suite Gothique, Böllmann — Penny Schalk; Fugue in A minor, Bach — Michael David; Fantasia in F minor, K 608, Mozart — Donald Rolander.

Patricia Bird, Philadelphia, Pa. — First Baptist Church March 8: Prelude, Durullé; Toccata in D minor (Dorian), Bach; O Sacred Head, Bach, Brahm, Langlais; Prelude and Fugue in D, Buxtehude; Sonata 1, Hindemith; Reed-Grown Waters, Karg-Elert; Fantasia in G minor, Telemann; Litanies, Alain.

William Knaus, Dubuque, Iowa — Westminster Presbyterian Church March 15: Chorale in E major, Franck; Antiphon 3, Magnificat 5, Dupré; Prelude, Méditation, Acclamations, Suite Médiévale, Langlais.

André Marchal, Paris, France — Church of the Ascension, New York City March 28: Eastern Kentucky U, Richmond, April 23: Suite on Tone 1, Clérambault; Aria, F. Couperin-Bach; Glory be to God on High, Prelude and Fugue in C, Bach; Chorale in B minor, Franck; Office de l'Épiphanie, Tourne-mire.

Oklahoma City AGO Chapter members — Trinity Episcopal Church, Tulsa March 7; Prelude and Fugue in E flat major, Bach — Myles Criss; Oboe Concerto in G minor, Handel — Clyde Morris, Fred Haley; Excerpts, Cantatas 89, 98, Bach — Faith Brown, Mr. Morris, Mr. Haley; Sonata Eroica, Joun-gen — Mr. Criss; Arioso, Fiocco — Mr. Morris, Mr. Haley; Lord Jesus Christ, Prayers of Kierkegaard, Barber — Mrs. Brown, Mr. Haley; Trois Psaumes, Honegger — Mrs. Brown, Mr. Morris, Mr. Haley.

Charles Belcher, Bluefield, W. Va. — Westminster Presbyterian Church April 16: Trumpet Voluntary in D major, Stanley; My Heart is Filled with Longing, Brahms; Song of Peace, Langlais; Kleine Preludien and Intermezzi, Schroeder; Prelude, Fugue and Chaconne in C, Buxtehude; Cantabile, Franck; Rhapsymedre, V ughan Williams; Toccata and Fugue in D minor, Bach.

George E. Klump, Dallas, Tex. — First Presbyterian Church, Fort Worth March 13: Chaconne in E minor, Buxtehude; Fantasia on A Mighty Fortress, Praetorius; How Brightly Shines the Morning Star, Pachelbel; Toccata in F major, Bach; Ballade for English Horn, Sowerby, with Larry Thomas, English Horn; Thou Man of Grief, Remember Me, Read; Prelude and Fugue in B major, Dupré.

William Ness, Ann Arbor, Mich. — Seventh-day Adventist Tabernacle, Battle Creek March 11: Trumpet Voluntary, Clarke; Prelude and Fugue in A major, Awake, Awake, Bach; Brother James' Air, Wright; Pastorale, Bruce Saylor; Aria, Peeters; Chorale in A minor, Franck. Deborah Emhardt, soprano, assisted.

Merrill N. Davis, III, St. Paul, Minn. — Cathedral of St. Mark, Minneapolis Feb. 19: Kommst du nun, Bach; Sonata 2, Hindemith; Sketch in D flat, Schumann, Sonata on Tone 1, Lidon. The choirs of St. Clement's Church, St. Paul, assisted.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian March 5: Chorale in E major, Franck; Herzlich thut, Jesus Christus, unser Heiland, Bach; Alleluys, Preston; My Heart is filled with Longing, Brahms; Tumult in the Praetorium, Maleingreau; O Dearest Jesus, Walcha; Fugue, Honegger; Thou art the Rock, Mulet.

Bangor, Maine, Members recital — First Congregational Church, Ellsworth March 6: Te Deum Landamus, Buxtehude; Adagio, Golden Sonata, Purcell; Chorale with Variations, Walther; Unto us a Child is Born, Dandrieu; Trumpet Tune, Stanley; Rigaudon, Campra — Harriet S. Mehann; Prelude and Fugue in E minor, Bach; Go to Dark Gethsemane, And Now, O Father, Edmundson; Jagged Peaks, Clokey; Festal Flourish, Jacob — Allen C. Fernald. Mary Blackstone, soprano, shared the program.

Terry Anderson, St. Louis, Mo. — senior recital, University of Washington April 11: Prelude and Fugue in C major, Böhm; Passacaglia and Fugue in C minor, Bach; Sketch in F minor, Canon in B minor, Schumann; Fantasia in F minor, K 594, Mozart; Pastorello, Wacht auf, Ahrens; La Vierge et L'Enfant, Les Bergers, Les Mages, Dieu Parmi Nous, Messiaen.

W. Paul Stroud, Long Beach, Calif. — for Los Angeles AGO Chapter, Angelica Lutheran Church April 3: Sonata 3, Mendelssohn; Sandell, Celestia, Land of Rest, Wood; Hyfrydol, Neander, Manz; Fanfare, Wyton. The California State College choir assisted.

Myrtle V. Groom, Baldwin, Kans. — First Methodist Church March 15: Prelude in E minor, O Man, Bewail, Christ Lay in the Bonds of Death, Bach; Sonata 3, Hindemith; Aria, Peeters, Fugue in E minor, Bach.

Richard D. Randolph, Berrien Springs, Mich. — Andrews University Feb. 25: Prelude, Fugue and Chaconne in C minor, Partita on Wie schön leuchtet, Buxtehude; Suite Médiévale, Langlais; Chorale in E major, Franck.

Nancy Shearer, Waterbury, Conn. — First Congregational Church March 22: Prelude and Fugue in A minor, Bach; O Sacred Head, Buxtehude; Cortège and Litany, Dupré.

Robert Glasgow, Ann Arbor, Mich. — Our Savior's Lutheran Church, for Milwaukee, Wis. AGO Chapter Mar. 5: Toccata, Adagio and Fugue in C major, Liebster Jesu, Bach; Suite on Tone 2, Clérambault; Sketch in D flat, Schumann; Fantasia in A, Franck; Chants d'oiseaux, Messiaen; Carillon de Westminster, Vienne.

Students of Harold Andrews, Greensboro, S.C. — Greensboro College, March 22: Prelude in B minor, Bach — Tony Robertson; Nun bitten wir, Buxtehude — Judy Ryan; Toccata in A minor, Sweelinck — Carol P. Long; Chorale in E major, Franck — Charles Dudley. March 20: Prelude in B minor, Bach — Loretta Fox; Ich ruf' zu dir, Bach — Martha Cottrell; Komm, heiliger Geist, Buxtehude — Richard Crofts; Jesu, meine Freude, Bach — Allan Harris; Carillon de Westminster, Vienne — Sue Barker.

Paul S. Hesselink, Farmville, Va. — First Methodist Church, Panama City, Fla. March 30: Chaconne in F major, L. Couperin; Fantasia in Echo Style, Sweelinck; An Wasserflüssen Babylon, Nun komm der Heiden Heiland, Bach; Concerto in A minor, Vivaldi-Bach; Carillon, Sowerby; Chromatic Study on B-A-C-H, Piston; Prelude and Fugue in G minor, Dupré.

Alan H. Cowle, Oakville, Ont. — Knox Presbyterian Church March 19: Prelude and Fugue in F major, Bach; March, Elegy, Scherzetto, Walton; Finlandia, Sibelius-Fricker; Toccata, Symphony 5, Widor. The choir and soloists assisted.

Lloyd Cast, Albany, N.Y. — Cathedral of All Saints April 23: Prelude and Fugue in G major, Bach; Concerto 5 in F major, Handel; Saraband for Easter Morning, Howells; Today Dear Christians Sing, Pepping.

Robert Sutherland Lord, Pittsburgh, Pa. — University of Pittsburgh March 18, 21: All Bach; Toccata and Fugue in D minor, Passacaglia and Fugue in C minor, Six Schübler Chorales, Prelude and Fugue in B minor.

Lois M. Watkins, Tulsa, Okla. — Trinity Episcopal Church March 22: Canon on Forty Days and Forty Nights, Wyton; Gigue, Bach; Passion Chorale, Peeters; Vexilla Regis, Purvis.

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Programs of Organ Recitals of the Month

Roberta Gary, Columbus, Ohio — First Lutheran Church, Dayton, for Dayton AGO Chapter March 6: How Lovely Shines the Morning Star, Manz, Reger; Variations on Under the Linden, Sweelinck; Prelude, Fugue and Variation, Franck; Sonata 1, Prelude and Fugue in B minor, Bach; How Happy Are the Souls Above, Read; God Among Us, Messiaen.

Jack Abrahamse, Brockville, Ont. — St. Peter's Church Feb. 27: Two Echo Fantasias, Sweelinck; Prelude in D minor, Pachelbel; Prelude and Fugue in E minor, Buxtehude; Prelude and Fugue in G major, Bach; Concerto del Sigr. Tomaso Albinoni, Walther; Sonata 1 in D major, CPE Bach; Aus meines Herzens Grunde, Reger; Psalm Prelude, Howells; O Holy Ghost Descend Upon Us, Zwart; Theme and Variations, Andriessen; Partita on Psalm 106, Cor Kee.

Robert Plimpton, Moorestown, N.J. — First Presbyterian Church Feb. 26: Sinfonia, Cantata 35, Bach; Sonata in C major, K 336, Mozart; Prelude and Allegro, Piston; Adagio in G minor, Albinoni-Giazotto; Concerto in D minor, Corrette; Sarabande, Saint-Saëns; Concerto in G minor, Poulenc. A string orchestra assisted. Albright College, Philadelphia, Pa. March 5; First Baptist Church March 1: Same program.

Mu Phi Epsilon Alumnae Chapter, Albuquerque, N.M. — Immanuel Presbyterian Church Feb. 12: Rejoice Now Christians, In Thee is Gladness, Bach; Claire de Lune, Harmonies du Soir, Karg-Elert; Finale, Symphony 4, Widor — Alice Eiffert. Passacaglia in D minor, Buxtehude; Pièce Héroïque, Franck — Elaine Marshall. Sukkoth, Passover, Shabuoth, Berliński — Lois McLeod.

Robert H. Danes, San Antonio, Tex. — Laurel Heights Methodist Church March 22: Chaconne in E minor, Buxtehude; Partita on Jesu, meine Freude, Walther; Cromhorne sur la Taille, Récit de Tierce, Dialogue sur les grands Jeux, Convent Mass, F. Couperin; Prelude and Fugue in C major, Bach.

William Braun, Philadelphia, Pa. — First Baptist Church March 22: Fantasie in F minor K608, Mozart; Fileuse, Dupré; Kommst du nun, Fugue in E minor (Wedge), Bach; Fantasie and Fugue on Ad Nos, Liszt.

Clyde Holloway, Bloomington, Ind. — for Richmond AGO Chapter, Westminster Presbyterian Church Richmond, Va. April 28: Sinfonia Brevis, Sowerby; Noël en trio, Daquin; Sonata, Distler; Trois Danses, Alain; Prelude, Fugue and Variation, Franck; Introduction and Passacaglia, Reger. For Chattanooga, Tenn. AGO Chapter, Brainerd Baptist Church, March 7: Introduction and Passacaglia in D minor, Reger; Two Noëls, Daquin; Prelude and Fugue in B minor, Bach; Joie et Clarté des Corps Glorieux, Messiaen; Canons in B major and B minor, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

Alis Dickinson, Denton, Tex. — for Waco AGO Chapter, St. Alban's Episcopal Church, Waco, March 14: Prelude in E minor, Bruhns; Variations on Ach du feiner Reiter, Scheidt; Fantasie and Fugue in G minor, Bach; Suite on Tone 2, Clérambault; Passacaille, Frank Martin; Prelude and Fugue in G minor, Dupré. Same program North Texas State U March 10.

Charles H. Heaton, St. Louis, Mo. — MacMurray College March 9: Prelude and Fugue in C minor, Bach; Magnificat in D major, Dandrieu; Concerto 5 in F major, Handel; Passacaglia on a Twelve-tone Theme, Koch; Les Sept Douleurs, Suite Mariale, Maleingreau; Prelude for Passover, Berliński; Serene Alleluias, Outburst of Joy, Messiaen.

Phillip Carey, Baltimore, Md. — Govans Presbyterian Church April 1: Prelude, Fugue and Chaconne, Buxtehude; Wacht auf, Bach; Prelude and Fugue in C minor, Lübeck; Meine Seele erhebt, Prelude and Fugue in C minor, Ein' feste Burg, Bach; Agincourt Hymn, Dunstable; Pastorale, Franck; Two Antiphons, Dupré; Prélude, Langlais.

Nancy Lancaster, Richmond, Ky. — Eastern Kentucky University May 8: Litanies, Alain; O Traurigkeit, Brahms; Prelude and Fugue in A minor, Trio 1, Beethoven; Fantasie and Fugue in G minor, Bach; Fanfare, Castelnovo-Tedesco; Schönster Herr Jesu, Schroeder; Cortège et Litanie, Dupré.

Catherine Thiedt, Buffalo, N.Y. — St. Paul's Cathedral March 31: Fantasie and Fugue in G minor, Bach; Adagio, Concerto in D minor, Vivaldi-Bach; Sonatine, Persichetti; Thou art the Rock, Mulet.

Gerhard Krapf, Iowa City, Iowa — dedicatory, First Christian Church, Cedar Rapids March 5: Fantasie and Fugue in G minor, Bach; Passion, Reger; Da Jesus an dem Kreuze stund, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Christ ist erstanden, O Filli, Peeters; Partita on Mit Freuden zart, Krapf; Prelude and Fugue in E flat major, Bach.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist March 20-23: Litany, Roberts; Intermezzo, Faxon; Benedictus, Reger; When on the Cross Our Saviour Hung, Scheidt; Air, Hancock; By the Waters of Babylon, Karg-Elert; O Lord God, Lamb of God, Couplet 5, 6, F. Couperin; Ah, Holy Jesu, Schroeder; Jesu, Priceless Treasure, Bach; Meditation on Pange Lingua, Sowerby; Partita on Stabat Mater Dolorosa, Douglas; Le Banquet Celeste, Messiaen.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church Feb. 19: Toccata, Adagio and Fugue in C major, Bach; Sonata 1, Mendelssohn; Blessed Jesu, We are Here, Hymn to the Stars, Karg-Elert; Trio, Triptyque, Langlais; Strength and Agility of Resurrected Souls, Messiaen; More Love to Thee, Goode; Toccata, Jongen.

Mary K. Barrentine, Emily Beatrice Murphey — Mississippi State College for Women, Columbus, March 30: Canzona, Gabrieli; Prelude and Fugue in A minor, Bach; Prelude and Fugue on B-A-C-H, Liszt — Miss Barrentine; Lebhaft, Sonata 2, Hindemith; Toccata, Adagio and Fugue in C major, Bach; Fanfare, Sowerby — Miss Murphey.

Norman Slade, Glastonbury, Conn. — Christ Church Cathedral, Hartford April 26: Prelude and Fugue in A minor, Bach; Christ lay in Death's Bonds, Scheidt; Rejoice Christians, Pepping; Prelude and Fugue on a Theme of Vittoria, Britten; Nocturne, McCabe; Alleluias, Preston.

Margaret Battig, Milwaukee, Wis. — University of Wisconsin, junior recital April 9: Fantasie in Echo Style, Sweelinck; Qui Tollis, F. Couperin; Sonata in C major, Bach; Chorale in A minor, Franck; Le Verbe, Messiaen; Intermezzo, Vierne; Chorale 3, Andriessen.

Robert Baker, New York City — Inaugural recital, Church of the Ascension Feb. 14: Chorale in A minor, Franck; Chaconne in E minor, Buxtehude; Voluntaries, Travers, Wesley, Purcell; Introduction and Passacaglia in D minor, Reger; Dialogue, Roberts; Fantasie on Windsor, Goodman; Prelude for Rosh-Hashonah, Berliński; Concerto 4 in F major, Handel; Prelude and Fugue in D major, Bach.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral March 12: Prelude on Ave Verum, Mozart-Biggs; Allegro vivace, Symphony 1, Vierne; O World, I Must Leave Thee, Walther, Brahms, Karg-Elert; Largo e Spiccato, Allegro, Concerto in D minor, Vivaldi-Bach. Feb. 12: Gagliardo, Schmid; Rondo for Flute Stop, Rinck; Introduction and Fugue, Concerto in D minor, Vivaldi-Bach; Offertoire in G, Jongen; Meditation on Dear Lord and Father, Whitford; Introduction and March on He Leadeth Me, Van Hulse.

Antone Godding, Waterbury, Conn. — First Congregational Church March 12: Fugue in A flat minor, Seven Chorale Preludes, Brahms, April 5: Prelude and Fugue in C major, Bach; Allegro, Carvalho; Aria, Peeters; Toccata on O Filli, Farnam. Christ Church Cathedral, Hartford March 29: Same Bach plus Two Pieces, S. Wesley; Partita on Christ is Arisen, Purvis.

Linus M. Ellis III, Wilmington, Del. — St. Paul's Methodist Church, for Delaware AGO Chapter April 3: Passion Symphony, Dupré; As Jesus Hung Upon the Cross, Scheidt; Kyrie O God Holy Ghost, O Man Bewail, Prelude and Fugue in D major, Bach; Concerto in F major, Handel; Variations on Est-ce Mars, Sweelinck; Symphony 4, Vierne.

Carolyn Heath, Don G. Campbell, Denton, Tex. — North Texas State University March 5: Concerto in B minor, Meck-Walther; Fugue on B-A-C-H, Schumann; Three Preludes, Milhaud; Concert Piece, Peeters — Miss Heath. Sonata 2, Hindemith; Carillon, Sowerby; Prelude and Fugue in F minor, Bach; Litanies, Alain — Mr. Campbell.

Theodore W. Ripper, Decatur, Ill. — First Methodist Church Feb. 26: Voluntary on Old 100th, Purcell; All Praise to Thee, My God, All Glory Be to God, Manz; Partita on Praise to the Lord, Ahrens.

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Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church March 8: From God will Naught Divide Me, Krebs; Ricercare, Frescobaldi; Vexilla Regis, Willan; Durch Adams Fall, Homilius. JoAnn Rice, euphonium, assisted. March 29: Voluntary 1, Travers; Minuet and Musette, Milford; Carillon, Roberts. April 5: Improvisation on Gaudeamus, Titcomb; Vater unser, Veni Creator, Christus Qui Lux Es et Dies, Psalm 23, Dragt; Agincourt Hymn, Roberts.

W. Lash Gwynn, Wheaton, Md. — for D.C. and Montgomery County AGO Chapters, Hughes Methodist Church March 6: Toccata and Fugue in D minor, Jesu, Priceless Treasure, Bach; Cantabile, Franck; Divinum Mysterium, Blackburn; Prelude and Fugue on B-A-C-H, Liszt; Arioso, Sowerby; Harmonies du Soir, Karg-Elert; Prelude and Fugue in A minor, Bach.

Columbia, S.C. Chapter members — College Place Methodist Church March 13: Caithness, Nicea, Darwell, Willan; Scherzetto, Vierne; Praise the Lord, O My Soul, Karg-Elert — Mrs. John A. Bauer; Suite on Tone 2, Clérambault; O Man, Bewail, Bach — John E. Fair; Prelude and Fugue in G major, Bach; Herzliebster Jesu, Walcha; Toccata in B minor, Gigout — Robert I. Jones.

Stetson U GSG members — First Presbyterian Church, Deland, Fla. April 1: Prelude in F minor, Bach; Toccata, Suite Gothique, Böellmann — Wayne Nagy; Sonata 4, Bach — Arthur Bloomer; Suite on Tone 2, Clérambault — Webb Wiggins; Herzliebster Jesu, Brahms; Finale, Symphony 1, Vierne — Catherine Silcox.

Students of Walter A. Eichinger, Seattle, Wash. — University of Washington April 4: Komm, Gott, Schmücke dich, Wir glauben all', Bach; Sonata on Psalm 94, Reubke — Doreen Kurr; Partita, Doppelbauer; Partita on Lobe den Herren, Ahrens; Fugue in C sharp minor, Pepping — Louise Campbell.

Nora Clemons, Calgary, Alt. — senior recital, University of Calgary, Grace Presbyterian Church March 19: Toccata, Ricercare, Canzona, Gabrieli; O Mensch bewein', Fantasie and Fugue in G minor, Bach; Sicilienne, Durullé; Fantasie and Fugue on Ad nos, Liszt.

Marilyn Keiser, New York City — for Northern New Jersey AGO Chapter, Ridge-wood Methodist Church March 31: Fanfare, Cook; Concerto in B flat major, Handel; Have Mercy upon Me, Fantasie and Fugue in G minor, Bach; Resurrection Suite, Wyton; Scherzo, Symphony 1, Vierne; The Burning Bush, Berlinski; O Sacred Head, Brahms; Introduction and Passacaglia, Rheinberger. St. John's Lutheran Church, Lincolnwood, Ill. Feb. 26: Same program.

William Schoppenhorst, Covington, Va. — for Alleghany County Chapter, First Presbyterian Church March 20: Chaconne in D minor, L. Couperin; Dialogue sur les Flutes, Dandrieu; Jesu, Joy of Man's Desiring, Fugue in G minor, Bach; Prelude and Trumpetings, Roberts; Priere, with Richard Amster, cello, Saint-Saëns; Sheep May Safely Graze, Bach; Piece in Free Form, Langlais, with string quartet.

Robert W. Larson, Modesto, Calif. — Wesley Methodist Church March 19: Prelude and Fugue in D minor, Buxtehude; Two Movements, Sonata 2, Mendelssohn; A Mighty Fortress, Walcha; Rhosymedre, Vaughan Williams; Fantasie and Fugue in G minor, Bach; Canon in B minor, Schumann; Elevation, Langlais; Festive Recessional (with brass quartet), Peeters.

Donald J. Vaughn, Takoma, Md. — Andrews University, Pioneer Memorial Church, Berrien Springs, Mich. March 4: Toccata and Fugue in F major, Buxtehude; Variations on My Young Life, Sweetinck; Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Herzlich tut, Brahms; Variations sur un Noël, Dupré.

Thomas G. Purkerson, Greenwood, S.C. — University of Pittsburgh, Pa. April 2: Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Prelude and Fugue in F major, Buxtehude; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Toccata, Villancico and Fugue, Ginastera.

Ronald R. Hann, Wilmore, Ky. — Junior recital, Asbury College April 28: Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Four Winds Suite, Rowley; Variations on a theme by Paganini, Thalben-Ball; Evocation, Dupré.

Elfrieda Baum, Los Angeles, Calif. — Royce Hall Auditorium, UCLA March 10: Canzon Arioso, Gabrieli; Toccata Sesta, Frescobaldi; Introduction and Pastorale, Pasquini; Elevation, Zipoli; Contemplation, Castelnuovo-Tedesco; Passacaglia on a theme of Hindemith, Tagliavini. Dec. 9: Batalla Imperial, Pange lingua, Cabanilles; Christmas Carol, Variations on the Milanese Galliard, Cabezon; Sonatina in F minor, Viola; Toccata, Villancico y Fuga, Ginastera.

H. Wells Near, Ridgewood, N.J. — Faith United Presbyterian Church, Medford: Suite for Royal Fireworks, Handel; Chaconne in F, L. Couperin; Jesu, Joy of Man's Desiring, Sleepers, Wake, Allegro, Concerto in A minor, Prelude 1, Well-Tempered Klavier, Bach; Praise the Lord, Comfort Ye, My People, Sleepers, Wake, Manz; Musette, Pavanne, Young; Toccata, Andriessen; Forest Green, Purvis; Suite Gothique, Böellmann.

Virginia Cox, San Diego, Calif. — First Presbyterian Church March 12: Homage to Perotin, Roberts; Mode of D, Langlais; Prelude and Fugue, Böhm; My Heart is Ever Yearning, Buxtehude; Jesus Christ, our Saviour, Toccata, Adagio and Fugue in C major, Bach; O World, I Now Must Leave Thee, My Heart is Ever Yearning, Brahms; Chorale in A minor, Franck.

Wayne Fisher, Cincinnati, Ohio — Northminster Presbyterian Church, dedicatory, March 15: Concerto 13, Handel; Sleepers Wake, O Sacred Head, Bach; The God of Abraham Praise, Freed; Watchman, Tell Us, Roulade, Bingham; Pastorale, Franck; Homage to Frescobaldi, Langlais; Allegro vivace, Symphony 5, Widor.

Judith Peters Johnson, Dallas, Tex. — Graduate Recital, Southern Methodist U March 28: Adagio and Allegro, Mozart; Voluntary in E major, Walond; Prelude and Fugue in E minor, Bach; Es sungen drei Engel, Micheelsen; Pastorale, Roger-Ducasse; Laudation, Dello Joio.

Patricia Mitchell, Gainesville, Fla. — University of Florida March 15: Prelude and Fugue in D minor, Pachelbel; Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Chorale in E major, Franck; Es ist ein Ros', Macht hoh die Tür, DeWitt.

Barclay Wood, Worcester, Mass. — for Springfield AGO Chapter, St. Paul's Roman Catholic Church March 5: Toccata in A major, A. Scarlatti; Concerto in A minor, Vivaldi-Bach; Air with Variations, Sowerby; Prelude and Fugue in A minor, Bach; Pastorale, Franck; In Peaceful Joy, He is Gone to Heaven, Let Us Be Joyful, Pepping; Finale, Symphony 1, Langlais.

G. Dene Barnard, Utica, N.Y. — Grace Church Feb. 9: Prelude and Fugue in F sharp minor, O Lord sinner that I am, Buxtehude, Feb. 16: My Jesus Leadeth Me, My Heart is ever Yearning, O World, I Must Leave Thee, Brahms. Feb. 23: In Praise of Merbecke, Wyton. Mar. 2: Blessed Jesus, at Thy Word, O Man, Thy Sin Lament, Bach. Mar. 9: Pièce Héroïque, Franck; Mar. 16: O Lamb of God unspotted, O Whither Shall I Flece, Bach. Mar. 23: Prelude, Improvisation, Postlude 1, Langlais.

James Moeser, Lawrence, Kans. — First Baptist Church March 19: Concerto 5 in F major, Handel; Schmücke dich, Prelude and Fugue in A minor, Bach; Trois Danses, Alain; Prelude and Fugue on A-L-A-I-N, Durullé. University of Texas, Austin, March 24: Same program. First Methodist Church, Lubbock, Tex. March 26: Same with omission of Alain dances 1 and 3.

Harold G. Andrews, Jr., Greensboro, N.C. — Guilford Park Presbyterian Church March 19: Toccata avanti il Ricercare, Ricercare cromatico post il Credo, Frescobaldi; Chaconne in E minor, Buxtehude; Partita on Jesu, meine Freude, Walther; Erbarm' dich mein, Toccata in F major, Bach; Cantabile, Franck; Cortège et Litanie, Dupré.

Jore T. Farrah, Jr., Durham, N.C. — Duke University Chapel April 16: Prelude and Fugue on a Theme of Vittoria, Britten; Three Schübler Chorales, Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Prelude, Suite, Durullé; Chorale in G major, Sessions.

Sharon Ham, Springfield, Mo. — faculty recital, Drury College March 6: Toccata, Villancico y Fuga, Ginastera; Noël 10, Daquin; Toccata in F major, Bach; Chorale in B minor, Franck; Fantasie on B-A-C-H, Reger.

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Programs of Organ Recitals of the Month

Gustav Leonhardt, Amsterdam, Holland — MIT, Cambridge March 15: All Bach, Fantasia and Fugue in A minor, Prelude, Fugue and Allegro in E flat major, Toccata in E minor, Sonata in D minor, Art of Fugue; Contrapunctus 1, 4, 15, 10, 11.

Robert M. Finster, Elmira, N.Y. — Grace Church Feb. 17: Herr Gott, nun schleuss den Himmel, Christus, der uns selig macht, Bach; Lassat uns mit Jesu ziehen, Barlow; Sonata 1, Hindemith. Feb. 24: Prelude and Fugue in C minor, Bach; Lied, Vierne; Communion, Purvis; Ground, Finster. March 3: Prelude and Fugue in G major, Bach; Lobe den Herren, Manz; Audi, benigne Conditor, Dupré; Dialogue sur les jeux, Offertoire sur les Grands Jeux, F. Couperin. March 10: Concerto in C minor, Telemann; Elegie, Peeters; O Lamm Gottes, Bach.

William E. Gray, Jr., Nashville, Tenn — Belle Meade Methodist Church March 12: Chaconne in G minor, L. Couperin; Fugue in C major (Jig), Buxtehude; Wacht auf, Liebster Jesu, wir sind hier, (2 settings), Fantasia and Fugue in C minor, Bach; Four Psalm Preludes, Powell; Herzlich tut, Brahms; Introduction and Passacaglia in D minor, Reger.

Richard Giltner, Gainesville, Ga. — Brenau College March 21: Ave Regina Caelorum, Alma redemptoris mater, Schroeder; Liebster Jesu, Wo soll ich fliehen, Von Himmel hoch, An Wasserflüssen Babylon, Bach; Finale, Symphony 2, Widor; L'ange aux parfums, Combat de la Mort et de la vie, Messiaen; Chorale, Symphony 7, Widor.

Thomas Foster, Williamsville, N.Y. — St. Paul's Cathedral April 7: Concerto del Sig. Torelli, Walthers; Prelude and Fugue in G minor, Buxtehude; Jesus Christ, our Saviour, Come God Creator, Holy Ghost, Before thy Throne, Fantasia and Fugue in C minor, Bach.

Lucile H. Webb, Superior, Wis. — Hammond Avenue Presbyterian Church March 12: Flute Solo, Arne-Hawke; The Primerose, Peerson-Hawke; Wacht auf, Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Rhapsodie 2, Saint-Saëns; Sonata, Bissell; Variations sur un Noël, Dupré.

Anita Greenlee, West Chester, Pa. — for New London County AGO Chapter, First Church of Christ, Congregational: Improvisation (with discussion); Offertoire sur les Grands Jeux, F. Couperin; Pastorale in F major, Bach; Les Bergers, Messiaen; Sonata 1, Hindemith; Fantasia in G major, Bach.

Franklin G. Coleman, Hyde Park, Ill. — Unitarian Church of Evanston March 19: Fugue on the Kyrie, F. Couperin; Vater Unser, Scheidt; Differencias sobre del Canto del Caballero, Cabezon; Prelude and Fugue in E minor (Cathedral), Bach; Picardy, Owen; How Brightly Shines the Morning Star, Manz; Ah, Holy Jesus, Pepping; Out of the Depth, Christ Lay in Bands of Death, Stout; Now Appears the Glorious Day, Micheelsen; Solo Cantata Lord, In Thee do I Trust, Buxtehude, with Jeanne Lev, soprano, Frances Berge, David Palmer, violins.

John W. Van Sant, Flemington, N.J. — for Atlantic City AGO Chapter, St. Nicholas R. C. Church Atlantic City, N.J. March 14: Concerto 5 in F major, Handel; As Jesus stood Before the Cross, Scheidt; Flute Solo, Arne; Kyrie, Gott, Heiliger Geist, Bach; Prelude and Fugue in C minor, Mendelssohn; Chorale in A minor, Franck; Divertissement, Vierne; Chorale, Jongen; Les Rameaux, Langlais.

Virginia Crouch Cole, Honolulu, Hawaii — First Methodist Church Feb. 26: Passacaglia and Fugue in C minor, Kommst du nun, O Mensch, beweine, Bach; Toccata in E minor, Pachelbel; Litanies, Alain; Herzliebster Jesu, Schmücke dich, Brahms; Der Papst — Hymnus, Liszt; Ave Maria, Arcadelt-Liszt; Variations sur un Noël, Dupré.

Michie Kobayashi, Tokyo, Japan — St. Luke Evangelical Lutheran Church, Chicago April 9: Fête, Langlais; Dialogue, F. Couperin; Fugue a la Gigue, Fantasia and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierne; Humoresque, Yon; Dieu parmi nous, Messiaen.

Marjorie Pavlick, Kokomo, Ind. — First Presbyterian Church April 2: Voluntary 1 in G major, Greene; Thou that Takest Away the Sin, F. Couperin; Fugue in E flat major, Bach; Partita on Praise to the Lord, Ahrens; Cortège et Litanie, Dupré.

Joan Lippincott, Princeton, N.J. — Fifth Avenue Presbyterian Church, New York City March 26: Concerto 5 in F, Handel; Lord Jesus Christ, Be Present Now, Fugue in E flat, Bach; Prelude, Duruflé; Fantasia in F minor, K 608, Mozart.

George R. Gregory, San Antonio, Tex. — Central Christian Church Feb. 19: Christ, Thou Lamb of God, When Jesus Hung Upon the Cross, Mankind Bewail, Bach; Four Variations on Bread of the World, Gregory; Passion Chorale, Strungk, Buxtehude, Bach, Pachelbel, Kuhnau, Telemann, Walthers, Kirnberger, Brahms, Reger, Pepping, Langlais, Ratcliffe. Laurel Heights Methodist Church Feb. 8: O Mensch beweine, Bach, Walcha. Same Gregory and Five Settings of Passion Chorale. McAllister Auditorium March 19: Chorale Preludes 2, 6, 8, 9, 10, 11, Brahms. The Collegiate Chorale shared the program.

C. Warren Becker, Berrien Springs, Mich. — Columbia Union College, Takoma, Md. Feb. 11: Prelude, Fugue and Chaconne, Buxtehude; Dialogue sur les grand jeux, Dialogue sur la Voix Humaine, Elevation, Tierce en Taille, F. Couperin; Passacaglia and Fugue in C minor, Bach; Prelude and Intermezzo, 4, 6, Schroeder; Brother James' Air, Wright; Burning Bush, Berliniski; Improvisation, Mader; Passacaglia in G, Sowerby.

Charles Brown, Tempe, Ariz. — Arizona State University March 16: Fantasia in C minor, Seven Orgelbüchlein Chorales, Bach. March 19: Toccata Sexta, Muffat; Partita on My Heart is Filled with Longing, Pachelbel; Toccata in C, Bach; Shimah B'koli, Persichetti; Prelude, Fugue and Variation, Franck; In Festo Corporis Christi, Heiller.

Thomas McBeth, Princeton, N.J. — St. Andrew's Presbyterian Church April 2: Fantasia in G minor, Pachelbel; Air with Ground, Kraenbuehl; Feria Pentecostes, Pastorale, Saint-Saëns; Suite on Tone 2, Clérambault; Eight Little Preludes, Nielsen; Introduction and Allegro, Ropartz.

Edward Mondello, Chicago, Ill. — Rockefeller Memorial Chapel April 4: Prelude and Fugue in G minor, Buxtehude; Chorale in E major, Franck; Toccata, Adagio and Fugue in C major, Bach; Prelude and Fugue on B-A-C-H, Liszt.

Jerald Hamilton, Urbana, Ill. — Parsons College, Fairfield, Iowa March 12: Concerto del Sigr. Torelli, Walthers; Fantasia in F minor, K 594, Mozart; Passacaglia in C minor, Bach; Chorale in B minor, Franck; Scherzo-Fantasia, McKinley; In Paradisum, Lesur; Prelude and Fugue in B major, Dupré.

Anderson, S.C. Chapter members — Central Presbyterian Church March 19: Prelude and Fugue in C major, Bach; My Heart is Filled with Longing, Brahms; Little Prelude and Intermezzo, Schroeder — Henry von Hasseln; Domine Deus, Rex Coelestis, Domine Deus, Agnus Dei, F. Couperin; The Fifers, Dandrieu; Le Banquet Celeste, Messiaen; Pièce Héroïque, Franck — Anita H. Bridges; Fanfare on The Strife is O'er, Wyton; Beside Still Waters, Bingham; Prelude on Wondrous Love, Young; Toccata, Titcomb — Knox Andrews.

George Hinkson, Bellmore, N.Y. — dedicatory, Bellmore Presbyterian Church March 15: Voluntary in A major, Selby; My Heart is Filled with Longing, Fugue in E flat major, Hark a Voice Saith, Bach; Toccata in E minor, Pachelbel; Schönster Herr Jesu, Schroeder; Basse et Dessus de Trompette, Clérambault; Chorale in A minor, Franck; Andante Cantabile, Symphony 6, Toccata, Symphony 5, Widor.

Elaine Anderson, Berrien Springs, Mich. — graduate recital, Andrews University, Pioneer Memorial Church March 19: Wacht auf, Wo soll ich fliehen, Meine Seele erhebt den Herrn, Ach bleib bei uns, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Brahms; Saraband, Howells; Toccata, Sowerby.

John Ross Parkyn, Gainesville, Fla. — University of Florida March 30: Prelude in C minor, Bach; Christ lag, Scheidt, Zachau, Bach; Ein feste Burg, Pachelbel; O wie selig, O Gott, du frommer Gott, Brahms; Le banquet céleste, Messiaen; Chorale in A minor, Franck.

Sue Lombardi, Scottsdale, Ariz. — Ascension Lutheran Church March 31: Fantasia and Fugue in G minor, Bach; Praludium, Kanzone und Rondo, Schroeder (with Eugene Lombardi, violinist); Noël with Variations, Fête, Langlais; Sonata on Psalm 94, Reubke.

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Programs of Organ Recitals of the Month

Robert H. Bell, Calgary, Alt. — Cathedral of the Redeemer March 22: O Mensch, bewein, Bach; Litanies, Alain; Le Banquet Céleste, Messiaen; Eli, Eli, lamma sabachthani, Tournemire; Toccata-Prelude, Birstow. March 8: Biblical Sonata 4, Kuhnau-Bonnet; Heinelein, Herzliebster Jesu, Wyton; Toccata and Fugue in D minor, Bach; Prière a Notre Dame, Boëllmann; Trumpet Minuet, Hollins.

Richard Birney Smith, Saskatoon, Sask. — St. John's Episcopal Church, Detroit, Mich. Feb. 28: Sleepers, Wake, Bach; O Come, Emmanuel, Peeters, Smith; Saviour of the Nations, Come, Bach; From Heaven High, Pachelbel; Lo, A Rose, Praetorius; For the Love of Mary, Leave Your Beasts at Pasture, LeBegue; In Quiet Joy, Dupré; How Bright Appears the Morning Star, Buxtehude; Lord God, Open Wide Thy Heaven, Bach; All Glory, Laud and Honor, Dupré; The Last Supper, Messiaen; Stations of the Cross 3, 6, 8, 10, 11, 14, Dupré.

Arthur Ward, Calgary, Alt. — Cathedral of the Redeemer March 29: Christ lag in Todesbanden, Jesus Christus unser Heiland, Erschienen ist der herrliche Tag, Bach; Pastoral, Aldrovandini; Prelude and Fugue on a Theme of Vittoria, Britten; There's not a Friend like lowly Jesus, An Easter Alleluia, Slater.

Ernest Moore, Moose Jaw, Sask. — St. Andrew's United Church March 5: Concerto in D minor, Stanley; Fugue in G major, Bach; Woodland Idyll, Festival Toccata, Moore; The Carillons of Dunkirk, Carter; Concert Overture in E minor, Morandi; Improvisation on Eventide, Moore.

John Searchfield, Calgary, Alt. — Cathedral of the Redeemer March 1: Prelude and Fugue in C major, Bach; Voluntary in G major, Greene; Ave Maris Stella 4, Dupré; La Vallée du Behorleguy, au matin, Bonnal; Prelude, Sonata 6, Rheinberger.

Rodger D. Swinton, Moose Jaw, Sask. — St. Andrew's United Church March 12: Prelude and Fugue in D minor, Christ, Thou Lamb of God, O Lamb of God, Most Holy, We All Believe in One God, Bach; Canto Calmata, Voris.

Searle Wright, New York City — St. Paul's Chapel March 15: Three Chorales, Franck.

Alfonso Vega Nuñez, Morelia, Mexico — Iglesia de San Ignacio de Loyola, Mexico City March 12: Sor Monica, Couperin-Guilman; Sonata 1, Bach; Scherzo, Sinfonia, Vierne; Rondo Frances, Boëllman; Cancion de Paz, Epilogo para Pedal solo, Langlais; Desolacion, Vega Nuñez; Estudio de Concierto, Manari.

Jesús Carreño, Morelia, Mexico — Iglesia de San Ignacio de Loyola, Mexico City March 5: Suite en Do Mayor, Purcell; Coral en sol menor, Buxtehude; Passacaglia, Bach; Scherzo, Vierne; Natividad, Langlais; Fantasia-Scherzo, Bernal J.; Tu es Petra, Mullet.

Wayne Burcham, Iowa City, Iowa — University of Iowa March 20: Toccata in D, Bach; Voluntary in D minor, Stanley; Toccata, Kyrie, Canzona dopo l'Epistola, Frescobaldi; Veni Redemptor Gentium, Scheidt; Fugue in D major, Reger; Schmücke dich, Herzlich tut mich erfreuen, Brahms; Dieu Parmi Nous, Messiaen; Partita on Das Neugeborne, Burcham; Prelude and Fugue in G major, Bach.

Gary Zwicky, Charleston, Ill. — Grace Methodist Church, Decatur March 19: Toccata, Adagio and Fugue, Bach; Ciacona in E minor, Buxtehude; Psalm 6, Van Noordt; Prière, Franck; Herzliebster Jesu, Brahms; Bangar, Anon.; Shimah B'Koli, Persichetti; Fantasia on Alle Menschen müssen sterben, Reger.

Robert Smart, Swarthmore, Pa. — St. Andrew's Methodist Church, Cherry Hill, N.J. March 15: We Thank Thee, God, Our Father, Lord Jesus Christ turn to us, We Thank Thee, God, I Call to Thee, Toccata in C Major, Bach; Hymn and Fuguing Tune 14, Cowell; Suite for a Musical Clock, Handel; Sonata on Psalm 94, Reubke.

Nora Clemons, Calgary, Alta. — Cathedral of the Redeemer March 15: Toccata, Ricercare, Canzona, Gabrieli; O Mensch bewein, Christus der uns selig macht, Bach; Herzlich thut, (both settings) Brahms; Toccata in E minor, Pachelbel.

Frank E. Converse, Barrington, R.I. — Beneficent Congregational Church, Providence Feb. 12: Symphony 7, Widor; Sonata 2, Hindemith.

Heinz Wunderlich, Hamburg, Germany — for Dallas AGO Chapter, White Rock Methodist Church March 10: Toccata and Fugue in D major, Bach; Symphonic Fantasie and Fugue, Reger; Fantasie and Fugue on Ad Nos, Liszt; Sonata on a Single Theme, Wunderlich.

Elisabeth Hamp, Champaign, Ill. — First Presbyterian Church, Danville March 19: Les Rameaux, Langlais; Entree de Jesus a Jerusalem, Gay; Ite Missa est, Albrechtsberger; Prelude on Pange lingua, Boëly; Variations on Wondrous Love, Barber; Valet will ich dir geben, O Lamm Gottes, Bach; Thanks be to God, I Thank Thee, Lord, Buxtehude. March 24: Stations of the Cross 2, 4, 8, 12, Dupré; Jesus Hung Upon the Cross, Scheidt; O Spotless Lamb, Pachelbel; O Man, Bewail, Bach; Partita on Ah Dearest Jesus, Post.

Keith Shafer, Ledyard, Conn. — for New London County AGO Chapter, Park Congregational Church April 3: G minor Fugue (little), All Men must Die, He That Suffereth God, My Heart is Filled with Longing, Bach; Air, Tartini; Sonata 3, Mendelssohn; O God, Thou Faithful God, Abide, O Dearest Jesus, Peeters; Attende Domine, Rorate Caeli, Demessieux; Prelude and Fugue in D major, Bach.

Andrew Vogel, South Holland, Ill. — First Christian Reformed Church March 12: Prelude in Classic Style, Young; O Sacred Head, Brahms; Toccata and Fugue in D minor, Bach; Carillon, Soverby; Jewels, arr. Vogel; Adagio Cantabile, Sonata Pathétique, Beethoven-Brown; Toccata, Symphony 5, Widor; Variations on Melita, arr. Vogel.

Carlton T. Russell, Norton, Mass. — Brown University, Providence, R.I. March 7: Offertory, Parish Mass, F. Couperin; Sonata 4, Toccata in F major, Bach; My Heart is Ever Yearning, Deck Thyself, my Soul, O Traurigkeit, Brahms; Revelations, Pinkham; How Fair and Pleasant, I am Black but Comely, Prelude and Fugue in G minor, Dupré.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Church April 2: Ye Sons and Daughters of the King, Dandrieu; Prelude and Fugue in E major, Brahms; Prelude, Fugue and Variation, Franck; Brother James' Air, Wright.

Gabriel Verschraegen, Ghent, Belgium — dedicatory, First Methodist Church, Park Ridge, Ill. April 9: Prelude and Fugue in D minor, Kerckhoven; Gavotte, Raick; Fugato, den Gheyn; Wachet auf, Meine Seele erhebet, Kommt du nun, Toccata, Adagio and Fugue in C major, Bach; Introduction, Pastorale Finale, Absil; Andante, Verschraegen; Chorale in A minor, Franck.

Harold Rohlig, Montgomery, Ala. — for Meridian, Miss. AGO Chapter, First Baptist Church Feb. 12: Prelude and Fugue in G minor, O Sacred Head, Buxtehude; Prelude and Fugue in E minor (Wedge), By the Waters of Babylon, Bach; Prelude and Fugue in D major, Come and Let us Honor Christ, Micheelsen; Sketch, Rohlig; Te Deum, Toccata in D minor, If Thou But Suffer God, Introduction and Passacaglia in D minor, Reger.

David W. Hinshaw, El Paso, Tex. — for El Paso AGO Chapter, Church of St. Clement March 28: Allegro, Carvalho; Paso en Do, Casanovas; Sonata 1, Lidon; Concerto 2 in C major, Haydn; Chorale in B minor, Franck; Prelude and Fugue in C minor, Bach; Victimae Paschali, Fantasia on Ein feste Burg, Sanctuarium, Hinshaw; Thou Art the Rock, Mulet.

William D. Peters, Kokomo, Ind. — First Presbyterian Church March 19: Chaconne in F, Pachelbel; Prelude and Fugue in C (9/8), Bach; Sonata 2, Mendelssohn; Partita on All Glory, Laud and Honor, Post; Go to Dark Gethsemane, Bingham; O Heartbreak, Willan; Christ is Arisen, Schroeder; Toccata, Monnikendam.

Martha Elmore, Fort Wayne, Ind. — senior recital, Fort Wayne Bible College March 11: Voluntary 5 in G major, Walond; Chorale in A minor, Franck; Nun danket, Karg-Elert; Song of Peace, Langlais; Entrata Festiva, Peeters, with brass quartet and chorus; Allegro, Concerto in A minor, Vivaldi-Bach; Scherzo, Symphony 2, Vierne; Epilogue, Langlais.

Victoria Barnett Kramer, Iowa City, Iowa — University of Iowa April 27: O Fili, Dandrieu; Ricercare Arioso, Gabrieli; Prelude and Fugue in A minor, Buxtehude; Pièce Héroïque, Franck; Ye Men of Galilee, Case; Prelude and Fugue in E flat major, Bach.

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Programs of Organ Recitals of the Month

Larry Palmer, Norfolk, Va. — Bruton Parish Church, Williamsburg, March 21: Prelude and Fugue in A major, Selby; Variations on Wondrous Love, Barber; Rhythmic Trumpet, Bingham; Hymn and Fuguing Tune, Cowell; Ah, How Poor We Sinners, A Tiny Lamb has Borne our Guilt, Pepping; Scherzo, Finale, Symphony 1, Vierne. March 28: Same Selby, Barber, Bingham, Cowell, Vierne plus Farewell I Gladly Bid Thee, Bach; Sarabande for the Morning of Easter, Howells. St. Thomas Church, New York City March 2: Symphony 1, Vierne.

Hans G. Wurman, Barrington, Ill. — St. Matthew Lutheran Church April 9: Toccata and Fugue in D minor, Jesu Joy of Man's Desiring, In dir ist Freude, Bach; Concerto in F, Handel; Wachet auf, Krebs; O wie selig, Brahms; Nun danket, Karg-Elert; Pastorale, Franck; Toccata in F, Widor; Rhosymedre, Vaughan Williams; Bless this House, Brahe-Wurman; Now Praise Be God, Vulpius, Willan.

Elmer F. Blackmer, Springfield, Ohio — St. Andrew's Lutheran Church, Farmersville April 2: Fugue in C, Buxtehude; Flute Tune, Arne; Trumpet Dialogue, Clérambault; How Brightly Shines, Pachelbel; Fugue in E flat major, Bach; Voluntary in D, Boyce; Cantabile, Franck; Tallis' Canon, Hyfrydol, Manz; Pasticcio, Langlais; Greensleeves, Purvis; Now Thank We All, Karg-Elert.

Joseph Ritchie, Nashville, Tenn. — Belle Meade Methodist Church May 7: Te Deum, Langlais; O World, I Must Leave Thee, Deck Thysself, my Soul with Gladness, My Heart is Filled with Longing, Brahms; Sonata 3, Hindemith; Prière, Jongen; All Glory Be to God, Toccata in F major, Bach.

Joanne Elizabeth Poore, Forsyth, Ga. — senior recital, Tift College March 30: Toccata in E minor, Pachelbel; Musical Clocks, Haydn; Erbarm' dich mein, In dir ist Freude, Bach; Pastorale, Franck; March Grotesque, Purvis; Aria, Peeters, Toccata on Big Ben, Plum.

Edythe Rachel Grady, Charlotte, N.C. — Johnson C. Smith University March 9: Chaconne in D minor, Couperin; Prelude in G minor, Bach; Partita on Jesu, Priceless Treasure, Walther; Spiritual, Cortège, Young.

Gregory Colson, Nashville, Tenn. — Belle Meade Methodist Church April 2: O Sacred Head, Strungk, Telemann, Brahms, Peeters; Chorale Prelude on a melody by Vulpius; Willan; Adagio for Glass Harmonica, Mozart; Magnificat 5, Dupré; Toccata on O Filii, Farnum; Prelude and Fugue in C minor, Hark a Voice Saith, Lamb of God, Christ Lay in Bonds of Death, Bach; Brother James' Air, Wright; Incantation for a Holy Day, Langlais.

Richard W. Parrigan, San Antonio, Tex. — Laurel Heights Methodist Church Feb. 15: Da Jesus an dem Kreuze, Scheidt; In Praise of Merbecke, Wyton; Herzliebster Jesu, Walcha, Brahms; Pièce Héroïque, Franck. March 8: Kyrie, Fugue sur les Jeux d'anches, Parish Mass, F. Couperin; Through Adam's Fall, Buxtehude; Christ, Lamb of God, As Jesus Hung upon the Cross, Bach; Ah, Holy Jesus, Leopold; Wondrous Love, Young; Prelude au Kyrie, Langlais; Chorale Dorien, Alain.

Willis Bodine, Gainsville, Fla. — Our Savior Lutheran Church, St. Petersburg April 2: Toccata and Fugue in D minor, Wachet auf, In dulci júbilo, Das alte Jahr, O Lamm Gottes, Herzlich tut, Christ lag, Komm, Gott, Schöpfer, Bach; Sonata 1, Hindemith; Herzliebster Jesu, Schmücke dich, O Gott, du frommer Gott, Brahms; Chorale in A minor, Franck.

Sharron Lyon, Nashville, Tenn. — Belle Meade Methodist Church Feb. 19: Plein Jeu, Marchand; Ricercare, Palestrina; Wir glauben all, Ach bleib bei uns, Wenn wir in höchsten Nöten, Bach; Kleine Praeludien und Intermezzi, Schroeder; Prelude and Fugue in D minor, Buxtehude; Prelude, Fugue and Variation, Franck; Concert Piece, Peeters.

Charles L. Dirr, Forsyth, Ga. — Christ Episcopal Church, Bradenton, for Sarasota AGO Chapter April 2: Psalm 19, Marcelllo; Noël Grand Jeu et Duo, Daquin; Allegro, Concerto in A minor, Vivaldi-Bach; Fugue in G major (jig), Bach; Suite, Creston; Roulade, Bingham; Festival Toccata, Fletcher.

Fred Lake, Bay City, Mich. — For Saginaw Valley AGO Chapter, Messiah Lutheran Church March 28: Movement 1, Sonata 6, Bach; The Soul of the Lake, Karg-Elert; Was Gott tut, Kellner; Finale, Symphony 6, Vierne.

Grady Wilson, New York City — First Baptist Church, Philadelphia, Pa. March 15: Sinfonia Brevis, Sowerby; Offertoire, Office de L'Epiphanie, Choral-Improvisation sur le Victimae Paschali, Tournemire; The Burning Bush, Berlinski; Trois Danses, Alain. St. Paul's Episcopal Church, Hyde Park, Ill. March 28: Same Sowerby, Tournemire plus Ciacona in E minor, Buxtehude; Andante in K 616, Mozart; Toccata, Adagio and Fugue in C, Bach; Scherzo, Durullé.

Students of George R. Gregory, San Antonio, Tex. — San Antonio College March 20: All Bach. Prelude in G minor — Warren H. Crain; Prelude and Fugue in C major — Ben Adams; Prelude in A minor — Dolores Ferguson; Prelude in G major — Ed Ackermann; Ich ruf' zu dir — Mary Beth Hancock; Prelude and Fugue in C minor — Diane Moore; Prelude and Fugue in E minor — Robert Frisby; Prelude and Fugue in D major — Ellsworth Rogers.

Richard Ditewig, Corvallis, Ore. — Church of the Good Samaritan Mar. 21: Christ, who art the Light and Day, Sweelinck; Agnus Dei, Nivers; O Haupt voll blut, Pachelbel; Verses 5, 6, Gloria, Mass for Parishes, F. Couperin; Pange Lingua, Grigny; O Mensch, bewein, O Lamm Gottes, Bach; O Traurigkeit, Brahms; Stations 2, 4, 8, 12, Dupré; My Heart is filled with Longing, Langlais.

Clyde English, Morgantown, W. Va. — Carnegie Music Hall, Pittsburgh, Pa. March 19: Marche Religieuse, Guilmant; O Sacred Head, Sheep May Safely Graze, Passacaglia and Fugue, Bach; Cantabile, Franck; Prelude and Fugue on B-A-C-H, Liszt; Jesus, O Bridegroom of Souls, Karg-Elert; Dieu parmi nous, Messiaen.

Edith Karnes Beach, Oak Park, Ill. — Trinity Evangelical United Brethren Church, Chicago March 12: Fantasie in C minor, In dulci júbilo, Sonata, God's time is Best, Jesu, Joy of Man's Desiring, Bach; Chorale in A minor, Franck; Le Jardin suspendu, Alain; Sortie, Messe Basse, Vierne.

William Weaver, Atlanta, Ga. — St. Luke's Episcopal Church March 8: Preamble, Vierne; Trio Sonata 2, Bach; Kleine Praeludien und Intermezzi 1, 4, 6, Schroeder; O Sacred Head, Buxtehude.

Bruce P. Bengtson, Pittsburgh, Pa. — St. Paul's Chapel, New York City March 29: Grand Jeu, DuMage; Voluntary in D, Boyce; Fantasie in C minor, Bach; Ach bleib mit deiner Gnade, Karg-Elert; Allegro vivace Symphony 1, Vierne; Arioso, Sowerby; Finale, Dupré. St. Thomas Church March 30: Same program without Boyce and Karg-Elert.

David L. Mitchell, Barrington, R.I. — Barrington Congregational Church: Prelude, Fugue and Chaconne, Buxtehude; Voluntary 1, Boyce; Sonata 1, Toccata in F, Bach; Petite Suite, Balas; Slane, Donald Brown; Lied, Scherzetto, Vierne; Finale, Dupré. Unitarian Church of Germantown, Philadelphia, Pa. March 12: Same Boyce, Balas, Vierne, Dupré plus Introduction and Toccata, Frescobaldi; Fantasie in F minor, K 594, Mozart; O Jesu Christ, Thou Font of Grace, Bedrich Janecek.

Arnold Ostlund, New York City — First Baptist Church, Philadelphia, Pa. Feb. 15: Prelude and Fugue in A minor, Allegro, Sonata 6, Bach; Largo e spiccato, Concerto in D minor, Vivaldi-Bach; Introduction, Passacaglia and Fugue, Willan; Gloria, Dupré; Sicilienne, Durullé; Scherzo, Symphony 2, Vierne; Very Slowly, Sonata, Pageant, Sowerby.

Reginald Lunt, Lancaster, Pa. — St. John's Lutheran Church, Columbia March 12: Fantasie 1, Alain; Dialogue on Tone 1, De Cromorne et de Cornet Separé, Clérambault; Concerto 3 in G major, Soler; Toccata and Fugue in D minor, Bach; Prelude on O Sacred Head, Lunt; Sonata on Psalm 94, Reubke.

Sally Gould, Ruth Stuart, Modesto, Calif. — First Methodist Church March 12: Herzlich thut, Brahms; Partita on Herzlich thut, Pachelbel; Chorale in A minor, Franck; Night, Kinder; Pictorial Sketch, Scott; Meditation, Thygeron. Seven singers and a handbell choir assisted.

Charles Spears, Modesto, Calif. — First Baptist Church March 5: Wachet auf, Bach; Partita on Meinen Jesum lass ich nicht, Walther; O wie selig, Brahms; Sonata 2, Mendelssohn; The Holy Supper, Young; St. Agnes, Peeters; When in the Hour, Van Hulse; O Filii, Willan.

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Programs of Organ Recitals of the Month

Lester H. Groom, Baldwin, Kans. — First Methodist Church Feb. 8: O Blessed Jesu, O World, I Now must Leave, Brahms; After a Trial, Strive for the Right, Karg-Elert; His Greatness is Unsearchable, God is Our Refuge, Groom. Feb. 15: Kleine Präludien und Intermezzi 1, 5, 6, Schroeder; Allegretto, Sonata 4, Mendelssohn; Chorale, Prière, Suite Gothique, Boëllmann; Feb. 22: All Bach. God's Time is Best, Our Father, O Sacred Head, Toccata and Fugue in D minor. March 1: Now Come, Saviour, I Call to Thee, Bach; Fuga, Pachelbel; We Thank Thee, Jesus, Fugue in C major, Buxtehude. March 8: All Franck. Andantino, Pièce Héroïque, Fantasia in C major. March 22: Prelude and Fugue in C minor, Bach; O Sacred Head, Smart; My Heart is Filled with Longing, Douglas; Ah, Holy Jesus, Wyton; Out of the Depths, Groom. Christ Church Methodist, Racine, Wis. Feb. 26: Voluntary in D minor and D major, Walond; Sonatina, God's Time is Best, Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; Pièce Héroïque, Franck; Intermezzo, Symphony 1, Widor; Prelude on an Old Spring Carol, Groom; Now Thank we All, Karg-Elert.

David McVey, Princeton, N.J. — Fanwood Presbyterian Church, Fanwood, N.J. March 5: Prelude and Fugue, Bach; Voluntary, Stanley; Herr Jesu Christ, Gott der Vater, Buxtehude; Mein Jesu, der du mich, Brahms; Chorale in E major, Franck; Chorale Prelude 1, Sessions; Resurrection, Dupré. Westminster Choir College, Princeton, Feb. 22: Same Bach and Dupré.

Charles H. Finney, Houghton, N.Y. — St. Paul's Cathedral, Buffalo March 17: Air, Hancock; Jesus, Lover of My Soul, Bingham; Jerusalem Thou City set on High, Karg-Elert; Partita on Two Passion Hymns, David; O Sacred Head, Langlais; Chorale, Jongen.

Robert Havery, New York City — St. Thomas Church March 9: Fantaisie 1, Alain; Prelude and Fugue in A minor, Bach; Andante, Symphony 5, Widor; Allegro, Symphony 2, Vienne.

George L. Jones, Jr., Potsdam, N.Y. — Cathedral of All Saints, Albany April 2: Prelude and Fugue in F minor, Bach; Benedictus (Parish Mass), F. Couperin; Pastorale, Roger-Ducasse.

Richard Smith, Marion, Ind. — First Congregational Church, Kokomo April 5: Voluntary 5 in G, Walond; Passacaglia, Bach; Epilogue for pedal solo, Langlais.

John Holtz, Hartford, Conn. — Christ Church Cathedral April 12: Prelude and Fugue in F minor, Bach; Largo and Fugue, Noehren; Toccata and Fugue in A minor, Reger.

Charles Armitage, Succasunna, N.J. — St. Thomas Church, New York City March 23: Fugue in E flat, Bach; Suite, Durullé.

Jay Lovins, Kokomo, Ind. — First Congregational Church April 12: Symphonic gothique, Widor.

Thomas Murray, Los Angeles, Calif. — St. Paul's Methodist Church March 5: Introduction and Toccata, Walond; We Pray for the Holy Spirit, Buxtehude; A Mighty Fortress, Pachelbel; A Babe is Born, Bach; My Heart is Filled with Gladness, Brahms; All My Heart This Day Rejoices, Walcha; Prelude and Fugue in D major, Bach; Variations on Veni Creator, Durullé; Fantaisie in A, Franck; Fantaisie in F minor, K 608, Mozart.

John Upham, New York City — St. Paul's Chapel April 5: Canzon prima La spiritata, Ricercare, tones 7, 8, Fantasia, Tone 6, Gabrieli; Christ ist erstanden, Heiliger Geist, Lobe den Herren, Ich ruf zu dir, Walcha; Prelude and Fugue in C major, Saint-Saëns. April 12: All Bach. Fugue in G minor, Nun danket alle Gott, In dich hab' ich gehoffet, Passacaglia and Fugue in C minor. April 19: Prelude in D major, Bach; Voluntary for double organ, Purcell; Ein feste Burg, Ach schönster Jesu, Erschienen ist der herrliche Tag, Walther; Fantasia in C major, Bach. April 26: Fancy, Ground, Tomkins; Dialogue in C major, Marchand; Variations sur Lucis Creator, Alain; Prelude and Fugue in A minor, Buxtehude.

Karen Albers, San Leandro, Calif. — St. Peter's Lutheran Church Feb. 12: How Lovely Shines the Morning Star, Lene; Partita on Was Gott tut, Pachelbel; Toccata, Adagio and Fugue in C major, Bach; Sonata in E major, Handel, with Arline Riedel, violin; Partita on Wacht auf, Distler; Prelude and Fugue in G minor, Dupré.

Roger Petrich, Iowa City, Iowa — University of Iowa April 10: Prelude and Fugue in E minor, Bach; Mein junges Leben, Sweelinck; Messe des Pauvres, Satie (with octet of voices); Concerto 1, Pepping; Wondrous Love, Barber; Prelude and Fugue in A minor, Bach.

Richard Billingham, Hinsdale, Ill. — First Congregational Church, La Grange March 22: Partita sopra Folia, Frescobaldi; Prelude and Fugue in F minor, Bach; O Sacred Head, Brahms; Les Rameaux, Langlais.

Madolyn Swearingen, San Antonio, Tex. — Laurel Heights Methodist Church Feb. 22: O Gott du frommer Gott, Brahms; Passacaglia in C minor, Bach; Litanies, Alain; Variations on Come Sweet Death, Schreiber.

Nancy Yost, Princeton, N.J. — Westminster Choir College Feb. 22: Prelude and Fugue in D major, Bach; Les Bergers, Dieu parmi nous, Messiaen.

Richard Probst, Watertown, Conn. — First Congregational Church, Waterbury March 29: Revelations, Pinkham; Meditation, Freed; Toccata and Villancico, Ginastera.

Daniel Durand, Phoenix, Ariz. — Arizona State University, Tempe March 2: Prelude and Fugue in E flat, Bach.

Mary Ruth Yates, Muncie, Ind. — First Congregational Church, Kokomo April 19: Five Stations of the Cross, Dupré.

Barbara J. Owen, Newburyport, Mass. — for Merrimack Valley AGO Chapter, First Unitarian Church March 13: Dialogue, Muzete, Basse de Trompette, Dandrieu; Aul mein Lieben Gott, Ein feste Burg, Erharm dich, Hanff; Voluntary in C, Stanley; O Welt, ich muss dich lassen; Herlich thut mich erfreuen, Herlich thut mich verlangen, Brahms; O Lamm Gottes, Bach. French Huguenot Church, Charleston, S.C., for Charleston AGO Chapter April 3: Voluntary in G, Purcell; Voluntary in A minor, Stanley; Gavotte, Choral Song, Wesley; March, Yarnold; A Lesson, Fugue or Voluntary, Selby; Three Magnificat Fugues, Pachelbel; O Lamm Gottes, Telemann; Adagio for Glass Harmonica, Mozart; Pastorale on the Morning Star, Pinkham; Variations on O Jesu Soet, de Klerk.

Vancouver, B.C. Competitors — Kerrisdale Presbyterian Church March 11: O Thou of God, Buxtehude; My Jesus Leadeth Me, Brahms — Judith Dennis; A Lovely Rose, Brahms — Myron Patterson; Fugue, Chorale and Epilogue, Howells — Gordon Atkinson; Adagio, Vivace, Sonata 3, Bach — Ortrun Kneifel; Benedictus, Reger — Ronald Price; Fantasia and Fugue in C minor, Bach; Te Deum, Langlais — Erika Voth.

David Pizarro, Cambridge, Mass. — for Elizabeth Carpenter Fund April 2: Voluntary 5 in D, Stanley; Sonata in D, Heroick Music, Telemann; Prelude, Largo and Fugue in C, Bach; Liebster Jesu, Wacht auf, Krebs; Trio in G major, Homilius; Adagio K 617, Mozart; Fughetta in E flat major, Rheinberger; Schmücke dich, Brahms; Marche en rondeau, Charpentier.

Herbert B. Parkes, Plainfield, N.J. — St. Paul's Chapel, New York City March 1: Fanfare, Cook; Meine Seele erhebt, Prelude and Fugue in G major, Bach; The Mirrored Moon, Karg-Elert; Pièce Héroïque, Franck; Variations sur un Noël, Dupré.

Joseph Armbrust, Charleston, S.C. — French Huguenot Church, for Charleston AGO Chapter March 10: Canzona, Froberger; Christ Lay in the Bonds of Death, O Man, Bewail, Jesu, Joy of Man's Desiring, Bach; Prelude and Fugue in F minor, Handel.

James Lazenby, Albany, N.Y. — Cathedral of All Saints April 16: Allegro, Concerto in A minor, Vivaldi-Bach; Deck Thyself, My Faithful Heart Rejoices, Brahms; Canon in B minor, Schumann; Prelude, Fugue and Variation, Franck; Toccata, Jongen.

Jo Ann Rice, Tulsa, Okla. — Trinity Episcopal Church March 15: O Man, Bewail, Bach; Variations on a Dutch Chorale, Bull; Le Jardin suspendu, Alain; Chant Héroïque, Langlais.

Earl Scott, Anderson, Ind. — First Congregational Church, Kokomo April 26: Sonata 1, Bach; Brother James' Air, Wright; Antiphon 3, Dupré; Violin Sonata 4, Bach, with Beverly Schott, violin.

C. Griffith Bratt, Boise, Idaho — St. Michael's Episcopal Cathedral, All Bach series Jan. 15: Pedal Solo in G minor, Lord Jesus Christ Be Present, Now Praise We Christ, Come Holy Ghost, Prelude and Fugue in C major, Beside Thy Cradle, Concerto in A minor. Feb. 10: Blessed Jesus, We are Here (three settings), We All Believe in One God, Trio in G major, O Whither shall I Flee, Fugue in G minor (little), Fantasia and Fugue in C minor, By the Waters of Babylon, Concerto in C major, Upon my Dear God's Love, Prelude and Fugue in F minor. March 19: All Glory Laud and Honor, Lord Jesus, Be Present, O Sacred Head, Trio in D minor, Prelude and Fugue in C minor, Partita on O, Why am I a Sinner, Two Preludes on If Thou But Suffer God, By the Waters of Babylon, Prelude and Fugue in D minor.

Students of Gordon M. Betenbaugh, Philadelphia, Pa. — College of Bible, March 20: Prelude in C major, Bach; Musical Clocks, Haydn; Prelude in F, Bach — Judy Sautter; Prelude and Fugue in C major, Bach — Lynne Verdi; Dialogue for Mixtures, Langlais; Toccata in B minor, Gigout — Louis Bugno; I Call to Thee, Christ Lay in Bonds of Death, Bach — Kathleen Young; The Celestial Banquet, Messiaen — Marilyn Kirk; The Will of God is Always Best, Pachelbel; Christ Jesus Who Maketh Us Glad, Christ the Comforter, Dupré; All Mankind Fell in Adam's Fall, Pachelbel — Susan Martin; Prelude, Suite Medievale, Langlais — Arnold Richter.

James Tyler, Jr., El Monte, Calif. — Jesus Stood Beside the Cross, Scheidt; Meine Seele erhebt, Pachelbel, Bach; Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; I am Black but Comely, Magnificat 5, Dupré; Gavotte Antique, Peeters; Toccata, Symphony 5, Widor.

Mary Alice Power, Oak Park, Ill. — First Congregational Church, LaGrange March 21: Intrada, Brockless; O Sacred Head, Praise God, Christians, Buxtehude; Prelude on a Kyrie, Langlais; St. Anthony Chorale, Brahms; Stars, Benoit; In the Cross of Christ, Beautiful Savior, Peeters; Trumpet Air, Purcell.

Ingrid Keefauver, Johnson City, Tenn. — East Tennessee State University, Munsey Memorial Methodist Church March 5: Sonata 2, Mendelssohn; Toccata, Adagio, and Fugue in C, Bach; Variations on Wondrous Love, Barber; Scherzetto in F sharp minor, Vienne.

Penny J. Rosborough, La Grange, Ill. — First Congregational Church March 23: Prelude on an Ancient Welsh Tune, Noble; O Man, Bewail, Bach; O Holy Spirit, Enter In, Karg-Elert; Fugue in G major, Bach.

David Gehrenbeck, New York City — St. Paul's Chapel March 8: Fugue in C major (Gigue), Buxtehude; Prelude and Fugue in G minor, Brahms; Sonata on Psalm 94, Reubke; Fugue in G major (Gigue), Bach.

Russell Field, Albany, N.Y. — Cathedral of All Saints, April 9: Toccata, Sonatina, Sowerby; Prière, Langlais; Movement 1, Triptych, Field.

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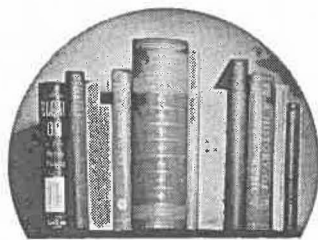
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Books

Several of our books this month are in the instruction category. Eric Thiman's *Fugue for Beginners* (Oxford) is a very brief outline of the bare essentials of fugue. It is co-ordinated with the three-part fugues in the Bach 48 and rightly asserts that more can be learned from them than from any textbook.

A new fourth edition of William Bennett's *Singing* — the Mechanisms and the Technic (Carl Fischer) is such a standard work that it should be known to everyone concerned with vocal or choral music. An enormous amount of study, experiment and knowledge results in a valuable and interesting work.

At the other end of the singing lane is a workbook for small children, *Learning as We Sing* by David Smart (Hope Publishing). The book is full of projects and ideas pertinent to and well co-ordinated with the aim of learning and learning to love music.

Two books for Catholic use come from World Library of Sacred Music. A new printing of *Parish Liturgy* begins with 92 seasonal hymns followed by sections on the mass, the sacraments and the burial service. Congregational and organ accompaniment editions are published separately. *The Commentator* by Alfred C. Longley offered in loose-leaf form, has a page of notations and information, including that about music, for each celebration of the Eucharist throughout the year. It should be a must for musicians who work in churches of this faith.

Oxford has just issued a second edition of *John Christian Bach* by Charles Sanford Terry. A foreword and extensive additions and corrections have been supplied by H. C. Robbins Landon.

The Key of See by Herbert Fromm (Ploughshare Press, Boston) is a warm and interesting little book. Ostensibly "travel journals of a composer" it is that and quite a bit more. The composer it reveals turns out to be a brave and stimulating man as well. — FC

CHURCH IN SYRACUSE BUYS NEW MÖLLER ORGAN

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Rear Gallery Is Enlarged For Free Standing Instrument—Mrs. John Isaac is the Organist

Park Central Presbyterian Church, Syracuse, N.Y., has purchased a three-manual instrument from M. P. Möller, Inc. The installation is part of a major renovation program which will include the moving of the choir and organ to the rear gallery. The present gallery will be extended approximately 12 feet to adequately house the completely free-standing instrument and seats for multiple choirs. A small exposed chancel division is also included.

The organist is Mrs. John Isaac, and the directors of music, Dr. and Mrs. Frank Hakanson.

The contract specifications and negotiations were handled by Herbert Ridgely, Jr. of Möller's home office, in deliberation with the organist and directors.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Chimes 21 bells
Trompeta Real 8 ft. 61 pipes

POSITIV

Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octav 2 ft. 61 pipes
Klein Nasat 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Trompeta Real 8 ft.

SWELL

Rohrbordun 16 ft. 12 pipes
Rohrgedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Trichter Regal 4 ft. 61 pipes
Tremulant

CHANCEL

Metalgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flöte 2 ft. 61 pipes
Mixture 2 ranks 122 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Rohrgedeckt 16 ft.
Octav 8 ft. 12 pipes
Pommer 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Pommer 4 ft. 12 pipes
Hohlpipe 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Posaune 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes

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Choral Music

Publisher activity seems to have heightened considerably this month. We list this period's choral receipts by publisher in alphabetical order.

Augsburg sends a group of general anthems: a strong, not difficult I Am the Alpha and the Omega by Daniel Moe; Leland Sateren's small unaccompanied Jesus, Let Our Souls Be Fed; Paul Fetter's A Great and Mighty Wonder, livened by a pair of optional trumpets; and David N. Johnson's simple arrangement of a religious folk tune The Lone, Wild Bird. For young voices are: Marie Pooler's SA but largely unison arrangement, Loving Shepherd of Thy Sheep; Dale Wood's SA A Hymn of Youth; and two unison arrangements from Rameau by Ronald Nelson, both with violin: Come Thou Long-Expected Jesus and Wake, O Shepherds.

Bourne sends a varied group of arrangements, some secular, beyond the scope of this column. George Brandon has made a hymn-anthem on the tune Canaan, Creatures Great and Small, and John Hughes has a highly conventional setting of a familiar text in Isaiah's Vision. For Christmas is an SSA arrangement of the spiritual Mary Had a Baby by Franklin Kinsman.

Alexander Broude sends three works of historical interest edited by Clifford Richter: an unaccompanied SATB Beatus vir and an SSATTB Verbum with instruments, both by Hassler, and accompanied SATB Night of Wonder by J. C. F. Bach, useful for the Christmas season.

In the London edition of J & W Chester are: a Missa pro Defunctis by 16th century Giovanni Amerigo edited by Anthony Petti with generous historical notes. Mr. Petti's good editing of the Lasso SSATB motet Justorum Animae has Latin and English texts. Lennox Berkeley's unaccompanied Mass for Five Voices has Latin text. Christopher Le Fleming's O Praise God in His Holiness is arranged very thickly with divisions in all voices by Laurence H. Davies. Bernard Barrell's unison Missa Brevis has a transparent accompaniment and both English and Latin texts.

From the Chorister's Guild come: a unison Make a Joyful Noise to the Lord by Maureen I. Sindlinger, with optional recorder or flute, and A Handbell Mosaic which includes practice material.

Richard Hillert's The Christmas Story according to St. Luke (Concordia) provides a good opportunity to enlist many musical resources into an attractive and not demanding whole. The choir is unison or two part and thus adaptable to a variety of youth groups; the instrumental parts allow a wide choice. Paul Bunjes' festival chorale The Lord Hath Helped Me offers congregation, mixed chorus, treble choir, solo trum-

pet and organ in various combinations in an introduction and three stanzas of the Allein Gott in der Höh' tune.

One of the largest stacks this month comes from Elkan-Vogel. Several numbers for the next Christmas season are included. There is an a cappella setting by Benjamin Husted, with changing measure lengths, of an English text, When Christ was Born of Mary Free. Henry Hallstrom's All Our Joys apparently has Spanish origin while David Kozinski's Sing a Carol is Polish. Richard Peek's On the Birthday of the Lord uses an ancient melody. Treble works for Christmas are accompanied: David Kozinski's SSA Sing Mary's Lullaby is small and dainty; Walter Ehret's bright SA Hasten, All Ye Shepherds has Polish roots, while Jean Pasquet's SA That Wondrous Night has a simple original tune. Robert Goodale closes the Christmas group with an unaccompanied SSA The Angel to the Shepherds by 16th Century Spanish Juan de Castro.

Another of Mr. Goodale's Spanish arrangements is for Palm Sunday, SATB Cast Thy Garments by Nicasio Zorita. In Elkan-Vogel's general list are three Walter Ehret arrangements from C.P.E. Bach — The Goodness of the Lord, Night and Shadows Deepen, and Search into Me. L. Stanley Glarum has an unaccompanied What Is Man; John W. Work a big accompanied Jesus, Thou Joy of Loving Hearts; Jean Pasquet two small a cappellas, Worship We the Father and Grace Unto Us. Philip Blass has two unaccompanied settings of Carl Sandburg, SATB The Last Invocation and SAB A Clear Midnight. Also SAB but largely unison is W. Glen Darst's setting of Lead On, O King Eternal.

J. Fischer has collected Twenty-five Anthems from the Russian Liturgy from its familiar standard catalog. Various editors and arrangers are represented. Among single numbers for this publisher are: Golden Sheaves by Marian McLaughlin, with handbells; a set of Closing Responses and Amens by Roberta Bitgood and a set of Antiphons, Introits, Versicles and Responses by William G. Blanchard.

In other voicings from J. Fischer are: David H. Williams' short unison To Give Him Praise, for Thanksgiving; Jack Sweeney's TTBB Alleluia; a Homer Whitford SAB of the Tchaikovsky Praise Ye the Lord, and a Roberta Bitgood SAB Now a New Day Opens.

Mark Foster Music Company brings out a useful new issue of Monteverdi's Laetatus Sum to coincide with the composer's quadricentennial.

Greenwood Press (2145 Central Parkway, Cincinnati 45214) sends along with several secular arrangements SAB arrangements by James Ritz of Three Famous Canons.

Ronald Arnatt's Short Mass for the People (H. W. Gray) is simple and practical but not very interesting. David H. Williams' Jesu, Word of God Incarnate is a small, quiet accompanied anthem. John J. Dimeco's Hear My Prayer depends more on its organ part for interest than its choral writing. W. Glen Darst's The Saviour Reigns offers no problems. Conrad Susa's 1965 prize anthem, David's Kingly City, does offer complexity of texture, division

into as many as 10 parts, an ornate organ part and some Latin text, posing the question as to what this competition has as its aim. Philip Tomblings has a Jubilate Deo and a Benedictus Es, Domine which were commissioned for the 240th anniversary of St. James' Church, New London, Conn.; they are straightforward. Finally in Gray's group is an SA Morning Prayer by Bess Berry Carr.

Hope Publishing Co. sends two — a Wesley Hanson arrangement of Praise Ye the Lord, with brass choir indicated, and a big Edward Mead Lord Jesus Christ, Be Present Now.

From Novello comes: a largely unison As Jesus Went to Calvary by Desmond Ratcliffe, with an ostinato accompaniment; Great Lord of Lords by John McCabe, with a figured accompaniment; and a short unaccompanied SSA Praise the Lord of Heaven by Arthur Wills.

Much of Oxford's new list is of historical interest. Included are a Nathaniel Giles God Who as at This Time, Benjamin Rodgers Magnificat and Nunc Dimittis, God Which Has Prepared, by one of the Mudds, and Robert White's Christe, Qui Lux es et Dies. All are carefully edited. Laurence H. Davies has done an SA arrangement of Achieved Is the Glorious Work from Haydn's Creation. A TTBB I Give You a New Commandment is attributed either to Shepherd or to Tallis. The only recent work in this Oxford envelope is a Psalm 100, an essentially harmonic a cappella setting by Rodger Vaughan.

C. F. Peters is issuing the important new Stuttgart Complete Edition of Heinrich Schuetz. Students should send for the brochure. In the meantime three small samples are just off the press, numbers 425, 426 and 432 in the edition, all SATB and with German and English texts, are a Danksagen wir all Gott, a Magnificat and a Nunc Dimittis.

Most of Remick's stack is for Christmas — Ruth Artman's SAB Do You Hear the Angels Singing, Don Malin's SATB A Babe Is Born, and five by Katherine K. Davis: Praise His Name Forever, Going to Bethlehem, Sicilian Bagpipers' Carol and Jerusalem, all SA; and SAB From Far and Wide.

From Shawnee Press comes a single, A Joyful Alleluia by Gordon Young, a rhythmic SSAA.

For Christmas from M. Witmark is a spiritual, Little Lord by Eugenie R. Rocherolle, available SATB with descant, SA or SSA. For general use is Ross Hastings' Lie Quiet, Soul, a short work with only its tenor solo accompanied. Katherine K. Davis' The Firmament of Power is a strong, not difficult a cappella work. — FC

THE CHOIR BOYS of Christ Church Cathedral, Indianapolis, sang on the recital series of First Presbyterian Church, Fort Wayne Feb. 26. James Litton led them in a program from plainsong through Britten and even Songs by the Beatles.

NORMAN DELLO JOIO received the 1967 Lancaster Symphony Composer's Award April 2 at the intermission of the Lancaster Symphony's final concert of the season.

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Organ Music

A considerable amount of organ music has reached us since last column. New works outnumber editings of older works this time — a state of things not typical of recent months.

Of special interest is Volume III of Walcha's Chorale Preludes just issued in C. F. Peters edition. The first two volumes of these useful and interesting pieces have become standard with teachers, players and students and the 24 in volume 3 will be no less popular. The complete, co-ordinated index of the three volumes appears in this volume as well as the overall grouping according to the Christian year. It would have been useful too to have had a separate index for this volume. Registration suggestions appear throughout and exact articulation is indicated.

In Hinrichsen Edition available from C. F. Peters, two more volumes in the Tallis to Wesley series have appeared, skillfully edited as usual by Gordon Phillips. The Dr. William Boyce volume has four of the 10 voluntaries and Twelve Diapason Movements from the voluntaries of John Stanley is an equally welcome addition to the average organ library. Richard Arnell's Three Related Pieces are definitely of our generation, though far from extreme. They would be useful singly or together.

In Donemus edition also from Peters is Jan Felderhof's Epos, a program piece of some interest which would offer a good organist no problems.

Volumes 3 and 4 of Library of Organ Music compiled by Enid and Henry Woodward for Schmitt, Hall & McCree are just as worthy and as useful as the first two volumes. The materials in the new issues are for general service use and cover composers from Byrd to Wilbur Held. Teachers will find them very practical.

Harald Rohlig's Concertino for organ and orchestra (Concordia) would be a good addition to a church or school program. It is well written for strings and trumpets and the organ part is interesting without being too demanding. There are no ensemble problems. The second movement on Vater unser should be especially popular. The score, the organ part and a set of instrumental parts are published separately.

The five short sections of Donald John's Organ Mass, number 44 in *The California Organist* series, may well prove more useful as individual voluntaries. This is transparent music, not difficult to grasp or to play, but it has an original flavor.

Coincident with Kodály's recent death,



Arthur B. Jennings, AAGO, professor emeritus of the University of Minnesota, was honored Jan. 10 at a testimonial dinner at the Plymouth Congregational Church, Minneapolis. The event was attended by 500, including current and former choir members, members of the Twin Cities AGO Chapter, organ students, church members and friends. Dr. Paul O. Manz and Dean Kathryn U. Moen of the chapter were speakers on the program, which included testimonials by a number of students and choir members, past and present.

Boosey and Hawkes is reissuing his *Organoedia*, an early version of his *Missa Brevis*, but itself of considerable interest as organ music. The three-staff edition is edited by Martin Hall and contains a registration plan on a separate sheet.

From Gray come some familiar names. Claude Means has a rather simple Chorale Prelude on Sawley for service use. Leo Sowerby's Bright, Blithe and Brisk, written for Marilyn Mason, is largely a pleasant, rapid trio. Jean Langlais' Scherzo-Cats is now available separate from the suite.

Brian Brockless' Introduction, Passacaglia and Coda (Novello) is a short, brilliant virtuoso piece.

Darwin Wolford's Nine Psalms for Organ (J. Fischer) are fairly short and not difficult musical reactions to single verses from many psalms. Not daring harmonically, they are still fresh in conception and suitable for service use. Gordon Young's Three Service Pieces are designed for organists of very limited command and come off well.

Our American Heritage, arranged by Jon Spong for Electro-Voice, is a two-volume collection of short and largely very easy bits by American composers of the 18th and 19th centuries. The publishers would do well to emphasize the work's practical qualities, which it has, rather than its scholarly ones, which it lacks.

A volume of carillon music probably does not belong in this column but players of the instrument will want to know of a new volume of six pieces written for a Dutch competition in 1964 — Tien Jaar Nederlandse Beiaardschool, published by Donemus and available from C. F. Peters. — FC

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The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 39-rank instrument for the First Baptist Church of Pascagoula, Miss.

Pipe work will be placed on either side of the chancel area with resources of the great and pedal located to the right, and pipework of the swell located to the left as one faces the chancel area. Pipework of the pedal division will be distributed between the two sides. Resources of the choir and swell will be independently expressive with the great and major portion of the pedal being unenclosed.

Negotiations for the sale of the instrument were handled by Floyd E. Norwood, Pensacola, Fla., district representative for Reuter. The instrument was designed by members of the Reuter staff in consultation with Mr. Norwood and members of the church staff. Mr. Norwood will also make the installation scheduled for the fall of 1967.

GREAT

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spillflöte 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Furniture 3 ranks 183 pipes
- Chimes (Console Preparation)

SWELL

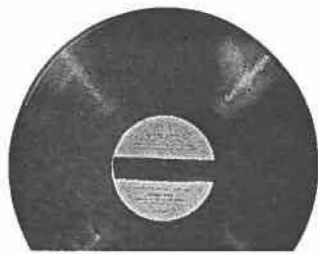
- Rohrflöte 16 ft. 73 pipes
- Geigenprincipal 8 ft. 61 pipes
- Rohrflöte 8 ft.
- Viole de Gambe 8 ft. 61 pipes
- Viole Celeste 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Hohlflöte 4 ft. 61 pipes
- Nasard 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Fagotto, 16 ft. 73 pipes
- Trompette 8 ft. 61 pipes
- Fagotto 8 ft.
- Clarion 4 ft. 61 pipes
- Tremolo

CHOIR

- Gedeckt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 49 pipes
- Nachthorn 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 44 pipes
- Rohrflöte 16 ft.
- Octave 8 ft. 32 pipes
- Bourdon 8 ft.
- Rohrflöte 8 ft.
- Twelfth 5 1/2 ft.
- Choral Bass 4 ft. 32 pipes
- Rohrflöte 4 ft.
- Mixture 3 ranks 96 pipes
- Bombarde 16 ft. 56 pipes
- Fagotto 16 ft.
- Bombarde 8 ft.
- Fagotto 8 ft.
- Bombarde 4 ft.



Records

Three records with quite different aims but all of high quality and real interest to everyone in our fields come to our attention this month.

Robert Noehren has a pair of records for Lyrichord made on his new organ at St. John's Cathedral, Milwaukee. The first (stereo LLST 7169, mono LL169) is a direct illustration of Dr. Noehren's Atlanta convention lectures which were so popular as articles with readers of this magazine. The organ itself is Dr. Noehren's grand effort to realize his convictions, and the record, which ranges from 15th century Le Moulin de Paris through Messiaen and Grunenwald clearly backs up his ideas. The playing is the highly superior variety we expect from this player, with the Bach Dorian Toccata and the Franck Pièce Héroïque furnishing especially high points. His second record (stereo LLST 7171, mono LL171) contains suites 18 and 33 of Tournemire's L'Orgue Mystique. Tournemire never has been and probably never will be everybody's organ composer in the sense of, say Franck, but he deserves much wider performance than he gets, and this fine Noehren record may well serve to accomplish just this.

A set of Processionals for Advent and Good Friday by the Cathedral Choir of St. Mark's Cathedral, Seattle, conveys a remarkable religious atmosphere. Two services, traditional at the Cathedral, sung without accompaniment except for bells on the processional, are so skillfully planned and sung that they grip one's attention from start to finish. The blend, diction, room sound, choice of music and engineering are all good and the two-record albums can be recommended without reservation. It can be purchased, stereo only, for \$7 from the cathedral at 1229 10th Ave., East, Seattle, Wash. 98102.

A quite different service record also of high quality is a single from Westminster (stereo WST 17125, mono XWN - 19125) titled Easter at Riverside. The improvements on the great organ there are displayed skillfully by Frederick Swann in music used at the Easter vesper service at the church. Louise Natale sings the Weinberger solo cantata, The Way to Emmaus, with fine style, and Mr. Swann does a stylish job on Francis Jackson's Fanfare, Richard Purvis' Partita on Christ ist erstanden and the six Easter chorales from the Orgelbüchlein. Good engineering and playing make for pleasant listening. — FC

WALTER ROSS was organist for an evening of organ and brass Feb. 21 at Hayes Barton Baptist Church, Raleigh, N.C.

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Dedication of the new First Baptist Church, North Wilkesboro, N.C., occurred at week-long activities Sept. 11-18. A new Wicks three-manual organ was installed just before the dedication week. The choirs of the church furnished the musical offerings, directed from the console by Ellihu E. Sloan, minister of music.

The colonial design of the church was modified to allow placement of the organ across the front above the choir, the great division and a portion of the pedal exposed in front of the enclosed swell and choir divisions. All surfaces in the choir area are hard, the church floor is flagstone tile and plaster panels are used in the ceiling. The only carpeting is in the aisles and the pulpit area. The acoustic environment is excellent. Architect was John McCulloch of Wilson, McCulloch, Yeargin Associates, Charlotte, N. C.

The organ, engineered for future additions in all divisions, contains classic, open-toe voicing throughout; the highest pressure for flues being 2 1/2" and reeds 4". Installation was by Louis Gayle Monette, Richard A. Garrett, and Wicks Regional Director Paul Creasman. Tonal finishing was by Louis Gayle Monette.

Dedication of the organ itself took place Oct. 30 in a service which included an organ recital by Mr. Sloan.

GREAT

- Principal 8 ft. 61 pipes
- Stillgedeckt 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Flachflöte 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Trompette 8 ft.
- Chimes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Gemshorn 4 ft. 61 pipes
- Nasat 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 12 pipes
- Trompette 8 ft. 61 pipes
- Clarion 4 ft. 12 pipes
- Tremulant

CHOIR

- Geigen Principal 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Unda Maris 8 ft. 49 pipes
- Hohl Flöte 4 ft. 61 pipes
- Harmonic Flute 2 ft. 61 pipes
- Siffelöte 1 ft. 12 pipes
- Cor Anglais 8 ft. 61 pipes
- Tremulant

PEDAL

- Contra Bass 16 ft. 12 pipes
- Subbass 16 ft. 12 pipes
- Principal 8 ft. 32 pipes
- Lieblighgedeckt 8 ft. 32 pipes
- Erzähler 8 ft.
- Choralbass 4 ft. 12 pipes
- Copula 4 ft. 12 pipes
- Trombone 16 ft. 12 pipes
- Trompette 8 ft.
- Cor Anglais 4 ft.

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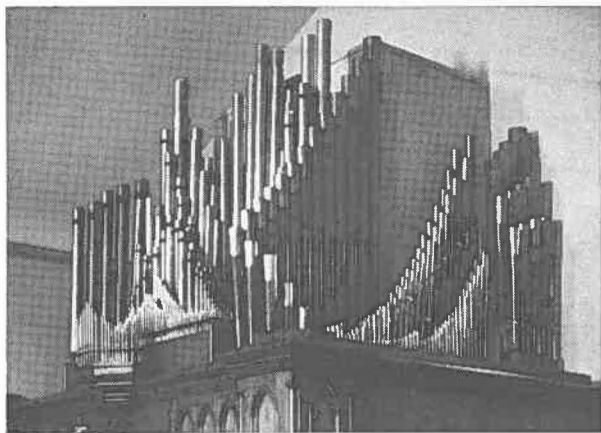
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B on B

JEAN BERGER waxes autobiographical at
University of Iowa Conference

There is nothing as uninformative and un-enlightening as a composer who discusses his own music. This is not to say that composers are normally unwilling to do so, far from it. As one surveys the contemporary scene of the musical arts, one is rather tempted to conclude that composers spend at least as much of their time writing and talking about their works and their workshop habits as they do in composing their scores. In some extreme cases one is even tempted to think that life might be supremely enjoyable if the respective composers were to spend all of their time writing about their projects, and little or perhaps none in actually composing them.

To receive an invitation to discuss one's own music for a listening audience — captive or willing — must surely be the true symptom of life's autumn having arrived. When the suggestion was made that resulted in the title for my present talk, I confess that I was at once flattered and dumbfounded. Flattered, because the confrontation with the fact that whatever had found its way on staff paper in the privacy of my studio should also have found so warm a reception is always a source of, I hope, understandable pleasure, and dumbfounded because the title *B. on B.* as actually suggested in that first letter made me feel positively post-humous. Aside from my activities as a composer and, when occasion warrants, as a performer, I am also involved in musicological research and musicologists, as you know, are that breed of the musical species that will talk, at the drop of an eighth note, on any topic of music forever and ever, and I am no exception to the rule. My topics, this far however, have always dealt with composers who long since departed this vale of tears. Be this as it may, dumbfounded or not, when asked to discuss and present my compositions, I must admit that I am not the kind of musician who would go into what would be entirely phony displays of modesty. I live, as do most of us, in a geographic location which makes it rare for me to hear my music performed; at a rough guess I would say that, despite the warm welcome which my works have found throughout the land, I haven't heard something like 75 percent of the music I have written; consequently, I would not turn down lightly an opportunity to hear some of my efforts performed or, at least, read through.

What I do have to report, however, is that I find precious little to say about my music. As I have had the ego-building experience in recent years of finding my compositions discussed in a number of master's and doctoral theses, I have come to the considered view that my music is, in fact, the sort of thing about which not only I but other people as well can say smart things only by dint of a considerable effort. And when they do come up with discoveries of canonic rhythms or of polytonal devices or the like in my work, I must admit that I always react with a rather diffident: gee whiz!

I can also report to you that a composer whose works are chosen for such purposes of PhD vivisection, is usually treated with the awe and reverence that stem from the commonly held notion that all composers are dead and that, therefore, it would be far too much to ask of the U.S. Post Office to track down their obviously celestial address (or that of the other place, as the case may be): the theses usually reach one in mere thin trickles.

Now, if you will permit me to apply the wisdom, if any, of the musicologist's methods to my own modest achievements, the fact that would occur to me before any other when trying to establish the particular make-up of any composer is that, however personal his manner of speaking may be, it is always the result of the sum total of his musical experience. I know of no example in the ocean of music that is our Western heritage where this fact could be controverted. If we assume for a moment — I am hoping that this will

be fun for you — that someone abducted the infant Beethoven from Bonn and took him to Manila or some other remote spot in the Pacific Ocean, we would then be in a very difficult position to say what music Beethoven would have written. What we can say, however, is that he would be decidedly *not* have written the music which the actual Beethoven wrote and we would ascribe such a fact to the changed circumstances, though I, personally, would not be able to limit my imagination to such chaste assertions but would be terribly tempted to visualize old Lew Van B. as a prolific composer of music for Hula dances and the like. I am sure that it will not be necessary to pursue this trend of thought any further, not even in order to muse if Bach, born in this century, would really have sounded like the Swingle Singers.

I am bringing up this perhaps childish manner of thinking for a rather serious reason. Being confronted with the necessity of decision, of choice of idiom, the contemporary composer is probably more keenly aware of the implications of present concepts than is the musician who performs but does not compose. Clearly, our time has produced composers who are far from stating their musical thoughts in a manner that could, in any way, be identified as the result of their previous intuitive experiences. The current Establishment — which rather vaingloriously likes to refer to itself by the virile and martial title of Avant-garde — comprises many men (and some women) to whom the choice of idiom is, in fact, an act of intellectual decision and not, as I tried to qualify it, the result of a sum total of an integrated intuitive experience. Not long ago, Ernst Krenek mentioned in the course of a conversation that Pierre Boulez had told him — and please do understand that I am fully aware of the exceptional musical stature of Boulez — that he, Pierre Boulez, will discard and throw in his waste basket anything that occurs to him in a manner that you and I would call "instinctive" or "intuitive" or what have you. If it is not the product of the pre-ordained path that the composition *must* take, it may not be preserved, it must necessarily be bad. Similarly, during a talk I had with one of my younger colleagues, a very gifted musician, I pointed to a passage in a large score of his which was orchestrated in rather awkward fashion: would it not be better, I asked, to change the second oboe part (or whichever it was) in such and such a way? No, no, no, was the serious reply (have you ever heard a serialist laugh about his scores?), it could not be changed because the particular spot in the particular series made it impossible that the oboe play notes other than the ones in the score (even though I thought and tried to say gently, the passage sounded like hell).

This is not being a diatribe against serialism, of course. My purpose in mentioning these few instances is merely that, in our own time and, possibly, in all good faith, composers do arrive quite frequently at a mode of speech which is emphatically not the organic outgrowth of their inherited vocabulary, syntax, dialect but is the result of an arbitrary decision, the throwing of a switch as it were, that turns on a different current. I can't refrain from telling you, in this context, that my earnest young colleague, he of the miserable second oboe part, told me that, in addition to his "serious" music, he also composed other things being careful, however, to present these other things under a pseudonym. The idea occurred to me at once, of course, to present some of my music under a pseudonym too, and I briefly considered my young colleague's name for everything that I will write from now in pure and un-adulterated C-major. I decided against all pseudonyms, however.

Having made the foregoing points, I am now faced with the task of telling you what the ingredients of my per-

sonal stew have been that should have given it the consistency and taste it has, and I am sure that I am using horrible images. Not being of a self-analytical disposition, this is a difficult task, indeed. Not only that but I am, of course, no exception to the rule according to which things that seem to have, or to have had, enormous importance and which I therefore recall vividly, may not have been nearly as important in the formation of whatever my musical idiom is as others that I have totally forgotten. I will therefore answer to the task by mentioning merely two features which I hope might interest you, not because they concern me — why should you be interested in them for this reason — but because they might perhaps give you some food for thought concerning many other musicians of our time. The first fact that I would like to single out has to do with my aforementioned training as a musicologist. Since fortunately my studies under my master at Heidelberg University, Heinrich Besseler, revolved less around call numbers of medieval manuscripts and more around an intimate knowledge of the music itself, it would therefore be impossible for me to say whether the childhood experiences of Beethoven symphonies, quartets (which we played ourselves), Mozart operas, such contemporary works as the standard concert repertoire afforded, affected me more or less than the discovery of such Mount Everests as Monteverdi or Josquin de Pres, to mention but two masters whose music one simply never heard in the public concerts of my younger years. Whether such experiences of music of the great composers of the past were more or less important, they obviously were unforgettable and it is for this reason that I am pointing to them as one of the two facts in my "vita" that I would like to single out. All of us involved in the field of choral music, whether we are musicologically inclined or not, are inevitably in the presence of large amounts of music from the past. I consider this fact of prime importance when we try to assess the achievements of contemporary choral music in this country; if my earlier assumption has any merit, if a composer must inescapably write in a way that somewhere, somehow mirrors his musical life such as it was shaped prior to the act of writing a particular composition, and if such a composer is also involved in choral performance — and aren't practically all of us so involved? — then it would appear to me that, when we see the occurrence in his work of techniques, idioms, colorings, structural principles that point to music of the past, we would be entirely wrong in calling such a mode of writing "neo-classic" or some such term. To us, specialists in the field of choral music, particularly when we are also specialists in sacred music, the presence of music from the remote past is not anything that is artificially grafted upon our consciousness as this may perhaps have been the case with some of the German composers in the years following World War I; to us this is living music, its impact on our musical psyche being as inevitable as the teacher-student relation was in periods that did not know such a presence of so-called "old" music.

The second fact which I would like to point to as having had some importance in determining my manner of composing is that I actually never decided to become a composer. The very idea of walking in the path of the revered and forever mysterious masters whose works were the daily bread of my young years would have been so awesome that it could not possibly have occurred to me. Although I had been a keyboard player and score reader as far back as my memory reaches, I actually came to music as a profession by a rather silly circumstance. I was studying at Heidelberg University and among the various disciplines that interested me, it was medieval French that seemed to win out. As the University had just acquired a new building, one day I entered the wrong class room to hear, not a lecture on the Chanson de Roland but, to my surprise, a young firebrand of a lecturer hold forth on Schubert songs. The die was cast: I had to study with that man. Then about 28 years old, Heinrich Besseler, the celebrated medievalist. What came afterwards was a mess of things; the Ph.D., early activities

as an operatic coach in a progressive German theater, the Nazi catastrophe, beginnings of a new life and yet new beginnings of yet new careers, the learning of new languages, of new ways of holding my fork, the change of beverages from beer to wine to Brazilian maté to American ice water, the metamorphoses that went from musicologist to conductor to concert accompanist to CBS arranger to GI to endlessly new occupations until the school teacher emerged as what appears to be the final incarnation. In all this mobile career composing always was a secondary activity and it was not until fairly recent years that I found, to my unending joy I must say, that it was precisely the sort of thing I never would have considered my life's work, choral music, that American musicians seemed to like, encourage me to write more of, and here I am, a "choral man".

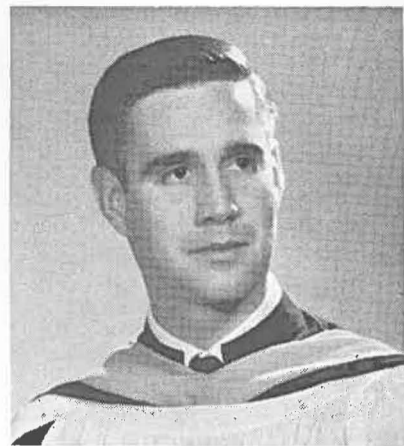
The first occasion that resulted in a choral composition will give you an idea of the casualness of the choice. I had been in America for about three weeks when a young man whom I had met at one of those New York parties where one meets countless Jims, Bobs, Dicks without ever knowing their last name, suggested that Dr. Williamson, the famous conductor of the Westminster Choir, had been told of my having just arrived from Brazil, that the Choir was to go to South America that summer of 1941 — which, as you remember, is winter down there — and that he had expressed an interest in consulting with me on programming and the like. An appointment was set and since it had always been part of the code of behavior of any musician of my world that one must never, but never meet a conductor without accidentally having a score along that, accidentally, was written for precisely the medium in which the conductor specialized, but since I had left all my previous compositions in my apartment in Paris — where they eventually disappeared together with all my other belongings — I went to the 42nd Street Library to find a suitable poem which, not knowing English at the time beyond "how are you?" I chose in Portuguese, the language of Brazil, the country I had just left. I wrote a score entitled *Psalmo* — this was simply the poet's title and was later changed to *Brazilian Psalm* — on Tuesday afternoon, met Dr. Williamson on Wednesday, played it for him and to my delight saw him pick up the telephone and instruct G. Schirmer to publish the score within six weeks. This was the speed I had expected of America.

Actually, it took about eight years after the publication of this piece before it was performed with any degree of frequency. But once it was — after its original performances by the St. Olaf Choir — starting in 1950, I seem to remember, requests for new works came in and in short order I found myself type-cast as a composer of choral music. Not all my succeeding works were written with similar purposes of immediate usability, though quite a few were, indeed. But it matters to me to say that composing has been an activity, in all instances, that was invariably related to life around me, to people and circumstances around me and that, for this reason, I am immensely suspicious of the composer of our day whose purpose is the writing of the immortal masterwork. Since one cannot really control one's bias effectively, I am willing to admit that I truly think — with all the objectivity of my bias — that the time of the composer in the sense of our traditions no longer exists; the art has entered a new phase and it would seem to me that the concept of a self-contained phenomenon called "Art" is itself of the past. We are apt to admire what we sometimes call the functional aspects of Baroque music, to admire them precisely to the extent that music does fill an extra-aesthetic function. I am not sure that we proceed properly in thus applying a rather antiseptic 20th century concept to an age in which it may not make any sense but the whole history of the field of music in which I am now involved, the exciting field of amateur choral singing in this country, is predicated on concepts which, if the term "functionalism" is inadequate, I would qualify by saying that the composer's relation to his performers and listeners is pre-eminently that of spokesman: not genius, or potential genius,

who imposes his laws in the manner of the giants of the 19th century, not transcendental mystic in the manner of the polyphonists of the Renaissance but very simply: spokesman.

The vocabulary, the syntax, grammar, thought processes and all other components that make up an idiom are what the composer-spokesman shares with his musical fellow-men. He must speak so as to be understood, to be liked I would go as far as saying. He may not fruitfully discard the idiom beyond recognition without incurring the one penalty his fellow men are apt to inflict: oblivion. History teaches us that similar situations characterize other ages; we cannot point to a single composer, especially not one in the field of choral music, whose works were ignored during his lifetime only to be resuscitated post-humously. That which is still-born will forever be deprived of life. This is not to say that the work which is a vital concern during the composer's life span will necessarily be immortal or then survive him by some years. The greatest lesson in humility that my much maligned discipline of musicology teaches is precisely that potential immortality is no criterion whatever with which to judge a work. All man-made things are mortal and there is no shame in aiming one's efforts at one's mortal fellow creatures. How many thousands of works had to be written before there was one St. Matthew Passion of J. S. Bach? and does it not appear totally incredible to think that the master had no idea of writing the score for any other purpose but to perform it that one Good Friday of 1729? To be spokesman is a noble thing, and to be confirmed by those for whom one speaks that his statements are of their mind and soul, is better yet. Life holds no greater reward.

There was the task of learning that particular American musical language, made up of so many elusive elements, so foreign at first yet also so completely beguiling. Even the tritest Hollywood product furnishing a musical background for the tritest film almost always had that curious and sinuous melodic contour which, for better or for worse, appeared to be "American". The great discovery was "tune". Biographically the discovery came quite early, even before the felicitous visit with Dr. Williamson. On my second day in America someone gave me a ticket to hear Anne Brown in a Gershwin recital in Harlem (Anne Brown was the first singer to portray Bess in *Porgy and Bess*). After disentangling myself from the labyrinth that is the New York subway, and arriving late in a hall filled to the last seat and in which I seemed to be the only white person, I heard Anne Brown (who later on became a good friend) sing *Summertime*. All I had previously heard of Gershwin was the *Rhapsodie en bleu* which I had rather liked — but what was that compared to the sublime tune *Summertime*? But more than that, not only was my ear struck by the exquisite melodic line (obviously I hadn't the foggiest notion what the words were all about) but I also sensed, and sensed most powerfully, that one quality in the hall that I knew from the great concert experiences of my earlier years: the audience's identification with the musical substance of the program, the rapt absorption, the almost unendurable concentration, the blending with the person of the performer. Many other later events confirmed me in this early discovery of tune as the mainstay of the American musicality, tune plus its concomitants of quite traditional harmony, rhythmic understructure, rich orchestration whenever that applied — but always and forever "tune", be it Spiritual, Stephen Foster, George Gershwin or Roy Harris. And since tune, in the American aesthetic context, invariably also means an intimate blending of text with music, I would point to this unique co-existence as perhaps the most remarkable artistic product of this land. It may not be superfluous, in order to cure the perennial inferiority complexes which native Americans have about the achievements of their country's civilization, to point to similar musical cultures of "melos", to the glories of medieval Christian chant, of Lutheran hymnody and so forth, yet there remains the added and characteristically American quality of one-ness of tune and text that brings about an essentially un-



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melismatic (I am tempted to say: matter-of-fact) contour of un-adorned declamation on the one hand and — on less exalted levels — the Bing Crosby type of crooning on the other. I am of course not trying to convince you that the sole virtue in composing music in this country consists in writing 32-bar songs or, to quote Leonard Bernstein, "why don't you run upstairs and write a nice Gershwin tune?" — but as a basis of musical reception and, consequently, of compositional procedure I perceive "tune" to permeate all of American music. To clarify my contrast, permit me to refer to a letter of Mozart to his father in which he describes his joy when, during a performance of one of his symphonies for an elegant audience in Paris, his listeners broke forth with spontaneous applause at a certain spot during the first movement of the work. Think of this semi-god of music who rejoices when people clap during a movement of his symphony — and think of what would happen to you if you applauded between movements! After reading such a letter, one gets out the score of the so-called Paris Symphony and discovers rather quickly what so excited Mozart's audience in the more than usually sophisticated first movement. Let me say that such concerns with structural niceties are, in my view, not our audiences' reasons for listening to music. I mean no negative implication with such a remark; I am merely trying to establish that aristocratic and sophisticated elegance belong in one world, haunting tune quite possibly in another. To counter Mozart's delight with his audience's recognition of his finely chiseled formal device, I might quote a friend who asked me not long ago: didn't Palestrina ever write a decent tune? We, whose diet contains a big daily helping of Palestrina, know of course that, to the extent that contrapuntal elaboration was Palestrina's concern, he was not concerned with the writing of tunes. If we can be level-headed about the whole thing and not apply the same value judgments indiscriminately, we would as easily admire Gershwin for *Summertime* as we would not look for a comparable product in the works of the creator of the Pope Marcellus Mass.

And herewith I have said my say. If my idiom, the result of many components, is such that whatever I am able to say in it touches a responsive chord in the thousands and thousands to whom the singing of music in company with their brethren is of vital concern, then let me say: thanks a lot, fellows. I'll ask for no more. Those of us who, at one time in our lives, found ourselves classified at the very lowest echelon of humanity, nay, who were told that we deserved not to be called human beings but beasts, and who survived the nightmare by some miracle, could imagine no greater thing, could not think that notwithstanding blue jeans, doughnuts, rustic manner and boisterous speech there might be a truer sign of true civilization than the American implied or stated: Come on, join us!

Lenten & Easter Survey

No startling changes are evidenced in the large box of Lenten and Easter bulletins which members of the staff of THE DIAPASON read, sorted and collated — our usual post-Easter chore. All parts of the country were well represented and we were able to hold the summary open through the last mail delivery April 12 — 16 days after the last Easter bell had stopped ringing and the last rain-soaked Easter bonnet hung carefully to dry.

This seemed to us a sufficient allowance of time to provide a reasonably reliable cross-section. As usual we expect bulletins to continue to trickle in for some weeks yet, perhaps as late as the first of May. These will not be candidates for this annual column.

As usual some few prepared covers were extra favorites. The average was, we thought, fairly high, though we found none of the breathtaking loveliness we have found on previous Easters. Design apparently continues to supplant pictorial art in these program covers — a development we find cheering.

The two works which far outpaced all others in this 1967 collection of bulletins rather surprised us. We had hardly expected the perennial Seven Last Words of Christ by Dubois, which seemed to have been fading a bit the last few years, to take on a new lease of life, but here, indeed it is. There is no denying the skill with which this French composer and teacher wrote for the voice; anything that grateful to singers doesn't fade easily.

So let's start right in with a wide group of churches which heard the Dubois Seven Last Words; Our Redeemer Lutheran, Seaford, N.Y. (Wesley James, Ruth Schutz); St. Andrew's Presbyterian, Tulsa, Okla. (Glen Smith, Pat Brown); Emmanuel Baptist, Tulsa, Okla. (Bob C. Lees); Billy James Har-

gis Temple, Tulsa, Okla. (Norma Helen Hampton); First Congregational, Reading, Pa. — seven churches took part — (Clarence Schirmer, Edith Roberts, Joseph Muise, Wendell Hodgins); Faith Lutheran, St. Paul, Minn. (Johannes Reidel, Louise Borak); First Congregational, Chicago (George Rico); Second Presbyterian Chicago, (Edward Eigenschenk); Beverly Heights UP, Pittsburgh, Pa. (Wayne Lenke); First Baptist, Oak Park, Ill. (Richard Phipps). Stainer Crucifixion, Union Presbyterian, Schenectady, N.Y. (Stanley Saxton); Woodlawn Methodist, Roanoke, Va. (Mr. and Mrs. Davidson Burgess); Kirk-of-the-Hills Presbyterian (Jo Ann Rice); The Interbay Methodist, Tampa, Fla. (Robert Koehler); Mount Lebanon Methodist, Pittsburgh, Pa.

Even more prevalent in 1967 was the newer favorite, the ingratiating Requiem of Gabriel Fauré. This work almost burst upon the scene about a decade ago and for a couple of seasons seemed to us to appear on bulletins from almost everywhere. Then churches seemed to give it a rest for a few seasons. But this season, there it is back at the very top of the list in favor. Here are a few examples: Church of the Resurrection, New York City (David Hewlett); LaJolla, Calif. Presbyterian (Howard D. Small); Mount Anthony Union High School at St. Peter's Episcopal, Bennington, Vt. (John Carton, Jr., John Riddle); St. Philip's Catholic, Falls Church, Va. (Robert Zboray); Christ Church, Cincinnati, Ohio (Gerre Hanrock, Wesley McAfee); St. Hugo, Bloomfield Hills, Mich. (Wayne Belton); First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); St. John's, Flossmoor, Ill. (William Best); Trinity Church, Topsfield-Boxford, Mass. (Christopher M. King); St. Mark's-on-the-Mesa, Albuquerque, N.M. (Charles G. Smith, Jr.); Trinity Covenant,

Livingston, N.J. (Jan G. Arthur, Merion Pedersen); First Methodist, Ashland, Ky. (Robert Doss); First EUB, Elkhart, Ind. (Neal Smith); Park Church, Elmira, N.Y. (Albert J. Zabel, Roland B. Bentley); St. Mark's Episcopal, Shreveport, La. (William Teague, Marilyn Hansen); Allen Park, Mich. United Presbyterian (William B. Giles).

There are fewer Handel Messiah performances of large excerpts than was formerly the case. We did not attempt to digest the hundreds of examples using two or three choruses or solos from the masterwork. Surely the Hallelujah Chorus must have been heard in thousands of churches. The "new look" at Messiah, prompted by new recordings, has resulted in many exciting new festival performances by choral societies and schools, but few of these programs are sent in to us. Those on church bulletins we received include: Westminster Presbyterian, Greenville, S.C. (Stephen Farrow, Rachel Pierce); St. George's United, Toronto (Lloyd Bradshaw); First Methodist, Corpus Christ, Tex. (Leslie Peart); First Presbyterian, Danville, Ill. (Elizabeth Hamp); First Presbyterian, Tulsa, Okla. (Nyle and Roy Hallman). Other Handel we noted was Saul at St. George's Episcopal, New York City (Charles Henderson, James Simms).

The great Bach Passions, too, are heard more often in concert performance than church services these days. Here are a few from our bushels of bulletins: St. Matthew Passion, Church of the Covenant, Cleveland, Ohio (Henry Fusner); Chorus of Wayne State U at St. Paul's Cathedral, Detroit, Mich. (Valter Poole, Malcolm Johns, Elwyn Davis). Excerpts performed, Hayes Barton Baptist, Raleigh, N.C. (Walter D. Ross, H. Max Smith).

Much other Bach is being heard these days too, as noted here: Easter cantata, Christ lag in Todesbanden, St. John's Cathedral, Spokane, Wash. (C. Harold Einecke); St. George's Cathedral, Kingston, Ont. (George Maybee); First Presbyterian, Fort Wayne, Ind. (Lloyd

Pinkerton, Jack Ruhl); Blessed Sacrament Church, Detroit, Mich. (George LeBlanc); Trinity Cathedral, Davenport, Iowa (Jonathan Chell, Mrs. James Hawkinson); Hayes Barton Baptist, Raleigh, N.C. (Walter D. Ross, H. Max Smith); First Presbyterian, Winnipeg (Conrad Grimes). Other cantatas include Jesu meine Freude at Mount View Baptist, Columbus (Lois Allen); Riverside Methodist, Columbus, Ohio (Marvin Peterson); and the chorus and chamber singers of Boston U (James E. Cunningham); God's Time is Best at Allen Park, Mich. United Presbyterian (William B. Giles); First Congregational, Columbus, Ohio (Edward Johe); and Cantata 15 St. Paul's Episcopal, Hyde Park, Ill. (Franklin Coleman.)

Other composers from distant centuries included: Schütz Seven Last Words, Fox Chapel Presbyterian, Pittsburgh, Pa. (Bruce P. Bengston); Grace Methodist, Decatur, Ill. (Dwayne Werner); St. Paul's United, Louisville, Ky. (Gladys Eve Sinclair); Schütz St. Matthew Passion, St. Philips Catholic, Falls Church, Va. (Robert Zboray). Carissimi's Jephthe, St. Hugo, Bloomfield Hills, Mich. (Wayne Belton). Pergolesi Stabat Mater, Second Presbyterian, Kansas City, Mo. (William Bliem, Nyla Hensley); St. Mark's Episcopal, Shreveport, La. (William Teague, Marilyn Hansen). Victoria St. Matthew Passion, First Methodist, Decatur, Ill. (Theodore Ripper); Victoria St. John Passion, Immanuel Lutheran, Seymore, Ind. (David Wilson). Monteverdi Vespers, St. Paul's Chapel, Columbia U (Denis Stevens). Vivaldi Gloria, Christ Lutheran, Floral Park, N.Y. (Ann Labounsky Steele). Buxtehude Herzlich lieb hab ich dich O Herr, Chorus of Boston U (James E. Cunningham); Buxtehude Three Lovely Things there be, St. Luke's Lutheran, Chicago (Judith Toennis, Herbert Bruening, James Klawiter). Gabrieli Jubilate Deo, Church of the Heavenly Rest, New York City (Charles Dodsley Walker). Plain-song Setting of the St. Matthew Passion, Trinity Episcopal, Tulsa, Okla.

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Standard works included: Haydn Mass in D minor, Westminster, Detroit, Mich. (George F. Thom. Dalos W. Grobe); Haydn Seven Last Words, St. James Episcopal, Lancaster, Pa. Schubert Mass in E flat, Covenant Presbyterian, Charlotte, N.C. (Richard Peck) Boston Avenue Methodist, Tulsa, Okla., also Mass in G (Fred Elder, Catherine Mallatis). Mendelssohn St. Paul, Christ Church, Glendale, Ohio (Parvin Titus); Mendelssohn Jesu meine Freude, Fourth Presbyterian, Chicago (Waytt Insko). Brahms Alto Rhapsody, Church of the Resurrection, New York City (David Hewlett); North Broadway Methodist, (Francis M. Johnson, James Hammann); Brahms Requiem, Central Christian, San Antonio, Tex. (Harold Herndon, George Gregory); Church of the Ascension, New York City (Vernon De Tar); Mozart Requiem, Bethesda by-the-Sea, Palm Beach Fla. (Adam A. Decker).

A random list of works of our time comes next. We wish time had permitted a clearer study of this varied collection but perhaps even the bare listing will be helpful: Beaumont Folk Mass, Rush, N.Y. Methodist (Mary Dann); Mary Caldwell Let Us Follow Him, Allen Park, Mich. UP (William B. Giles); Walter Wade What Wondrous Love, Holy Trinity Episcopal, Memphis, Tenn. (Walter Wade); Virgil Ford Our Saviour's Passion, First Baptist, Vineland, N.J. (Richard Matcher, Lynn Ware). Rowley The Garden and the Cross, First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy); Wienhorst Seven Last Words, St. Paul Lutheran, Dayton, Ohio (Michael Heintz); Britten Rejoice in the Lamb, First Presbyterian, Winnipeg (Robert Erwin, Conrad Grimes); St. John's Cathedral, Spokane, Wash. (C. Harold Einecke); Van Hulse Beatitudes, First Methodist, Tulsa, Okla. (John Halvorsen, Alta Selvey, Kay McKellips); Distler, Nun komm der Heiden Heiland, Covenant Presbyterian, Charlotte, N.C. (Richard and Betty Peck); Wienhorst Magnificat, Immanuel Lutheran, Sey-

mour, Ind. (David Wilson); Martin Shaw, Redeemer, First Presbyterian, River Forest, Ill. (Norma Williams); Mary E. Caldwell, Of Time and Eternity, First Presbyterian, Albany, N.Y. (Helen Henshaw, Mrs. James Miller); Willan Missa Brevis, Second Presbyterian, Kansas City, Mo. (William Bliem, Nyla Hensley); Langlais, Psaume Solennel, Church of the Heavenly Rest, New York City (Charles Dodsley Walker); Eric Thiman, Temptations of Christ, Grace Church, Hutchinson, Kans. (Mrs. Herbert Waggoner); James Rogers, The Man from Nazareth, Bethany Reformed, New York City (Merwin Van Doornik); Duruflé Requiem, Bethesda-by-the-Sea, Palm Beach, Fla. (Adam A. Decker); Bender, St. Mark's Passion, Concordia College, Fort Wayne, Ind.; Poulenc Motets, St. James Cathedral, Chicago (Beverly Ward); Bernstein Chichester Psalms, Collingwood Avenue Temple, Toledo, Ohio (Bernard Falor, Margaret Weber); Christ Church Cincinnati, Ohio (Gerre Hancock, Wesley McAfee); Kodaly Missa Brevis, United Congregational, Bridgeport, Conn. (Paul E. Knox); First Congregational, Columbus, Ohio (Edward Johe); Butler, Christ Crucified, Epworth, Washington, D.C. (Moreen Robinson); South Minster Presbyterian, Shawnee Mission (Mrs. Stanley Teter); Lake Latowana Methodist, Lee's Summit, Mo. (Mrs. L. B. Herrell, Mrs. Ralph Shaw); Poulenc Gloria, First Presbyterian, Charlotte, N.C. (Henry Bridges, David Lowry); Honneger King David, Church of the Covenant, Cleveland, Ohio (Henry Fusner); Concordia Teacher's College, River Forest, (Herbert Gotsch).

The churches with formal liturgy always provide a problem we continually hope to find time to think about and talk about. Perhaps a future year will bring that boon of a little time to meditate. In the meantime here is a doff of a hat to a few of these: St. Francis-in-the-Woods, Sugartown, Pa. (Agnes McLean) Merbecke; St. Paul's, Buffalo, N.Y. (Don Ingram); St. Paul's, Hyde Park, Ill. (Franklin Coleman);



Robert Sutherland Lord, University of Pittsburgh, has been appointed director of music at the Smithfield Congregational Church in downtown Pittsburgh, succeeding the late Max Seifert who served the church for 45 years. It is the oldest church in Pittsburgh, having received its charter from William Penn.

Emmanuel Episcopal, Webster Groves, Mo. (Henry Glass); Church of Our Sacred Saviour, Akron, Ohio Prayer Book, Willan, Sowerby, (David Harris); Trinity Episcopal, Galveston, Tex. (Paul Bentley); Snow, Bentley; St. John's Cathedral, Spokane, Wash. (Harold Einecke) Merbecke, Darke; All Saint's Cathedral, Milwaukee, Wis. (Richard Weber); St. Matthew's Cathedral, Dallas, (Henry Sanderson) Missa Sancti Michaelis; St. Luke's Evanston, Ill. (William Ballard, Harriet O'Conner) Titcomb; Christ Church, Williamsport, Pa. (John Conner) Willan; Christ Church, Manhasset, L.I. (Robert L. Mahaffey) Rehm; Christ Church, Indianapolis (James Litton) Littlejohn.

14 AGO Regional Conventions

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And there are those we can't seem to categorize and which we simply list as good friends who greeted us at Easter: St. Clements, St. Paul, Minn. (Merrill Davis III); First Congregational, Oak Park, Ill. (Mary Alice Power); St. Anne's Atlanta, Ga. (William Weaver); Trinity United, Altoona, Pa. (Ruth M. Diller); Ashland Avenue Baptist, Toledo, Ohio (William Hazard) Margaret Weber; Westminster Presbyterian, Dubuque, Iowa (William Knaus); First Congregational, LaGrange, Ill. (John Erickson); First Presbyterian, Lancaster, Pa. (Reginald Lunt); First Methodist, Boise Idaho (David Wehr); First Methodist, Rochester, Minn. (Robert Scoggin).

Again, we hope this necessarily hurried and incomplete thumbing through of hundreds of bulletins has served some purpose. We enjoy seeing what our ambitious and energetic colleagues throughout the country are doing to uplift and educate their less and less unwilling congregations. Our profession is advancing by larger strides each year. Perhaps there is even less mere follow-the-leader these days and an evidence of some individual thinking and deep conviction. At least we feel we detect some of these things. And it is this feeling which makes us feel that perhaps this expenditure of time and effort is not wasted. Apologies for unavoidable errors in spelling of names. We hope again that the bulletin which contains the names of six sets of ushers but no organist choirmaster will prompt all of us to be more careful to see that this important cog in the machine is not dropped by the wayside.

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