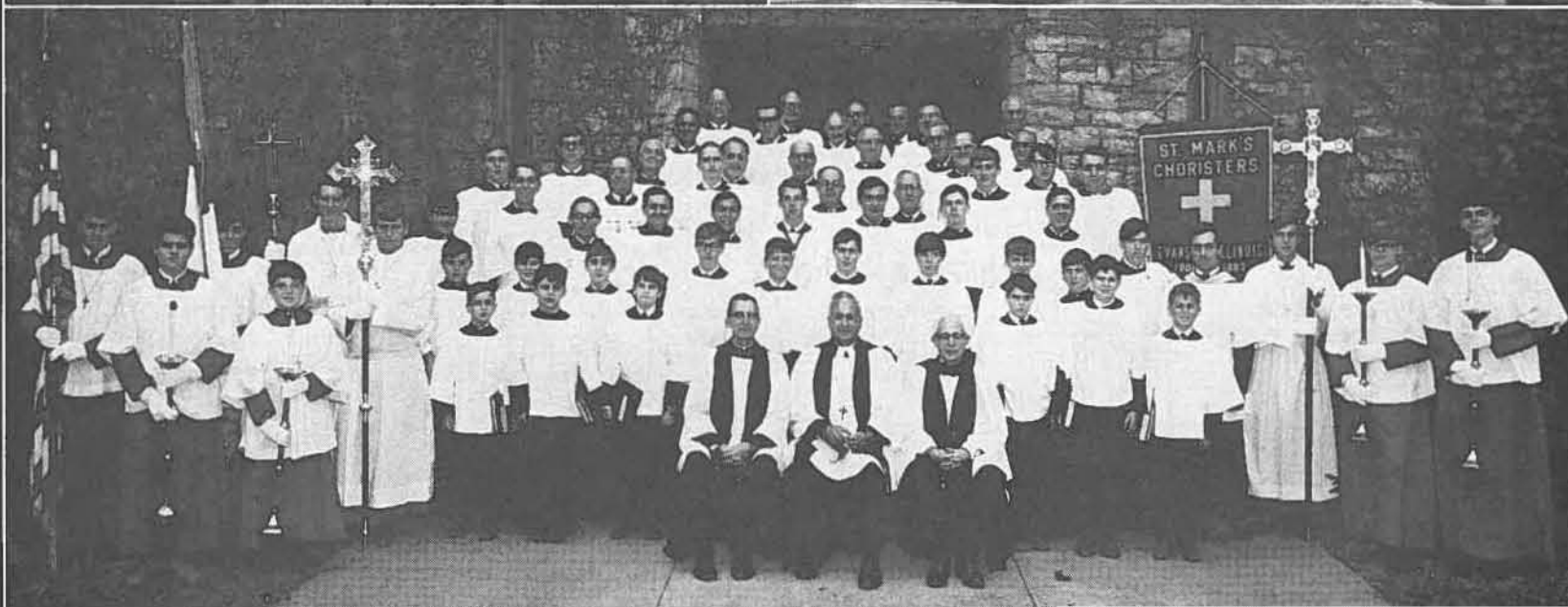
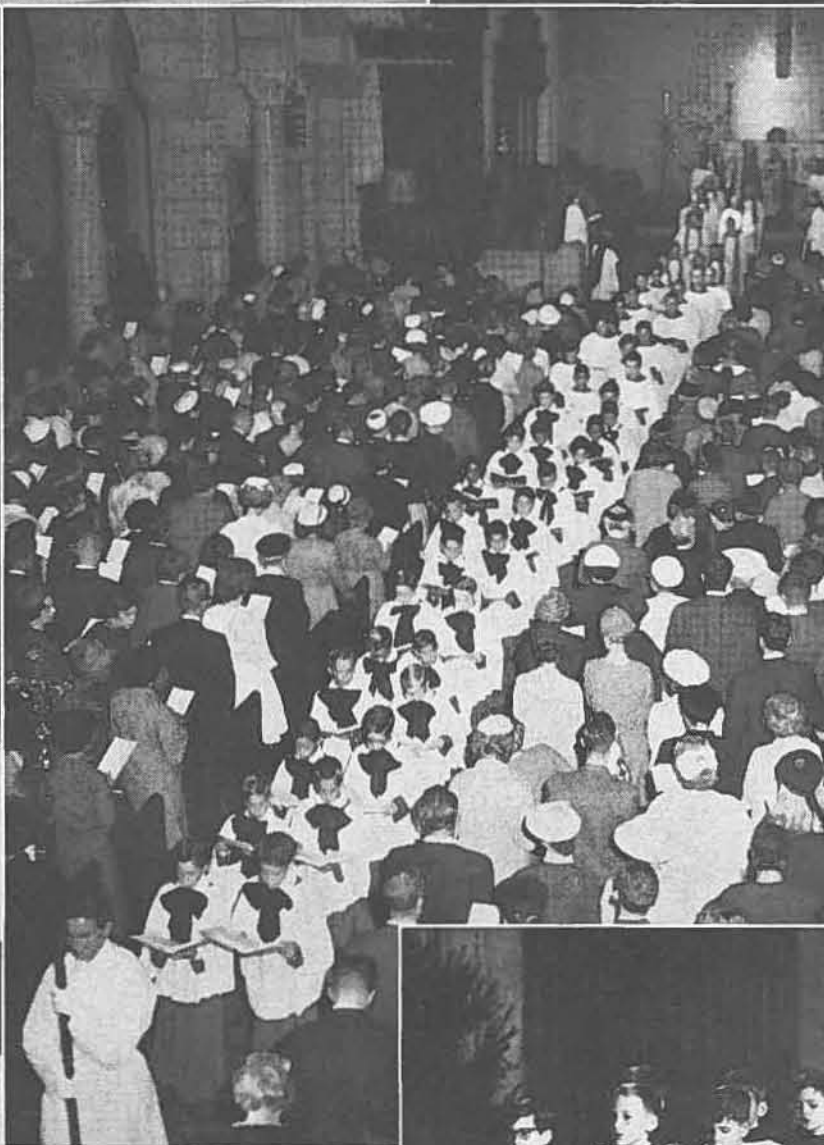
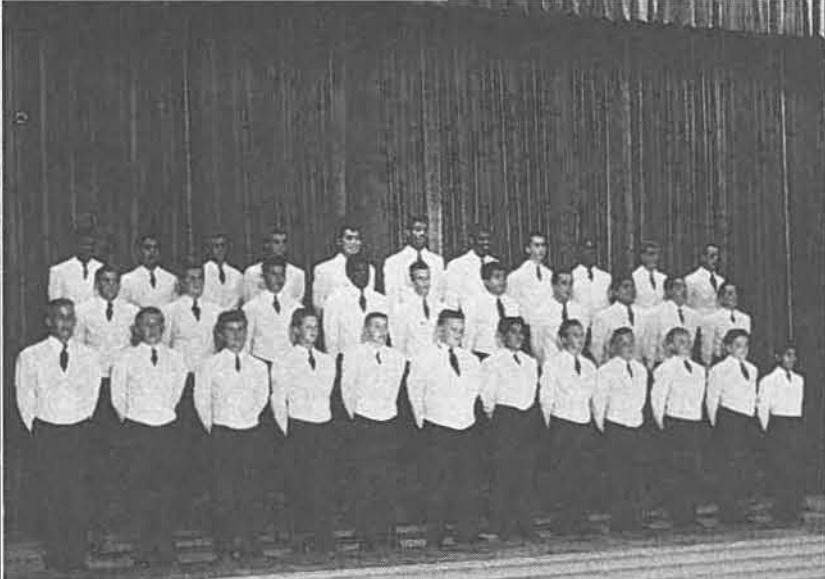


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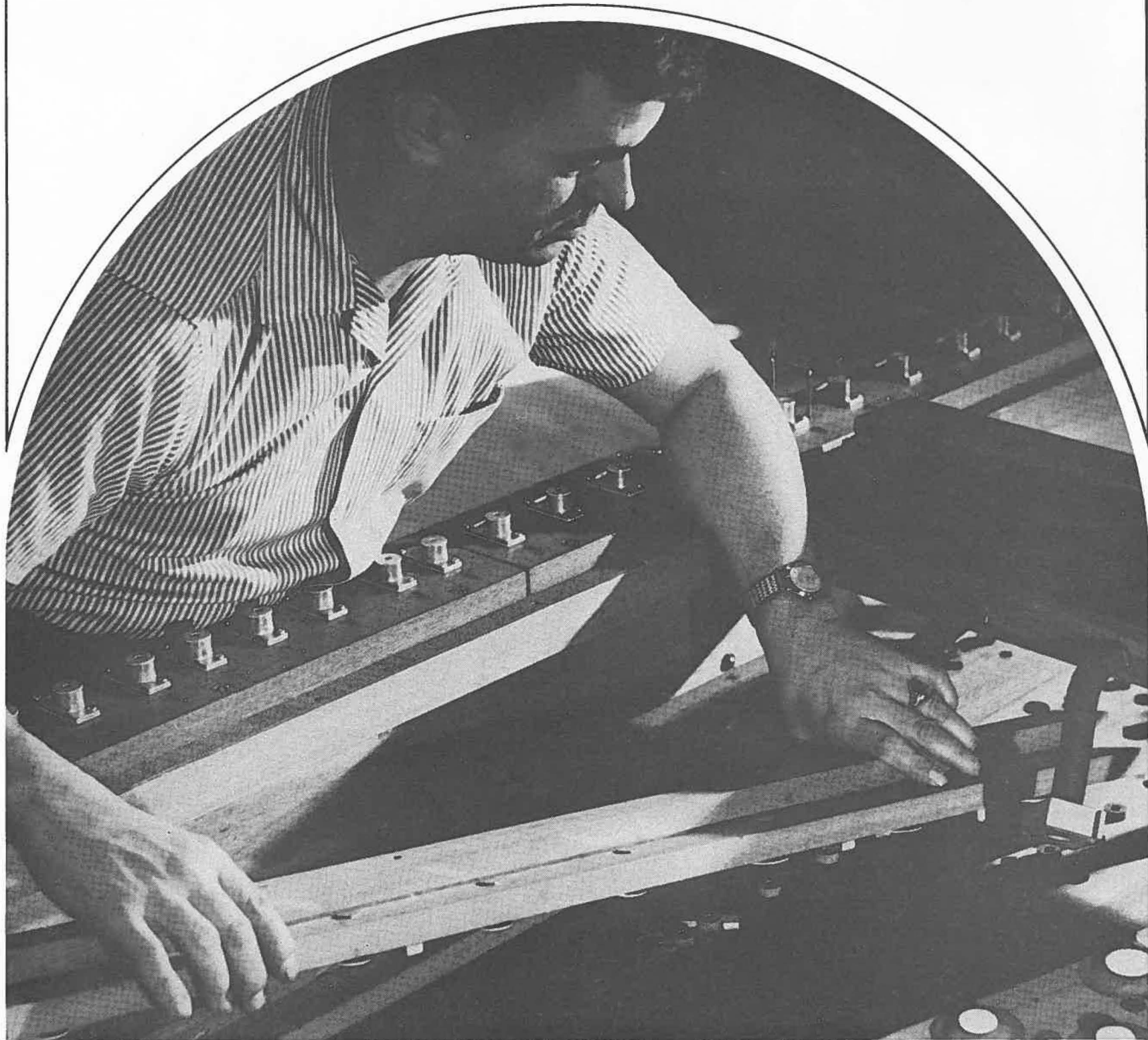
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Fifty-Ninth Year, No. 5 — Whole No. 701

APRIL, 1968

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Healey Willan — His Last Days

Healey Willan died in Toronto Feb. 16, leaving a legacy of great music to the world, and the memories of a great personality to his students, his choristers and his friends. Music was his vocation and his hobby. Musicians of all ages were his friends. He was a devoted teacher, composer, conductor and, always and finally, a devoted servant of his Church.

Englishborn of Irish extraction, he came to Canada in 1913 and spent the remainder of his life enriching the musical culture of Toronto, of Canada and, indeed, of the whole English-speaking world. Frequently and highly honoured throughout his life, the final honour came to him as a Canadian. On Nov. 17, 1967, he was named one of the first group of Companions of the new Order of Canada, instituted by the Queen. This is the only honorary Canadian Order and is limited at all times to 100 members including the Governor-General, the head of the order.

It is difficult to describe briefly Healey Willan's life and work as a composer. An account of his activities may be found in articles which we wrote for the October, 1960, October, 1965 and October, 1967 issues of THE DIAPASON. These articles reviewed some part of the wealth of output of orchestral, chamber, organ, operatic and choral music which is performed throughout the world. Organists and choir directors, in North America particularly, will be thankful for his labours, since the legacy of useful and beautiful compositions which he left behind will enrich their repertoires for years to come.

Much will be written from time to time in the future about Healey Willan, his music, his choirs, his teaching, his wit, his personality and his history. At this time, some words as to his last days with us might be appropriate.

For some years before his death, he was troubled by slowly progressive cataracts in both eyes. By 1967 his increasing blindness became a great burden and concern to him, although he was assured by his doctor that his sight would be greatly improved when the time came to operate. Despite this handicap, he continued his regular services at the Church of St. Mary Magdalene (his last official post and the post which he repeatedly said he would relinquish last) and worked steadily at his composing. His last major task, the re-writing of his opera *Deirdre* for stage performance, involved many hours of close work, and the arduous task of proof-reading the 580 pages of the orchestral score (still to be printed) was an additional strain on his eyes.

His eyesight also caused him many difficulties in his church work. At St. Mary Magdalene's there are two choirs, a men's choir in the chancel, which sings plainsong, and the a cappella mixed choir in a high gallery at the rear of the church. The organ console is in the gallery and the only communication between the console and the chancel choir is by means of organ cues and visual observation. To these must be added the problems of a very slow speaking organ and his necessity to improvise all plainsong accompaniments from manuscript. For many months Dr. Willan substituted his marvellous memory and sense of timing for his cloudy sight. Even the most elaborate services, with processions, proceeded smoothly, with the precision and grace for which he always strove.

The last great service for which he prepared his choirs was the Mass of All Souls, Nov. 2, 1967. For this he



rehearsed with his usual meticulous care the rarely performed Casciolini Requiem Mass. Following the final rehearsal, he gave one of his rare compliments to the choirs and smilingly said, "Now you have it all practised up for my funeral and I hope you sing it as well. If you don't, I will sit up in my coffin and conduct you!" Later we were to remember and give significance to these words.

At this time he knew that he would be going into the hospital for the necessary eye operation but had no idea how soon. Actually, the long awaited operation took place Nov. 16 and one eye was operated on successfully. However his recovery was slow, due to factors then undiagnosed, and he was unable to return to his post at the church for the 46th anniversary of his tenure there on the second Sunday in Advent. Rehearsals were supervised by members of the choirs. For weeks, the organ was silent except for hymns and cues.

Upon returning home from the hospital, his disappointment at missing his anniversary Sunday was succeeded by his anxiety to be, as he termed it, "on the job" for Midnight Mass at Christmas. He was therefore distressed when it was necessary for him to return to the hospital for internal tests. He was allowed home for Christmas but it was considered unlikely that he would be able to play for Midnight Mass. The choirs were in expectation of carrying on without him. When he did appear, unannounced, and managed the tall steep stairs to the rear gallery, it suddenly became a happy Christmas for us all.

At first we were greatly concerned for him as he appeared tired and ill. We knew that he would have to accompany the entire intricate service from memory. But from the first chords on the organ, we knew that the decisive

mastery was there. At the beginning he conducted the gallery choir from the organ bench. Then, as the service progressed, he seemed to gain strength. He rose and conducted the usual motet, his *Hacc Dies*, with his old vigour. The accompaniment of the long processional to the Crib, with improvised interludes, was played with the vigour and richness of years ago and his final improvisation at the end of the service was so magnificent that it reduced many listeners to tears.

In the week following Christmas, Dr. Willan underwent two major operations, and although he fought well for health, his strength failed in the weeks that followed. He returned home Feb. 10 and died peacefully there Feb. 16.

His funeral was held from St. Mary Magdalene Church Feb. 19. To the congregation of the members of the parish were added many distinguished visitors. Barry Cabena, President of the Royal Canadian College of Organists, and many of its past presidents (including his old and valued friend, Sir Ernest MacMillan) were there in a group. British organists were represented by Sir William McKie and the President of the American Guild of Organists, Alec Wyton, came from New York.

Although Dr. Willan, shy and unassuming as he always was, had at times expressed a thought of a quiet service on his death, his choirs, influenced by his remark after the All Souls rehearsal, asked permission of his family and the rector, the Rev. M. C. D. Hutt to pay him their tribute by singing the Casciolini Requiem. They also sang his own motet, *O King To Whom All Things Do Live*, and, at the end of the Mass, the Russian Contakion of the Departed.

The organ was silent.

GEORGE AND MARGARET DRYNAN

New Capital Edifice Orders Aeolian-Skinner

Final plans for the organ in the new church forming part of the National Presbyterian Church and Center have been completed. An Aeolian-Skinner of 104 ranks is being envisioned. The cornerstone for the new edifice was laid in October, 1967 by Dwight D. Eisenhower.

Principal portions of the instrument will be located in the chancel and an antiphonal division is to have a position in the gallery. The location of the organ in relation to other elements is excellent and chambers of optimum acoustical nature are being provided. A large cubic volume in the auditorium and other related features ensure an unusually fine facility for music.

A series of important musical events over an extended period of time is in the planning stage, with the intent of making the church an important music center.

The organist, Ernest Lignon, worked on the specification with members of the Aeolian-Skinner staff. A chapel organ is also being planned.

GREAT

Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Kornet 4-5 ranks 238 pipes
Mixture 4 ranks 244 pipes
Scharf 4 ranks 244 pipes
Trumpet 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
State Trumpet 8 ft. 61 pipes
Chimes

SWELL

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Flauto Dolce 16 ft. 61 pipes
Viole Pomposa 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Spindle Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremulant
Cymbelstern

POSITIV

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Sesquialtera 2 ranks, 98 pipes
Gemshorn 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 4-5 ranks 285 pipes
Jeu de Clochette 2 ranks 122 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Salicional 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Octave 2 ft. 61 pipes

(Continued on next page)

Mixture 5 ranks 305 pipes
 Trumpet 8 ft. 61 pipes
 State Trumpet 8 ft.

ANTIPHONAL PEDAL

Principal 16 ft. 32 pipes
 Bourdon 16 ft. 12 pipes
 Octave 8 ft. 12 pipes
 Flute 8 ft.
 Sub-Trumpet 16 ft. 12 pipes

PEDAL

Bourdon 32 ft. (lowest 5 notes resultant)
 Principalbass 16 ft. 32 pipes
 Principal 16 ft.
 Bourdon 16 ft. 32 pipes
 Quintaton 16 ft.
 Flauto Dolce 16 ft.
 Quinte 10½ ft. 32 pipes
 Principal 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Quintaton 8 ft.
 Flute Conique 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Flute Conique 4 ft. 12 pipes
 Nachthorn 2 ft. 12 pipes
 Mixture 4 ranks 128 pipes
 Scharf 3 ranks 96 pipes
 Kontra Posaune 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Fagott 16 ft.
 Rankett 16 ft.
 State Trumpet 8 ft.
 Trompette 8 ft. 12 pipes
 Hautbois 8 ft.
 Schalmei 4 ft. 32 ft.
 Hautbois 4 ft.
 Regal 2 ft.
 Chimes



Robert Crone has been appointed organist-musical director of Our Mother of Sorrows R.C. Church, Louisville, Ky. as of Feb. 15. A program of development of leaders of congregational singing, as well as the resurrection of a choir to sing high masses will be instituted.

Mr. Crone served a number of churches in Ohio and one in Virginia before coming to Louisville in 1941. He is a graduate of the Cincinnati Conservatory of Music, where he studied the organ with Parvin Titus. He served Holy Spirit R.C. Church before taking the present appointment.

He is presently AGO regional chairman for Kentucky, Ohio and West Virginia and has served as state chairman and four times as dean of the Louisville Chapter. He has published liturgical compositions in the catalogs of H.W. Gray, J. Fischer, McLaughlin and Reilly and Georgian Institute and is chairman of the organ division of the music commission of the Archdiocese of Louisville.

**GRETHE KROGH CHRISTENSEN
 IN USA FOR A SHORT TOUR**

Grethe Krogh Christensen, Royal Danish Conservatory, and organist of the Homens Church, Copenhagen, will be in this country for a short tour in April and early May, playing recitals in Richmond and Williamsburg, Va. on April 19 and 23, in Worcester April 26 and at Cornell University April 28. On her program at New York's Riverside Church May 5 she will play the music she played for the Danish Princess' wedding in Copenhagen Cathedral last July.



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Mexico is reviving the original Greek idea of scheduling cultural as well as physical events as part of its great Olympic Games. Already a series of plays, concerts, ballets and operas by leading companies from all over the world is under way and will continue throughout the months ahead.

In our field Maestro Jesús Estrada has been authorized to invite a number of leading European organists to play recitals at the Auditorio Nacional in late May and June. Announcement of the players and their exact dates will appear in the May issue.

The annual organ week of recitals at the Cathedral of Morelia, Michoacan, will be in early May as usual and possibly a smaller series will be scheduled at Guadalajara. We will have more information about these.

The annual convention of the Unión Nacional de Organistas, originally scheduled for Guadalajara in August, has, in view of these plans, been postponed until after the Olympics. Its dates are now confirmed as Jan. 15, 16 and 17, 1969. Another reason for the postponement is some delay in the overhaul of the organ in the Guadalajara Cathedral.

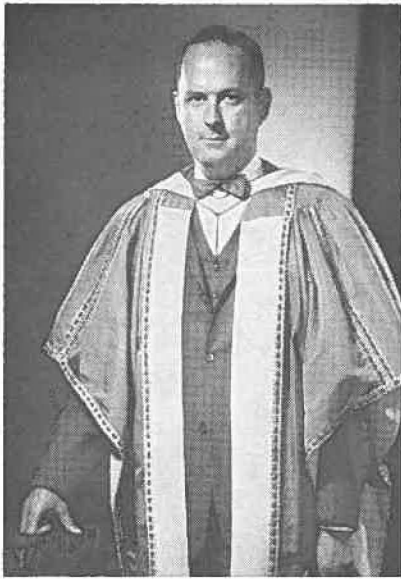
The annual Spring series of organ recitals at Mexico City's Conservatorio Nacional will begin in March. All programs will appear in the recital pages of THE DIAPASON.

**GILBERT AWARDED CANADA
COUNCIL RESEARCH GRANT**

Kenneth Gilbert, McGill University, Montreal, has been awarded an Arts Fellowship from the Canada Council to enable him to spend next year in France to work on his new edition of F. Couperin's complete harpsichord works being published by Heugel.

In February Mr. Gilbert played recitals in London, Hamburg and Zurich and made three broadcasts over BBC.

PAUL HUME'S The Good Samaritan had its first performance Feb. 18 as the composer conducted the Georgetown University Men's Chorus at the National Shrine of the Immaculate Conception, Washington, D.C.



Dr. Lee Hastings Bristol, Jr. has resigned as president of Westminster Choir College, Princeton, N.J. as of June 30, 1969. He made the announcement at ground-breaking ceremonies for the college's new library-learning center. He gave up his career in business in 1962 to become president.

The college has made significant progress under President Bristol's administration, improving its curriculum, increasing and strengthening its faculty and student body, and becoming fully accredited. It has broken ground for a new residence hall and a library-learning center.

COVER PHOTOGRAPHS

Left to right, beginning at top: Boys Town Choir, Boys Town, Neb.; St. Mary's Episcopal Choir, High Point, N. C.; Columbus Boy Choir, Princeton, N. J.; St. Paul's Cathedral Choir, Los Angeles, Cal.; St. Michael's Chorister, Portland, Ore.; St. Simon's Choir, Toronto, Ont.; Washington Cathedral Choir, Washington, D. C.; St. Mark's Choir, Evanston, Ill.

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APRIL, 1968

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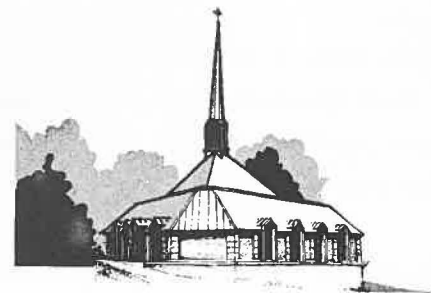
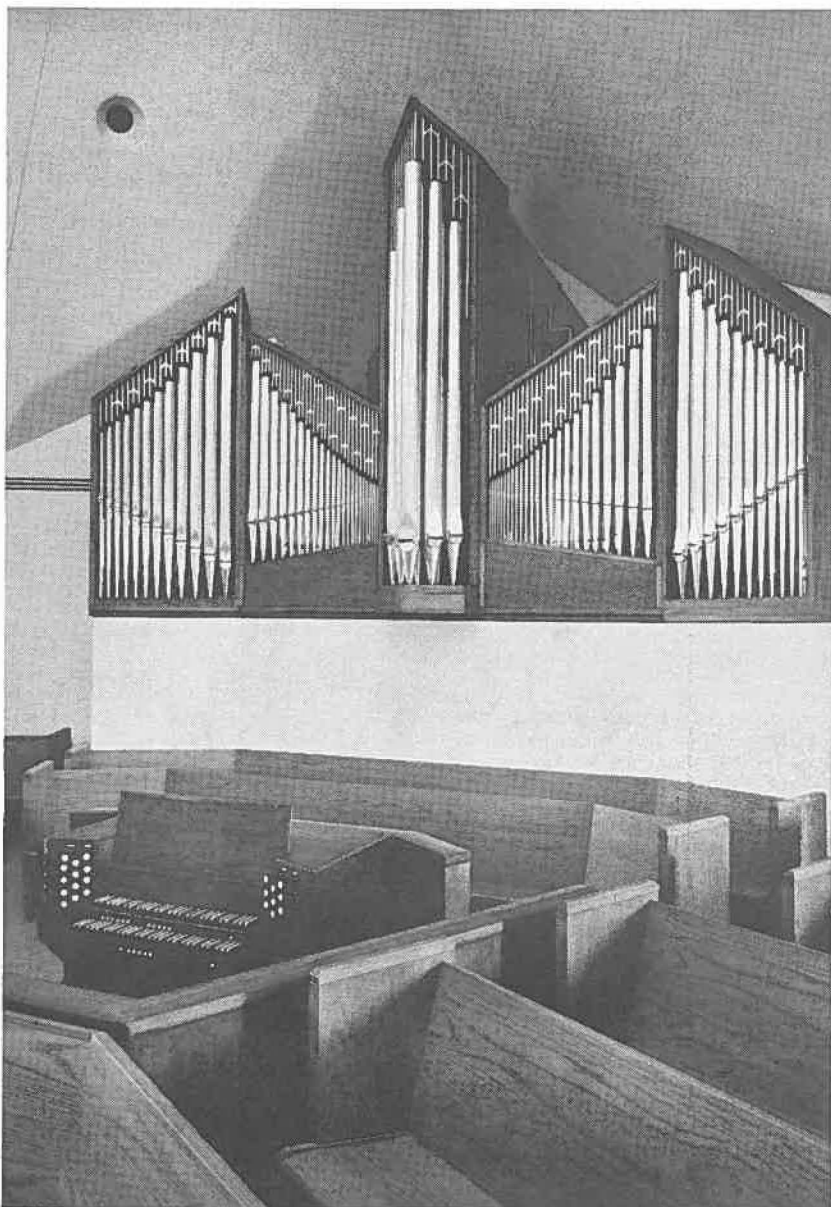
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In order to provide maximum space for stories and pictures of boys' choirs, reviews of new organ music, books and records have been postponed until May.



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Lift Up Your Heads	J. L. Hopkins
When Up to Heaven	Alfred Whitehead
Hail the Day!	Garth Edmundson

WHITSUNDAY

When God of Old Came Down	Maurice Whitney
Come, Holy Ghost	Alec Wyton
Let Not Your Heart be Troubled	Norman Landis
Come Down, O Love Divine	W. D. Francis
Peace I Leave With You	Ruth Turner

MOTHERS' DAY

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

Jesus' Mother and Mine	William Goldsworthy
Carol of the Mother (S.A.T.B., S.S.A., and S.A.)	Austin Lovelace
Mother Love	Marian Ohlson
Mothers Day (SS., or Unison)	Chester Kingsbury
Song of Mothers (S.A.T.B., and S.A.)	W. R. Voris

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BOY'S CHOIRS—A GREAT TRADITION

By David Lepine

Organist & Master of the Choristers
Coventry Cathedral, England

Boys' choirs, whose primary duty is to sing in church choirs, have existed from as early as the fourth century. This movement quickly spread from Rome to most parts of Western Europe and particularly to England where a tradition was established which seems to have struck root more successfully than anywhere else in the Western World. Most English cathedrals still have either resident or non-resident choir schools and, in addition, there are some six or seven collegiate choirs.

The critical standards applied to boys' choirs have not always been as objective as one might wish. There is a subjective appeal about the young, and the fact that they so often sing in churches deadens the critical ear. Too often boys' choirs are seen as something apart from the mainstream of musicians, to be judged by criteria which would, in other musical spheres, be unacceptable.

There will, or should be, as many styles or traditions of singing in boys' choirs as there are choirs, but it is possible, for our present purpose and in very broad terms, to trace two fairly well-defined traditions: the English and the continental (that is, Western European).

The English tradition of the past 150 years is marked, at its best, by a sweetness and purity which runs a danger of lacking somewhat in passion and conviction. This tradition, or its royal road, can be traced from Zechariah Buck who was organist of Norwich Cathedral from 1819 to 1877, to his former pupil A. H. Mann, organist of King's College in Cambridge from 1876 to 1929, and then through Boris Ord to the present organist of King's, David Willcocks. It must be remembered that this is a romantic tradition which has its roots in the 19th century. It is not improbable that the style of English choir singing in earlier centuries approximated more nearly to what we now call the "continental" style.

This so-called "continental" tradition is certainly as old as the English and if there are not so many European boys' choirs, nevertheless this tradition is magnificently continued by the choirs in Dresden, Vienna, Leipzig, Regensburg and, more recently, in Copenhagen. Since the end of World War II, bringing with it opportunities of travel and also a ready availability of gramophone recordings, this continental tradition has exercised some influence in England. It is probable that a number of English choirs have felt this influence: notably the choir of the Roman Catholic Cathedral in Westminster under George Malcolm and his successor Colin Mawby; and also in the choir of St. John's College in Cambridge under its present organist, George Guest.

We speak of two traditions but it is important to remember that they are but different sides of the same coin—traditions affected by geographical considerations, by history, by styles of music and by the sort of sonorities demanded by various composers. What matters profoundly is that each choir should have the courage to be itself, to be something unique and of its own time, not a pale imitation of some past glory. Those who direct boys' choirs must find their own solutions, but these must be solutions of today. These solutions will be influenced by the past and by traditions of countries other than their own but, if they are to be valid, they will be individual statements.

The director of a boys' choir finds himself in something of an exposed position because he has to be, in equal measure, instrument maker, teacher, and musician. His first problem is to build the instrument; he must decide what sort of sound he wants his choir to make. He will build up a clear picture of what he wants to achieve and, unless he does this, there is small likelihood of success attending his efforts. This primary choice will be influenced by other great traditions of both the past and the present but it will, in the end, rest entirely on the individual genius of the director. It is this genius and this alone that will determine the quality of the choir. A boys' choir is

an exact reflection of its creator. It lives and dies with him. It has been said, with good reason, that a choir is as good as its choirmaster and, if there are very few great choirs, it is because there are very few great choirmasters. This fact can obviously be paralleled in all fields of human endeavour and is as true of musicians as it is of architects, surgeons, artists or what you will.

There is quite clearly a universal standard of good voice production which is firmly based on a quality of voice that relies for its effect on carrying power rather than volume—in other words, the perfectly placed and resonant voice. The director of a boys' choir will use this as his starting point and then give the voices an individual character. This leads to the second essential attribute of the good choirmaster: the ability to teach and to impart his own knowledge to others. It will mean that not only must a choirmaster be able to produce his own voice properly, but he must have the ability of teaching others how it is done. Much if not most of this teaching must be done by personal example rather than by precept. He must know what he wants and how to achieve it. The standard and degree of vocal training given to a boys' choir will be as demanding as that given to adults in musical academies; it dare not be otherwise.

The choirmaster as teacher must face not only the problem of teaching vocal technique but also the technique of music reading in all its ramifications. Ability in music reading is, for a singer, quite another matter than it is for an instrumental musician where the notes are, to some degree at least, determined by keyboard or fingerboard. Not only must the singer know intellectually what the printed symbol means, he must also be able to translate this immediately into terms of musical sound. The singer must be provided with a mental keyboard; it must be a singers' keyboard and not an uneasy translation by way of an instrument. There is only one proven way of doing this and the answer lies in perceptive and intelligent use of tonic solfa (with a moveable *doh* for most music and, possibly, a fixed *doh* for heavily chromatic or atonal music). Solmisation is the indispensable key to staff notation and the only way to provide a mental keyboard for singers. The greatest gain from a consistent use of tonic solfa is that it achieves a purity of intonation which is hard to attain in any other way. The work of such men as John Curwen and Zoltan Kodaly in this field deserves far closer study than it normally gets. It should be axiomatic that, if a choir is ever to learn what is meant by singing in tune, all rehearsal should take place without accompaniment and in at least two vocal parts. Only when this has been achieved should the much harder task of singing with accompaniment and in unison be tackled. The use of tonic solfa, in addition to its provision of the mental keyboard and secure intonation, is that of making readily available a basic course in the production of pure vowel sounds and crisp consonants.

The final step to be taken is, on a basis of a sound vocal technique and a real aural appreciation of musical notation, that of making a choir an expressive, disciplined and eloquent means of interpreting the demands of the composer. The choir director has now to be not only the builder and teacher of his boys but also a musician of lively sensitivity and imagination.

The present time is riper than at any time in recent years for a re-examination of our aims, for now, as never before, we can more easily be aware of traditions other than our own. The resultant cross-breeding can become the vital re-fertilizing agent of our own work. It is necessary for choir directors to see themselves in the threefold role of instrument maker, teacher, and musician; to have the courage to build a choir of character that is not merely a pale imitation of another tradition; and to know that the only way to start is from the beginning.

Schlicker Organs wishes to announce the release of a new recording of Mr. David Craighead playing the 3-manual instrument at Herrick Chapel, Occidental College, Los Angeles.

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**NAME BOHRNSTEDT SPELMAN
SUCCESSOR AT REDLANDS U**

Wayne R. Bohrnstedt, composer and teacher, has been appointed director of the division of arts and head of the school of music at the University of Redlands, succeeding Leslie P. Spelman, who retires at the end of the school year and becomes dean of the school of music at the California Institute of the Arts.

Dr. Bohrnstedt has served this year as assistant director. His new post entails administrative responsibility for the division of arts. He will continue teaching in the school of music. He serves as choir director and organist of First Lutheran Church, Redlands.

He is founder of the university's symposium of orchestral music, which features new works by American composers. His orchestral works have been performed by the Detroit Symphony, the Los Angeles Philharmonic and the Eastman-Rochester Symphony. He won first prize in the Oppenheimer Memorial Contest and top honors in the National Federation of Music Clubs composition contest. He has his BMus and MMus from Northwestern University and his PhD from the Eastman School of Music, University of Rochester.

**CANADIAN REACHES 70th YEAR
AS CHURCH CHORISTER**

Seventy years ago this February T. H. Boddy, a member of the choir of St. John's Church, Peterborough, Ont., sang his first service as a choir boy in England. Through all the intervening years he has served as a chorister in various parishes. Mr. Boddy, a valuable member of the bass section, is unfailingly regular in his attendance at practices and services. He is also a licensed lay reader and frequently reads a lesson at Mattins or Evensong.

On Thursday, Feb. 22, following the regular choir practice, the choir met in the church parlor to honour Mr. Boddy. A recording of the choir of King's College, Cambridge, was presented to him by his fellow choristers, and refreshments, including an anniversary cake, were served.

**CANADIAN WOMAN ORGANIST
HONORED; 20TH ANNIVERSARY**

Dorothy Crighton Evans, organist and choir leader of the Presbyterian Church, Mimico, Ont., Canada, was honored with a surprise testimonial dinner Jan. 19 by members of her choir in recognition of her 20 years of service.

The banquet area of the church was ingeniously decorated with music symbols and the individual place cards bore a portion of written music to be identified. A telegram 10 feet in length, rolled up in a rolling pin was read by Eric Paterson, and a testimonial address was given by William Perry. After accepting a presentation and cutting her cake, Mrs. Evans spoke of her happy association with the church and the choir.

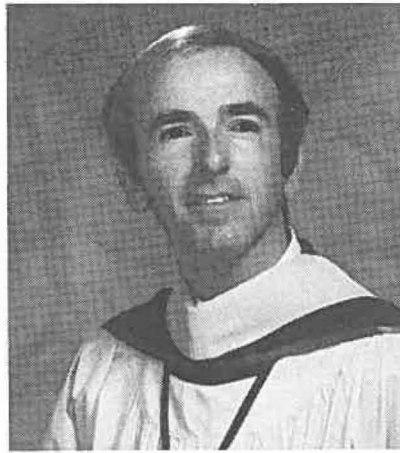
**MEDIEVAL MUSIC DRAMAS SET
FOR ST. GEORGE'S, NEW YORK**

Three Medieval Music Dramas of Easter will be performed at St. George's Episcopal Church, New York City, with the original English casts. Performances will be at 10:30 and 4:00 April 28 and at 8:00 April 29. Tickets will be required, available in advance on request to the church.

Fourteenth century Planctus Mariae (Cividale), Visitatio Sepulchri (Fleury Playbook, 12th century) and Peregrinus (Beauvais, 12th century) will comprise the programs. Roy Jesson is musical director and E. Martin Browne director. The plays were transcribed and edited by W. L. Smoldon, who edited The Play of Herod.

DAVID N. JOHNSON, Syracuse University, will conduct an organ and choral workshop May 4 and play a recital May 5 at the Methodist Church, Ridgewood, N.J. Write Mrs. Herbert Schipper, 356 Pathway Manor, Wyckoff, N.J. 07481.

TWO ERRORS crept into our report of Roger Roszell's appointment on page 6 of our March issue: the church is First Presbyterian; we were misinformed regarding acceptance of Mr. Roszell for doctoral studies in the new program of the American Conservatory.



Vance Harper Jones, reference librarian at Valdosta, Ga. State College, has been named organist at Christ Episcopal Church in Valdosta. A native of Washington, N.C., he holds BM and MM degrees from the University of Miami, Coral Gables, Fla. and the master of Librarianship from Emory University, Atlanta.

Mr. Jones' organ and liturgical music studies have been with Ralph Harris, University of Miami. He has held organist posts at Bryan Memorial Methodist Church, Miami, and St. Peters Episcopal Church, Washington, N.C.

**ROGG RETURNS FOR SHORT
RECITAL TOUR AFTER EASTER**

Lionel Rogg will return for a short tour of this country and Canada immediately after Easter. His recital at New York's Church of the Ascension April 21 will be one of the extensive series on the new Holtkamp organ there. He will be heard on the west coast in May and in Canada. In Montreal he will play for the second time May 15 for Ars Organi. Recital dates will be listed in the calendar pages.

KATHRYN ULVILDEN MOEN, organist-choirmaster of St. Anthony Park Lutheran Church, St. Paul, Minn. has been appointed chapel organist at Northwestern Lutheran Theological Seminary, also in St. Paul; she is a pupil of André Marchal and Heinrich Fleischer.



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The 1968

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Hans Thamm Directs Windsbacher Knabenchor

Boy choirs on the Continent, as in England, represent both the old and the new. The choir at St. Thomas, Leipzig, for instance, has been in existence for more than 750 years. The Windsbacher Knabenchor, on the other hand, has created its own "tradition" and has filled an amazingly busy performance schedule since its beginning 22 years ago.

The boys' school at Windsbach, a small town near Nürnberg, was founded in 1837 as an orphanage for sons of Protestant ministers. Today, out of nearly 240 students, only 36 are ministers' sons — of these, only 13 are orphans.

Hans Thamm, a student of Rudolf Mauersberger and Herbert Collum at Dresden, came to Windsbach in 1946 at the age of 26 for the express purpose of beginning a choir. The group's total strength today is about 120; 75 in the concert choir (45 boys, 30 young men), 10 temporarily out with voice change, and the rest in preparatory training. The boys, aged 8-20, come from all parts of Germany. Generous (often full) scholarships assure the support of each member of the choir until his graduation.

The choir has many performances each year in Nürnberg, especially at the St. Lorenzkirche. To date, the choir has sung more than 650 concerts, 650 services, 100 radio and 30 TV programs, and has made two dozen recordings. German Baroque double-choir repertory is especially emphasized. Herr Thamm sums up his work by saying, "Wollen wir hoffen, dass die Knabenchor-Arbeit, wie sie sich in Erziehung, Ausbildung und Leistung als ein Ideal erweist, einer neuen Blütezeit entgegengieht. — It is



our hope that boy choir work, demonstrating itself as an ideal in general education, cultural development and performance, is heading toward a new and flourishing era."

CHOIRS of 21 churches of 10 denominations in the Sioux Falls, S.D. area participated in a Festival of Faith Jan. 21 at the Sioux Falls Arena. Sponsors were the ministerial association and the local AGO chapter.

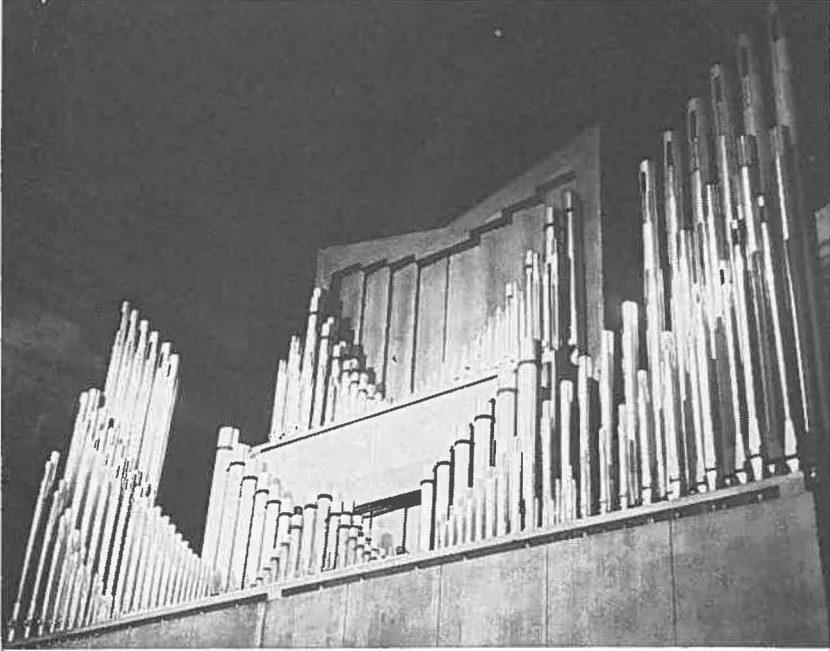
RONALD BARNES, Washington Cathedral, conducted a carillon seminar-workshop Feb. 21 at Yale University; sponsor was the Yale University Guild of Carillonists; students from Yale and Trinity College attended.

THE DAYTON CHOIRMASTERS' Club sponsored an ecumenical festival of faiths March 3 at Our Lady of the Immaculate Conception Church; choirs of the host church, a Presbyterian, a Baptist and four Lutheran churches participated.

DR. FREDERICK HUDSON, British musicologist, currently visiting professor at the University of Cincinnati gave two public lectures on Bach's Wedding Music.

STRAVINSKY'S CANTATA 1952 for women's chorus, soli and instruments was heard at Memphis State University with Harry Gay conducting.

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Boy Choirs In Canada Before ca. 1910

There have been boy choristers throughout the 111 year history of the Church of St. John the Evangelist, Kitchener, Ont., but it is only for the past 20 years that a separate boys choir has been in existence. The group has a membership at the present time of 23, with soprano and alto sections. The boys have two rehearsals each week and serve a probationary period of three months (in some cases four to six months) before admission into the choir.

The boys sing at the Sunday services and special week day services and weddings. They also take part in oratorios with the combined choirs of the church. Attendance at a summer choir camp is a yearly practice. Mrs. Dorothy Evans is the organist and choir director at St. John's.

Since its founding in 1883, the choir of boys and men at St. Simon the Apostle, Toronto, Ont. has maintained a high musical standard. Although settings are used regularly, St. Simon's remains a parish church with an enthusiastic, singing congregation.

J. F. Harrison, organist and choir-master from 1883-1916, built up a choir of boys and men even though there was as yet no organ in the church and rehearsals were held in the rectory. George Crawford carried on in the same tradition during his tenure from 1916-1928. J. Davidson Ketchum instituted congregational hymn singing practice in 1928. Eric Lewis, who remained at St. Simon's for 35 years, established the custom of singing an annual concert of Christmas music at Eaton Auditorium. Under Edgar Hanson, the present choir-master, the choir's reputation continues to grow.

The choir now consists of 38 boys, 7 counter tenors, 6 tenors and 11 basses. The boys have four rehearsals each week and sing two services each Sunday. Additional Sunday afternoon rehearsals for boys and men are held when a major work is in preparation.

The boys are grouped according to musical ability and contribution: Probationers, Singing Boys, Choristers, Prefects, and Head Chorister. A boy must meet definite standards to move up into the next group.

The choir has always performed a major work at Easter. This year there is to be an Easter Carol Service, a performance of the Brahms' Requiem, and of Vaughan William's Mass in G Minor. In March the choir sang a recital at Scarborough College and continues its monthly recitals in the church at Evensong.

The parish of All Saints Church, Winnipeg, Man. was established in 1884, and right from the outset the choir was comprised of boys and men. The group's historical records are not complete, but photographs indicate its size to have been of around 18 boys and 16 men. For the next 20 years the choir maintained its all male character. However, for reasons not directly known (except the assumption that recruiting of boys was difficult), women joined to augment and assist boys in the treble and alto sections. For the next 35 years or so such an arrangement of a mixed choir of boys, women and men existed. For example, the 1922 register records indicate 8 boys, 12 women and 17 men. It wasn't until around 1939-1940 that the choir reverted to an all male membership. It has remained this way ever since. The choir now has 30 boys (14 are probationers) and 18 men. The boys' ages range from nine to 14 years.

From the very beginning, All Saints' services have been based on the English Cathedral tradition, and therefore the music and choir's functions and responsibilities are important and just as valid now as 80 years ago when the parish was formed. Settings of the canticles, both for Mattins and Evensong, are included in addition to an anthem. Various settings of the communion service are sung for the Eucharist.

In addition to regular services, the choir sings in two or three special events each year, such as the traditional Nine Lessons and Carols Service. The choir as a group has competed on various occasions in the annual Spring Manitoba Music Festival. Also, each year individual boys compete in their respective solo classes.

As a downtown parish, located directly across from the Provincial Legislative Buildings, All Saints has identified one area of its missionary responsibilities to the community to be that of providing free music education to boys which over



CHRIST CHURCH CATHEDRAL CHOIR
OTTAWA, ONTARIO

the years have numbered virtually hundreds of individuals. The boys rehearse on a permanent basis at least twice a week, plus the regular two Sunday services. They receive a small monthly remuneration and an opportunity to attend the Summer Choirboys Camp for the Diocese of Rupert's Land, held on an island in the Lake of the Woods, Ont. each year. Donald Hadfield, the present organist and choir-master, was instrumental in the establishment of this camp a few years ago.

The tradition of an all-male choir has been maintained at St. George's Church, Montreal, P.Q. since its inception in the 1880's under R. R. Stevenson. It is interesting that since 1890 the choir has had virtually only three choir-masters. Dr. Percival Illsley (1890-1924), John Weatherseed (1925-1944) and Gordon Phillips (1946 to the present) — a span of 78 years.

The choir sings at the morning and evening services throughout the year. In addition to some special services, the choir performs a cantata or oratorio each year on Palm Sunday, and on the Friday before Christmas gives a Twilight Carol Service which draws a capacity congregation of 1200 from all parts of the Island of Montreal and beyond.

At present the choir consists of 20 trebles, 7 altos (older boys who have sung in the treble section), 4 tenors and 7 basses. It is truly ecumenical, as its members are of various races and denominations. St. George's is in downtown Montreal, and the majority of its choir members live at some considerable distance from the church. A conservative estimate places travel at more than 20,000 miles to services and rehearsals in the course of a year. Rehearsals therefore are of necessity restricted to two evenings each week and before the Sunday services. The attendance rate is remarkably high, and the present Head Chorister, Bill Power, since joining the choir in September, 1963, has achieved the phenomenal record of 725 consecutive attendances.

For extra-curricular activities, the choristers have formed their own club room where they play ping-pong, chess, etc., and three times a year they produce a periodical called "The Dragon." During the summer there is a baseball game between the Decani and Cantoris sides, and visits are made to places of interest in the neighborhood and as far afield as Upper Canada Village and

Ottawa. Some of the boys go to the Diocesan Choir Camp in the summer for a week's intensive training.

From Easter Day, 1891 to the present, the choir at St. George's Cathedral, Kingston, Ont. has been composed of boys and men. J. D. Martin was the choir-master at that time, followed by Robert Harvey, Dr. F. L. Harrison, and — since 1941 — Dr. George N. Maybee.

The entire choir is voluntary, with nearly 70 boys (including probationers) and 40 men. For regular services, however, there are usually 30 boys and 20 men, with the latter divided as counter-tenors, tenors and basses. The group has sung extensively throughout Canada, has spent two summers in England, and made a number of radio broadcasts. A tour in May, 1968 will take the group to the Boston area for several appearances.

A history of Christ Church Cathedral, Ottawa, Ont. mentions: "Christmas Day, 1891, is memorable as on that day the choir of ladies and gentlemen was discontinued and a male surpliced choir took its place. At first some of the older members of the congregation were dubious about this innovation, feeling that it smacked too much of High Church practice, but this apprehension gradually passed away."

Godfrey Hewitt has been the choir-master at Christ Church for nearly half of the 76 years since the choir of boys and men was introduced. The group now consists of 24 boys and 16 men. Choir members come from all parts of the city and collectively travel about 50,000 miles each year. The boys are paid 25 cents weekly for each trip — an amount which does not quite cover the cost of bus fare. However, in addition to these weekly payments, there are 18 scholarships available (seven are vacant at the moment — a boy must really be deserving). Recently, a boy who qualified for a scholarship at the age of ten, left the choir with \$650 in his scholarship fund. He is now using this for the continuation of his musical education.

Normally the boys, only, attend Evensong. A small congregation, numbering from ten to 20, sit in the choir. The psalms and canticles are sung antiphonally; the women in the congregation join in with the boys, the men being led by the Dean, Assistant Priest and organist. There is always an anthem, often in two parts.

The full choir sings three carol services during the year; Advent, Christmas and Easter, and these invariably draw large congregations. The boys have for many years captured top marks, scholarships and trophies at the Ottawa Music Festival. On Palm Sunday the choir will sing the Brahms' Requiem, their most ambitious effort thus far. The choir also gives recitals from time to time in various Ontario towns and cities.

The choir of boys and men at St. James Cathedral, Toronto, Ont. was established in 1897 by Dr. Albert Ham, who remained in charge of the group until 1933. Since that time the choir-masters have been W. Wells Hewitt (1934-1956), John D. Hooper (1956-1965), and Norman W. Hurrell.

Dr. Ham's choir was a large one as contemporary photographs indicate, but as the years have passed it has become ever more necessary to reach a really substantial degree of artistic validity and ever more difficult to do so in the light of contemporary metropolitan problems. These problems have now become critical in the life of the choir at St. James. In a vast and sprawling suburban-type megapolis, the sheer difficulty of travel time becomes almost insuperable, so that the choir is faced with the necessity of re-thinking its position in the light of these difficulties and of deciding what its aims are in terms of the tradition established more than 70 years ago by Dr. Ham. Certainly some move toward a residential situation, academic or otherwise, seems indicated if this particular choral vehicle and the tradition it represents are to survive.

The choir consists now of 18 men and 6 boys, maintaining a large and varied repertoire. Rehearsals and services represent a total of about eight and a half hours per week for boys, and seven and a half hours for men. Nearly all the men and boys live many miles from the Cathedral and often have to spend quadruple the rehearsal time in travel to and from rehearsal and services. It is for this reason, and the consequent impossibility of either securing or retaining boys, that St. James finds itself in the position of having to find some workable solution to a problem which is growing steadily worse. The British and continental solution to the problem has always been in terms of the total education of the boy. If, in Canada, the public schools could do a better job of music education the Church could perhaps avoid such a solution. Unfortunately, this appears to be an ephemeral dream, and St. James continues in the context of Canada's second largest city, to struggle with the problem of training boys in a valid way musically to do their job as Cathedral choristers and to share in a living experience of the musical art.

The Church of St. John the Evangelist, Peterborough, Ont., the oldest public building in the city, was opened for worship in 1836. It is not until the tenure of R. J. Devey as organist and choir-master (1906-1923) that it is certain whether or not boy choristers were present. The late F. G. Mann followed Mr. Devey, and immediately embarked on a program of developing the boys' section of the choir to one of major importance. In the early days of Mr. Mann's tenure there were still a large number of ladies in the choir, but eventually the boys' section took over the responsibility for the treble line, the alto section still being the responsibility of the ladies.

Mr. Mann retired in 1954 and was followed by Aubrey Bland, who continued to develop the boy choir. In 1960 Mr. Bland was succeeded by James Hopkirk.

The boys' section and the full choir have both won a number of awards in the local music festival, placing first in their respective classes. The scholarship fund has been extended to permit more boys to take advantage of it, and boys have attended Toronto Diocesan Summer Choir School, Huron Choir Camp and Camp Hyanto.

The acquisition of a fine male alto in 1962 has encouraged the boys to stay on in the choir as altos, and to continue as teen-age tenors and basses. At present the choir consists of some 18 boys, 10 men and 3 ladies. The choir sings for two services each Sunday, and the repertoire includes works from the early Tudor period to the present decade.



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Ottawa

An Ottawa Centre member for many years, Carman H. Milligan, discussed Bach's St. Matthew Passion at the March 2 meeting in St. Andrew's Presbyterian Church. For 22 years Mr. Milligan has conducted a Good Friday presentation of this oratorio at St. Andrew's, and his great love for the work was readily apparent to his listeners. Describing the Passion as an extraordinary piece of composition, Mr. Milligan gave a short history of how and why the work came to be written, the reasons for its utilization of two choirs and orchestras, and explained its structure, illustrating points occasionally with excerpts from a Bach Guild recording. Scores were provided, enabling the audience to note various examples. The speaker was introduced by Chairman Ray Barnes and thanked by Lilian Forsyth. The 25 people present enjoyed the evening which concluded with a coffee hour.

MARGARET PIPPY

Vancouver

Feb. 24 was the occasion of a meeting of the Vancouver Centre at St. John's United Church to discuss wedding and funeral music, both suitable and unsuitable. The programme committee had prepared a list of appropriate works, ranging from easy to difficult, and Fred Carter and Beal Thomas each played selections from it. The meeting then moved into the choir room where a panel of two clergy, Protestant and Roman Catholic, and an organist answered questions and discussed the evening's topic. At this lively, well-attended meeting much useful information was interchanged. Before the meeting, members stood for a moment of silence to honour the memory of Dr. Healey Willan.

DONALD KING

Windsor

The Windsor Centre sponsored a junior choir festival March 25 at St. Paul's United Church, arranged by Percy Bradbury. Five choirs of well-trained and alert boys and girls 8 to 16 years sang unison and two and three part hymns and anthems before a large and appreciative audience. Music ranged from 12th century plainsong through German chorales, works by Mozart, Brahms, Mendelssohn and Healey Willan to moderns. Participating choirs were from St. Aidan's Anglican, Westminster United, St. Mary's Anglican, Trinity Lutheran and the host church.

The center met Jan. 31 at St. Mary's Church, Walkerville with host organist David Shanks in charge. He gave comprehensive and interesting demonstration of the organ, just rebuilt and greatly enlarged by the Principal Organ Company. It is now capable of a wide variety of tonal effects. Mr. Shanks then played excerpts from the amusing RCO festival record, The Organ in Sanity and Madness. The meeting closed on a more serious note with the playing of a tape of the 1968 RCO examination pieces.

EVELYN R. DIXON

Sarnia

The Sarnia Centre held its annual International Night Jan. 30 in the parish hall of Canon Davis Memorial Anglican Church. Members of the Port Huron AGO Chapter and Sarnia Centre brought their clergy and other guests for a roast beef dinner, followed by a concert by the Tudor Singers directed by David M. Young. Sixty members and guests heard motets, anthems and madrigals by Byrd, Morley, Gibbons, Wilby and the Kyrie from Palestrina Mass for the Feast of the Assumption. Mr. Young gave musical and historical explanations of each number before it was sung.

MARILYN J. MANWARING

London

The Feb. ? meeting of the London Centre consisted of a demonstration recital by students of the College of Music, University of Western Ontario, on the new practice organ at the college, built by Gabriel Kney. John McIntosh outlined the considerations to be borne in mind when designing an organ of this kind, and the recitalists demonstrated how successfully this organ met the requirements. Music of Bach, Pepping, Vierne and Langlais displayed the scope of the organ and the skill of the students.

Oshawa

The Feb. 13 meeting of the Oshawa Centre was held at St. George's Anglican Church with Brian Snell, chairman of the Peterborough Centre and organist and choir director of All Saints Anglican Church, Peterborough, as guest speaker. Mr. Snell filled in for Howard Jerome who had suffered a heart attack. "Why have a boy's choir?" was the subject of Mr. Snell's address, and his reasons, hardly flattering to women choristers, were most convincing. He pointed out that from the boys' standpoint the training in music, discipline and church liturgy would benefit them for the rest of their lives. From the choir director's viewpoint, boys are easy to train, have beautiful, unwobbly voices with a strength and vitality which inspires congregational singing, and they provide the clergy, choir members and congregations of the future.

Mr. Snell demonstrated some of his methods of training with a small group of his boys he had brought with him, in the singing of psalms, hymns and anthems. He outlined what he expected in the way of behaviour and how he achieved it. Mr. Snell was introduced by John Smart and thanked by Chairman Clifford Evans.

MARGARET DRYNAN

Calgary

A meeting of the Calgary Centre was held Feb. 17 at Mount Calvary Lutheran Church. Eileen Hooper, host organist and choirmaster, convened the second part of the meeting, the first part having dealt with the business aspects of the centre. The Liturgical Year as a Guide to Choosing Music for the Service was the enterprising topic for the evening. Four members took part: Father H. J. Curran dealt with the history of the development of the liturgical year; Robert Bell chose as his topic choral music throughout the liturgical year; Robert Hooper spoke on the choice of organ music; and Eileen Hooper explored suitable solo literature. Father Curran spoke for all in expressing regret at the death of Dr. Healey Willan.

M. SEARCHFIELD

Halifax

The season's second general meeting of the Halifax Centre was held at the Citadel Inn in conjunction with a dinner in honor of organ students who had recently taken part in the Halifax Musical Festival. Members paid tribute to students Mary Whiffen, Roberta Fullerton and Helen Skuggedal. Plans for a series of Lenten recitals were finalized.

M. W. CARNEY

Saskatoon

The Saskatoon Centre met Feb. 18 in the parish hall of St. John's Anglican Cathedral. In the absence of the chairman, Dr. Alan Kirby was in the chair and Henry Abley, organist and choirmaster of the host church was guest speaker. Anthems for the Church Year was the theme and a choir was formed of those present to study and sing a variety of anthems under Mr. Abley's leadership. Later members listened to a recording of Eric Thiman's The Last Supper sung by a former choir of Mr. Abley's. Dr. H. D. Hart thanked the speaker and expressed the enjoyment all had received. Lunch was served by Mrs. R. Ortkopp and Avaleigh Crockett.

MARGARET MORRIS

Toronto

A very good turnout of Toronto Centre members was in evidence at Bloor Street United Church Feb. 12 to see and hear a demonstration lecture by center member Alan Jackson, district representative of Casavant Frères. Making good use of the audio-visual approach to his topic Organ Tuning, Voicing and Construction, Mr. Jackson brought along a tuning chest complete with blower and small console, many different types of organ pipes and some printed literature explaining such things as the major families of pipes, their usual pitches, mixtures and mutations, general nomenclature in three languages etc. The warm blend of sight and sound, Mr. Jackson's subtle humour, the keenness of the question period and the welcome refreshments afterwards all added up to informative and interesting evening.

KENNETH DAVIS

Montreal

Winners of the 1967 John Robb Organ Playing Contest organized by the Montreal Centre played a joint recital Jan. 27 in Christ Church Cathedral. The program appears in the recital section. Lucie Madden, junior class winner, also winner of the International Organ Competition held in London, Ont. as a pre-ICO event, is a pupil of Sister Jean-Mance. Marcel Lachambre, senior class winner, is a pupil of André Merineau.

DAVID HUDDLESON

Hamilton

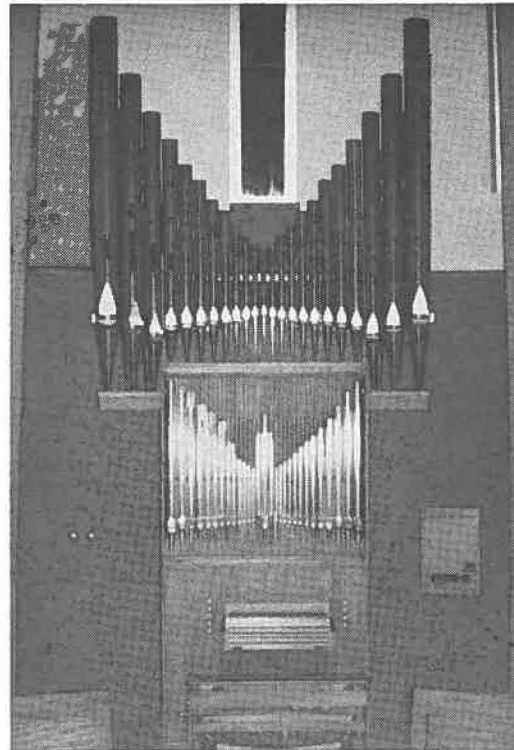
The first 1968 meeting of the Hamilton Centre was held Jan. 16 at Central Presbyterian Church. A choral workshop by Dr. Derek Holman was well received by a large group. He stressed the importance of listening, intonation, posture, accent and many other details in choral training, all interspersed with his special humor. Refreshments were served by Dorothy Pettigrew and her committee.

LYLE HERDMAN

SYDNEY NICHOLSON'S opera Children of the Chapel was sung Jan. 25, 26 and 27 in the Great Hall of St. Paul's Cathedral, London, Ont.

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Boy Choirs Organized In the Period

Many boy choirs and choirs of boys and men were founded in the United States during the middle and latter decades of the 19th century. Here, as in England, the proponents of the Oxford Movement brought about decided changes in the musical and liturgical life of the Church. Some of these choirs were short-lived, some continued with intermittent periods of activity, and a few have been fortunate in maintaining traditions of strong musical life.

A choir of boys and men was established along with the founding of **St. Paul's Cathedral, Los Angeles** in 1864. St. Paul's has maintained this group and today has, in addition, a flourishing choir school. A summary of choir schools in the U.S. (page 24) includes the story of St. Paul's.

The choir of **All Saints Church, Worcester, Mass.** was founded in 1868 and sang its first service on Easter Day of that year. Like many young and struggling choirs of that time, it sang without vestments until 1884. Mention is made in a history of the church, that the "drudgery of choir work was enlivened by . . . the circus, which the boys enjoyed as guests of the clergy." Today it is trips to ball games, ice follies, museums, etc.

Henry Hokans became organist and choirmaster at All Saints' in 1954, succeeding William Self, now at St. Thomas, New York City. The All Saints' choir gives a limited number of concerts each year. The usual yearly schedule includes the 11:00 a.m. service each Sunday, a few double service days such as Christmas, Easter and All Saints' Day, and an annual service of Lessons and Carols.

The choir varies in size from 40 to 50 depending on the number of boys — from 22 to 29. After learning the fundamental attributes of a chorister, a boy is gradually worked into the full choir schedule, which has three weekly rehearsals, including one with the men. The men's section is made up largely of former boys of the choir with some professional singers. Adult men and older boys comprise the alto section. The entire choir is paid, and membership is open to boys of all denominations. There are currently boys from Worcester and ten surrounding towns, and from eight different churches.

The choir will celebrate its 100th anniversary with a weekend of festivities on June 14, 15, and 16, 1968, culminating in a Festival Service of Evensong at 4:00 p.m. on Sunday. An anthem has been commissioned for performance by the choir of All Saints' and the more than 100 returning former boys.

At the inception of the **Cathedral of All Saints, Albany, N.Y.** in 1873, a choir school was organized which began to train choristers, and 25% of the budget of the newly organized Cathedral was devoted to its music. Bishop Doane envisioned America's first cathedral building in the tradition of the great English cathedrals, and planned for a fine choir of boys and men in the same revered tradition.

The choir enjoyed its greatest renown in the late 1930's, under the leadership of J. William Jones. It was during this era that the music of the Cathedral exerted great influence throughout the country because of the well-known Albany Diocesan Choir Festivals, which did a great deal to promote the cause of good church music, and which prompted the composition of many fine American choral works. The 1940's saw a gradual decline and an eventual discontinuation of the boy's choir.

The group was reactivated in 1952 through the efforts of George Bayley, organist and choirmaster at that time, and some of the men of the choir. The choir grew and developed under the leadership of Preston Rockholt, Chester Jones and the present organist and choirmaster, Lloyd Cast. The choir is composed of 24 boys and 12 men and teenagers. Two afternoon rehearsals are held each week, with a full rehearsal on Friday evening. The choir sings regularly for the 11:00 Sunday service.

Most of the boys of the choir come from the community outside the parish, since the parish is not able to provide enough boys. This necessitates yearly recruiting campaigns for training classes, and the choir, therefore, serves as a strong evangelic force in the parish, since many boys go on to become members of the church and other parish organizations.

Interest in music has been an unend-

ing concern among the congregation of **Christ Church Cathedral, Hartford, Conn.** The Vestry minutes of Jan. 14, 1884, contain the first reference to the creation of a choir of boys and men. The early years of this group seem fraught with some difficulty, but the choir persevered.

Soon after the turn of the century, Arthur Priest was brought from England by the rector of the parish, Dr. Francis Goodwin. Successors to Mr. Priest were the Rev. Frederick Chapman, Shelly Gilbert, and the present organist and choirmaster, Raymond F. Glover.

The choir today is made up of 23 treble boys, 11 altos (all former trebles), 5 tenors (one a former treble), and 6 basses (of whom 4 are former trebles). The boys and men sing at the 11:00 service each Sunday and have a heavy schedule of extra services. The trebles have after-school rehearsals twice each week from September through June. A third rehearsal precedes the Sunday service; this is the only rehearsal during the months of July and August. A special week of camp for recreation and intensive work is held each year in August at South Kent, Conn.

The repertoire of the Christ Church choir is largely English in orientation. But music in a broad historical spectrum is also present, with a special stress being given to contemporary works, including a recent concert of the works of Britten.

In a changing community and world the work of the Christ Church choir goes on, anxious to experiment with the new efforts in liturgy and music; to keep alive, through performance, the great works of the past; and to make its contribution toward the continuing growth of the tradition of choirs of boys and men.



ST. LUKE'S CHOIR, KALAMAZOO, IN A CONCERT SETTING

When the present building for **St. Luke's Church, Kalamazoo, Mich.** was planned and erected in 1884, the architect was commissioned to provide a chancel which included choir stalls for a choir of boys and men. The notes of the parish go on to say that the choir was to be a vested choir of boys and men ". . . a complete innovation in the Church in the middle West." St. Luke's Choristers had its beginning on Sunday, Jan. 10, 1885, when the church was formally opened.

With the coming of the late Dr. Henry Overley in 1919, a full systematic program for the boys was instituted. Frank K. Owen was organist and choirmaster from 1944 until 1953, and was succeeded by George Norman Tucker. The Choristers' main function is to provide music for the 11:00 services on Sundays and on Feast Days. A concert series is also continued. The 47th annual performance will take place on May 24.

"St. Luke's Singing Lads" is a two-part treble choir drawn from the ranks of the Choristers. This group is limited in membership to 12 boys and is in constant demand for performances of sacred music in outlying area churches, and secular music for special programs. The Singing Lads serves also as the wedding choir at St. Luke's.

St. Mark's Choristers, Evanston, Ill. was founded in 1887 and has survived primarily because of the historical ties in the parish. It continues to get good financial and moral support because

many of the men of the church were choirboys and loved the choir. Families with choir-age boys are more and more moving into the neighborhood and the church, and St. Mark's seems to be growing in exciting directions spiritually as well as musically.

The choir celebrated its 80th anniversary in November with choir alumni returning for the services from all over the country. Some of the oldest living alumni back for the anniversary joined the choir in 1898 and 1899.

The choir now stands at 17 trebles, 10 altos, 4 tenors, and 10 basses. Of the men, 7 are former choir trebles. The man with the longest tenure has served 38 years — boy and man. E. Thompson Bagley is organist and choirmaster.

On May 7, 1894, Alfred Fox of Cleveland came to **St. Paul's, Akron, Ohio** "to help drill and instruct the prospective choir boys." Along with Akron, St. Paul's has grown, now being a parish with more than 3,000 communicants. The choir of boys and men enjoys fine facilities including a well-equipped rehearsal room, game room, educational and vesting room, a full size gym and a chancel with seating for 100 choristers. The game room boasts four pool tables!

Ralph Clewell retired as choirmaster during the summer of 1967, after 31 years of devoted service to St. Paul's. The strength and tradition of the choir are largely his responsibility. He was succeeded in September, 1967, by Robert Quade. During the past six months the

Marlan Allen, choirmaster since 1963, takes a group of 15 to 20 choirboys to England on a three week excursion and study trip every other summer. This year the group will be in England and Ireland from July 28-August 18.

The organization, group discipline and spirit of the choir are very important. The 30 treble boys are divided into four teams called "houses," each bearing the name of an important English composer — Tallis, Byrd, Gibbons, and Purcell. Each house has a responsible boy as leader, and in his charge are six choristers. Over the four house leaders is the Head Chorister, next in authority to the choirmaster. A keen sense of competition and pride is maintained among the four houses.

Christ Church Cathedral, Indianapolis, Ind. has had a 75 year tradition of excellent choirs of boys and men. When the parish church on Monument Circle in the heart of downtown Indianapolis became the Cathedral of the Diocese in 1954, the choir was organized into a professional choral body under the direction of Robert L. Hobbs.

The choir boys come from all over the city, and several have to commute from distant suburban areas. Salary for the boys is scaled according to their choir rank. In addition, 10% of each boy's salary is withheld and given to him when his voice changes and he leaves the treble section. The choir men include students from Indiana University, former choir boys, and students and professional musicians in Indi-

anapolis. There are currently 25 trebles, 13 altos, 5 tenors, and 7 basses. The full choir sings each Sunday at the 11:00 service. Repertoire includes music from all periods, but the emphasis is on that of the English Cathedral tradition. The choir also sings for a monthly series of Evensong services and concerts, often with orchestra, and tours throughout the diocese each year.

Besides their regular work in the choir, the boys have arranged a group of "Beatle" songs and Bach "Swingle Singer" type arrangements for concerts. Some of the boys have tried their hand at composition, and several have contributed canticle settings and anthems to the choir repertoire.

Following the resignation in 1964 of Robert Hobbs, James Litton became the organist and choirmaster at Christ Church. He was succeeded in January, 1968, by David Koehring.

There has been a tradition of all-male choirs at **St. Paul's Church, Westfield, N.J.** for some 60 years. There are now two choirs of boys and men which rehearse separately and perform different repertory. The total membership hovers around 75.

After auditions each January, a training class of about 20 boys, eight or nine years of age, is formed. This class meets once each week for four months, and those who complete the work satisfactorily are admitted to the Purcell Choir the following September. This choir sings at the 8:45 services on Sunday mornings, doing relatively simple music.

In the United States from 1864-1925

The boys are supplemented by volunteer men from the parish.

After a year or so in this choir, boys may be considered to fill any existing vacancies in the Tallis Choir, which sings at the 10:00 services. This group does anthems and motets of greater difficulty, as well as settings of canticles and communion services. The alto line is supplied by high school boys, former members of the treble section. Tenors and basses are largely professional singers. Boys in the Purcell Choir have two afternoon rehearsals each week, and those in the Tallis Choir have two afternoon and one evening full rehearsal with the other parts. The majority of the boys in the choir come from the parish, which has some 3,000 communicants.

The choir is frequently heard in services and recitals in the New York area. In the summer of 1966, the Tallis Choir spent a month in England, listening to the leading English cathedral and collegiate choirs, and singing recitals and services. Richard Connelly has been organist and choirmaster of St. Paul's since 1956.

The choir of boys and men at Trinity Church, Princeton, N.J., like most choirs in Episcopal parishes, has had long periods of success as well as seasons of decline, and at times the choir has almost disbanded. Organized late in the 19th century, the choir has been in existence since that time without interruption.

The year 1924 was the end of one of the periods of decline for the group, with 6 boys, 2 tenors, one bass and

no altos. The Rev. Robert Williams, rector at that time, wished to have services which were dependent on an excellent choir in order to maintain the heritage of the Anglican liturgy. He appointed Raymond Rudy, who remained as organist and choirmaster for 40 years until his retirement in 1964. From 1924 until the death of the Rev. Williams in the late 1930's, Mr. Rudy developed a choir of more than 40 boys and men, who sang regular morning services as well as a full Choral Evensong each Sunday throughout the year.

The choir began a temporary period of decline, like many other choirs, during World War II, and a slow period of steady decline began in the late 1940's when only boys in the parish were allowed to become members of the choir, and all choir boys were required to be in the church school. Finally, it became necessary to include women in the choir when the boys' rehearsal schedule was cut.

Robert Hobbs took charge of the choir when Mr. Rudy retired in 1964. Under his leadership, the all-male choir was revived once again. The boys come from the parish as well as from the community, and the altos, tenors and basses are students at Westminster Choir College and Princeton University.

James Litton followed Mr. Hobbs in 1967. The unusual talent available in the Princeton area shapes the plans for the future, with instrumental music with the choir assuming a most important role. A concert and drama series of a comprehensive nature promises to receive excellent response in the Prince-

ton community, and an occasional combining of musical forces of both Trinity and All Saints' will provide a wealth of choral and instrumental talent for future services and concerts.

Two churches in Toledo, Ohio have had strong boy choir programs for many years. John Gordon Seeley was in charge at Trinity Church, Toledo, from 1918 to 1946. He was succeeded by Dr. James H. Spencer, who stayed until 1952, and was succeeded, in turn, by Wesley Hartung. Robert Hobbs came to Trinity in 1967, following Mr. Hartung's tragic death by drowning.

At the present time there are 22 boy trebles, and with an increased emphasis on the drawing of boys from outside the parish, this number will undoubtedly increase. Since January, 1968, the Thursday afternoon and evening (full) rehearsals have been combined, with a supper served to the boys and men between the two. Many boys must come from great distances, and the combining of rehearsals has been found to be most practical. A team of mothers buy and prepare the food with funds provided by the vestry.

Norbert E. Fox founded the Schola Cantorum at Rosary Cathedral, Toledo, in 1925, with 50 boys and 25 men. This same number is active today. The group was formed originally in the ideal of the Motu Proprio of Pope Pius X. From its beginning, the Schola has studied and performed Gregorian Chant and a wide range of masses and motets by composers such as Vittoria, Palestrina, des Pres and Viadana. On the first Sunday of Lent, 1965, the choir began the singing of High Mass in English, but continues to render offertory motets and various parts of the ordinary of the Mass in Latin.

The late Mr. Fox was succeeded by Bernard E. Brien, Claude P. Lagace, and the present incumbent, Hugh L. Murray. The choir continues to have an important role in the liturgy of the cathedral, even with the advent of congregational singing. The choir sings all the propers, some part of the ordinary, and an offertory hymn and/or communion motet.

In 1965, the first Ecumenical Chorale — a service of choral and organ music — was held with the combined choirs of Trinity Episcopal Church and Rosary Cathedral. This and two successive Chorales were very well attended. They were among the pioneer ecumenical efforts in the area and have helped to forge a strong bond of friendship between the two parishes. The late Wesley Hartung initiated this inter-faith activity, and it is planned to continue and develop the relationship in the future.

The period between the two world wars was a distinct low point in boy choir activity in the U.S. In more recent years, however, there has been a heartening increase of interest in these groups, and a considerable number have been founded especially in the last ten years.

LIEMOHN LEAVES WARTBURG; FOUNDED NOTABLE CHOIR

Dr. Edwin Liemohn will retire from Wartburg College, Waverly, Iowa at the conclusion of this academic year. Chairman of the music department and founder and only director of the college a cappella choir, he conducts his last concert April 29 when the choir returns to Waverly from a tour through Iowa, Michigan, Illinois, Ohio and Indiana. This will be Dr. Liemohn's 666th concert.

Dr. Robert E. Lee, director of bands, has been named new department chairman.

PIZARRO TO MAKE 5TH TOUR OF EUROPE IN JULY, AUGUST

David Pizarro, Longy School, Boston, begins his fifth tour in Europe in July visiting England, West and East Germany, Holland, Yugoslavia and Denmark. His German dates include Bremen, Hamburg, Berlin (East and West), Wuppertal, Amorbach, Ulm, Bad Oeynhaus, Detmold, Mannheim, Lüdingworth, Minden and Kitzingen. Recitals in England are under the management of Tillett and Holt, Ltd.

MRS. BRANDON NAMED DIRECTOR AT NEW CALIFORNIA CHURCH

Donna Lee Brandon was named director of music at St. Martin's Episcopal Church, Davis, Calif., which dedicated its new building in December with a festive Sunday evening service; the brass ensemble of the University of California at Davis assisted. Before this appointment Mrs. Davis and her husband George had spent a total of nine years on the music staff of the Davis Community Church.

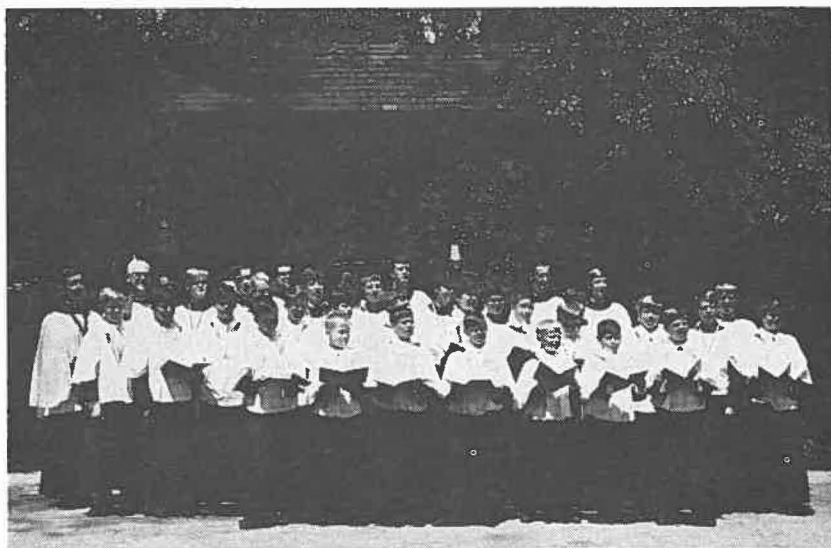
DAVID BOE AWARDED GRANT FOR STUDY ON SABBATICAL

David S. Boe, Oberlin Conservatory, has been awarded a grant from the Great Lakes Colleges Association Humanities Program for travel and maintenance for study in Europe on his first semester sabbatical leave in 1968. His interests will be organ construction, literature and playing techniques.

VERNON DE TAR conducted a three-session organ and service playing workshop March 4 at the Court Street Methodist Church, Flint, Mich. sponsored by the local AGO chapter.

DR. ELWOOD SMITH has been named permanent conductor of the Northern Illinois University concert choir and university chorus at DeKalb, Ill.

THE WAREHAM CHORALE sang the Handel Chandos Anthem 4 and the Haydn Lord Nelson Mass with orchestra Feb. 11 at St. Philip's Catholic Church, Falls Church, Va.



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Everett Hilty	Michael Schneider	
Jozef Joris	Francis Szynskie	
Roger Wagner		

Inquire: Music Department, Boys Town, Nebraska

April 10

Bach St. Matthew, St. Bartholomew's Church, New York City 8:15 and Haverford, Pa. College 7:30

Roberta Gary, Christ Church Cathedral, Cincinnati 12:35

Richard Smith, First Congregational Church, Kokomo, Ind. 12:30

11

Stainer Crucifixion, Raleigh Court Methodist, Roanoke, Va.

12

Brahms Requiem, Church of the Covenant, Cleveland, Ohio

Alexander Schreiner, East Bay Interstate Center, Oakland, Calif. 8:30

14

Dvorak Te Deum, St. Bartholomew's, New York City 4:00

Wells Hively, Bethesda by the Sea Church, Palm Beach, Fla.

Bach Easter Cantatas, Westminster Presbyterian, Greenville, S.C. 4:00

Robert Gant, Fifth Avenue Presbyterian, New York City

Fred Tulan, Cathedral, Honolulu, Hawaii 10:00 p.m.

15

John Mueller, Salem College, Winston-Salem, N.C.

John Obetz, First Baptist, Lawrence, Kans. 7:30

16

Collegiate Choir of St. Mary from Warwick, England, St. Mary's Episcopal Church, Wayne, Pa. 8:00

Church Music Association Convention, Ford auditorium, Detroit 8:00

17

Phillip Steinhaus, Methuen, Mass., Music Hall

Virgil Fox, Stoneham, Mass. Town Hall 8:15

Salem College choral ensemble, Winston-Salem, N.C.

Peloquin Mass for Joy, Resurrection Lutheran, Augusta, Ga.

Church Music Association of America convention, St. Raymond's, Detroit

Suzanne Kidd, Ronald Davis, Reba McVey, Hampden-Sydney College, Va. 8:00

Jay Lovins, Christ Church Cathedral, Hartford, Conn. 12:10

Lou Ann Smith, First Congregational, Kokomo, Ind. 12:30

18

Robert Baker, Park Place Church of God, Anderson, Ind.

CMMA Convention, Presentation Church, Detroit

Richard Ellsasser workshop, Longstreet Auditorium, Grand Rapids, Mich.

Jay Lovins, St. Thomas, New York City 5:30

Lionel Rogg, Dickinson College, Carlisle, Pa.

19

Robert Baker workshop, Park Place Church of God, Anderson, Ind.

Marilyn Mason, Spelman College, Atlanta, Ga.

Catharine Crozier, Ithaca College, Ithaca, N.Y.

CMMA Convention, St. Peter and Paul Church, Detroit

Anthony Newman, Fort Street Presbyterian, Detroit

Albion College Wind Ensemble, St. John's Lutheran, Lincolnwood, Ill.

Britten War Requiem, Trinity Methodist, Lincoln, Neb.

Marianne Webb, Drury College, Springfield, Mo. 8:00

20

Richard Ellsasser workshop, Schmitt Auditorium, Grand Rapids, Mich.

Marianne Webb class, Drury College, Springfield, Mo. 9:00-12:00

Mary Fenwick, Doyle'sford, Pa. Priory, 8:00

21

San Francisco Bach Choir, Westminster Presbyterian, Sacramento, Calif. 8:15

Lionel Rogg, Church of the Ascension, New York City 8:00

Clyde Holloway, Second Presbyterian, Indianapolis, Ind. 8:00

Richard Westenburg, Kansas City Symphony, Cornell College, Mount Vernon, Iowa, 3:30

22

Bruce P. Bengtson, St. Thomas Church, New York City 3:15

Catharine Crozier, Third Presbyterian Church, Pittsburgh, Pa.

Premiere Daniel Pinkham Sacred Service, Temple, Cleveland, Ohio, 10:30

Peter Hurford, Southern Baptist Seminary, Louisville, Ky.

Virgil Fox, Sacred Heart Cathedral, Newark, N.J. 2:30

Joyce Jones, Memorial Auditorium, McCook, Neb. 8:15

Concerto Concert, First Presbyterian, Lancaster, Pa. 8:00

Maryvale Glee Club, Cathedral of Mary Our Queen, Baltimore 5:30

Richard Ellsasser, Immaculate Heart of Mary Church, Indianapolis 9:45

Robert Baker lecture, Community Church, Douglaston, N.Y.

Jay Lovins, All Saints' Cathedral, Albany, N.Y. 4:30

Bruce P. Bengtson, St. Thomas Church, New York City 3:15

Catharine Crozier, Third Presbyterian Church, Pittsburgh, Pa.

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Richard Ellsasser, Immaculate Heart of Mary Church, Indianapolis 9:45

Robert Baker lecture, Community Church, Douglaston, N.Y.

Jay Lovins, All Saints' Cathedral, Albany, N.Y. 4:30

Harriette S. Richardson, St. James Episcopal, Essex Junction, Vt. 4:30

Linus Ellis III, St. Paul's Methodist Church, Wilmington, Del. 8:00

22

Howard D. Small, La Jolla Presbyterian Church, 8:00

Peter Hurford class, Louisville, Ky. Donald McDonald, Emory U, Atlanta, Ga.

Frederick Swann, Asbury-First Methodist, Rochester, N.Y.

Kent Hill, Christ Church, Corning, N.Y. 8:00

Marianne Webb, AGO Evansville, Ind. 7:30

23

Julane Johnson, Valparaiso, Ind. University 8:15

Catharine Crozier, Andrews University, Berrien Springs, Mich.

Peter Hurford workshop, Crouse Auditorium, Syracuse, N.Y.

Lionel Rogg, Harvard Memorial Church, Cambridge, Mass.

Ted Alan Worth, Community Building, Belvidere, Ill. 8:15

Joyce Jones, Matthieson School, La Salle, Ill. 8:15

Robert Noehren, Les Amis de l'Orgue, Quebec

Richard Birney Smith, Christ's Church Cathedral, Hamilton, Ont. 8:15

Thomas Murray, First Congregational Church, Long Beach, Calif. 8:15

Wesley McAfee, Christ Church, Cincinnati, Ohio 5:00

24

David Craighead, Cleveland Museum of Art

Lionel Rogg, First Congregational, Waterbury, Conn.

Myles Criss, St. John's Church, Washington, D.C. 12:10

Richard Ellsasser, Dominion-Chalmers United Church, Ottawa, Ont.

Museum Vocare, Madison Avenue Presbyterian Church, New York City 8:00

John G. Simpson, First Congregational Church, Kokomo, Ind. 12:30

25

Philip Steinhaus, Sanford University, Birmingham, Ala.

Choirs of 3 churches festival evensong, St. Mark's, Evanston, Ill. 6:15

Oswald Ragatz, First Methodist, Huntsville, Ala.

Richard Ellsasser, Conn Auditorium, Ottawa, Ont.

Joseph Armbrust, Trinity Church, Sumter, S.C. 8:00

26

Grethe Krogh Christensen, First Baptist, Worcester, Mass.

Catharine Crozier, Olivet Nazarene College, Kankakee, Ill.

Frederick Swann, National Shrine, Washington, D.C.

Peter Hurford, St. Peter's Lutheran, Kitchener, Ont.

Clyde Holloway class, Westminster College, New Wilmington, Pa.

Virgil Fox, City Auditorium, Norfolk, Neb. 8:00

Richard Ellsasser, Avenue Salon Auditorium, Toronto, Ont.

Jay Lovins, Christ Church Cathedral, Indianapolis, Ind. 12:30

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DEADLINE FOR THIS CALENDAR WAS MARCH 10

27 Clyde Holloway class, Westminster College, New Wilmington, Pa.
Peter Hurford lecture, Waterloo, Ont. Lutheran University
Catharine Crozier workshop, Olivet Nazarene College, Kankakee, Ill. 9:30
Marilyn Mason, plus class, East Carolina University, Greenville, N.C.
Oswald Ragatz workshop, College Place Methodist, Columbia, S.C.

28 Bach Cantata 112, Christ Church, Cincinnati, Ohio 5:00
David, Moe, Johns, Lenel, Concordia Senior College, Fort Wayne, Ind. 8:00
Schoenberg, Thomson, Milhaud, Madison Avenue Presbyterian, New York City 3:00
Mendelssohn Elijah, Second Presbyterian Church, Indianapolis, Ind. 8:00
Grethe Krogh Christensen, Cornell College, Ithaca, N.Y.
Jerald Hamilton, First Methodist Church, Springfield, Ill. 8:00
Clyde Holloway, oratorios, Second Presbyterian Church, Indianapolis, Ind.
Donald McDonald, First Presbyterian Church, Englewood, N.J. 4:30
Mozart Requiem, First Presbyterian Church, Germantown, Philadelphia 8:00
Lionel Rogg, St. Paul's Cathedral, Detroit, Mich.
Mrs. Robert C. Milham, St. Paul's Episcopal, Aiken, S.C. 8:00
Trinity Glee Club, Cathedral of

Mary Our Queen, Baltimore 5:30
Stella Roberts Chamber Group, St. James Cathedral, Chicago 5:00
Oswald Ragatz, College Place Methodist, Columbia, S.C.
Tri-choir festival, All Saints', Pasadena, Calif. 5:00
Three Medieval Music Dramas, St. George's, New York City 10:30, 4:30
Elijah, Roanoke Valley Chorus, Grandin Court Baptist, Roanoke, Va. 4:00
Harriette S. Richardson, instruments, Congregational Church, Thetford, Vt. 8:00
Myrtle Regier, Smith College, Northampton, Mass. 8:00
Margery Sanborn, Eden United Church, Hayward, Calif. 3:00
Honegger King David, First Presbyterian Church, Moorestown, N.J. 4:00

29 Thomas Murray, Pasadena Symphony members, All Saints', Pasadena, Calif. 8:00
Ted Alan Worth, Alliance, Neb. Junior High 8:00
Robert Noehren, Central Lutheran, Minneapolis, Minn.
Three Medieval Music Dramas, St. George's, New York City 8:00

30 Gerre Hancock, Concordia College, Fort Wayne, Ind.
Peter Hurford, Christ Lutheran Church, San Diego, Calif.
Marilyn Mason, Memphis, Tenn., University

Lionel Rogg, University of Illinois, Urbana
Virgil Fox, First Baptist Church, Calgary, Alta. 8:15
Arthur Poister workshop, 10:00, 2:00, Salem College, Winston-Salem, N.C.
Oswald Ragatz, Miami, Fla.

May 1
Albert Russell, Church of the Ascension, New York City 8:00
Albert Kohlmeyer, St. John's Church, Washington, D.C. 12:10
Oswald Ragatz workshop, Miami, Fla.
Margaret Smull, First Congregational Church, Kokomo, Ind. 12:30
Marilyn Mason, Cathedral of Christ the King, Atlanta, Ga.

2 Ted Alan Worth, Washoe Theatre, Anaconda, Mont. 8:15
John Obetz, Kansas State University, Manhattan
Mary Fenwick, Princeton, N.J. Theological Seminary

3 Madrigal Singers, Northern Illinois University, DeKalb 8:00
Church Music workshop, University of Iowa, Iowa City
Temple University Choirs, symphony, Verdi, Stravinsky, Academy of Music, Philadelphia 8:30
Choir Concert, St. Paul's Cathedral, London, Ont. 8:00
Peter Hurford, First Methodist Church, Palo Alto, Calif.

4 Catharine Crozier, RLDS Auditorium, Independence, Mo. 8:00
Church Music Workshop, University of Iowa, Iowa City
David Johnson, organ, choral workshop, Methodist Church, Ridgewood, N.J. 9:45-4:30

5 Tri-choir evensong, contemporary music, All Saints', Pasadena, Calif. 5:00
John Haney, St. Michael's, New York City 4:00
Elijah, part 2, Hayes Barton Baptist, Raleigh, N.C. 7:30
Robert Shepfer, Second Presbyterian Church, Indianapolis, Ind.
David Hewlett, Christ Church, South Hamilton, Mass.

John Ferris, West Shore Unitarian Church, Cleveland, Ohio
Choir of Men and Boys, Cathedral of Mary Our Queen, Baltimore 5:30
David Johnson, Methodist Church, Ridgewood, N.J. 4:00
Richard Ellsasser, symphony, Everett High School, Lansing, Mich.
Messiah, Easter section, Emmanuel Episcopal Church, Webster Groves, Mo. 4:30
Robert Gant, Salem United Church, New Orleans, La.
Marianne Webb, William Penn College, Oskaloosa, Iowa 4:00
Grethe Krogh Christensen, Riverside Church, New York City 5:00
Marilyn Mason, First Baptist Church, Wilmington, N.C.
Peter Hurford, St. Michael's Cathedral, Boise, Idaho

6 Richard Ellsasser, symphony, Everett High School, Lansing, Mich.
William Best, St. Michael's Episcopal, St. Croix, Virgin Islands 8:00
Joan Lippincott class, Oklahoma City, Okla.
Frederick Swann, First Baptist Church, Los Angeles, Calif.

7 Virgil Fox, Santa Rosa, Calif. High School 8:30
Robert Gant, First Christian Church, Houston, Tex.
Robert Baker, First Presbyterian Church, Houston, Tex.
Peter Hurford plus lecture, St. Paul's Cathedral, Detroit
Joan Lippincott, St. Luke's Methodist, Oklahoma City, Okla.
Lionel Rogg, Shrine of St. Theresa, Fresno, Calif.
Catharine Crozier, Boys Town, Neb.

8 Linden Maxwell, Albert Russell, St. John's Church, Washington, D.C. 12:00
William H. Bates, Jr., First Congregational Church, Kokomo, Ind. 12:30
William Teague, Methuen, Mass. Music Hall

9 Women's Chorus, Northern Illinois University, DeKalb 8:00



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If the history of Anglican Church music in the U.S.A. is ever written, it will point with emphasis to the adoption of the choral system of the Church of England in certain prominent parishes during the decade 1840-1860. It was in the Church of the Advent, Boston, and in Trinity Church, New York, that Anglican tradition first took root, although boy choirs in fact existed in this country as early as 1790. One of the earliest was established in St. Michael's, Charleston, S.C., and another in the Church of the Holy Communion, New York, years before Dr. Cutler fought (and won) his choral battle with the vestry of Trinity Church. Dr. H. S. Cutler, remembered by all through his tune "All Saints New," came to Trinity in 1858, finding himself in the midst of a bitter controversy over vesting the choir. It may be that the coming visit of the Prince of Wales was the deciding factor; at any rate, we find that in 1860 the choir wore vestments.

The history of the boy choir in the Chicago area is a fascinating one, dating from 1865, when Bishop Whitehouse, the second Bishop of Illinois, took over the Church of the Atonement, making it the Cathedral Church of the Diocese. A mixed choir already existed there, but the Bishop's son organized and began the training of a group of boys. In 1867 the Rev. J. H. Knowles joined the Cathedral staff, and later was induced to take charge of the choir, now entirely boys and men. Through the courage, conviction, and high standards of Canon Knowles, church music throughout the West received a great impetus. Peter C. Lutkin entered the choir in 1868, becoming the first choir boy to sing oratorio solos.

In the year 1865, Trinity Church (then located on Jackson where later the Illinois Theatre stood) entered the arena with a choir of fifteen boys. The boys sang the canticles and chanted the psalms, but a lady soloist sang the offertory. A Mr. Ludden directed the choir and Prof. Cutler (no relation to Dr. H. S.) played the organ. We are indebted to a former choir boy, Willard Groom, now a Seattle organist, for the following account of the choir during five years beginning with 1905. "The choir consisted of 25 boys and 15 men, directed by Harry Cassidy. During this period we had a series of solo boys capable of singing oratorio solos. There was also a fabulous contralto boy who came from Milwaukee each week, the church paying his rail and hotel expense and a salary of \$50 per month. During this period, too, boys from Trinity, Grace, and St. James' choirs sang several times each season with the Apollo Club, in works like the St. Matthew Passion, The Children's Crusade, The New Life, etc., being coached for these appearances by Arthur Dunham, and later by Edgar Nelson."

On Christmas Day, 1870, a vested choir of 17 boys and 8 men made its first appearance in the Church of the Ascension. Henry Pilcher, a member of the family of organ builders, was the organist. In later years under Harrison Wild, this church became noted for its fine selection of Masses. William Knapp, of the music faculty of Northwestern University, succeeded Mr. Wild. This splendid man and musician also produced very beautiful services. Herbert Hyde, who later did such fine work at St. Peter's and at St. Luke's, Evanston, was one of Knapp's choir boys.

Soon afterwards Calvary Church followed with a vested choir. A number of more prominent churches were slower in giving up their quartet choirs. However, on May 4, 1884, after nine months of arduous training, St. James' choir made its appearance under the direction of J. L. Hughes, Chicago's first English choirmaster, with C. E. Reynolds as organist. Illness caused Mr. Hughes' early resignation, being succeeded by William Smedley, under whose guidance the choir attained an enviable reputation.

A few months later Grace Church began evening services with a vested choir, continuing the morning service with a quartet choir for a year longer. Henry B. Roney, well known years ago in Chatauqua circles for his singing and bellringing boys, was one of Grace Church's early choirmasters. Roney developed the famous solo boy, Blatchford Cavanaugh. In later years Harrison Wild made music history at Grace. It is said that he played like an orchestra, and that his boys sang as one, with preci-

A Brief History of the Boy Choir Movement In Chicago

By Albert J. Strohm

CHICAGO AREA BOY CHOIRS

Year founded	Church	Choirmasters
1865	*Cathedral, SS. Peter & Paul Knowles, F. Smith, G. Wedertz	Messrs. W. Whitehouse, Canon
1865	TRINITY Rudge, G. Emerson, H. Cassidy, I. Hancock, R. Anschuetz, W. E. Beasley, J. Millerd	Messrs. J. J. Hughes, C.E.
1870	*Ascension Wm. Knapp, L. Groom, B. Hadley	Messrs. H. Pilcher, H. Wild,
1871	*Calvary	
1884	*St. James' C. Dickinson, J. Norton, L. Sowerby, B. Ward	Messrs. J. Hughes, Wm. Smedley,
1884	*Grace G. Wedertz, G. McClay	Messrs. H. Roney, H. Wild,
1887	ST. MARK'S, Evanston S. Martin, D. Heath, F. Cookson, J. Marxsen, E. T. Bagley	Messrs. J. Evans, R. Holmes,
1888	ST. PETER'S K. F. Thomas, M. Slade, B. Hyde, H. Hungerford, J. Schreiber, Wm. Paulik	Messrs. F. W. Keator, W. Scobie,
1888	ST. LUKE'S, Evanston E. Bredin, G. Stewart, W. Northway, Wm. Reeve, H. Hyde, T. Matthews, J. Boe, Wm. Ballard	Messrs. F. W. Smith, E. Sumner,
1890	*Atonement Fullerton, F. Smith, G. Laing, T. Harris	Messrs. F. W. Keator, H.
1892	ST. PAUL'S-BY-THE-LAKE R. Frisbie, A. J. Strohm, M. David	Messrs. G. MacFarren, R. Rowley,
1898	CHRIST CHURCH, Winnetka H. Whitehouse, R. Birch, M. Allen	Messrs. E. Chase, I. Coleman,
1899	*St. Bartholomew's H. Roney, R. Tuttle, R. Hayton	Messrs. C. Kirk, G. Wedertz,
1908	*Grace Church, Oak Park Fraser, G. Clark, G. Jones, M. Boehm, S. Martin, F. Aulbach	Messrs. K. Barradel, A.
1919	*Emmanuel, La Grange Fitzsimons, M. Boehm, Wm. Murray	Messrs. R. Dorr, H.
1920	MEDIATOR D. Thomas	Messrs. F. Schneider, G. Keck,
(uncertain)	*St. Paul's Demorest, F. Cronheimer	Messrs. J. A. Richardson, C.
	*Epiphany Aulbach, G. Wedertz	Messrs. F. Hemington, F.
	*Redeemer W. Day, N. Sill	Messrs. F. McKay, R. Birch,
	*St. Alban's School, Sycamore	Mr. C. Belsley
	*Christ Church, Woodlawn R. Tuttle, T. Harley, Jr.	Messrs. G. Stewart, M. Slade,
	*St. Mark's	Messrs. H. Goodwin, A. C. Evans
	*St. Ansgarius	Mr. E. Anderson
	*St. John's	
	*All Saints	Messrs. L. Heath, A. Davidson
	*Holy Nativity Robert Kee, Wm. Murray	Messrs. R. Clark, G. Ceiga,
	*St. Martin's	Mrs. C. A. Geddes
	*St. Margaret's	Mr. G. Ceiga
	*Advent	Messrs. C. Thomas, W. Knaus
	*St. Elizabeth's, Glencoe J. Bronson, J. Thomas, Mrs. D. J. Bierwert	Messrs. W. Groom, C. Clark,
	*St. Mary's, Park Ridge	Mr. G. Keck
	*Trinity Church, Highland Park	Messrs. R. Anschuetz, G. McClay
	*St. Paul's, Riverside	Miss Bessie Sherman
	*St. Mark's Church, Glen Ellyn	
	*St. Ann's	Rachel Botoroff
	*St. David's, Glenview	Mr. E. Lourcey
	*Good Samaritan, Oak Park	Mr. J. W. Van der Hoogt
	*Holy Communion, Maywood	Messrs. J. Mizen, M. Merryfield
	*Church of the Messiah	Mr. R. Spencer
	*St. Christopher's, Oak Park	Mr. W. Lahey

(*denotes churches no longer employing boys)

sion and enviable brilliance to the highest degree. One Sunday evening, about 15 minutes to service time, Wild's choir boys went on strike. Mr. Wild said "All right," and began arranging his men to sing the service. The strike ended about five minutes before service time.

Next came the new St. Clement's Church. At its dedication on Nov. 23, 1884, a vested choir of 11 boys and 10 men sang a full choral service. Peter Lutkin was organist and choirmaster.

In 1887 at St. Mark's Church, Evanston, a vested choir began under the direction of John Evans, who was succeeded the following year by Robert Holmes. Under Robert — later, the Rev. Robert — Holmes, the choir music rose to high and exacting standards.

In 1888 St. Peter's Church, Chicago, started a vested choir under the direction of the then rector of Atonement, the Rev. F. W. Keator. He was followed by W. F. Scobie, and he — in turn — by Kilner F. Thomas, under whom the

choir reached a high degree of proficiency.

In the same year St. Luke's, Evanston, introduced a vested male choir, which for over 20 years was ably directed by Frank Smith. In 1920, following the example set by the Church of the Incarnation, New York, the choir of boys and men was replaced by a choir of women and men. A long article appeared in the parish paper giving the reasons why women were preferred over boys. In summarizing these reasons, from Dr. G. E. Stubbs, New York, came this classic, "... like so many who spell choir c-a-b-a-r-e-t." In subsequent years, under new leadership, the male choir was re-established, giving loyal and praiseworthy service ever since.

In 1890, the Church of the Atonement founded its choir of boys and men. This choir was replaced in 1896 by a quartet, but was re-instated the following year. Due to a scarcity of boys, a mixed choir was established several years ago.

On Christmas day, 1892, the new vested choir of St. Paul's-by-the-Lake, Rogers Park, made its appearance. One of its early choirmasters was G. MacFarren, son of the English composer, Sir George MacFarren.

The Christ Church, Winnetka, parish records of 1898 refer vaguely to a boy choir, mentioning a Mr. Thos. Bell and his five sons as being the backbone of the choir. By 1912 there was an excellent choir under the direction of Ellis (Doc) Chase. The parish has held fast to this tradition ever since.

In rapid succession many churches in the Chicago area installed choirs of boys and men. Unfortunately, time (for research), and space will not permit mentioning them all. The accompanying table, so far as available records permit, will list them. The asterisk indicates those no longer using boys.

At various times throughout the years there have been temporary groups of choirs brought together for the sole purpose of giving a festival service. Early in 1932, however, a permanent organization came into being, known as The Chicago Choirmasters' Association, Inc. Its purpose was fourfold: 1) to sustain and promote the interests of boy choirs throughout the Diocese of Chicago and elsewhere, 2) to hold public services and concerts, 3) to provide its members with opportunities for meeting for discussions of professional topics, 4) to raise the efficiency of the members and their choirs.

The first combined concert was given on Sunday, May 22, 1932 in St. Bartholomew's Church. Dr. G. Edward Stubbs, editor of the *New Music Review* (at that time the official organ of the A.G.O.), wrote: "There were 600 choristers, men and boys. A service like this would be impossible for New York City for the simple reason that outside of the choir schools, and the choirs of Trinity Parish, there are only three choirs on Manhattan Island. We are glad that Chicago is sticking to the Oxford Movement as far as ritual music is concerned."

The following year, 1933, and again in 1934, these concerts were given in Orchestra Hall. Herman Devries, Eugene Stinson, Glen Dillard Gunn, and Edward Moore, music critics for the Chicago papers, gave large and complimentary notices of both events.

Despite the impetus given the boy choir movement by this association, it became increasingly evident that interest in choirs of boys and men had declined. For financial and other reasons girls and women were introduced into the ranks of the boys, with the result that today very few male choirs are in existence, despite the many advantages such a choir gives to the

Church and to the boy.

To the Church:

1) A boy is never frightened away from rehearsal or service by bad weather. It is no infrequent spectacle to find on a stormy night more people in the choir stalls than in the pews.

2) The boy is singing easily after a succession of high notes (when adult sopranos are apt to be poohed).

3) Being taught that the choir constitutes a "second ministry," the boy feels that he is a part of the congregation, not merely a singer. This sort of esprit de corps makes him the most loyal member of the congregation. One clergyman said of his choir of boys and men, "It is the best missionary agency I have in the parish." And Fr. Pickells, former rector of Trinity, wrote, "I believe that in the choir we have a better percentage of good results in character building than in any other form of boy activity. They become so much a part of the organization that its welfare becomes theirs." And lastly, Dr. J. S. B. Hodges, English-American clergyman and organist, put it squarely up to the Church when he said, "We should not have choir boys because they are cheap methods of praising God, but the Church should make it worthwhile of good men, and true, and able, and accomplished, thus to devote themselves to the service of God in His Temple."

4) It is also quite certain that a large percentage of tenors and basses in choirs, choral societies, etc., owe their fondness for music to their early training as choir boys.

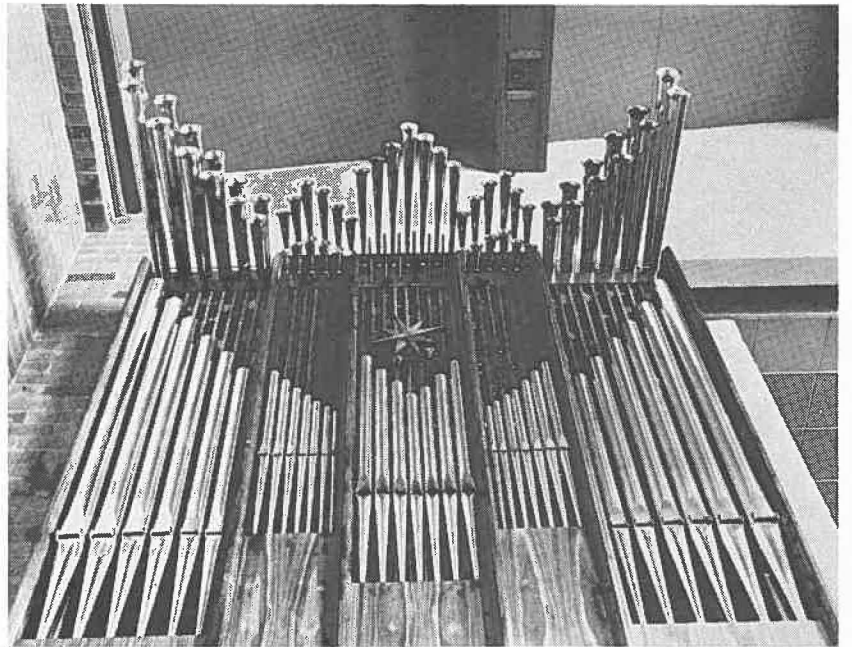
To the boy:

1) His choir training is of no small importance in the formation of musical taste.

2) Through his choir work he acquires and practices the correct principles of voice placement, diction, and breathing — which will stand him in good stead as a man, whether his career be pulpit, lecture platform, law, music, or business.

3) And finally, as William Ripley Dorr has pointed out, "... of much importance is the fact that the profession of chorister is the only profession open to boys. It is one of the oldest professions, commanding the respect of crowned heads and dignitaries all over the world. It is the only thing that a boy can do that is not looked upon as childish by adults, or viewed in a more or less patronizing way, as boys' clubs are viewed."

In short, here we have some excellent and practical reasons for a boy choir — utility, fitness, reliability; and some thoughts on the things that the Church could do for the boy by fostering such an institution.



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Christmas Carols Old and New, early 1950's. Classic Editions, CE 1021.
Christmas Carols of Many Nations, early 1950's. Classic Editions, CE 1053.
Choral Masterpieces from the Russian Liturgy, 1952. Classic Editions, CE 1022.
Five Centuries of Choral Music, early 1950's. Classic Editions, CE 1023.
Music of the Church Year, anthems, carols, hymns, etc. Gregorian Institute of America, S-206.
Music of All Saints Church (May, 1968), Britten, Ireland, Kopylof, Greene, Stanford. All Saints Church, 10 Irving St., Worcester 9, Mass.

BARRINGTON BOYS' CHOIR BARRINGTON, RHODE ISLAND
Available from the choir at 7 Foster St., Barrington, R.I. 02806.

Barrington Boys' Choir In Europe, E. Purcell, Schubert, Lassus, O'Hara. 1965. HiFi extended play 45 RPM.

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The Berkshire Boy Choir, first season repertory, sacred & secular: Morley, Gibbons, Poulenc, Bartok, Tallis, Byrd, Bruckner, Victoria. 1967. Stereo.

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ST. PAUL CHOIR SCHOOL CAMBRIDGE, MASSACHUSETTS
Available from the school at 29 Mt. Auburn St., Cambridge, Mass. 02138.

When in Rome, Palestrina, plainsong, Bach, etc. 1967. Compatible stereo.
A Joyous Christmas Offering, traditional, Bernard Rose, Franck, Bach, Sweelinck, etc. 1966. Compatible stereo.
Songs of Christmas, traditional, Franck, Daquin, Howells, Reger. 1965. Compatible stereo.
Advent-Christmas Choral Music, traditional, plainsong, Mozart, Bach, Clérambault, P. Hadley, Pachelbel. 1964. Stereo only.
Music for the Sung Liturgy (in English), Requiem Mass, Mass for Advent and Lent, Acclamations by Marier. 1966. Mono only.

ST. PAUL'S CHURCH, WESTFIELD, N.J.
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St. Paul's Choir Concert, Anthems and motets by Palestrina, Tallis, Gibbons, Morley, Schuetz, Britten, Purcell, Joubert, Stanford, and Vaughan Williams. 1961. Mono only. \$3.50.
Christmas Carols, miscellaneous. 1965. Mono only. \$3.50.

TEXAS BOYS CHOIR
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CHRIST CHURCH CATHEDRAL, VANCOUVER, B.C.
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ST. GEORGE'S COLLEGE CHOIR TORONTO, ONTARIO
Evensong, Anthems, Arc Sound Ltd., 20 Cranfield Rd., Toronto.

ST. SIMON'S CHURCH TORONTO, ONTARIO
St. Simon's Sings, Canadian compositions, anthems. Stereo and mono, \$5.00. Mrs. A. Lepper. 72 Amelia St., Toronto 5, Ont.
The Boy Chorister Sings, BCL 501.
Hymns for the Seasons of the Church, Part 1: CHL 601, Part 2: CHL 602.
Christmas Music, Part 1: CHL 604, Part 2: CHL 605. Canterbury Records, Anglican Church House, Jarvis St., Toronto 5, Ont.

For the English and German recordings listed below, it is a good idea to check first in the larger record shops in this country, since foreign record companies are usually reluctant to fill individual orders. The field of English boy choir recordings is kept up to date by The Royal School of Church Music (Addington Palace, Croydon, CR 9 5 AD, England) in a booklet called "A Selected List of Church Music Recordings," Price 2/6.

ALL SAINTS' CHURCH, MARGARET ST., LONDON

Vivaldi, Pergolesi, Wm. Harris, A. Wills, Brewer. Abbey E 7614, mono and stereo.

CHICHESTER CATHEDRAL CHOIR

Treasury of English Church Music, Vol. 5, Stanford, Wood, Vaughan Williams, Bairstow, Shaw, etc. HMV CLP (CSD) 3588.

CHRIST CHURCH CATHEDRAL, OXFORD

Victoria, Missa Simile est; Byrd, Batten. Delyse ECB.3159 (DS.6059).

DOWNSIDE SCHOOL, PURLEY

Britten, songs from "Friday Afternoons" and Psalm 150, etc. (Britten conducting) Decca LXT (SXL) 6264.

DURHAM CATHEDRAL

Four 20th century anthems, Finzi, Westrup, Conway, Marchant. Abbey E 7618, mono and stereo.

GUILDFORD CATHEDRAL CHOIR

Mauder, Olivet to Calvary (complete). HMV CLP.1851 (CSD.1594).
Treasury of English Church Music, Vol. 3, Purcell, Humfrey, Greene, etc. HMV CLP (CSD) 3549.
Christmas Hymns, 11 well-known hymns. MFJ 1104 (mono only).
Vaughan Williams, Fantasia on Christmas Carols, Hely-Hutchinson's "Carol Symphony," etc. HMV CLP (CSD) 3580.
Ridout, Sacred Songs; Dering, plainsong, Blake, etc. GRM (GRS) 302.
Music for Passiontide, Bach, Gibbons, Byrd, Morley; Allegri's "Miserere." GRM (GRS) 7001.

KING'S COLLEGE CHOIR, CAMBRIDGE

Haydn, Paukenmesse. ALP (ASD) 2303.
Pergolesi, Magnificat; *Vivaldi*, Gloria. RG (ZRG) 505.
Howells, Church music. RG (ZRG) 507.
Taverner, Western Wynde Mass and motets. RG 316, ZRG 5316.
Easter Mattins, RG 120.
Bach, St. John Passion (complete, in English). RG 270-2, ZRG 270-2.
Haydn, Lord Nelson Mass. RG 325, ZRG 5325.
Byrd, Mass for five voices, Magnificat & Nunc dimittis (Great Service), Ave Verum corpus. RG 226, ZRG 5226.
On Christmas Night, carols, etc. RG 333, ZRG 5333.
Bach, Motet: Jesus, Priceless Treasure; sacred part-songs. RG 234, ZRG 5234.
Tallis, motets (including 40-part!). RG 436, ZRG 5436.
Festival of Lessons & Carols, 1954. RG 39.
Advent Carol Service, RG 240, ZRG 5240.
Charpentier, Messe de Minuit; Purcell, Te Deum in D. ASD 2340 (stereo only).
Byrd & His Contemporaries, motets ALP 2094, ASD 641.
Festival of Lessons & Carols, 1964. RG 450, ZRG 5450.
Gibbons, Tudor Church Music. RG 151, ZRG 5151.
Christmas to Candlemas, motets and anthems. ALP 2111, ASD 653.
Fauré, Requiem. ASD 2358 (stereo only).
Handel, Dixit Dominus. ALP (ASD) 2262.
Byrd, three & four-part Masses, RG 362, ZRG 5362.

Handel, Ode for St. Cecilia's Day. RG (ZRG) 563.
Evensong for Ash Wednesday, RG 365, ZRG 5365.
Handel, Coronation Anthems. RG 369, ZRG 5369.
Tallis, Tudor Church Music, Record II. RG 479, ZRG 5479.
Gibbons, Tudor Church Music, Record I. RG 80 (mono only).
Festival of Lessons & Carols, 1958. RG 190, ZRG 5190.
Sing Praises, from the Cambridge Hymnal. ALP (ASD) 2290.
Handel, Chandos Anthems. RG 490, ZRG 5490.
Palestrina, Litany, Magnificat, motets, Stabat Mater. RG 398, ZRG 5398.
Evensong from King's, RG 99 (mono only).

LONDON BOY SINGERS

Christmas Music, Palestrina, carols, etc. HMV CLP 1900, CSD 1620.

MAGDALEN COLLEGE, OXFORD

Tomkins, Responses, Psalm 15, anthems, etc. RG 249, ZRG 5249.
Nicolson, O pray for the peace; Shepherd, Byrd, etc. Saga (ST)XID 5287.

NEW COLLEGE, OXFORD

Britten, Ceremony of Carols, Missa Brevis. Saga (ST)XID 5274.
Britten, Te Deum & Jubilate in C, etc. *Purcell*, Magnificat, etc. Saga (ST)XID 5285.
S. S. Wesley, Magnificat, anthems. Oryx 712.
Victoria, Motet & Mass "O quam gloriosum", Byrd, six motets. Abbey 629, mono and stereo.

PETERBOROUGH CATHEDRAL

Batten, Fourth Evening Service, anthems, etc. RG 318, ZRG 5318.

ST. ALBAN'S ABBEY

Cathedral Wedding Music, hymns, psalms, motets, etc. Abbey 605, mono and stereo.

ST. JOHN'S COLLEGE, CAMBRIDGE

Britten, Ceremony of Carols, Rejoice in the Lamb, Missa Brevis. RG 440, ZRG 5440.
Haydn, Mass No. 8 ("Heiligmesse"). RG (ZRG) 542.
Haydn, Mass No. 10 ("The Theresa"). RG 500, ZRG 550.
Haydn, Mass No. 12 ("Harmoniemesse"). RG (ZRG) 515.
Monteverdi, Four part Masses of 1640 and 1651, Laudate Pueri, Ut Queant Laxis. RG 494, ZRG 5494.
Purcell, Music for the Chapel Royal. RG 444, ZRG 5444.
Stainer, The Crucifixion (complete). RG 320, ZRG 5320.
Weelkes, Motets, Nunc dimittis, etc. with *Tallis*, motets, Te Deum. RG 237, ZRG 5237.
Evensong for Ascensiontide, complete service with choral and organ music by *Purcell*, *Byrd*, *Ayleward*, *Clarke*, *Summison*, etc. RG (ZRG) 511.
Hymns for All Seasons, RG 405, ZRG 5405.
English Cathedral Music, 1770-1860, *Walmisley*, *Nares*, *Goss*, *S. Wesley*, *S. S. Wesley*. RG 406, ZRG 5406.
Twentieth Century Church Music, *Britten*, *Bairstow*, *Howells*, *Vaughan Williams*, *Walton*, *Ireland*, *Orr*, *Tippett*. RG 340, ZRG 5340.
Hear My Prayer, *Goldschmidt*, *Mozart*, *Mendelssohn*, etc. RG 152, ZRG 5152.
Palestrina, Missa Veni sponso Christi, *Salve Regina*, *Magnificat*, motets, hymns. RG (ZRG) 525.
Victoria, Requiem Mass, hymns, motets. RG (ZRG) 568.

ST. MARY'S CATHEDRAL, EDINBURGH (EPISCOPAL)

Music for Easter, *Davies*, *Byrd*, *Philips*, etc. HVM CLP (CSD) 3525.

ST. MICHAEL'S COLLEGE, TENBURY

Anthems, etc., *Tallis*, *Morley*, *Tye*, *Byrd*, *Britten*, etc. RG 423, ZRG 5423.

ST. PAUL'S CATHEDRAL, LONDON

Treasury of English Church Music, Vol. 4, *Battishill*, *Crotch*, *Goss*, etc. HMV CLP (CSD) 3554.

SALISBURY CATHEDRAL

Purcell, *Blow*, *Wise*, *Boyce*, etc. RG 247, ZRG 5247.
Byrd, *Attwood*, *Brahms*, etc. Oryx 706.
Hymns, *Tallis* anthem. Saga (ST)XID 5225.
Christmas hymns, carols, etc. Saga (ST)XID 5234.

TEMPLE CHURCH, LONDON

Music for Mattins & Evensong, *Davies*, *Thalben Ball*, etc. HMV CLP 1529, CSD 1415.
Ernest Lough Album, pieces by *Mendelssohn* & *Handel*. HMV CLP 1675.
Hymns, HMV CLP 1452, CSD 1364.
Christmas Carols, HMV CLP 1309, CSD 1281.

WELLS CATHEDRAL

Mattins & Evensong, *Vaughan Williams*, *Weelkes*, etc. HMV CLP 1918, CSD 1632.

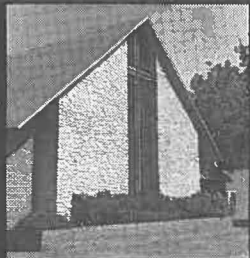
WESTMINSTER ABBEY

Evensong, *Gibbons*, *Byrd*, *Parry*. RG 371, ZRG 5371.
Whyte, *Blow*, *Purcell*, *Gibbons*, etc. HMV CLP 1867, CSD 1603.
900th Anniversary Service, *Elgar*, *Vaughan Williams*, *Britten*, etc. HMV CLP (ASD) 2264.
Treasury of English Church Music, Vol. 2, *Merbecke*, *Tallis*, *Morley*, *Byrd*, etc. HMV CLP (CSD) 3536.
Byrd, Mass for four voices. Archive APM 14301, SAPM 198301.
Howells, carol-anthems; other carol settings. HMV CLP (CSD) 3636.

WORCESTER CATHEDRAL

Anthems, *Handel*, *Byrd*, *Tomkins*, *Elgar*, etc. Abbey 611, mono and stereo.
WINDSBACHER KNABENCHOR, *Schuetz*, Christmas Story. 1963. Electrola No. 91298.
Schuetz, St. Matthew Passion. 1966. Electrola No. 91638.
Doppelchoerige Motetten alter Meis-

ter, Double-choir motets of various old Masters. 1963. Electrola No. 91308.
Bach, *Cantatas* 190 and 137. 1966. Electrola No. 91605.
Bach, *Cantatas* 131 and 93. 1966. Electrola No. 91606.
Bach, *Der Geist hilft unsrer Schwachheit auf*; *Jesu, meine Freude*. 1963. Eurodisc No. 70802.
Bach, *Cantatas* 110 and 17. 1961. Cantate Records No. 651210.
Buxtehude, *Missa Brevis*, etc. 1962. Cantate Records No. 640231.
Kaminski, *Distler*, motets. 1957. Cantate No. 643211.
Hammerschmidt, *Kuhnau*, motets. 1958. Cantate No. 643244.
Buxtehude, *Bach*, *Missa Brevis*; *Cantata* 160. 1959. Cantate No. 643259.
Distler, *Pepping*, motets. 1959. Cantate No. 643260.
In Dir ist Freude, various motets of Old Masters. 1965. Axel-Gerhard-Kuehl-Verlag No. 30101.



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 - Clarion 4'
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 - Great-Chorus—Flute Reverb
 - Great-Chorus—Flute Sustain
 - Echo & } On Swell end panel
 - Main }

The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

Healey Willan . . . 1880-1968 by Sir Ernest MacMillan

He was a loveable soul — crusty at times, especially with over-effusive admirers, but the personification of geniality with friends and those who worked with him. He inspired great devotion in countless students, choristers and fellow musicians.

He was happiest in the organ and choir loft of his church — the Church of St. Mary Magdalene in Toronto — where, I am sure, he was inspired to his most fruitful creativity. I am sure that any of the Rectors who came and went during the near half century when he worked there would freely admit that he endowed that church and its ritual with the unique character that attracted so many visitors and brought spiritual uplift to its members. I have known hundreds of church musicians in my time but never one quite so completely dedicated to his church work.

It is not a wealthy church, located in a comparatively obscure neighborhood and, before his time, little known to the average Torontonians. Nevertheless, with meagre financial resources, but rich in the devotion of its voluntary workers, it set a pattern for countless other churches of the Anglo-Catholic persuasion and set a high standard of musical purity for many of the other faiths.

From this environment flowed a stream of noble religious works that have found their way into thousands of churches in Canada, the United States and the United Kingdom. When one recollects how meretricious was much of the music accepted in many churches before he came to Canada but that would scarcely be tolerated now, one realizes how much we owe to the example set by Healey Willan. It is reflected in the music of many other composers who have sat, metaphorically, or perhaps literally, at his feet.

But Healey Willan's works are by no means confined to offerings for the Church. Two symphonies, three operas, chamber music and many beautiful songs and settings of folk-melodies will be found in the extensive catalogues of his compositions. Few organists with adequate technique are unacquainted with his first Introduction Passacaglia and Fugue (his "I. P. & F.", as he used to call it), his chorale preludes, Epilogue and other contributions to the literature of the organ. In almost every edition of THE DIAPASON, one finds his name — often several times — on its lists of recital programmes.

His music wears well. Some may find it old-fashioned, for he admittedly had little regard for "modernism" but it is full of invention, quite beautiful and solidly constructed — none the worse for his having based his style on proved models of the past.

I hope I have not drawn the picture of an austere, retiring man. Healey, as everyone who knew him will testify, was the soul of geniality, bubbling over with jokes and known far and wide for his sometimes ribald limericks. Nowhere will he be missed more than at the Arts and Letters Club of Toronto which, years ago, conferred Honorary Membership on him. It was in the 1920's that he set its Constitution to music which, written for "Cantor" and Male Choir, has been sung at all subsequent Annual meetings. Part of this setting is in mock-plain-song style but there are sly references to "Meistersinger" associated with the President and to Gounod's "Funeral March of a Marionette" with the Vice-President, to suggest that the latter occupies a much less exalted place.

One might multiply instances of this sort of joviality. He was a many-sided man — a strict disciplinarian with his choir, who all loved him and revered him, a lover of dogs and of Irish whiskey (which he absorbed in moderation) and a most conscientious and self-critical craftsman.

"His body rests in peace but his works do follow after him." For his friends, he is still in our midst.

Of Boys and Men

In the minds of many lovers of the finest in church music, the expertly trained boy choir, singing chant or the great products of the polyphonic period, represents the ultimate in purity, beauty, appropriateness and profundity. The loveliness of the boy voice engendered a whole series of scandalous happenings in the Renaissance — kidnapping, wars between competing noblemen, violence and death. Yet the greatest music of the Roman Catholic and Anglican Churches, especially, depends to a great extent on the spirituality a finely trained group of boys can add to the symbolic expressiveness of a liturgical service.

Many of the great composers and players over the centuries have emerged from the boy choir background.

But boy choirs in many countries have increasingly become casualties of a rapidly changing culture. Still, perhaps never in history has what the boy choir can give both to the church and to its individual members been so sorely needed as in this anxious age.

So it is reassuring to report that many boy choirs still are flourishing and to provide readers with exact evidence of this fact. Perhaps only a small segment of our readers have ever had the responsibility for a really professional boy choir; many more wish they had. So let's all take courage from an encouraging report.

Color Added

Some of us are old enough to remember when the oranges and tangerines from different sections of our country could be spotted from 20 paces by their differing colors. Then color coating came into being and now one needs to look twice before spotting the phrase "color added" on the bright peel of these indispensable citrus fruits of ours.

Well, for six months — October 1967 through March 1968 there was a bit of "color added" to your old standby, THE DIAPASON. The experienced, dependable circulation staff of THE DIAPASON has been having something of a field day with those colored return envelopes, designed to key subscription renewals for more rapid recording and processing. We have all been pleased and encouraged at the rapid and positive response which these envelopes have provided, but apart from those lovely

sheer numbers, we noted some other rather wonderful indications.

Most heartening of all was the considerable and continuing number of yellow, blue, pink and gold envelopes containing checks from people who have never before subscribed to our magazine. Our first question was "Where did these people get hold of these envelopes in the first place?"

The right and obvious answer finally dawned on us: subscribers who had already mailed in their own renewals were passing the extra envelopes on to their friends! We are both humble and proud as we say to these fine, loyal people, "Thank you! Thank you! Thank you! We will keep right on trying to deserve it!"

Letters to the Editor

Sövik Suggests an Alternative
Northfield, Minn., Feb. 16, 1968—

To the Editor:

Somewhere, I have heard, there is a church in which the sound of the pipe organ is brought to the congregation through an electronic sound system rather than directly, because the space could not accommodate the pipes, and the organ had to be installed in a neighboring room. I remember talking with some musicians about this circumstance and sympathizing with their observations on its oddity and irrationality. The real sound, direct and pure, which they treasured in a real pipe organ, was being lost.

I thought of that conversation when I read a reprint from THE DIAPASON (Nov. 1967) entitled, Voice, Finish and Regulate a Sound System? Why Not? Readers may remember that the article proposed that the acoustical design of churches should be designed for the music without compromise, and then the problems of speech should be met by filters in the sound system which carries speech. The presuppositions, I think, were that:

1. There will be a sound system for speech.
2. It is important that the real sound of the organ be present.
3. It is not important that the real sound of speech be present.

I recognize that many large churches will inevitably need to depend on p/a systems to make a speaker audible. I recognize also that if the events which take place in a church are to be broadcast, the speakers will need to stay close to microphones one way or another. But there are small and medium sized churches where it is possible to avoid the crutch and limitations of a p/a system. And I should like to see this accomplished where it can be.

One might approach the problem with a similar logic by planning a building acoustically for unamplified and unfiltered speech.

And then one might add an electronic sound system to the organ which would extend the duration of the musical notes to simulate a five or six second reverberation period. If such a device has not yet been invented, I expect that it could be. Its cost would be about the cost of an electronic organ, I suppose. Another possibility might be to design the room for speech, and then to supply live music by recordings which might be made in very reverberant spaces.

Now I don't think I would like this at all, nor would any musician. But I don't think musicians should be surprised if people who are concerned about speech are eager to avoid having their voices filtered through an electronic larynx, and that they think there is something important about this.

Mr. Davis writes that the availability of the Boner system should not lead an architect to invest less care in the acoustic design of the space; and I would like to second him on this. But he does imply that one ought to use a sound system for speech as a matter of course, and here I part with him. The Boner system is a very useful device; it is surely a fruitful tool in problem situations, and it may be that where a sound system is really a necessity Boner's system should be used. But I think that all sound systems are only necessary evils; they ought to be avoided if possible both for the sake of music and speech.

If we are aiming at an authentic style of life and at real worship, we will always be somewhat unhappy when we listen to either speech or music that has been filtered or otherwise tampered with. As for me, I would happily listen to real organ music in a room with less than two second reverberation period if this allows me to also hear the sound of a speaker's voice coming out of his own throat.

Sincerely

E. A. SÖVIK, FAIA

A Sane Approach

Washington, D.C., February 20, 1968 —

To the Editor:

Cliff Bennett has done a service to churches in warning them about the practices of so-called "pipe pirates" to be sure (THE DIAPASON, January 1968). But the implications of his remarks should not be pushed too far.

Churches should not be dissuaded from dealing with responsible individuals who desire to obtain legally and ethically discarded pipe organ material. Amateur organbuilding affords many hours of satisfying work for some folks

Those Were the Days

Fifty years ago the April, 1918 issue published the following news of interest to readers —

Samuel A. Baldwin played his 600th recital March 17 at the College of the City of New York.

Pietro Yon's first transcontinental American tour was announced for June through October.

T. Tertius Noble, who had studied the score with the composer, conducted a notable performance of Elgar's Dream of Gerontius at St. Thomas Church, New York City.

The enormous Wurlitzer in the City Auditorium at Denver was dedicated before 12,000 people in two recitals by Clarence Reynolds. His final military fantasy used "bugle calls, fife and drums, marching soldiers, and thunder and lightning. The echo is utilized to fine advantage in this in picturing the soldier boys at sea and their thoughts of home."

Twenty-five years ago this magazine reported these events in the organ world in its February 1943 issue —

Dr. T. Tertius Noble retired from St. Thomas Church, New York City, after 30 years of service.

A summer course conducted by Joseph Bonnet was announced for Chicago in July and August.

Thomas Schippers, then a boy of 12 was pictured as he played a public organ recital at St. Luke's Episcopal Church, Kalamazoo. (Mr. Schippers is familiar to DIAPASON readers conducting the New York Philharmonic or at the Metropolitan Opera.)

More rationed gasoline was granted to organ maintenance men under an action of the OPA announced March 15.

Ten years ago this magazine reported these events in the organ world in its April, 1958 issue —

Clarence Dickinson was honored on his 85th birthday with a festival at the Riverside Church, New York City.

The program for the AGO national convention in Houston was announced.

Nadia Boulanger arrived for ten weeks of concerts, workshops and lectures.

A service at St. Thomas Church honored the 75th birthday of Igor Stravinsky; the choir of the Church of the Ascension joined that of St. Thomas in singing Stravinsky choral works.

who are frequently people of limited means and who therefore must rely upon the used market for numerous components. They are often willing to pay scrap value prices for top quality metal sets and perhaps hire bonded movers to take out the larger items. A dog-in-the-manger "We don't want it, you can't have it" attitude by churches is as lamentable as the behavior of the "nuts", as Mr. Bennett calls them.

May I urge the churches who have pipe organs for sale to recognize the legitimate interests of mature amateur builders!

Sincerely,

ROBERT E. COLEBERD, JR.

NEW BRITTEN, HOWELLS WORKS COMMISSIONED FOR CHICHESTER

The Southern Cathedrals Festival which combines the choirs of Chichester, Salisbury and Winchester cathedrals will be held this year July 25-27 at Chichester.

When the festival was last held in Chichester (1965), Leonard Bernstein's Chichester Psalms was commissioned for the occasion. This year Chichester has commissioned a new large choral work by Benjamin Britten and new settings of the canticles by Herbert Howells.

Write: Festival Secretary, Canon Gate House, Chichester, England.

SEVERAL have written to support our doubts that the organist shown with Henri Mulet on page 17 of the March issue is Lynnwood Farnam. Consensus indicates it is Albert Riemschneider. Among those writing in to correct us were: H. William Hawke, student of Farnam; Adelaide Lee Herron, student of Riemschneider; Arthur Poister; Edmund Sereno Ender; Catherine Fuller, and Arthur Quimby.

MARY SAUER was organist in the first American performance Feb. 15 and 16 of Aram Khachaturian's Symphony 3, for organ, full orchestra and 15 extra trumpets; Leopold Stokowski conducted these regular subscription series concerts of the Chicago Symphony Orchestra in Orchestra Hall.

Additions to Checklist of Summer Workshops

We have several additions to the listing of summer workshops on page 18 of the March issue. We shall possibly have further additions to make in the May issue.

Drake University, Des Moines, Iowa Arthur Poister organist in residence June 10-July 12. Write Dean Paul Jackson, College of Fine Arts, Drake U, Des Moines, Iowa 50311.

Concordia Teachers College, River Forest, Ill. June 10-July 12, Renewal in Church Music, Write Dr. Paul Bunjes, Concordia Teachers College, River Forest, Ill. 60305.

St. Joseph's College, Rensselaer, Ind. June 17-July 31. Summer Session in Liturgical Music, De Paul graduate faculty. Write Rev. Lawrence F. Heiman, Box 815, St. Joseph's College, Rensselaer, Ind. 47978.

Concordia Seminary, St. Louis, Mo. June 18-July 18. Schola Cantorum. Jan Bender, Robert Bergt, Hugo Gehrke, Leslie Chabay. Write office of registrar, 801 De Mun Ave., St. Louis, Mo. 63105.

Craigville, Mass. — Ecumenical Music Conference. Mabel Boyter, Grace Nash. Write Craigville Inn Conference Center, Craigville, Mass. 02636. July 7-12.

Michigan State Church Music Workshop, July 8-11. Vernon de Tar, John W. Mullen, Robert Glasgow, Corliss R. Arnold, Ethel Armeling, Kent S. Dennis, Wendell Westcott, Gean Greenwell; James Williams, Roberta Bitgood. Write Howard Bernson, Kellogg Center, Michigan State University East Lansing, Mich. 48823.

Christian College, Columbia, Mo. Association of Disciple Musicians Workshop July 8-23. Bev Henson, Gerre Hancock, Helen Kemp. Write Merrill Cadwell, 222 Downey Ave., Indianapolis, Ind. 46219.

Green Lake, Wis. — July 13-20, Fellowship of American Baptist Musicians. Erik Routley, Frederick Swann. Write Robert H. Mitchell, California Baptist Seminary, Seminary Knolls, Covina, Calif. 91722.

Camp Hyanto, Lyndhurst, Ont. July 22-28. Summer school for choir boys and choirmasters. Christopher Robinson, George Maybee. Write Dr. Maybee, St. George's Cathedral, Kingston, Ont.

American Choral Foundation Choral Institute — U of Wisconsin, Madison, University of State of New York Binghamton. July 29-Aug. 10, Aug. 12-24. Margaret Hillis both campuses. John White, Howard Brown, Vance George, Karl Geiringer, Albert Fuller, Donald Neuen, Otto Mueller at Madison; Wilton Mason, Robert Trotter, David Buttolph, Julius Herford, Allan Sapp at Binghamton. Write American Choral Foundation, 130 West 56 St., New York, N.Y. 10019.

Colby Institute, Aug. 25-31. Thomas Richner, Phyllis Cobb, Samuel Walter, Adel Heinrich, Olga Averino, Marilyn Herrman. Write Everett E. Strong, Colby College, Waterville, Maine 04901.

MINNEAPOLIS CHURCH HOLDS ITS 5TH ORGAN FESTIVAL

Central Lutheran Church will hold its fifth annual organ festival April 29 and 30. Robert Noehren will play the major organ recital the evening of the first day including the Handel F major Concerto, the Bach Wedge, Messiaen and Near.

The organ symposium both days includes Dr. Noehren lecturing at the console with a detailed study of his recital registration; Lawrence Phelps, designer of the church's four-manual Casavant, discussing contemporary organ design in Europe and America; and Dr. Paul Bunjes emphasizing mutations, mixtures and crowns.

Write the church at 33 E. Grant St. or telephone 612-335-9455.

MUSIC SERIES OPENS ORGAN IN CHURCH AT INDIANAPOLIS

The opening of the new four-manual Aeolian-Skinner organ at the Second Presbyterian Church, Indianapolis, Ind. April 7 will be the signal for a music series which will include Clyde Holloway April 21, a performance of Mendelssohn's Elijah April 28, 45 members of the Indianapolis Symphony with Robert Shepfer, the church's organist-choirmaster May 5, and Catharine Crozier May 12. The stoplist appeared in the August 1966 issue.

MARIE-CLAIRE ALAIN PLANS BUSY SPRING ACTIVITIES

Marie-Claire Alain's Spring months take her to several countries. In April she plays in Vienna, Austria, Milan and Bologna, Italy, Rabat and Tangiers in Morocco, and then to London for recitals and master classes.

In May she plays in Paris early in the month and at Epinal late in the month, but the whole middle of May will be spent in Denmark recording the organ works of Buxtehude.

The first half of June Miss Alain will spend in Switzerland playing, in order, at Murges, Nyon, Geneva, Lausanne, Windisch, Aarau and Berne, returning to Paris for the Festival Marais and to Nice as a conservatory jury member and recitalist. Then most of July will be devoted to her annual participation in the Haarlem Summer Academy.

D'HOOGHE WILL MAKE TOURS OF POLAND, CZECHOSLOVAKIA

Kamiel D'Hooghe, organist of the Cathedral of Bruges, who recently completed a successful first American tour, returned to Belgium March 5, continuing on to Poland for appearances at the Festival of Wroclaw March 8, 9, and 11. One appearance with orchestra will be broadcast.

In April he will play Bach's Clavierübung Book 3 in Frankfort am Main and will play the Parish Mass for the F. Couperin 300th anniversary for the European Broadcasting Corporation. After Easter he will make a recital tour of Czechoslovakia.

NIES-BERGER IS RESIGNING; BOOK RESEARCH IN EUROPE

Edouard Nies-Berger has resigned his post as organist and choirmaster at St. Paul's Episcopal Church, Richmond, Va., effective July 1. He plans to leave for Europe on that date where he will complete work on a book about his life in music, with emphasis on his close relationship with the late Albert Schweitzer. He will spend most of his time in Alsace doing research for the book.

Upon his resignation, Mr. Nies-Berger will become organist emeritus of the church.

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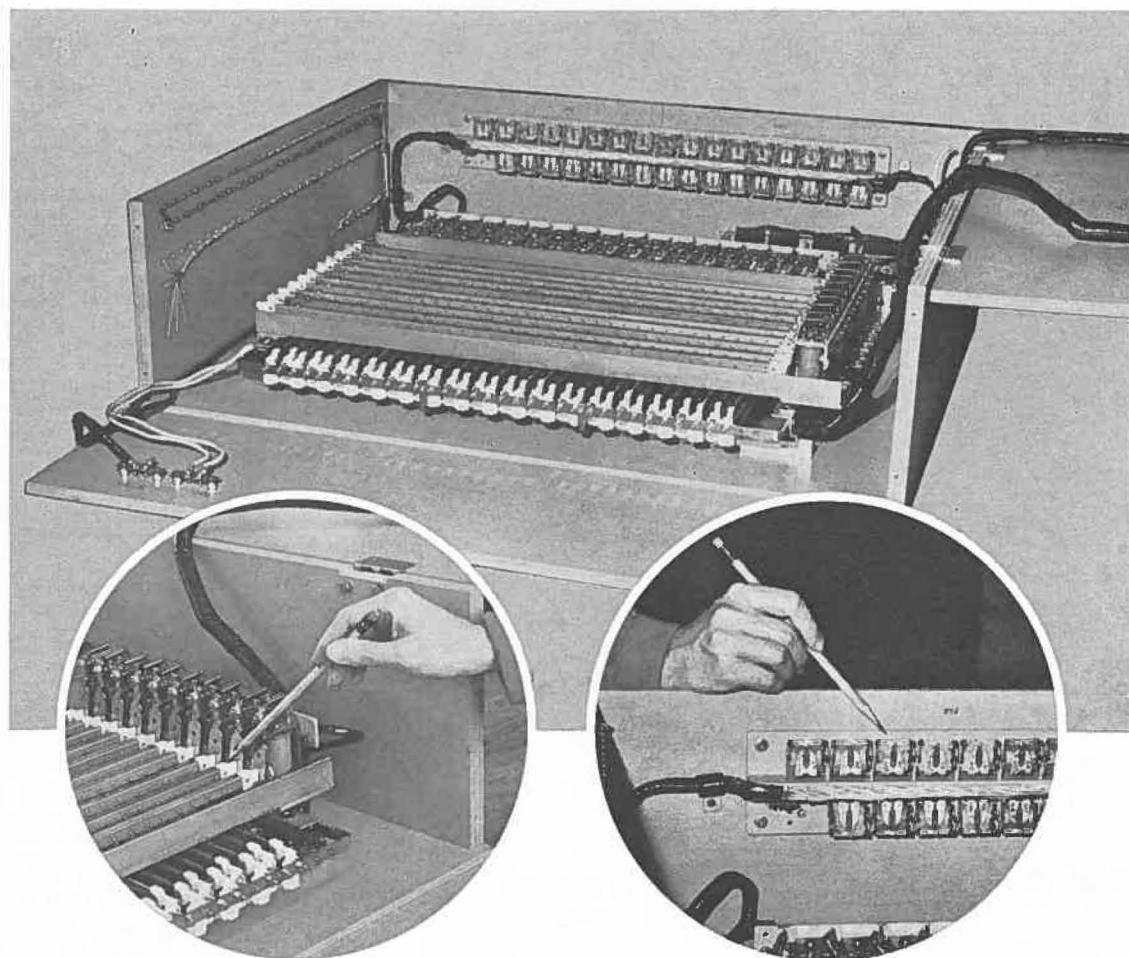
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A Few English Choirs

Mention of boy choirs in English cathedrals is apt to conjure up images of tradition-encrusted groups singing obscure music in dimly-lit naves. It is true that many such choirs have long and rich traditions, but for those who would assume that this is invariably the case, the following descriptions of a few representative English boy choirs may hold some surprises.

The history of the **Salisbury Cathedral Choir** begins in the 13th century, with the founding of a song school by St. Osmund, Bishop of Old Sarum. The choir now consists of 16 boys and 6 men. The boys are educated at the cathedral, where they gain their places in the choir and a scholarship through open competition. Evensong is sung daily, together with the various Sunday services. Broadcasts and recordings are also an important part of their activity, as is participation in the annual Southern Cathedrals Festival. Christopher Dearnley, master of the choir, will soon leave Salisbury to take up duties at St. Paul's, London.

The **King's College Chapel Choir, Cambridge**, consists of 30 voices; 16 are trebles (for whose formal education the college has been responsible since the time of the founder, King Henry VIII in the 15th century) and 14 are undergraduates, most of whom are offered scholarships. While provision for the present number of trebles is a feature of the original statutes, the undergraduates have replaced a body of lay clerks, the last of whom left the choir in 1928, during the tenure of Dr. A. H. Mann. The present composition of the choir means that membership is constantly changing. No treble stays for more than four or five years, and undergraduates normally remain only three years. Furthermore, no choir member is older than 25.

The choir's basic period of residence coincides with the three eight-week University terms, together with three weeks during the Long (summer) Vacation in July, and the major feasts of Christmas and Easter. Throughout this period Evensong is sung on six days of the week and Matins or Sung Eucharist on Sundays and Saints' Days. There are daily rehearsals. David Willcocks is well-known as the master of the choir.

The fame of the choir has grown steadily since the early 1930's through the regular broadcasting of services and recitals. The well-known Festival of Nine Lessons and Carols on Christmas Eve was first broadcast in 1928, and with the exception of 1929 has been broadcast annually.

Dean Milner-White, who introduced the Festival Service to King's College Chapel in 1918, provided the following note concerning its origins: "This service, after ancient precedent, was revived by Archbishop Benson for use in Truro Cathedral, the Lessons which tell the whole story of our Redemption, being read in order by the Cathedral ministers from choristers to Bishop. In this Chapel it is adapted to symbolise and express the loving bond between the two Foundations of King Henry VI here at King's College, Cambridge and at Eton College, Windsor, the goodwill between University and Town, and peace within the whole Church of the Lord Jesus, as well as the joy and worship of us all at the coming of Christ."

With the advent of LP records in the early 1950's the work of the choir became still more widely known. Availability of the choir for performances outside Cambridge is limited by its



Salisbury boys off duty.

statutory commitments, but in recent years a number of tours have been undertaken to Europe, including appearances at many of the principal festivals on the continent.

When King Henry VIII ordered the dissolution of the English monasteries, and the Benedictine Abbey of Peterborough became a Cathedral, he founded the King's School as an adjunct to the establishment of the See for the education of the choristers. Through the centuries the school has developed considerably, until today it is, technically, a grammar school for nearly 500 scholars. The cathedral choir itself has 18 choristers and eight probationers. Approximately half of the boys are boarders, and half are day students. Voice trials for boarders are held every spring, when applicants come from all over the country. Trials for day boys are in the fall.

There are six lay clerks; 2 counter-tenors, 2 tenors and 2 basses. There are also six supernumeraries. The former are the regular singers at Evensong day by day (except Wednesdays and holidays) and at the three Sunday services (Sung Eucharist, Matins, and Evensong). The latter are primarily deputies in case of illness or engagements of lay clerks, but they attend the full rehearsals and one or two services each week, being entitled also to take part in broadcasts, recordings and recitals by the choir.

The choristers rehearse each morning before school and again before Evensong. There are two rehearsals each week when the lay clerks and supernumeraries attend. Stanley Vann is the choirmaster.

There have been regular broadcasts,

recordings (mainly by the B.B.C.) and recitals in recent years. The Canadian Broadcasting Company's television service made a film of English cathedrals two years ago, for which the Peterborough choir contributed all the music. A short recital tour of France and Germany is a project for 1969.

The **College of St. John the Evangelist, Cambridge** owes its foundation to the will of Lady Margaret, Countess of Richmond and Derby, and mother of King Henry VII, and to the zeal, after her death, of Bishop John Fisher (later canonized by the Catholic Church). It was built on the site of the Augustinian Hospital of St. John, founded in the 12th century for the poor and infirm, and it received its charter on April 9, 1511.

Music has always played a large part in the life of the college. Its organists have included T. A. Walmisley, G. M. Garrett and Herbert Howells. Its choir school can be traced back at least to 1660. Today the choir consists of 16 boy choristers and 12 adult choral students. Services of the Cathedral type are sung daily in the chapel. George Guest, organist and choirmaster, was the guest director of the Berkshire Boy Choir, Stockbridge, Mass. last summer.

The **Guildford Cathedral Choir** was founded in September, 1960 by the present organist and choirmaster, Barry Rose. Daily services were begun on May 18, 1961.

The boys of the choir are all local (within a radius of ten miles) and they therefore live at home. There are 24 boys in the choir at this time. The Cathedral has made a link-up with a local day preparatory school for boys, and it is at this school that 18 of the choristers are educated, partially at the expense of the Cathedral. The remaining six attend various schools spread around the town. This means that there is a considerable problem over suitable times for practice each day, and no less than 16 choir practices must be held each week.

In the early days there was no repertoire, and so the evening canticles were sung to chants and a hymn was sung in place of the anthem. Gradually a repertoire has been established until today the choir is able to sing music of all styles and periods and has a large collection of anthems and settings of the canticles which are used in rotation throughout the various choir terms. Evensong is sung five days a week, and there are three sung services on Sunday.

This is a very strenuous timetable for boys and men who are non-resident, and it is made all the more arduous by the fact that the Cathedral stands on a hilltop well outside the town. This site can be very bleak and even partially inaccessible during the winter months. The congregations for the daily services vary from up to 500 in summer months (when parties of coach trippers visit the building and stay for the service) to none in the winter months, when the choir still carries on the tradition it has set.

There is no central screen in the cathedral and no seating accommodations for any members of the congregation within the vicinity of the choir stalls. This means that the choir must, of necessity, deliver their singing to the vast nave where all members of the congregation are obliged to sit. After

each service Mr. Rose with the help of some of the men of the choir operates a transport service which takes the boys home so that they may reach there by 7 p.m. when they have to eat supper and face a hard evening of homework.

Just as hard as the life of the choristers is the work of the men of the choir. There are 12 men at each daily service — four each of altos, tenors, and basses. Most of them are school teachers who have come to live and work in Guildford in order to be members of the choir. Several of these men have been cathedral choristers, and this is an enormous help in knowing the style of singing required and understanding what it means to be a member of such a group.

Guildford makes a unique claim, in that it is the only cathedral in the world without a choir school to maintain a daily sung service by a full choir.

The work of recording has been very prominent in the choir's activities over the past three years, but the main emphasis is still on the daily services. There is still no permanent choral foundation at Guildford, and much of the success of the music has depended upon the active support and encouragement of the first Dean, The Right Rev. George Clarkson. He is to retire in May, 1968, and it is to be hoped that the new Dean will be active in encouraging one facet of the Cathedral life which is making Guildford world famous.

The choir of **Coventry Cathedral** is also a relatively new group, under the direction of David Lepine. A scheme of choral scholarships was established in the years immediately before World War 2, but this had barely gotten under way before the destruction of the cathedral in 1940.

From 1940 until 1959 the cathedral congregation met first in nearby Holy Trinity, and later in the west crypt of the ruined cathedral which had been made usable. The singing was led by a small group of men and women under the direction of George Rathbone, and thus some sort of tradition was maintained in the face of great difficulties.

Canon J. W. Poole was appointed Precentor in 1958, and immediately set about the formation of choir of boys and men. Mr. Lepine was appointed organist in September, 1961 and took charge of the training of the choir.

A new scheme of scholarships has been set up with the King Henry VIII School, Coventry. The Coventry choir boys practice four mornings a week before school, and have a further practice with the men before each service. Although it is possible, at present, to prepare no more than Evensong on Saturday and Sunday, and the Sunday morning service, there have been a number of special services throughout the year. The choir now gives an annual performance of Bach's St. Matthew Passion, in its entirety, on the Saturday before Passion Sunday. The choir has also toured in Germany and has done a limited amount of broadcasting and recording.

The boys of the choir sing both treble and alto parts, a custom which is at variance with the normal pattern of English cathedral choirs, but one which secures a better blend than is possible with the traditional male alto. It also means that the boys always rehearse in at least two vocal parts with consequent gains in intonation and musicianship. All rehearsals are conducted without instrumental accompaniment.

Vernon de Tar

F.A.G.O., Mus. Doc., S.M.D.

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Harpsichord News

By Philip Treggor

Communications regarding this column should be addressed to Mr. Treggor in care of the music department, Central Connecticut State College, New Britain, Conn. 06050.

Denise Restout, associate of the late Wanda Landowska, is presently compiling a biographical study of the life and work of this great artist and pioneer in early music. She feels that many un-founded theories and legends of the kind that are inevitably associated with an artist of Landowska's stature must be corrected and prevented from becoming accepted as fact.

Miss Restout, born in Paris and now an American citizen, chose to remain in Lakeville after the death of Landowska. It was to Denise Restout that Landowska bequeathed her musical instruments, her library, annotated music scores, and a wealth of notes and documents, including her diaries, correspondence, and personal papers. It is from this large collection of resource material that Miss Restout is writing a biography.

As a performer herself, Denise Restout took part in most of Landowska's public master classes at Saint Leu, Paris and Amsterdam. She gave solo recitals in Strasbourg and Paris and played continuo in Landowska's recording of Bach's Concerto in D minor, as well as at Landowska's Carnegie Hall concerts. Miss Restout has also recorded the suites of J. S. Bach.

She has realized and written out continuo parts for Purcell's sacred songs, Bach's flute sonatas, cantatas, etc. In addition, she has revised the complete keyboard works of D'Anglebert.

With the assistance of Robert Hawkins, Master in English at the Hotchkiss School in Lakeville, Miss Restout has collected, translated, and edited Landowska's writings on music in a book published in December, 1964 by Stein and Day, New York, under the title *Landowska on Music*. This book was well received by both the press and the public. It was chosen as one of the best books of 1965 by the American Library Association and was exhibited at the International Book Fair in Germany. The work has also been published in Canada and England.

In this book are numerous photographs of Landowska; with Saint-Saens, Rimsky-Korsakov, Casadesu, Chaliapin, Enesco, Koussevitsky, Gabrilowitch, and other friends and famous musicians of her time. There are also photographs of Landowska playing in Auguste Rodin's studio, the Hall of Mirrors at Versailles, her instruments, the Pleyel harpsichord upon which she recorded Bach's Well-Tempered Clavier, and her work score, in addition to many pictures of her remarkable face and hands.

Harold C. Schonberg, New York critic, has said of this book: "The unpublished writings clarify Landowska's philosophy and some of her secret thoughts. In a day when interpretation is becoming more and more cut and dried, Landowska's observations have special point. She has a message for the younger generation who should take advantage of the type of art she represented, about which she could write with such fervor, belief, and beauty."

While visiting Denise Restout at the Landowska Center in Lakeville, I asked her if she would comment on her biographical work and reminisce briefly about Landowska.

"All of her writings . . . some that have been published, some unpublished . . . these must be collected and published first; I consider this to be my most important undertaking.

"Now I'm working on her biography; a tremendous job. I hope to finish it

in a year or two. I have not had to go abroad as yet, since I have most of the material here, but I may have to go to Europe one day to complete some documentation.

"After this, I have plans for a third book. It will be the complete technique of Landowska; her harpsichord and piano technique. It has been given to her students and the students of her students, but as one goes along, a person may add something, subtract something; it degenerates, deteriorates. I want to present it as she herself had done it, and all her theories of interpretation. For though she was well-known all over the world, it is surprising how many things have been changed and distorted, or are not well-known. The record must be put straight.

"In the meantime, I teach. I have pupils from everywhere and enjoy teaching very much. Also, I do some editing; for example, a work of Chambonnières. I have written a small preface of my own. Landowska was lucky enough to be able to save from her library in France, an original edition of the Chambonnières which Broude Brothers has used to make a facsimile edition. It was one of the very few things we could save from her home before the war. (I have more than ten thousand volumes, many of them first editions.) This original edition is interesting because it is signed by Couperin. Only we don't know which one!

"There are two blank pages in the book. And on one of them, some previous owner had written something in pencil. Broude did not want to publish this silly note, so they sent to the National Library in Paris and asked for a copy of one blank page. Imagine the amusement over this strange request.



Robert Hawkins and Denise Restout in Landowska's studio, with a photo made by Miss Restout on one of Landowska's winter walks.

"I was a piano student at the Paris Conservatory and just happened to live in Saint-Leu-La-Forêt where she had her school. So, of course, I attended many of her concerts there. I was completely delighted with what I heard. It was a period when I was not terribly satisfied with my progress as a pianist, and wanted to try something else. My mother suggested that I ask the advice of Wanda Landowska. My first reaction was that I would not dare to ask her, but with further encouragement I approached Landowska about the matter after one of her regular Sunday afternoon concerts. She received me very kindly and suggested the names of two organ teachers — André Marchal and Joseph Bonnet. Before she could give me a recommendation she wanted to hear me play and asked me to come back again. After my audition, she gave me a beautiful letter of introduction to Joseph Bonnet. I studied with Bonnet for four years and I still love the organ very much.

"Later, Landowska asked me if I liked the harpsichord, and when I said I did, asked why I did not study that instrument also, since the organ and harpsichord were not so very far apart. I thought this would be impossible, but she arranged personally for me to have a scholarship and I started study with her. I love the harpsichord more and more and that's why I am still at it

today! I find the instrument so much richer, tonally, than the piano."

In answer to my question whether or not Pleyel is active today as a harpsichord builder, Miss Restout replied:

"They certainly are active. I have several pupils who have recently purchased Pleyels and are very happy with them. Rafael Puyana has three Pleyels; one in Lakeville, one in South America and one in Paris. All his recordings are made on Pleyel instruments.

"One hears so many things, sometimes unkind, said about the Pleyel harpsichord. The Pleyel in fact may be more authentic than many other modern instruments. The jacks and tongues (plectra) are in wood and leather. Other contemporary instruments use plastics. Which is the more authentic?

"This is how Wanda Landowska went about making her selection of a harpsichord. When she went to Paris around 1900, Pleyel was building small harpsichords. While they were all right for that time, Landowska wanted a larger instrument particularly suited to the playing of music for the harpsichord for all periods; from very early to the end of the 18th century. She was traveling a good deal of the time, giving concerts all over Europe, and she asked the chief designer of Pleyel to accompany her and her husband on a tour. They visited all the important museums and the designer made drawings of the instruments that they saw; all kinds of instruments by many different builders. From all this they devised a new instrument, which was actually quite conservative. It had two keyboards with 8' on the upper, and 8' and 4' on the lower. Then she asked to have a 16' stop introduced because she felt that for the large works of Bach this was necessary. But this does not mean that, like so many people imagine, she played with the 16' on all the way through!

"Also, one can play Elizabethan music on a Pleyel very well. It was all very simple; there is really no mystery about it. She liked the way Pleyel built harpsichords. The sound was very pure. The metal frame came into the picture in 1923 because Landowska was coming, for the first time, to this country, and she was afraid that the change of climate would be difficult for the instrument while travelling all over the country. So she discussed this with Pleyel and they decided to build a metal frame to help stabilize the instrument by offsetting any tendency for the wood to contract and expand. She felt that this frame in no way altered or interfered with the sound. This made the instrument much heavier to carry about, but was compensated for by its being more secure tonally.

"Although Landowska loved her Pleyel, and used it all of her life, she was not by nature a dogmatic person and was not blind to the beauties of other harpsichords by other makers. She was ever interested in all aspects of research and advancement in the art of harpsichord building. She often played on historic instruments of which she personally had a large collection. These include a Ruckers (ca. 1645), a tiny portable Swiss organ, and an early Italian harpsichord, all in good playable condition. There were also two lovely little clavichords upon which she would play most beautifully. That's another thing; people say she did not like the clavichord. That is absolutely untrue. She played them many times, and loved them for what they could do. She also owned some early pianofortes, Swedish in make. In 1913 she acquired a small upright piano that Chopin had used on the island of Majorca."

(This is the second in a series of three articles on Landowska.)

OFF THE SOUNDBOARD

The delightful Soler Concerto for organ and harpsichord was performed as part of a program at the Community Methodist Church, Lancaster, Calif. Marilyn Faulkner was harpsichordist and Joy Kempel, organist.

Frank Herand and Layton James played the Concerto in C minor for two harpsichords by J. S. Bach in a concert at the University of Hawaii.

Jerald Hamilton, harpsichordist, was heard in concert at the University of Illinois with Endre Granat, violinist, in two programs featuring eight violin sonatas by J. S. Bach.

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For brochure containing the prospectus for the 1968 summer program and future offerings, write Dr. Paul Bunjes, Chairman, Division of Music, Concordia Teachers College, River Forest, Illinois 60305.

The boys' choir at Washington Cathedral, Washington, D.C. began in 1909 with 12 boys and the founding of the St. Albans Choir School. By 1939, when the third and present organist and choir-master, Dr. Paul Callaway, was appointed, the cathedral choir numbered 20 boys and 9 men.

The choir now has 30 boys and 22 men who sing two services each Sunday. In addition, the boys sing Evensong three days a week — the alto, tenor and bass parts being sung by ten men from the cathedral's College of Church Musicians. The boys all attend St. Albans School, but none of them board as there are no facilities for lower school boarding. They receive partial scholarship aid. The boys are sometimes asked to sing for weddings or funerals for which they receive a nominal fee. On May 21 and 22 they will join the 250-voice Cathedral Society and members of the National Symphony to sing in Britten's War Requiem.

A second choir of 30 boys at the cathedral sings Evensong two days a week and the 9:00 service each Sunday in Bethlehem Chapel. It is from this group that the candidates for the cathedral choir are selected. The senior boys see their choirmaster 11 times each week and sing five services.

In April, 1966 the first choir flew to Westminster Abbey to sing daily services for three weeks while the Abbey choir was on holiday. Working and living in quarters once inhabited by Purcell and Gibbons was a memorable experience for everyone on the trip.

The name of the **Wa-Li-Ro Choir School** is honorary, an emblematic gift consisting of the first two letters of the name of the Bishop of Ohio at the time of the school's founding in 1933 — Warren Lincoln Rogers. More than 10,000 boys and 1,000 choirmasters, clergy, and organists have been enrolled at Wa-Li-Ro.

The Camp at Put-in-Bay, an island in Lake Erie, consists of a large main building, which includes dormitories, kitchen, dining hall and faculty quarters. The grounds are adequate for games and outdoor recreation, with easy access to the beach and protected swimming area. Property has been included for future expansion.

In the late Spring, applications are checked and programs arranged for age groups. Boys must be of good character, recommended by their rector, choir-master and physician to be considered for acceptance. The boys arrive in June by boat or plane and are registered and assigned quarters and duties. Typically, the day will include breakfast, a few short duties, a rehearsal, sung service, swim and lunch. The afternoon provides planned recreation, such as a boat trip or hike, then a swim, dinner and finally at the close of the day an hour of music at St. Paul's Church, Akron.

Musical programs replace the handicrafts usually featured in summer camps. An important part of each session is the last two weeks, listed as Choirmaster Weeks. A guest faculty member conducts special rehearsals and sessions for the adult members, as well as intense work with the boy choristers. Participants in the adult sessions are invited to bring manuscripts and other church music questions for appraisal, study and discussion. The final week is concluded with a special Festival Evensong sung at St. Paul's.

The interest and spirit of the founder of Wa-Li-Ro, the late Paul Allen Beymer, is continued by Warren C. Miller and his staff. Interest in boy choirs and better music has greatly increased as more new churches are built in fast growing urban areas. Special problems or organization and programming for these new choirs, the small choir and the mixed choir are included in camp seminars.

Choir Schools & Camps Offer Varied Musical Fare

Guest faculty member at Wa-Li-Ro for 1968 will be Peter Godfrey, organist of St. Mary's Cathedral, Auckland, New Zealand.

The **Columbus Boychoir School** originated as a community enterprise in Columbus, Ohio in 1937. Its founder, Herbert Huffman, was minister of music at the Broad Street Church. In 1940 a day school was organized and the enrollment soon reached 70 boys. Boarding facilities were opened in 1947, and in 1954 the school established a permanent home at "Albermarle" in Princeton, N.J.

The musical curriculum at this 22 acre campus is now directed by Donald Bryant. Boys are accepted after audition and receive a complete education, including three hours of rehearsal each day and three hours of theory each week. Many also study composition and an instrument. The "first choir" goes on tour each year, with the continuation of regular classes being part of the schedule. The choir has toured throughout this hemisphere, Europe and Japan.

Only a small minority of the boys go on to a professional music career after graduation from the school. But, for many, a life-long interest in music and musical activities is the direct result of their experiences at the school.

The **Cathedral Church of St. Paul, Los Angeles, Cal.** has had as its main musical force a choir of boys and men since its founding in 1864. It is the oldest English speaking, non-Roman congregation in the city. Former organists and choirmasters have included Dr. Ernest Douglas, Dudley Warner Fitch, Dr. Donald Curry, Donald Coats, and Frank K. Owen, who came to St. Paul's in 1953.

The cathedral, being situated in the downtown area of the city, is far removed from any residential area. Hence, it had become difficult to recruit boys for the choir. The obvious answer to this problem was the establishment of a choir school. Founded in 1956, the school (a day school) is operated by the cathedral solely for the education and training of the boys of the cathedral. Grades 4-8 are included. After a very humble beginning it has worked out very well.

In addition to singing the services that are demanded, both cathedral and diocesan, the choir has presented many oratorios. The annual performance of *The Messiah* is perhaps the most popular single item, drawing a very large congregation. The annual Advent Procession of Carols, Lessons and Hymns is another traditional service. The Mozart and Brahms Requiems, Horatio Parker's *Hora Novissima*, Bach's *St. John Passion* and several of the cantatas have been performed.

The choir consists of about 20 boys, four adult male altos, four tenors and four basses. They are arranged so that there is a complete choir on each side of the chancel, giving ample opportunity to sing the psalms and other chants in a traditional and authentic manner.

In the summer of 1967, the choir visited England for three weeks, singing services in several famous cathedrals. Details of this tour were outlined in the November, 1967 issue of *THE DIAPASON*.

It is a sad situation that there are not more traditional choirs of boys and men in the country. In Los Angeles, St.

Paul's is the only such choir. One reason for the lack of interest in such groups is the fact that there are few choirmasters who are either qualified or willing to do the necessary hard work that these choirs entail. A lack of interest on the part of the clergy is also no small deterrent.

The **St. Paul Choir School, Cambridge, Mass.** was founded under the patronage of His Eminence, Richard Cardinal Cushing as a day school for the purpose of training young and talented boys in the area of liturgy and music. The school has enrolled boys from more than 30 different parishes in the archdiocese of Boston during the past several years. The Rev. Joseph I. Collins, pastor of St. Paul Church, is chairman of the board of directors, and Theodore Marier is the director of music at the school.

Boys are auditioned for entrance into the 5th grade and continue until they graduate from grade 8. Music and liturgy are integrated into a full curriculum that includes all academic subjects. Daily musical participation in the liturgy as well as occasional concert performances provide continuing and vital focus for the programme. In addition to intensive vocal and theoretical training, instrumental instruction is given to each boy in the school.

Boys who are invited to come to the school receive all music and academic instruction free of charge. Full scholarships are provided so that no boy who



The boys of St. Paul Choir School, Cambridge, Massachusetts.

summer a performing choir of unusual ability, drawing together on a competitive basis a carefully selected group of the very best boy choristers from many choirs and an adult complement of fully trained professional men. The choir stems from a concern that the tradition of men and boy choruses has been neglected in the U.S. and that the price of this neglect is both musical and social."

George Guest, St. John's College, Cambridge, England was the music director for the summer of 1967. Competitive auditions were held without reference to color or creed. Many boys came from well-established church and school choirs. Each of the boys chosen was awarded a full scholarship. The men of the choir were all professional musicians, including two choirmasters and six who



SOME WA-LI-RO CAMPERS SEEM INTENT ON SOLVING A MUSICAL DILEMMA.

fulfills the requirements and who wishes to come (provided there is an opening) is denied entrance because of financial considerations.

The **Berkshire Boy Choir** was founded by John Hoyt Stookey, a New York businessman. Mr. Stookey had his first contact with a boy choir at the Hotchkiss School, Lakeville, Conn. where he sang briefly as a treble chorister. In succeeding years his interest in choirs and choral music continued. In 1966 Mr. Stookey's thinking reached the point where ideas were put into action. Ellwood W. Hill was appointed Executive Director of the choir, and a board of directors was organized.

As Mr. Stookey explains: "The Berkshire Boy Choir was formed as a non-profit corporation to create during the

have post-graduate degrees in music. The choir's ability to read at sight was a great asset in the preparation of repertoire. Seven concerts and two church services were sung.

Brian Runnett, organist and choir-master at Norwich Cathedral, will be the director of music this summer. For this second season, there will be two choirs with a total of 43 boys and 14 men. One will have 17 boys aged 9-10, and the other will have 26 boys aged 11-13. The men will sing with both groups. Musical standards of the two choirs will be the same. The younger group will sing primarily in churches, and the older group will be the concert choir. The groups will again be situated at the Stockbridge School, Interlaken, Mass.

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No one knows when a choir of boys and men was first heard in Canada. It is quite possible that at a very early date some of the great Roman Catholic churches of the province of Quebec had such choirs. In the Anglican or English tradition there is every indication that as a result of the Oxford Revival (not to be confused with the Oxford Group), in the latter half of the 19th century, choirs were "brought down" from the west gallery, placed in a chancel and robed in cassock and surplice. Mixed choirs, having been out of sight might well "pass" in a west gallery, but the idea of "females in the chancel" was certainly not always acceptable to churchmen of that period, especially if they had been converted to a Tractarian or so-called "high church" position.

Choirs of boys and men were established in many centers, as old photographs will testify. Many churches, frequently without regard for suitability, became "cathedrals" — also attempting, very often, music unsuited to the needs or abilities of the singers.

However, the movement to implant the English tradition of male choirs was successful in many centers, and St. James' Cathedral, Toronto, under the late Dr. Albert Ham was a notable example. St. James' choir became an example of musical leadership for many who were interested. The true cathedral service setting to the canticles, sung psalms to Anglican chants, anthems accompanied and unaccompanied, as well as hymns (no doubt taken from Hymns Ancient & Modern) became an important part of the life of the church. What was true of Toronto Cathedral in this respect also applied in St. George's Cathedral, Kingston, under Robert R. F. Harvey (1896-1935) and in centers including Ottawa, Montreal, Quebec and Hamilton.

The use of boys to sing the treble part has had centuries of precedent in Europe as a whole, but perhaps in no part of the world was it developed to a greater extent than in the British cathedrals with their residential choir schools and daily singing of the Offices. The English cathedral or collegiate choir was (and still is, for many of us) the model on which our work has been based. That most of the great church music of the English tradition was written to be sung by boys no one can deny. It is equally true that this medium, if properly trained and produced, is still to many the most satisfying sound. Now, well into the latter half of the 20th century, we may look to see what is the state of choirs of boys and men in Canada.

The "boy choir" movement is increasing and developing. Of recent years, more and more choirs are converting to boys and men, or are adding this type of choir to sing alone at certain services in addition to mixed choirs, or girls' or youth choirs.

First, "why?"

In the early part of this century the zeal for the exclusive use of boys to sing the upper part waned in many centers. Cathedrals in Kingston, Toronto, Ottawa, and a few other places held to the male choir tradition, as did some parish churches, but in most places ladies' voices were introduced and the boys often (as in many places they still are) became a token expression, or shall we say a "decoration." Ladies and girls were all to frequently robed in cassock, surplice and mortarboard (a dress never designed for the fair sex) and boys became less and less numerous.

In 1927, Dr. Sidney H. Nicholson (later Sir Sidney), organist of Westminster Abbey brought the first English male choir on tour to Canada. It was composed of the boys of the Abbey and the lay vicars (choirmen) of St. George's Chapel (Royal), Windsor. There was a reason for the "team" being from two sources (now obscure), but the result had a very profound impact on the many interested hearers. The late Rev. Dr. Edmund Fellowes, musical scholar, editor of much Tudor

BOY CHOIRS — A CANADIAN POINT OF VIEW

By George N. Maybee

St. George's Cathedral, Kingston, Ont.

music, and a Canon of Windsor, accompanied the choir. Between them, Nicholson and Fellowes, by lectures and actual demonstrations did much to show what wonderful singing and different sounds could be produced by the singing of well-trained boys and men. The seeds for a revival of the use of this type of choir had been sown.

Very soon after this, the Royal School of Church Music was founded by Sir Sydney Nicholson, and visits by Sir Sydney and his successor, Dr. Gerald Knight, in ensuing years have furthered the support of the boy choir movement. The RSCM exists to further the cause of good church music, well performed by whatever medium is available, and while its interest is not just in male choirs, its influence and assistance has been very great indeed.

The advantage in the use of boys (apart from the fine sound they make) is obvious in that if carefully trained and kept singing, these boys soon become young men and the best potential young altos, tenors and basses. Many choirs deserve to be short of men (as, indeed, they often are), having done little or nothing to train the male species to sing or to be interested in singing. Few men suddenly decide to take up singing or can learn to be useful singers with reading and vocal ability if they have had no singing experience as children. It is the careful nurturing from boyhood to manhood that so often produces the best choir-men we have. The majority of the people for whom the singing of boys and men is an unfamiliar musical experience should hear good examples of this type of choir in live performance and rehearsal and should listen to the many fine recordings now available of some of the world's most excellent male choirs.

The experience of over 30 years of working with a choir of boys and men under Canadian conditions — that is, no choir school and voluntary boys and men — has never ceased to convince me that the reason for the use of boys and men is that it is the best performing vehicle for music in a liturgical service, and is definitely worth all the amount of extra work that may be involved.

"How" is it to be done in Canada?

There is no royal road to success in this area of choir work. The first requisite is a choirmaster who is convinced that no other expression will provide the right musical sounds or the satisfaction in musical rewards — all this in the face of a need for a vast amount of patience and constant and unrelenting hard work. Where boys have been a failure, it is certain that failure is due to a lack of the leadership and drive required for such a project. Over and over, there are sad tales, even in major centers, of "How hard it is to get boys," and "Boys are no longer interested." On the other hand, as more and more young and older choirmasters become really interested in this musical art, we see new and revived choirs of boys and men appearing. It cannot be overstated that much depends on the interest and support of the clergy who really care about the music, and thus take care that the "right person" be found to take up the musical appointments. Canada has been fortunate in having had two supply sources of choirmasters. One is the careful transplanting of men from the British Isles who are happy to adjust to Canadian life, and who have built fine choirs of boys and men; some from a fresh start and some from the work of those who have gone before. Another source is the raising of a number (but not nearly

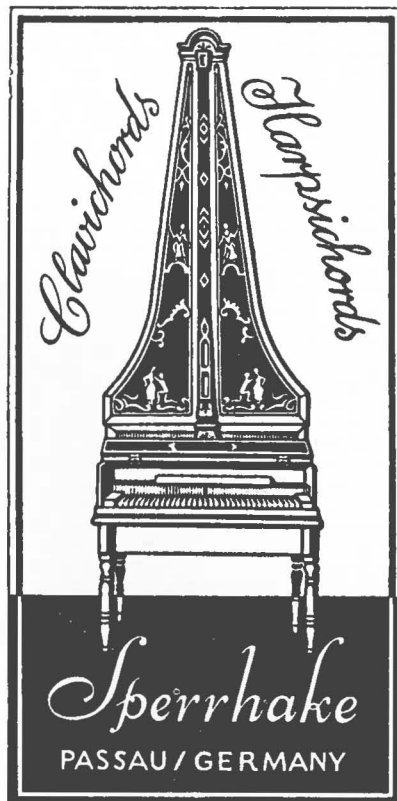
enough) of young men who have a great desire to follow this profession. Some of these men have had the opportunity to study and observe abroad, especially in England at the RSCM and at Cathedral establishments. A number of others have acquired a working knowledge of the art here at home by private study, or by working with established choirmasters, much as the old system of "articled pupils," and are now in posts of their own. Two or three talented young men have come from the United States and are providing keen leadership in teaching and training boy and male choirs.

In one small community, a male choir is well maintained, all the work of an enthusiastic and talented lady, who just cannot be satisfied with a mixed choir in her church! It would be quite impossible to know about all such situations in such a large country as Canada, or to relate the fine work being done very often under difficult conditions. We will always need more people, both to fill many existing posts, and to take the movement to all parts of the country. Experience has shown that it is a mistake to assume that, because an organist is well-educated musically and a talented player, he can train a choir. We all know many instances of fine organists who are really not interested in the choir, but who assume this part of the task as just something that has to be done. While this attitude is unfortunate in dealing with a mixed choir, it is absolutely fatal with a choir of boys and men. I am sure that is why there are boys in choirs who could well sing the upper parts alone if challenged to do so, but who are led by the men who are not ready to take the trouble to see that it is done, or who are apprehensive about making a change.

Experience shows us that boys work much better by themselves, backed up by a choir of men; with ladies or girls joining them, they usually relax and offer little support and effort. Even if the boys are working well, their sound and tone is often obscured (even ruined) by the different quality of female voices. As a rule I would suggest a mixed choir be just that, but not a combination of boys, girls, women and men all singing in one choir.

After much generalizing about boy choirs in Canada, it may not be out of place to say something of ideals and also where this type of choir may be heard. In this modern age it would not be likely or even desirable that every good-sized church of the Anglican tradition have a male choir. However, it is to be hoped that at least one major church in each diocese would have a choir of boys and men. Cathedrals are the places most likely to have the resources suited to the operation of this type of choir, usually being a good building for sound. We would hope to find a capable choirmaster in charge, and a music library with examples of all major periods of music. For those cathedrals or churches in Canada that are still operating a mixed group (and I really mean *mixed*) I would suggest dividing the choir, using men and ladies at one service, and men and boys at another. Interest would increase in both groups if each group were sufficiently large to function adequately.

The number of male choirs established or re-established since 1930 is quite impressive. Canada is continuing to encourage the boy choir movement, and it is to be hoped that there will be increased interest in this rare art in Canada and throughout the world.



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Boy choirs in the United States can be classified under three types: Choirs of men and boys are found in certain Episcopal churches, and their primary duty is to provide music for the liturgical worship of the church. In churches of the reformed tradition a boy choir is often part of a multiple choir program, and is organized primarily for educational purposes, both religious and musical. Such a choir usually sings in services on a monthly basis. The third type of choir is the concert boy choir, whose main purpose is to be a performing group.

Episcopal choirs of men and boys are modeled after English cathedral and collegiate choirs which have been in existence since medieval times. Boy choirs were established in at least two Episcopal churches in America in the 18th century. Their chief function was the singing of metrical psalms in the service of Morning Prayer. These churches — Trinity Church in New York and St. Michael's Church in Charleston, South Carolina — formed their choirs from boys enrolled in parish schools. These choirs were disbanded, however, by the end of the 18th century. Boy choirs were organized in many parishes following the Oxford Movement, which began in England primarily as a theological concern, but which was also responsible for reviving certain liturgical and ceremonial practices. Its influence in the United States was widespread by the mid-19th century, and choirs of men and boys were to be found in most prominent parishes in the last decade of the century.

Choir schools, both day and boarding, were founded in limited numbers in certain parish churches and cathedrals, notably St. Peter's Church in Philadelphia, St. Paul's Church in Baltimore, St. Thomas and Grace Church in New York and in the cathedrals in New York and Washington.

The first half of the 20th century has witnessed a steady decline of choirs of men and boys in parish churches due to two world wars, demands on the boys' time by schools, other school and community activities, the growth of multiple choirs in other churches and the lack of qualified choirmasters. Many choirs were disbanded following the closing of choir schools, or the conversion of choir schools into larger general boys' schools. Several churches which organized choirs of men and boys in the late 19th century and were forced to disband them during the early part of this century, revived the choirs in the 1920 and 1930 decades. The exodus from the city, especially since the second world war, has brought about the establishment of several excellent choirs in growing suburban parishes. The ever increasing number of recordings by English Cathedral and Collegiate choirs has inspired several American choirmasters to study and observe English choral training, resulting in many highly skilled boy choir specialists. At present, because of these highly qualified musicians, there is a modest revival of interest in the choir of men and boys in the Episcopal Church. While only a dozen American Episcopal Cathedrals maintain a choir of men and boys today, and many — including several historic American choirs — are being disbanded, the first-rate choirs in St. Paul's Church, Westfield, N. J., Trinity Church, To-

BOY CHOIRS—A U. S. REPORT

By James Litton

Westminster Choir College

do and the cathedrals in New York, Washington, Indianapolis and Buffalo to name but a few, are examples of a renewed interest in boy choir excellence.

Because of liturgical and musical reforms in the Roman Catholic Church, several famous choirs of men and boys have been disbanded. There are still in existence, however, several excellent Roman Catholic liturgical choirs.

The boy choir in the multiple choir system is an outgrowth of the junior choir of boys and girls, which has been an integral part of most large church music programs during the last 30 or 40 years. Such a choir is a treble choir only, even though several Lutheran, Presbyterian and other denominations have experimented in the use of junior choir boys with the men of the adult choir as a four part choir of men and boys.

Since the junior boy choir usually is organized for educational purposes, and its "liturgical" duties are somewhat limited, the repertoire is smaller than that of the four part choir of men and boys.

Concert boy choirs, often modeled after what Americans see as the Vienna Boy Choir, usually begin as a civic musical activity for boys, and several choirs have developed into highly proficient concert choral groups. In some situations, a choir school is developed in order to maintain a rigorous rehearsal schedule expected of any concert group. Several such choirs have been organized in the last 25 years.

Episcopal choirs of men and boys are often organized so that the boys rehearse two afternoons and one evening with the men each week. In many churches a dinner is served following the second afternoon rehearsal, and the full choir rehearses following dinner. Most often, the choir sings for a major Sunday service each week. Most choirmasters maintain a training class of probationer boys who, as young preparatory choir boys, rehearse apart from the regular choir boys, and do not sing with the choir until certain basic skills in voice production, music reading and knowledge of services are acquired. Most choirs organize the boys into various groups, and the Royal School of Church Music has been most helpful through the Choristers' Training Scheme in providing standards for choir organization and training.

In Episcopal choirs, the boys sing treble (soprano) in one or more parts, and the men sing alto, tenor and bass. As to voice production, it would be safe to assume that the majority of the choirs are trained in the English tradition using the boys' head voice as the basis of vocal development. This does not indicate a striving for a "hooty" boy choir sound, since the last decade has witnessed a decided change in the tone color of English choirs. Recordings of the Choir of St. John's College in Cambridge demonstrate an almost continental approach to boys' singing. It would be safe to say that the same trends are evident in American choirs today.

The alto voice has been one of the

major problems for American choirmasters. The use of adult men singing falsetto alto is the norm in English choirs, but well trained men altos are scarce in the United States. When adult altos are not available, teen-age, ex-choir boys can become an excellent alto section, and can be developed as a plain-song choir singing in changed voice.

The repertoire of Episcopal choirs of men and boys includes mostly English works, for the practical reason that such works have been composed for this type of choir, and are usually in English. Early continental music has been written for a similar choir, but the translation of text is a problem. Certain American music, usually composed by Episcopal musicians, is included in the repertoire as well.

Various kinds of summer boy choir camps which offer excellent training, often under the direction of well-known English choirmasters, are available. One of the oldest and most famous camps is Wa-Li-Ro in Ohio. Recent additions have included the Royal School of Church Music-Westminster Choir College Boy Choir Course in Princeton, N.J., the Columbus Boy Choir Camp in Princeton, and the Berkshire Boy Choir in Stockbridge, Mass., to name but a few. In addition, day courses for choir boys are available throughout the year in various places. Westminster Choir College has instituted a Boy Choir Seminar, so that undergraduate students are able to observe, conduct and sing with the choir boys of Trinity Church, Princeton, at a weekly full boys' rehearsal. Following the rehearsal, the students discuss various aspects of choir training, history, repertoire and the practical application of boy choir techniques in various choir programs.

A choir of men and boys, under the proper leadership, is capable of developing into a first-rate choral ensemble in two to three years, and the ever changing personnel becomes a natural safeguard against an ingrown choir, while constantly being a challenge to the choirmaster. This choir is an authentic choir for the proper singing of historic music of the church. A choir of young people is also a natural choir for singing all types of contemporary music, and for the assistance and leadership necessary in the 20th century liturgical innovations. In addition, this choir is a youth organization with a definite purpose, in fact, it is the oldest "youth movement."

Time is an important element in a young boys' life today, and it must be admitted that the choir of men and boys demands that a choir boy give the choir first priority. In return a boy gains from his choir experience advantages found in no other children's activities. Leadership is developed through a system of choir organization which places certain choir routines under the control of head boys and team leaders, and each boy gains a sense of responsibility through his regular work in rehearsals and services. Musical advantages gained through choir work in-

clude a knowledge of the fundamentals of voice production, ability to sight read all types of choral literature, and the first hand knowledge of great music from all periods of music history. The close association with great texts provides a choir boy with a respect and concern for his language and a natural course of Christian education.

The future of music in the church is a concern that receives a great deal of attention at the present time. It is an established fact that the church must experiment with various kinds of music, and that the standard which considers only the tried and proven masterworks of the past as worthy of our offering in worship is no longer completely acceptable. The choir of men and boys is a contemporary choir. It is changing constantly, always new, and is a perfect vehicle for the singing of contemporary music of all types. With the increased opportunities for study in boy choir organization and training and the expanding number of extremely talented musicians who are interested in the work of such a choir, the boy choir organized and working in the proper situation, has assumed an increasingly important role in determining the future of the music of the Church, and — perhaps — even the future of the Church itself.

SHALLWAY RECEIVES GRANT FOR ASSISTING CHOIRS

Shallway Foundation, Connellsville, Pa., is a non-profit, charitable organization which has received a grant to seek ways of raising the cultural strength and image of American youth. It has undertaken a program of advice and assistance to touring children's choirs. Shallway auditions choirs planning to make concert tours in the U.S. or abroad, and provides to qualified groups free booking, tour managing, and public relations services.

In the interest of assisting choirs in strengthening their own financial support, the Foundation has made arrangements with the Walt Disney Studios for use of their full-length Vienna Choir Boys film, "Almost Angels," by American choirs in their fund raising activities. The film has been ordered by more than 20 boys' choirs for this purpose, and is available at a small fee.

Write Mr. Ralph M. Cook, c/o the Foundation for information on this and other films of interest to boy choirs.

ST. GEORGE'S EPISCOPAL CHURCH, New York City, will be host to the Collegiate Choir of St. Mary's Roman Catholic Cathedral, Warwickshire, England on April 21. Geoffrey Holroyd is the director of this group, which was founded in the year 1123 and, except for a period of a century and a half during the Reformation, has existed continuously since.

CHORISTERS at Christ Church, Williamsport, Pa. were provided tickets for the single local performance of "Hello Dolly" Feb. 29 with Dorothy Lamour in the title role. "No chorister who has not returned his permission card or who has not contributed to the Bake Sales" could attend.

DEREK HOLMAN, Grace Church on the Hill, Toronto, will conduct a boy choir day course May 18 at Westminster Choir College, Princeton, N.J. with the Royal School of Church Music as co-sponsor; the all day meeting will end with a service of anthems and hymns for the Church year.

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U. S. Touring Choirs Keep Busy Schedule

Even fewer in number than church and cathedral boy choirs, and resident groups in schools, are the choirs which exist primarily for the purpose of professional touring. Three large professional groups are now active in this country.

The Texas Boys Choir, Fort Worth, Tex. enters its 22nd year under its founder-director, George Bragg. Mr. Bragg brought the group to Ft. Worth from Denton, Tex. 11 years ago. The move was suggested by culturally concerned citizens and backed by their financial support. Since then, the one choir has grown to two concert groups. In addition, there are preparatory and study choirs. Selecting, training and conducting the boys are three full-time and one part-time directors.

The choir boys are all from the Ft. Worth metropolitan area and are selected twice each year in public auditions. Most of the boys have had no formal music training prior to their selection. The concert choirs are made up of boys who have spent at least a year or more in training. At audition the boys range in age from 9-12. A boy remains with the group until his voice changes. Membership is limited to 100 boys from 9-14, representing 12 different religious affiliations and 70 schools.

The choir has made more than 2,000 appearances in the U.S. and abroad. This year's tour will cover nearly 15,000 miles in 15 states. The choir is non-profit, non-sectarian, and is chartered as an educational institution in the State of Texas. It is affiliated with and supported by the Arts Council of greater Ft. Worth.

The Chattanooga Boys Choir, Chattanooga, Tenn. has been in existence since 1954 and under the direction of Stephen J. Ortlip since 1957. The choir has toured extensively throughout the eastern US and will travel this summer to the west coast. It has sung twice in Canada, including Expo '67.

The concert choir is in demand throughout the season for local church, school and club programs and for conventions in Chattanooga. Several times each spring it fills engagements in other cities, and in December presents an elaborate spectacular for two nights in the Tivoli Theatre.

Repertoire includes music from the 16th century through the present day. Some of the composers represented are Lassus, Palestrina, Byrd, Schuetz, Schubert, Beethoven, Bach, Brahms and Bartok. Folk songs and lighter numbers are offered where desired, and an original light operetta, *The Music Doctor* was composed for the group, together with other selections and special arrangements, by Mr. Ortlip.

Boys are chosen by audition from applicants recommended by music teachers, choir directors and others. They come from more than 30 schools throughout the area and from a variety of religious and family backgrounds. The concert choir and the training choir, each with approximately 40 members, rehearse twice each week. Boys are promoted as they become ready and as vacancies occur. An orientation group of third graders meets one day each week.

The annual budget of the choir is raised through contributions from individuals, business firms and foundation

grants, by a minimum monthly tuition fee, and by benefit projects in which boys and parents participate. Many of the alumni continue their musical activity in church choirs as singers or directors, and their appreciation of good music encourages a high community standard as they share in adult organizations. Both the choir and the Choir Guild, a helpful organization of mothers, are members of the local Allied Arts Association.

The Barrington Boys Choir was formed on November 28, 1956 in a heated garage on Foster St. in Barrington, Rhode Island. Eight ambitious boys ranging in age from 11 to 15 years attended the first rehearsal. The choir soon grew to 13 boys. Although the original intent was to form a temporary group to sing carols during the 1956 Christmas season, the enthusiasm among the boys ran so high that a spring concert was planned. For this the Barrington Men's Glee Club, defunct since 1951, was revived to lend their tenor and bass support to the boys. The first public performance was given on May 19, 1957.

The choir is now incorporated in the State of Rhode Island as a non-profit youth activity, and its leaders are all local volunteers who receive no pay for their services. Membership is open to any boy in or above the 4th grade who can pass an audition testing his musical and vocal ability. He must faithfully attend all choir functions and must observe strict rules regarding appearance, behavior and discipline.

New boys joining the group are placed in a Junior Choir for one year, where they are trained for eventual full-fledged membership in the concert group. The concert choir rehearses three evenings each week for a total of five and one half hours. When a boy's voice begins to change, usually at the age of 13 or 14, he is dropped from the choir. As an alumnus he may be called upon to assist as a stage manager at concerts, locally or on tour.

The choir hopes by its example to help overcome the "boy choir stigma" and to encourage other communities to form boy choirs of their own. In 1961 the choir formed a friendship with the Vienna Boys Choir and initiated an international "exchange" whereby the Vienna boys are absorbed into Barrington choir boys' families for a short time during their tour in the U.S. This opportunity for seeing American home life is unprecedented for the Vienna boys, who enjoy being guests in American homes every bit as much as the Barrington lads enjoy playing host. The Barrington boys have also been guests at the Vienna choir's summer home.

In the summer of 1962, the Barrington choir competed at the International Eisteddfod in Llangollen, Wales, where they were the top foreign choir in their category. They then made a limited tour of England and the continent, singing concerts and appearing on radio and TV programs from London to Vienna.

The choir prepares three programs annually. Christmas and spring programs are given with the allied Barrington Men's Glee Club, and one complete program is sung by the boys alone. A third European tour will take place this summer. Hopefully, if arrangements can be made, two appearances in Czechoslovakia will be added to the itinerary. These will be the first programs given behind the iron curtain. The choir will once again enter the competition at Llangollen, Wales.



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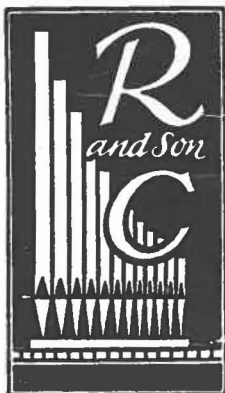
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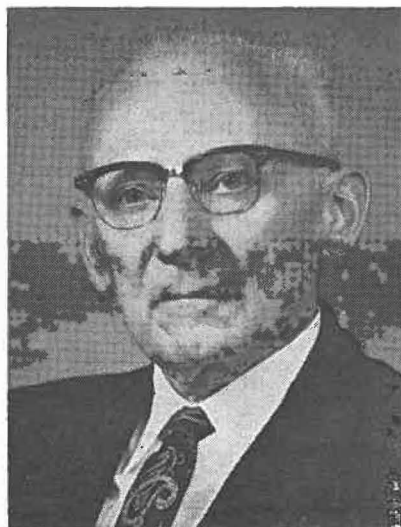
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NUNC DIMITTIS



VETERAN MILWAUKEE ORGANIST,
CHOIR DIRECTOR DEAD AT 84

Karl A. Markworth, 84, church organist and choir director in Milwaukee, Wis. for many years died Dec. 15 of complications of old age. He had been organist and choir director at Trinity Evangelical Lutheran Church from 1911 until 1966.

He was born in Wyandotte, Mich. and came to Milwaukee in 1911 to teach at the Trinity Evangelical Lutheran School. He was a music instructor at Concordia College for 20 years, serving as director of the glee club, band and orchestra. He was a charter member of the Milwaukee AGO Chapter and was made an honorary life member in 1959.

Survivors include a son, a daughter and a sister.

PIZZETTI DIES AT AGE 87;
LEADING ITALIAN COMPOSER

Ildebrando Pizzetti, leading Italian composer, teacher and conductor, died Feb. 14 in Rome at the age of 87. He was in turn director of the Conservatorio in his native Parma, of the Istituto Musicale Cherubini in Florence and of the Conservatorio in Milan. He then succeeded Respighi in the chair of the master class in composition at the Accademia di Santa Cecilia in Rome.

Though Pizzetti was known most widely for his operas and orchestral works, several of which had premieres under Arturo Toscanini, he was also the composer of a wide variety of choral works including a large Requiem Mass. He was a poet as well, providing librettos for some of his operas and texts for many songs and smaller choral works.

Charles M. Balzer, 78, veteran organist for Sheboygan and Kohler, Wis. Catholic churches, died unexpectedly Feb. 24 in a Sheboygan hospital. He had been organist and choirmaster at St. Clement's, Sheboygan for many years and more recently at St. John Evangelist, Kohler, for eight years prior to November 1966.

A native of Mequon, he spent much of his boyhood in the home of his grandfather, John Singenberger, for many years head of the music department at St. Francis Seminary. Mr. Balzer studied there and at Marquette University. His widow, a son, a daughter, three sisters and a grandchild survive. A memorial in Mr. Balzer's name has been established for the St. Clement's organ fund.

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Choral Music

With Lent and Easter claiming the attention of most organists and choir-masters, publishers understandably held back on their releases; only a modest stack of new choral music accumulated since last column.

Art Masters Studios sends two numbers. An unaccompanied Everlasting Mercy by Paul Christensen has an interesting kind of essentially tonal harmony with chromatic entrances. I Sing to Rejoice God is a set of 10 easy unison or two-part anthems of considerable usefulness enclosed in a cover with some clever cartoons and reading matter.

A set of Songs of the Soul by Carlos Surinach comes from Associated Music Publishers. Commissioned settings of 16th century Spanish poems by St. John of the Cross, translated by Joseph Machlis, the four substantial unaccompanied numbers should be seen by directors of good groups.

Singles from AMP include a strange and not wholly encouraging lot. Some are harmonically pretentious and often unvocal or at least unchoral. Trust in the Lord by G. S. Freestone has ranges and tessituras in otherwise simple, obvious material which would require an expert choir. Ye Followers of the Lamb is an old Shaker tune arranged with a rhythmic piano accompaniment by Edwin Earle Ferguson. Ronald Herder's From the Twenty-Third Psalm is full of a kind of dissonance which to us is neither expressive nor interesting and which certainly provides serious tuning problems; Jeanne Weaver Fuller's Exultate, Justi has Latin and English text and a deliberately blunt harmonic style; Bertha Terry Donahue's Make We Joy is a simple carol with a 15th century text; and Gordon Binkerd's SSATB Ave Regina Caelorum with Latin and English text has rather extreme tessituras and a contrapuntal texture.

In less contemporary style from AMP are two chorale settings from Hans Bauerfeind with English and German texts: O Saviour, Rend the Heaven Wide and Raise High the Door. Daniel Pinkham has edited a 16th century Benedictus by John Taverner which has a rather complex polyphonic texture. Norman Dinerstein has made a two-part treble setting of Our Father largely in free imitative counterpoint.

Capella Music, 107 Christopher St., New York 10014 sends two unison anthems, Don McAfee's Sing Praise to God with optional division into parts at the end, and Richard Lamb's A Christmas Mosaic, with Handbells.

A single from BMI Canada is a singable The Divine Guest by William France for a cappella; it works and is free of problems.

Directors whose choirs and congregations enter heartily into staged presentations will wish to see an opera by Richard Owen, A Fisherman Called Peter. With seven singing roles and one speaking one, and parts available for strings, oboe, trumpet, horn, timpani and organ, this chancel opera in a fairly modern idiom could provide a stimulating evening in the hands of a good director with ample help. (Boston Music)

From Concordia comes Selections from Die Jahrkreis of Hugo Distler edited and translated by Robert E. Wunderlich. Twenty short motets, mostly SAB, six original, the others on chorales or carols, are adapted to many uses and voicings with or without instruments.

Mark Foster Music Co., P.O. Box 783, Marquette, Mich. 49855, sends along with a few secular pieces: Saint Francis' Prayer set in a kind of parlendo for unison voices by Thomas B. Beveridge; Larry Warkenstein's editing of a Walter harmonization of Christ Lay in Death's Dark Prison; and two Halsey Stevens pieces, a hymn anthem on O Worship the King and an arrangement of a French folk song, The Month of May.

From Galaxy comes a strong if conventional unaccompanied Hail the Day that Sees Him Rise by Sven Lekberg (Easter), along with a secular group.

A group from Hope Publishing Company includes: two by Philip Landgrave, All Things Through Christ (long and with a syncopated figuration) and Ye Christian Heralds; two by John F. Wilson, Easter Canticle of Praise on the tune usually sung to Awake My Soul and with the Sun (unison and easy block harmony make it available to very limited choirs) and SAB The Lord Jehovah Reigns, with trumpets, based on a folk tune; Elwood Coggin's Holy, Holy, Almighty God, made from a fragment of the Mozart Requiem. Jack Goode's folk-like original tune for How Firm a Foundation is the basis for his hymn anthem with optional trumpet. Llanfair is the hymn-tune used by Robert Legler for his four stanzas and interludes of Christ the Lord Is Risen Today for choir with optional brass and

strings. Eugene Butler used flute in his Nature's Hymn of Praise; choral parts are simple. Charles N. Smith has a rather bright setting of God Is Gone Up with a Merry Noise. Howard F. Stark's SAB setting of Dear Lord, We Give Our Youth to Thee is very elementary stuff and probably very workable in many situations.

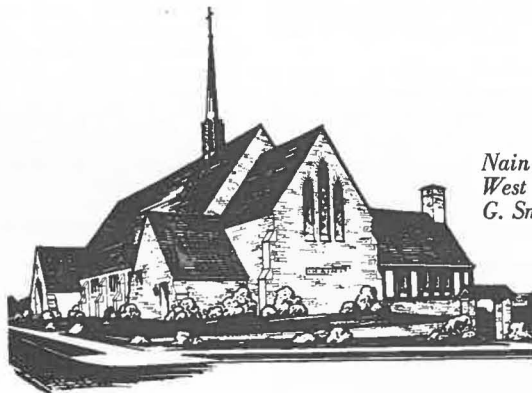
Shawnee Press sends a set of SAB renderings of seven Bach chorales by Elwood Coggin under the title Sing Praise to God. Gordon Young's SSAA Now Sing We Joyfully to God is designed for festival occasions. Lois Myers Emig has an obvious little SSA for junior choir, Ev'ry Little Lamb Needs a Shepherd; why does she syncopate the word little?—FC

MAURICE DURUFLÉ's Messe sur les Thèmes Grégoriens de la Messe IX was given its first American performance Feb. 24 at Washington Cathedral. John Morehen conducted and Joseph O'Connor played the composer's own organ reduction of the orchestral score.

A SONATA for recorder and organ by Vivaldi, one by Locillet for violin, recorder and organ, and the Buxtehude solo cantata My Jesus is My Lasting Joy were heard on an AGO chapter public event Feb. 11 at the Trinity Methodist Church, Milwaukee; participants were Loretta Cotton and Gertrude Stillman, organists, Mary Reese, soprano, Dorothy Darling, recorder, and Thallis Drake and Dorothy Adessa, violinists.

MARILYN KEISER spent five weeks touring English cathedrals and universities, studying English cathedral music. Among places visited were the Royal School of Church Music, Addington Palace; Peterhouse College, Cambridge; New College, Oxford; and the cathedrals of London, Ely, Canterbury, Birmingham, Coventry, Liverpool, Blackburn, York and Durham.

JOHN RODGERS has become editor in the publication division of Mills Music, Inc., having previously served Benziger Bros. Inc. and the H. W. Gray Co. He is organist of the Village Temple, New York City and a former faculty member at McMurry College, Abilene, Tex.



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Programs of Organ Recitals of the Month

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

Eric Dowling, St. Catharines, Ont. — First United Church Feb. 18: Voluntary in A minor, Boyce; Air and Gavotte, Welsey; Biblical Sonata 4, Kuhnau; Herr Jesu Christ, dich zu uns wend, Christus der ist mein Leben, Walther; Prelude and Fugue in F minor, Bach; Rhosymedre, Vaughan Williams; Before the Image of a Saint, Karg-Elert; Cortège, Vierne; Prayer of Christ, Messiaen; Fiat Lux, Dubois.

William Wickett, London, Ont. — St. Peter's Cathedral Basilica March 3: Vexilla Regis, Scherzo in G minor, O Traurigkeit, Prelude and Fugue in B minor, Willan (played in Willan's memory); Prelude on the Kyrie, Langlais; Echo, Yon; Carol, Kenneth Meek; Finale, Suite 2, France; Sonata 1 in E flat, Have Mercy upon Me, O Lord, Prelude and Fugue in E flat, Bach.

Arthur C. Hannahson, St. Catharines, Ont. — First United Church Feb. 25: Processional, M. Shaw; Variations on Meinen Jesum lass ich nicht, Walther; Sleepers Wake, Krebs; Ballade, Richard Coeur de Leon; Fanfare in C, Purcell; Toccata and Fugue in D minor, Eberlin; Prelude on a Chorale of Bach, Edmundsen; Andantino, Chauvet; Prière, Jongen; The Gentle Shepherd, Rustic Scherzo, Rowley.

Russell Crimp, Toronto, Ont. — St. Monica's Anglican Church March 9: Andante con moto, Boëly; Basse et Dessus de Trompette, Jullien; Récit de Cromorne, Nivers; Fugue, Roberday; Slumber on, O weary Spirit, We all believe in one God, Bach; Lambert's Clavichord suite, Howells; Trio suite, Keith Bissell; Wondrous Love Variations, Barber; Hornpipe, John Cook.

Lewis Jones, St. Catharines, Ont. — First United Church March 3: Fantasie in G, Bach; Allegro Spiritoso, Senaille; Pièce Héroïque, Franck; The West Wind, The East Wind, Rowley; Festival Fanfare, Wolff; Air, Variation and Allegro, Avison. Violin and clarinet assisted.

Jean Grinstead, Port Arthur, Ont. — St. Paul's United Church April 2: Prelude and Fugue in E minor, O Man, Bewail, Bach; Magnificat 2, Dupré. Andante sostenuto, Maestoso, Short Preludes and Intermezzi, Schroeder.

Paul Merritt, Port Arthur, Ont. — St. Paul's United Church March 19: Canzona in D minor, I Call to Thee, Little Prelude in G minor, Bach; Rhosymedre, Vaughan Williams; All Glory Be to God on High, Walther.

Frederick Geoghegan, Toronto, Ont. — All Saints' Church, Kingsway dedicatory Feb. 20: Now Thank We All Our God, Rejoice Christians, In Thee is Joy, Passacaglia and Fugue in C minor, Bach; Fantasie on How Brightly Shines, Reger; Now Thank We All, Pachelbel; Cortège et Litanie, Dupré; Les Cloches, LeBegue; Transports de Joie, Messiaen.

Gwilym Bevan, Brockville, Ont. — St. Peter's Church March 30: Chaconne in G minor, L. Couperin; Basse et dessus de Trompette, Clérambault; Six Excerpts, Convent Mass, F. Couperin; O Man bemoan, When on the Cross the Saviour hung, Prelude and Fugue in B minor, Bach. April 6: Allegro Maestoso, Purcell; Pavan, Earle of Salisbury, Byrd; Sonata in G minor for alto recorder with organ continuo, Vivaldi; Suite in D, Stanley; Sonata 4 for alto recorder, Handel; Deck thyself, Concerto in G minor, Handel. Carole Jones, recorder shared the program.

Kathy Baker, Ronald Kingham, London, Ont. — Students of John S. McIntosh, University of Western Ontario, St. Paul's Cathedral Feb. 18: Magnificat on Tone 1, Buxtehude; Prelude and Fugue on O Traurigkeit, Brahms; Chorale in E major, Franck — Mr. Kingham. Prelude and Fugue in A minor, Bach; O Lord, How shall I Meet Thee, Pepping; Prelude and Fugue on B-A-C-H, Liszt — Miss Baker.

George Hannahson, St. Catharines, Ont. — First United Church Feb. 11: Allegro, Symphony 6, Widor; From God I Ne'er Will Turn, Buxtehude; Prelude on Old 100th, Pachelbel; Balletto del Granduca, Sweelinck; The Trophy, Couperin; The Fifers, Dandrieu; Adoro Te Devote, Titcomb; Prelude, Fugue and Variation, Franck; Scherzo, Grant.

Henry T. Abley, Saskatoon, Sask. — Cathedral of St. John the Evangelist March 3: Prelude and Fugue in G minor, Buxtehude; Have Mercy on Me, Bach; Fantasie on Babylon's Streams, William Harris; Psalm Prelude 1, Howells; Toccata, Georgi Mushel.

James Burchill, Hamilton, Ont. — All Saints' Anglican Church Feb. 11: Fantasie in F minor and major K 594, Mozart; Legend of the Mountain, Karg-Elert; Rhapsody in C major, Statham; Choral, Honegger; Fantasie and Fugue in G minor, Bach.

James Hood, Port Arthur, Ont. — St. Paul's United Church March 12: Passacaglia in D minor (Dorian), Buxtehude; Partita on O God, Thou Faithful God, Bach; Sonata 6, Mendelssohn.

Susan L. Englehorn, Port Arthur, Ont. — St. Paul's United Church March 5: Little Prelude and Fugue in A minor, Bach; Allegro, Adagio, Sonata 1, Mendelssohn; Adagio for Strings, Barber-Strickland; Our Father, Bach.

Kamiel D'Hooghe, Bruges, Belgium — St. James Episcopal Church, Alexandria, La. Feb. 21: Toccata and Fugue in F major, Buxtehude; Ricercar, Willaert; Echo, Scronx; Aria, Loeillet; Prelude and Fugue in E flat major, Bach; Chorale in B minor, Franck; Fantasie and Fugue, Sinfonia, Peeters.

Emily Beatrice Murphey, Columbus, Miss. — Mississippi State College for Women senior recital Carrier Chapel, Feb. 9: Canzona dopo Epistola, Frescobaldi; Benedictus, Parish Mass, F. Couperin; Erschienen ist der herrliche Tag, Mit Freuden zart; Komm heiliger Geist, Wir wollen alle frohlich sein, Pepping; Toccata in G major, Bach; Allegro, Concerto 14, Handel; Cantabile, Jongen; Theme et Variations, Hommage à Frescobaldi, Langlais; Litanies, Alain.

Robert Mann, Nacogdoches, Tex. — Stephen F. Austin State College Feb. 12: Ein feste Burg, Pachelbel; Ach Gott erhöre mein Seufzen, Krebs; Introduction and Toccata in G, Walond; Tierce en Taille, Offertoire sur les Grands jeux, Messe pour les Paroisses, F. Couperin; Toccata and Fugue in C minor (Dorian), Bach; Dialogue sur les Mixtures, Langlais; Intrada, Dan Betay (first performance); Ave Maria, Reger; Toccata, Symphony 5, Widor.

Allen Deyo, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. April 3: Fantasie in Echo Style, Sweelinck; Glory be to God on High, Come, Holy Ghost, Bach; Deck Thyself, My faithful heart rejoices, Brahms; Fantasy on Amsterdam, McKinley; O ye daughters of Jerusalem, Dupré; Transports de joie, Messiaen.

G. Leland Ralph, Sacramento, Calif. — First Baptist Church March 1: Modal Trumpet, Karam; Concerto 2 in B flat, Handel; Pastorale, Zipoli; Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Miniature, Langlais; Greensleeves, Vaughan Williams; Jubilee, Sowerby. Esther Kirk and Mary Tudor White, sopranos, assisted.

Elizabeth Lee Yarbrough, Forsyth, Ga. — Student of Charles L. Dirr, Tift College junior recital Feb. 20: Prelude and Fugue in E minor (Cathedral), In Dir ist Freude, Bach; Sonata 2, Mendelssohn; Dialogue sur les Mixtures, Langlais; Festival Toccata, Fletcher.

Marilyn Ballantine, New Canaan, Conn. — Congregational Church Feb. 29: Fantasie and Fugue in C minor, Like as the Rain and Snow, Bach; Variations on a Hymn Tune, Mathias.

William H. Bates, Jr., Bloomington, Ind. — First Congregational Church, Kokomo, Ind. May 8: Prelude and Fugue in E minor, Bach; Scherzo, Durullé; God Among Us, Messiaen.

Bedrich Janacek, Lund, Sweden — Accademia Nazionale di S. Cecilia, Rome, Feb. 16: Prelude and Fugue in D major, Buxtehude; Passacaglia in G minor, Muffat; Prelude and Fugue in E minor, Bach; Sonata 2 in D minor, Reger; Vigilia, Martinu-Janacek; Postludium, Glagolitic Mass, Leos Janacek; Cantabile in B major, Franck; God among Us, Messiaen.

David S. Harris, Akron, Ohio — Church of Our Saviour Feb. 18: Rigaudon, Campra; Sonata for Flute, Handel (with Sally Coyle, flutist); As Jesus Stood beside the Cross, Scheidt; Siciliano, Bach (Miss Coyle); Prelude and Fugue in A minor, Bach; Symphonic Improvisation on Rochelle, Karg-Elert; Partita for English Horn and Organ, Koetsier (with Timothy Parkinson, English Horn); Carillon, Sowerby; Variations on Ave Regina Caelorum, Schroeder.

Beverly Scheibert, Marblehead, Mass. — Clifton Lutheran Church, Feb. 25: Sonata in G minor, Purcell; Sonata in G major, Bach; Five Pieces for Violin and Organ, Schroeder; Concerto Grosso 12, Corelli; Sonata for Flute and Organ, Hovhanness; Prelude and Fugue in D major, Buxtehude; Trio Sonata in A minor, Telemann; Sonatas in F major KV 244 and C major KV 336, Mozart. Alan Hawryluk and Glenn Dixon, violinists, Joyce Gippo, flutist, and Armenne Kerchichian, cellist, assisted.

Philip E. Baker, Dallas, Tex. — Highland Park Methodist Church Feb. 26: Concerto in A minor, Vivaldi-Bach; Diverse Short Pieces, Schroeder; Suite, Baker; Air with Variations, Sowerby; What God Ordains, Kellner; Introduction and Trumpet Tune in D, Boyce; Swiss Noël, Daquin; Reflection on the Passion Chorale, Ratcliffe; Toccata, Durullé.

Thomas H. Carswell, Augusta, Ga. — First Baptist Church, Jesup, Ga. Feb. 24: Prelude and Fugue in A minor, Bach; Aria, Peeters; Suite for a Musical Clock, Handel; All Flesh Must Pass, Bach; O World I Now Must Leave Thee, Brahms; Preamble, Vierne; Jesu, Joy of Man's Desiring, Bach; Forest Green, Canzona, Purvis; Andantino, Franck.

David Wilson, Seymour, Ind. — Immanuel Lutheran Church Feb. 4: Entrata Festiva, Peeters; Sonata in F, Mozart; Canzona Septimi Toni, Gabrieli. The choir, Janet Hehman, organ and Marcia Moritz, harpsichord, assisted in the service.

Thomas Swan, Indianapolis, Ind. — First Congregational Church, Kokomo, Ind. March 27: Prelude and Fugue in E flat, Bach; Sonata 2, Hindemith.

Ronald Stafford, Georgetown, D.C. — St. George's Episcopal Church, New York City Feb. 25: Symphony in G major, Sowerby.

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Programs of Organ Recitals of the Month

Frank Herand, Honolulu, Hawaii — Inauguration of new organ, University of Hawaii March 18: Herr Gott, lass dich erbarmen, Isaac-Ochsenkuhn; Aus tiefer Not, Kotter; Gottes Sohn ist kommen, Krakau; Fantasie in A, minor, Froberger; Vom Himmel hoch, Ach Gott vom Himmel, Pachelbel; Prelude and Fugue in D major, Buxtehude; Vor deinen Thron, Bach; Trumpet Voluntary, Stanley; Fantasie in F minor for organ and oboe, Krebs (with James Alexander, oboe); Four excerpts, Convent Mass, F. Couperin; Five pieces for violin and organ, Schroeder (with Ralph Winkler, violin); Ritornello, Allen Trubitt (first performance).

C. Thomas Hazelton, Saratoga, Calif. — Community Presbyterian Church, Avenal, Calif. Feb. 11: Prelude and Fugue in F major, Lübeck; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Jesus, Lead Thou Me, Reger; Solemn Melody, Davies; Capriccio on notes of the Cuckoo, Hymn to the Moon and Earth, Purvis; Toccata in G, Dubois; Now Rest 'Neath Night's Shadow, Peeters.

Carlene Neihart, Kansas City, Mo. — McCray auditorium, Pittsburg, Kans. March 4: Praise the Lord with Drums and Cymbals, Karg-Elert; Air Tendre, Lully; Sonata on Tone 1, Lidon; Be Thou Near, Prelude and Fugue in D major, Bach; Epilogue, Langlais; Water Nymphs, Vierne; Adagio, Nyquist; Ad Nos, Liszt.

Edith Ho, Baltimore, Md. — Doctoral student of Arthur Howes, Peabody Conservatory, St. David's Episcopal Church April 7, Mount Calvary Episcopal Church April 28: Contrapuncti 1, 3, 5, 11, Art of Fugue, Bach; Chorale in B minor, Franck; La Vierge et L'Enfant, Les Bergers, Desseins éternels, Messiaen; Prelude and Fugue in E minor (Wedge), Bach.

Mrs. Robert C. Milham, Michael Tool, Aiken, S.C. — Residence of Dr. William Boyd, Augusta, Ga. two-organ recital Feb. 19: Psalm 19, Marcello; Concerto 3 in G, Soler; Jesu, Joy of Man's Desiring, Bach; Grand Chorus Dialogue, Gigout; Wake, Awake, Festival Entrance, Peeters; Minuet, Gothic Suite, Böllmann; Fantasie on Holy, Holy, Holy, Post.

John Tuttle, Philadelphia, Pa. — First Presbyterian Church, Lancaster Feb. 18: Prelude and Fugue in E flat, Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; Pastorale, Roger-Ducasse; Water Nymphs, Vierne; Suite, opus 5, Durullé.

Bonnie Beth Blank, Buffalo, N.Y. — St. Paul's Cathedral Feb. 23: Agincourt Hymn, Dunstable; Have Mercy on Me, Bach; Berceuse, Vierne; Song of Peace, Langlais; Ballet del Granduca, Sweelinck.

Andrea Toth, Amherst, Mass. — Asylum Hill Congregational Church Hartford, Conn. Feb. 18: Echo Fantasie, Sweelinck; Prelude and Fugue in E major, Lübeck; Veni Creator, Grigny; Ach bleib bei uns, Meine Seele erhebt, Dies sind die heil'gen zehn Gebot' (both Clavierübung settings), Fugue in E flat, Bach; Scherzo, Durullé; Allegro, Symphony 6, Widor.

David Mulbury, Rochester, N.Y. — Kansas City AGO Chapter Leawood, Kans. Presbyterian Church Feb. 19: Prelude and Fugue in F sharp minor, Buxtehude; Voluntary for Double Organ, Boyce; Fugue in C, Pachelbel; Canonic Variations on Vom Himmel hoch, Three contrapuncti, Art of Fugue, Bach; Andante for clock-work K. 616, Mozart; Fantasie and Fugue in G minor, Bach. Cathedral of All Saints, Albany, N.Y. Jan. 21: Five Contrapuncti, Art of Fugue, When in the hour of deepest need, Bach.

Karl W. Kinard, Gaffney, S.C. — South Main Street Baptist Church, Greenwood, S.C. Feb. 11 and Limestone College Jan. 23: Prelude and Fugue in E minor, Bruhns; Echo Fantasie in Dorian Mode, Sweelinck; Now Come Saviour of the Heathen, Toccata, Adagio and Fugue in C major, Bach; Andante in F major K. 616, Mozart; In Bethlehem the Lowly, Walcha; Fairest Lord Jesus, Schroeder; Toccata on Praise to the Lord, Micheelsen; The Nativity, Langlais; Toccata, Suite Gothique, Böllmann.

Roger Roszell, Freeport, Ill. — First Presbyterian Church March 3: Noël, Grand jeu et duo, Daquin; O God Be Merciful, In Thee Is Gladness, O Man Bewail, Prelude and Fugue in D major; Concerto 4 in F, Handel; Celebre Largo, Corale, Tavagnacco; Variations sur un theme de Jannquin, Alain; Lied, Carillon, Vierne; Prelude au Kyrrie, Theme and Variations, Langlais; Toccata, Symphony 5, Widor.

James E. McConnell, Ferrum, Va. — Schoolfield Chapel, Ferrum Junior College Feb. 25, First Baptist Church, Martinsville, Va. Feb. 27: Trumpet Tune, Stanley; Wacht auf, Vor deinen Thron, Toccata and Fugue in D minor, Bach; Fanfare, Lemmens; Chorale in E minor, Franck; Finale, Symphony 1, Vierne.

Jack Ruhl, Fort Wayne, Ind. — McMillen Chapel, First Presbyterian Church Feb. 25: Suite, Near; Rondo for Flute Stop, Rinck; Sonata 1, Hindemith; Grand Offertoire de Ste. Cecile, Batiste; Fugue in G minor (Gigue), Bach.

Judson Rand, Albany, N.Y. — Cathedral of All Saints March 10: Partita on Jesu, meine Freude, Walther; Was Gott tut, Kellner; Fugue in E flat, Bach; Ronde Française, Böllmann; Chorale in A minor, Franck.

Ernest White, Indianapolis, Ind. — First Congregational Church, Kokomo, Ind. March 20: Prelude and Fugue in C, Bach; O Blessed Jesu, O World I e'en must leave thee, Blessed faithful souls, Brahms; Andantino, Franck; Allegro, Concerto 4, Handel; Ensalada de octavo tono, Heredia.

Dorothy Hester, Riverside, Calif. — Calvary Presbyterian Feb. 25: Prelude and Fugue in G minor, Buxtehude; O Man, Bewail, Prelude and Fugue in A minor, Bach; Fugue and Prelude, Rayner Brown; Le Banquet Celeste, Messiaen; Toccata, Fugue et Hymne sur Ave Maris Stella, Peeters; a recorder trio shared the program. St. Paul's Methodist Church, San Bernardino March 3: same Bach, Brown, Messiaen plus: Jesus Christus unser Heiland, Tunder; Voluntary in C minor, Greene; Miniature, Epilogue, Langlais.

Jay Lovins, Kokomo, Ind. — Christ Church Cathedral, Hartford, Conn. April 17, St. Thomas, New York City April 18, All Saints' Cathedral, Albany, N.Y. April 21, Christ Church Cathedral, Indianapolis, Ind. April 26: Prelude (6/4) and Fugue in C minor, Bach; Passacaglia, Sonata 8, Rheinberger; Fugue 3 on B-A-C-H, Schumann; Fantasie, opus 5b, Schroeder. First Congregational, Kokomo March 6: Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck.

Richard W. Slater, Glendale, Calif. — St. Ambrose, Claremont March 3: Fantasie and Fugue in A minor, Bach; Fantasie in Echo Style, Sweelinck; Partita on Herzlich tut mich verlangen, Pachelbel; Speculum vitae, Peeters; Chorale in B minor, Franck; Eile mich, Gott, zu erretten, Schütz; Solo cantata Lord, In Thee Do I Trust, Buxtehude; Penny Forbes Hix, soprano, and two violins assisted.

Edward Tibbs, Birmingham, Ala. — Memorial Chapel, Valparaiso, Ind. U. March 24: Prelude and Fugue in D major, J. S. Bach; Sonata 6 in G minor, CPE Bach; Epilogue, Langlais; Chorale in E major, Franck; Postlude for the Office of Compline, Fantasie 2, Alain; Serene Alleuias, Outbursts of Joy, Messiaen.

Margaret Smull, Fort Wayne, Ind. — First Congregational Church, Kokomo, May 1: Partita on Now let us to God give thanks, Lübeck; Prelude and Fugue in A major, Bach; Concerto del Sigr. Meck, Walther; O Christ, Thou Lamb of God, O Christ, Who Art the Light and Day, Lenel.

Margery Sanborn, Castro Valley, Calif. — Eden United Church, Hayward, Calif. April 28: Allegro in A minor for Flutes, Stanley; Adagio and Variations on Veni Creator, Durullé; Elegie, Peeters; In Memoriam Regis, Jongen; Triptico del Buen Pastor, Guridi.

Carl Weinrich, Princeton, N.J. — Emmanuel Episcopal Church, Webster Groves, Mo. Feb. 9: Sonata 1, Mendelssohn; Sonata 1, Hindemith; Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Buxtehude; Noël, Daquin; Cantabile, Symphony 2, Vierne; God Among Us, Messiaen.

Middle Tennessee U honor students, Murfreesboro, Tenn. — Students of Margaret Wright, Fine Arts Building Feb. 27: Swiss Noël, Daquin; With the Carpenters at Nazareth, Shure — Nancy Hudgens. Prière, Franck — Lonnie Baxter. Sacred Harp Suite, Powell — Katherine DeFriesse Evans. Allegro, Concerto in G major, Bach — Gayle Sadler. Three Variations on a Patriotic Air, Wehr; Prelude in G minor — Patricia Snowden. Cortège, Vierne — Rosemond Russ. Prelude in F minor, Bach; Joie et Clarté, Messiaen — Rocky Craft.

Richard W. Parrigan, San Antonio, Tex. — Kessler Park Methodist Church, Dallas Feb. 20: Chaconne, L. Couperin; O Sacred Head, Buxtehude, Brahms, Ahrens, Langlais; Three Schübler Chorales, Prelude and Fugue in G, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Carillon-Sortie, Mulet.

Laurel Heights Methodist, San Antonio March 19: Prelude au Kyrrie, Elevation, Communion, Langlais; Two settings of the Passion Chorale, Ahrens; Chorale in A minor, Franck.

Marjorie Jackson Rasche, Carbondale, Ill. — First Methodist Church Feb. 23: Allegro in D major for Trumpet and Flute, Stanley; Andante, Fiocco; Variations on Est-ce Mars, Sweelinck; Prelude and Fugue in E minor (Wedge), Bach; Seven Organ Preludes on Protestant Hymn Tunes, Baber; Prelude, Fugue and Variation, Franck; Toccata, Sowerby.

John Edward Courter, Oklahoma City, Okla. — Casady School March 4: Grand Jeu, Du-Mage; Fantaisie in A major, Franck; Naiades, Vierne; Incantation pour un jour Saint, Langlais; Prelude and Fugue in D major, Buxtehude; Fugue in E flat major, Bach; O wie selig, Herzlich tut mich verlangen, (both settings), Brahms; Fantasie and Fugue on B-A-C-H, Liszt.

George W. Mulder, Keokuk, Iowa — Westminster Presbyterian Church April 7: Herzlich Lieb hab ich dich, Alberti, Krebs, Walther, Bach, Sweelinck; Christe, du Lamm Gottes, Christus, der uns selig macht; Da Jesus an dem Kreuze stund, O Mensch, Wir danken dir, Bach.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral March 15: Partita on Lord Jesus Christ, Thou Prince of Peace, J. Bernard Bach; Prelude and Fugue in D minor (fiddle), J. S. Bach; Six Hymntune Preludes, Gehring; Postlude, Langlais.

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Programs of Organ Recitals of the Month

Clarence Ledbetter, Waco, Tex. — Covenant Presbyterian Church, Long Beach, Calif. March 2: All Bach: Toccata and Fugue in D minor, Nun komm der Heiden Heiland (three versions), Prelude and Fugue in G, Partita on Ach Gott, du frommer Gott, Fantasie and Fugue in G minor. For Bakersfield Chapter March 11: Prelude and Fugue in G (Dorian), Buxtehude; Come Now, Saviour of the Gentiles, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Aria, Peeters; Hanging Gardens, Alain; Toccata, Symphony 5, Widor.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church Feb. 25: Two Fanfares and Chorale, Bach; Providebam Dominum, Lassus; Sonata for Trumpet and Organ, Purcell (with Joe Piner, trumpet); Rondena for organ pedals and timpani, Monnikendam (with Harry McCabe, timpani); Prelude and Fugue, Robert D. King; Festival Procession, Strauss; Larghetto, Concerto, Lockwood; Fantasie on Christ the Lord Has Risen, Peeters; Poème Héroïque, Dupré. The Wilmington College Brass Ensemble, conducted by William Adcock, assisted throughout.

Ronald Ostlund, St. Paul, Minn. — St. Clement's Church Feb. 20: A Fancy for Double Orgaine, Gibbons; Voluntary for Archdeacon Thornbrough, Tomkins; Voluntary for Double Organ, Purcell; Prelude and Fugue in E flat major, Bach; Sonata in C major, KV336, Mozart; Allegro Moderato e Serioso, Sonata 1, Mendelssohn; O God, Thou Faithful God, Brahms; Two Chorale Preludes, Sessions; Dieu Parmi Nous, Messiaen.

George Ritchie, Bloomington, Ind. — RLDS Auditorium, Independence, Mo. March 10: Tabernacle Presbyterian Church, Indianapolis, Ind. Feb. 25: Prelude and Fugue in C major, O Mensch, Partita on Sei gegrüsst, Bach; Serene Alleluia, Messiaen; Schmücke dich, Brahms; Fantasie and Fugue in D minor, Reger.

Christopher King, Topsfield, Mass. — St. Mark's Church, Riverside, R.I. Feb. 5: Air with Variations, Sowerby; Toccata, Adagio and Fugue in C, Bach; Chorale Fantasie on Wenn ich ihn nur habe, Reinhold Seyler. Paul Silvius, alto, and Christopher Gates, tenor, shared the program.

Edmund Shay, Cincinnati, Ohio — Madison College, Harrisonburg, Va. Feb. 25: Sonata 1, Hindemith; Unter den Linden, Sweelinck; Concerto in A minor, Vivaldi-Bach; Chorale in E major, Franck; Sonata 6 in G, Bach; God Among Us, Messiaen.

Thomas Wood, Indianapolis, Ind. — First Congregational Church, Kokomo, Ind. May 22: Manualiter settings, Clavierübung 3, Bach.

John Obetz, Independence, Mo. — RLDS auditorium Feb. 10: Prince of Denmark's March, Clarke; Fantasie in G major, Bach; Noël: Michaud qui causoit ce grand bruit, Corrette; Muzete, Dandrieu; Chorale in A minor, Franck; Essai, Langlais; O Sacred Head, Bach, Brahms, Alan Stout; Prelude and Fugue on B-A-C-H, Liszt.

Herbert Tinney, New York City — St. Luke's Episcopal Church Feb. 25: Prelude and Fugue in G minor, Buxtehude; Partita on Meinem Jesum lass' ich nicht, Walther; Voluntary for Double Organ, Lügge; Prelude and Fugue in E minor, Bruhns; Schmücke Dich, Brahms; Melcombe, Parry; Rhosymedre, Vaughan-Williams; Pièce Héroïque, Franck; Even Song, La Montaine; Litanies, Alain. Grace Church Feb. 22: Grand Jeu, DuMège; Partita on Jesu meine Freude, Walther; Sonata on Tone 1, Lidon; Prelude and Fugue in G minor, Buxtehude.

Betty Valenta, Schenectady, N.Y. — Lisha Kill Reformed Church Jan. 28: Dedicatory: Fantasie and Fugue in G minor, Buxtehude; O sacred head, Kuhnau; Toccata, Adagio and Fugue in C major, Bach; Legend, Karg-Elert; When I survey the Wondrous Cross, Come, gracious spirit, McKinley; A mighty fortress, Kittel; If thou but suffer God to guide thee, Edmundson; Requiesscat in pace, Sowerby; Now thank we all our God, Bach.

Charles Merritt, Nashville, Tenn. — West End Methodist Church March 17: Toccata in C major, Pachelbel; Come Now, Saviour of the Nations, Concerto in G major, Bach; Partita on Come, O Creator, Spirit Blest, Peeters; Sonata 2, Schroeder; The Heavenly Banquet, Messiaen; Finale, Symphony 1, Vierne.

Adam L. Decker, Palm Beach, Fla. — Episcopal Church of Bethesda-by-the-Sea Jan. 21: Chaconne, L. Couperin; Soeur Monique, F. Couperin; Fantasie and Fugue in G minor, Bach; The Musical Clocks, Haydn; Le Jardin Suspendu, Alain; Toccata, opus 28, Peeters; Adagio for Strings, Barber; Variations on a Noël, Dupré.

Donald S. Sutherland, Syracuse, N.Y. — Crouse Auditorium March 3: Church of Ascension, New York Feb. 18: Prelude and Fugue in D major, Buxtehude; Partita on Lobe den Herren, Prelude and Fugue in G major, Bach; Crucifixion, Passion Symphony, Dupré; Fantasie and Fugue on B-A-C-H, Reger.

Leroy Imler, Marion, Ind. — First Congregational Church, Kokomo May 29: Prelude in A minor, Marcello; We pray now to the Holy Spirit, Buxtehude; Prelude and Fugue in C, Bach; La Nativité, Langlais; Prelude, Fugue and Variation, Franck.

William P. Haller, Denton, Tex. — Gam-mage auditorium, Arizona State U, Tempe, Ariz. Feb. 11: Canzona, Frescobaldi; Récit de Tierce en Taille; Grigny; Prelude and Fugue in D major, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach; Fantasie on B-A-C-H, Reger; Partita on Saviour of the Nations, Distler; Two Canons, Schumann; Prelude on St. Dunstan's, Sowerby.

David Gooding, Painesville, Ohio — Lake Erie College April 10: Fantasie in G major, Trio Sonata 4, Prelude and Fugue in C minor, Bach; Veni Creator, Grigny; Prelude, Adagio et Choral Varié sur Veni Creator, Duruflé. May 1: Prelude and Fugue in E minor, Bruhns; Ich ruf' zu dir, O Ewigkeit, Prelude and Fugue in F minor, Krebs; Petite Suite, Milhaud; Fantasie, Otto Leuning; Konzert on Christ, der du bist Tag und Licht, Micheelsen; Litanies, Alain. May 22: Ein fest Burg, An Wasserflüssen Babylon, O Lamm Gottes, Bach; Les Corps Glorieux, Messiaen; Prelude and Fugue in E minor, Bach.

Haig Mardirosian, Baltimore, Md. — Cathedral of Mary Our Queen Feb. 19: Canzoni 11, 12, Lappi; Prayer of St. Gregory, Hovhanness; Canzon primi toni, Ricercar, Canzon noni toni, Gabrieli; Ballade in the Phrygian Mode, Alain; Cathedral Music, Howard Bruckner (first performance); Festival Musick, Sowerby. The University Brass Players, Robert Shafer conductor, assisted throughout the program.

Lawrence Whitlock, Downers Grove, Ill. — Miami University senior recital, Sesquicentennial Chapel, Oxford, Ohio Feb. 25: Prelude and Fugue in G minor, Buxtehude; Wie schön leuchtet, Pachelbel; Prelude and Fugue in B minor, Bach; Allegro vivace, Symphony 5, Widor; Sonata 2, Hindemith; Cortège et Litanie, Dupré.

Celestine Mickens, Petersburg, Va. — Senior recital, student of Clarence E. Whiteman, Virginia State College Feb. 18: Sonata 5, Das alte Jahr, Es ist das Heil, Vater unser, Prelude and Fugue in C minor (Arnstadt), Bach; Sonata 6, Mendelssohn; Aria, Peeters; Kleine Präludien und Intermezzi, Schroeder.

John Christian, West Lake, Ohio — Lakewood Methodist Church, Lakewood March 3: Chaconne in C major, L. Couperin; Concerto in G, Soler; Toccata in F major, Bach; Jesus is Nailed onto the Cross, Jesus Dies Upon the Cross, Dupré; God Among Us, Messiaen.

Barney C. Tiller, San Antonio, Tex. — Laurel Heights Methodist March 26: Toccata alla Passacaglia, Searle; Fugue in A flat minor, Brahms; Tumult in the Praetorium, Maleingreau. Mrs. Allen C. Lee, soprano, assisted.

Jerald Hamilton, Urbana, Ill. — Ed Landreth Auditorium, TCU, Fort Worth, Tex. Feb. 12, First Presbyterian Church, San Antonio Feb. 16: Praeludium in E minor, Bruhns; Suite on Tone 1, Clérambault; Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 608, Mozart; Fantaisie in A major, Franck; Prelude and Fugue in B major, Dupré.

Robert Triplett, Mount Vernon, Iowa — Lecture recital Trinity Lutheran Church, Mason City March 3, First Methodist Church, Waterloo March 7: Offertorio, Zipoli; Récits de Cromorne et de Cornet séparé, Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in E flat, Bach; Pastorale, Roger-Ducasse; Four Etudes for Organ with Two Assistants, Lukas Foss. First Presbyterian Church, Clinton: same program without Zipoli and Clérambault plus Kyrie! Gott Vater in Ewigkeit, Kyrie! Gott heiliger Geist, Jesus Christus, unser Heiland, Clavierübung part 3, Bach.

James Moeser, Lawrence, Kans. — For Wichita AGO Chapter, St. Christopher's Episcopal Church, Wichita Feb. 20, Fort Hays State College Feb. 22, University of Kansas faculty recital, First Baptist Church Feb. 26: Fantasie in G major, Six Schübler Chorales, Toccata, Adagio and Fugue in C, Bach; Four Noëls, Dandrieu; Sketches 2 in C major, 4 in D flat, Schumann; Theme with Variations, Kennan.

Emily Brink, Berwyn, Ill. — Ebenezer Christian Reformed Church Feb. 18: Toccata in E minor, Chaconne in F, Pachelbel; Noël, Grand jeu et duo, Daquin; Nun komm, der Heiden Heiland, Prelude and Fugue in A minor, Bach; Les Anges, Les Bergers, Dessis Eternels, Messiaen; Chorale in A minor, Franck.

Paul D. Carey, Albany, N.Y. — Cathedral of All Saints March 17: Ah! Holy Jesus, Cassler; Have mercy Lord, O Sacred Head now wounded, Bach; Attende Domine, Demessieux; Sonata, Pergolesi; Basse et Dessus de Trompette, Clérambault; Prelude in D major, Bach.

Madolyn Douglas Swearingen, San Antonio, Tex. — Laurel Heights Methodist Church March 5: Nun freut euch, Walcha; Prelude, Duruflé; Von Gott will ich nicht lassen, Bach; Tu es Petra, Mulet. Sandra Moore, contralto assisted.

Harry W. Gay, Memphis, Tenn. — Christ Methodist Church Jan. 29: Pageant, Sowerby; Pastorale, Franck; Partita on O God, Thou Holy God, Bach; Variations on Weinen, Klagen, Liszt.

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Programs of Organ Recitals of the Month

George Faxon, Boston, Mass. — Central Congregational Church of Newton March 10: Prelude in F, Rinck; Allegro Maestoso, Symphony 1, Maquaire; Passacaglia and Fugue in C minor, Bach; Study in B minor, Schumann; Introduction, Allegro and Chorale on Ad nos, Liszt; Toccata, Gigout; Allegretto, Sonata in E flat, Parker; Fantasie on The Day Thou Gavest, McKinley; Carillon Sortie, Mulet.

J. Herbert Springer, Hanover, Pa. — St. Matthew Lutheran Church March 10: Toccata in D minor, Froberger; Variations on My Young Life, Sweelinck; Allegro for Trumpet and Flutes, Stanley; Sonata 1, Mendelssohn; Prelude, Fugue and Variation, Franck; Introduction, Pastorale, Priere Enfantine, Peeters; Toccata, Andriessen. March 24: Lord Jesus, Christ, Be Present Now, Whate'er Our God Ordains, Praise to the Lord, Karg-Elert; Adagio in E major, Bridge; Sonata 1, Hindemith; Clair de lune, Divertissement, Vierne; Allegro cantabile, Adagio, Toccata, Symphony 5, Widor.

Donald E. Austin, Oak Park, Ill. — St. Andrew-Crawford United Church, Chicago March 10: Psalm 19, Marcello; The Fifers, Dandrieu; Trumpet Voluntary, Purcell; Jesu, Joy of Man's Desiring, O Lord, Whither Shall I Flee, Toccata and Fugue in D minor, Bach; Pastorale, Franck; March Champetre, Boex; Noël of the Little Bells, Marryot; Contemplation, Purvis; Scherzo, Symphony 1, Vierne; Thou Art the Rock, Mulet.

Ames Anderson, New Ulm, Minn. — Dr. Martin Luther College faculty recital Feb. 25: Fantasie in F minor, K 594, Mozart; Prelude and Fugue in B minor, Bach; Three Etudes, opus 56, Schumann; Toccata, Bicinium and Fugue on Wake, Awake, Distler; Wondrous Love Variations, Barber; Toccata in B minor, Durullé.

Robert Thompson, St. Paul, Minn. — St. Clement's Church March 10: Prelude and Fugue in F minor, Bach; Prelude, Adagio and Variations on Veni Creator, Durullé; Passacaglia, Near; Herzlich tut mich verlangen, Schmücke dich, Est ist ein Ros', Brahms; Prelude and Fugue in B major, Dupré.

Mary E. Orth, Seguin, Tex. — Laurel Heights Methodist, San Antonio, March 12: Voluntary 5, Stanley; O World I now must leave Thee, Isaac; Prelude, Fugue and Variation, Franck; Vision of the Eternal Church; Outburst of Joy, Messiaen.

James Brush, Troy, N.Y. — Cathedral of All Saints, Albany, March 31: Fugue in C major, Buxtehude; Passion Chorale, Buxtehude, Kuhnau, Bach; Fantaisie in C major, Franck; Fanfare, Cook.

George Markey, New York City — Winter Park, Fla. Presbyterian March 25: Chaconne, L. Couperin; As the Rain and Snow Falleft, Bach; Sonata on Tone 1, Lidon; Good News from Heaven, Pachelbel; Suite, Stanley; Pièce Héroïque, Franck; Scherzo, Widor; Prelude and Fugue in A flat minor, Brahms; Pastorale, Milford; Postlude, Alain; Finale, Symphony 6, Vierne. With Greater Miami Choral Society March 27: Te Deum, Bruckner; Pièce Héroïque, Franck; Laud to the Nativity, Respighi.

August Maekelberghe, Detroit, Mich. — St. John's Episcopal Church March 1: Concerto 10 in D minor, Handel; Ave Maria Variations, Suda; Fantasie and Fugue in G minor, Bach; March 8: Impromptu Etude, Maekelberghe; Symphony 2, Widor. March 15: Theme and Variations, Angeleli; Roulade, Near; Let All Mortal Flesh, Maekelberghe; Prelude and Fugue on B-A-C-H, Liszt. March 22: Marche Triomphale, Lemmens; Andante, String Quartet, Debussy-Guilman; Sonata 1, Mendelssohn. March 29: Grande Pièce Symphonique, Franck; April 5: Prelude and Fugue in A, O Sacred Head, Concerto in A minor, O Man Bewail, Toccata and Fugue in D minor, Bach.

Joel H. Kuznik, Fort Wayne, Ind. — Immanuel Lutheran Church, Seymour, Ind. March 3: Chaconne in G minor, L. Couperin; Chorale in B minor, Franck; Four Chorale Preludes, Walcha; Fantasie and Fugue in G minor, Bach; Concerto in G, Handel; Greensleeves, Wright; Schönster Herr Jesu, Schroeder; Carillon de Westminster, Vierne. First Congregational Church, Kokomo, Ind. May 15: same Couperin, Franck, Wright and Bach.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral Feb. 25: Concerto 3 in G major, Soler; Fugue in E flat (St. Anne), Siciliano, Bach; Perpetual Mobile, Middel-schulte; A Gothic Cathedral, Pratella; Duet for Organ, S. S. Wesley (with Mrs. Ervin Larson); Donkey Dance, Elmore; Carillon de Westminster, Vierne.

Kenneth E. Runkel, St. Augustine, Fla. — Flagler Memorial Church Feb. 18: Prelude in A minor, Bach; Introduction, Allegro risoluto, Sonata 8, Guilman; Cortège et Litanie, Dupré; In the style of a folksong, Paraphrase on a well-known hymntune, Passacaglia et Fugatum in D minor, Runkel; Toccata, Yon.

Jane Bradley, Forsyth, Ga. — student of Charles L. Dirr, Tift College March 4: Wer nur den Lieben Gott lässt walten, Fugue in G, Bach; Trio in A major, Rheinberger; Forest Green, Fantasie on Ton-y-botel, Purvis.

Steve Zell, Carmel, Ind. — First Congregational Church, Kokomo, Ind. March 13: Prelude and Fugue in F major, Bach; Symphony 1, Vierne.

Charles Brown, Tempe, Ariz. — Gammage Auditorium, Arizona State U Feb. 15: Sonata da chiesa, Martin; Poem, Sowerby (with Gabriel Gruber, violist). Feb. 14: Classic Concerto, Sowerby, on University Symphony String orchestra concert. Feb. 29: Fantaisie, Cantabile, Pièce Héroïque, Franck.

Thomas W. Hunt, Fort Worth, Tex. — First Baptist Church, Denton Jan. 22: Toccata in E minor, Pachelbel; Herzlich tut mich verlangen, Bach; Swiss Noël, Daquin; Prelude in Classic Style, Young; Introduction and Toccata in G major, Walond; Brother James's Air, Greensleeves, Wright; The Burning Bush, Berlinski; Choeur Celeste, McKay; Choral Improvisation on O God Our Help in Ages Past, Verrees. Southwestern Baptist Seminary Feb. 27: same Daquin, Verrees plus: Prelude in Classic Style, Young; Ein feste Burg, Bach; Lobe den Herren, Karg-Elert; Andante cantabile, Symphony 4, Widor; Chorale in A minor, Franck.

Lorene Banta students, Andover, Mass. — Phillips Academy March 3: Prelude and Intermezzo, Schroeder, Fugue in G major, Bach — Albert Pieters. Holy God, We Praise Thy Name, Peeters, Toccata in D minor, Bach; Arabesque, Vierne — James Bakker; Fantasie and Fugue in C minor, Bach; Postlude on a Ground, Murrill — Michael Liberman; Passacaglia in C minor, Bach; Toccata on O filii, Farnum.

Donald Paterson, Ithaca, N. Y. — Sage Chapel, Cornell University Feb. 4: Short Preludes 3, 2, Halsey Stevens; Apparition de l'Eglise éternelle, Messiaen; Sonata, Krenek; Sonata 3, Hindemith; Epithalamion, Robert Palmer (first public performance); Jam sol recedit igneus, Simonds; Sonata, Robert Barrow (first performance).

Charles L. Dirr, Forsyth, Ga. — First Presbyterian Church, Barnesville, Ga. Feb. 25: Fanfare in C major, Purcell; Noël Grand Jeu et Duo, Daquin; Wir glauben all' in einen Gott, Prelude and Fugue in F major, Bach; Prelude, Prayer, Suite, Creston; Giga, Bossi; Festival Toccata, Fletcher.

Ann Colbert, Bloomington, Ind. — First Presbyterian Church, Joliet, Ill. Feb. 18: Suite du Premier Ton, Clérambault; Prelude and Fugue in A minor, Bach; Adagio and Allegro for Clock Organ, K 594, Mozart; Fugue, Holloway; Suite, opus 5, Durullé.

Roberta Gary, Cincinnati, Ohio — Christ Church April 10: On Jordan's Stormy Banks, My Soul forsakes her vain delight, Read; Priere, Franck; O Lamm Gottes, Bach.

Wesley McAfee, Cincinnati, Ohio — Christ Church March 6: Trio Sonata 4, Bach; Chorale in B minor, Franck.

Donald McDonald, New York City — Brainerd Methodist Church, Chattanooga, Tenn. March 11: Suite Médiévale, Langlais; Three Chorale Preludes, Brahms; Trio in Passacaille, Raison; Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vierne; Evensong, LaMontaine; Fast and sinister, Symphony in G, Sowerby.

W. David Lynch, Hackettstown, N.J. — Centenary College Jan. 30: Dialogue sur les Grands Jeux, Grigny; Allein Gott in der Höh', Bach; Fantasie in F minor, KV 608, Mozart; Wondrous Love Variations, Barber; Allegro Maestoso, Symphony 1, Vierne. March 1: Fantasie and Fugue in G minor, Bach; Récit de Tierce en Taille, Grigny; Fantasie in F minor KV 594, Mozart; Sonatine, Doppelbauer; Grand Pièce Symphonique, Franck. Feb. 16: Unter der Linden Grüne, Sweelinck; Prelude and Fugue in A minor, Bach; Andante in F major, KV 616, Mozart; Sonatina, Distler; Concerto 4 in B flat, J.C. Bach. Marilyn S. Lynch assisted.

Poister workshop students — Duke University Chapel, Durham, N.C. Feb. 23, 24; Repertory analyzed: Prelude and Fugue in F major, Buxtehude; Canzona in D minor, Three Schübler Chorales, O Lamm Gottes, Prelude and Fugue in A minor, Bach; Introduction and Toccata in G major, Walond; Fantaisie in A major, Franck; Kleine Präludien und Intermezzi, Schroeder; Sonata 2, Hindemith; Dieu parmi Nous, Messiaen.

Atlanta Chapter Members, Atlanta, Ga. — Second-Ponce de Leon Baptist Church Feb. 13: Concerto 11 in G minor, Handel — William Weaver; Two Sonatas in C, 12 K 278, 14 K 329, Mozart — Marcus Bartlett; Concerto in G minor, Poulenc — William H. Turner. Chamber orchestra directed by G. Stanley Powell assisted throughout.

Frank B. Jordan, Des Moines, Iowa — Drake U faculty recital, Central Presbyterian Church Feb. 18: Passacaglia in D minor, Buxtehude; Tidings of Joy, Erbarm' dich mein, Toccata and Fugue in F major, Bach; Sketches in D flat and F minor, Schumann; Carnival Suite, Crandell; Schönster Herr Jesu, Schroeder; Variations de Concert, Bonnet.

Charles Echols, Los Angeles, Calif. — USC graduate recital, First Methodist Church, Santa Monica Feb. 18: Prelude and Fugue in G minor, Bach; Sonata 1, Hindemith; Toccata in F major, Bach; Suite on Tone 2, Clérambault; Les Bergers, Dieu parmi Nous, Messiaen; Variations on a Noël, Dupré.

Robert Parkins, Cincinnati, Ohio — Christ Church March 20: Prelude and Fugue in F sharp minor, Buxtehude; Fantasie in A, Franck; Toccata in F, Bach.

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Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla. — Episcopal Church of Bethesda-by-the-Sea, Palm Beach Feb. 11: Concerto 2 in B flat major, Handel; Noël en Trio et en Dialogue, Noël sur les Jeux d'Anches, Daquin; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Litanies, Fantaisie 2, Alain; Toccata, Sowerby.

Spartanburg, S.C. Students — Students of Converse and Limestone Colleges, First Baptist Church Feb. 27: Prelude and Fugue in G major, Bach — Carol Early. Schmücke dich, Bach — Judith Klases. Grand Choeur, Jo-hua, Handel — Mary Lou Hutchison. Komm, süsser Tod, O liebe Seele, Mein Jesu was für Seelenweh, Bach-Jackson — Cathy Mancke; Fantaisie in G minor, B-ch — Mary Evelyn Sandlin. Carillon de Westminster, Vienne — Michael Grant. Prelude, Fugue and Variation, Franck — Ellen McMaster. Litanies, Alain — Meg Littlejohn. Cortège et Litany, Dupré; Adagio, Allegro, Sonata on Psalm 94, Reubke — J. C. Stephenson.

Eloise Arnold Curtis, Chattanooga, Tenn. — Brainerd Methodist Church Feb. 25: Prelude, Fugue and Chaconne, Buxtehude; Come Saviour of the Gentiles, Rejoice Christians, Bach; Air Tendre, Lully; Cancion para la Corneta con el Eco, Anon. 17th century; Prelude and Fugue in A minor, Brahms; Jesus Dies on the Cross, Dupré; Fantaisie on Holy, Holy, Holy, Post; Allegro, Rohlig; New York on a Sunday Morning, Langlais; Electa ut sol, Dallier.

Arnold Ostlund, Jr., New York City — Ridgewood, N.J. Methodist Feb. 11: Prelude and Fugue in B major, Dupré; Concerto in D minor, Vivaldi-Bach; Passacaglia and Fugue in C minor, Bach; Basse et Dessus de Trompette, Clérambault; Very slowly, Sonatina, Sowerby; Naiades, Finale, Symphony 6, Vienne.

John O. Bruce, Shawano, Wis. — St. John's Episcopal Church Feb. 14: Grand Jeu, Clérambault; Chaconne, L. Couperin; Excerpts, Convent Mass, F. Couperin; Werde munter, Karg-Elert; Prayer, Elevation, Te Deum, Nieland.

Robert McNulty, Albany, N.Y. — Cathedral of All Saints March 3: Praise to the Lord, Walcha; Cantabile, Franck; If thou but suffer God to guide thee, Walcha; Passacaglia and Fugue in C minor, Bach; Ah, Holy Jesus, Walcha.

Lou Ann Smith, Bloomington, Ind. — First Congregational Church, Kokomo April 17: Fantasia Chromatica, Sweelinck; Trio Sonata in E minor, Bach; Introduction and Passacaglia in D minor, Reger.

C. Griffith Bratt, Boise, Idaho — Complete Works of Bach series, St. Michael's Cathedral Feb. 18: Clavierübung part 3.

Berj Zamkochian, Boston, Mass. — St. Anthony's Church, Calgary, Sask. March 4: Concerto 2 in B flat, Handel; Prelude and Fugue in A minor, Bach; Cantabile, Franck; Sonata on Psalm 94, Reubke; Oor es Narig, Fugue, Atayan; Passacaglia, Mnazaganian; Brother James's Air, Greensleeves, Wright; Toccata, Pelouquin.

Students of Central Hudson Valley members, Kingston, N.Y. — St. James Methodist Church March 4: Fantaisie in G minor (great), Bach — Charlotte Erwin. Fugato, Albrechtsberger; Little Prelude in D, Bach — Mary Pray. Trumpet Tune, Purcell — Mary Ellen Hubbard. Prelude and Fugue in D minor (little), Bach — Deborah Autorino. Le Banquet Céleste, Messiaen — Charles Whittaker. Prelude and Fugue in G minor (little), Bach — Linda Sarr. Nun komm, der Heiden Heiland, Buxtehude — Deborah Autorino. Prelude and Fugue in E minor (Cathedral), Bach — Mary Ellen Hubbard. Wenn wir in höchsten Nöten sein, Bach — Charlotte Erwin. Fugue in G minor (great), Bach — Charles Whittaker.

Jeanie Phillips, Mobile, Ala. — U of South Alabama senior recital, student of David H. Witt, St. Francis Street Methodist Church Feb. 25: Prelude, Fugue and Chaconne, Buxtehude; Fugue in D major, All Praise to Jesus' Hallowed Name, Bach; Minuet, March, Musical Clocks, Haydn; Canon in B minor, Schumann; Antiphon 3, Dupré; Abide with Us, Weinberger; Festival Toccata, Fletcher.

Charles R. Benbow, Norman, Okla. — First Presbyterian Church Feb. 4, Fairmont Presbyterian Church, Dayton, Ohio Jan. 21: Concerto in B minor der Sgr. Meck, Walther; Partita on Jesu, Joy of Man's Desiring, Pachelbel; Fantaisie and Fugue in G minor, Bach; Canons in B minor and B major, Schumann; Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Durullé.

Dexter Bailey, Chicago — First EUB Church, Naperville, Ill. Feb. 18: We All Believe in One God, When in the Hour of Deepest Need, Prelude and Fugue in B minor, Bach; Suite Médiévale, Langlais; Scherzo, Symphony 2, Vienne; Chorale in A minor, Franck.

Doris Sutherland, Corvallis, Ore. — Gruenstein Award recital for CCWO, Wheaton, Ill. College March 10: Concerto in C minor, Telemann-Walther; Herr Jesu Christ, dich zu uns wend, Toccata in F major, Bach; Chorale in B minor, Franck; Le Jardin suspendu, Litanies, Alain.

George R. Gregory, San Antonio, Tex. — Laurel Heights Methodist Church April 2: Herzliebster Jesu, Bach, Brahms, Pepping, Walcha; O Mensch, Bach, Pachelbel, Bach, Walcha; Te Deum, Kirk.

Karel Paukert, Evanston, Ill. — Dedicatory, Trinity Episcopal Church, Hattiesburg, Miss. Feb. 13: Fantaisie in F minor, K 608, Mozart; Echo, Scronx; Meine Seele erhebt den Herrn, Kommt du nun, Prelude and Fugue in D major, Bach; Prelude and Fugue on B-A-C-H, Liszt; Pastorale, Paukert; Moto Ostinao, Finale, Suite Musica Dominicalis, Eben.

Charles E. Moore, New Canaan, Conn. — Congregational Church Feb. 1: Prelude and Fugue in D major, Bach; Two Toccatas, Seixas; Chorale in B minor, Franck; Alleluyas, Preston. Feb. 8: Introduction and Passacaglia in D minor, Reger; Deck Thyself, Bach, Brahms; Allegro, Concerto 1, Handel; Fugue, Honegger; Passacaglia, Sinfonia Brevis, Sowerby. Feb. 15: Prelude and Fugue in G minor, Buxtehude; O Sacred Head, Brahms (both settings); Sonata 1, in E flat, Bach; Finale, Symphony 1, Vienne. Feb. 22: Prelude and Fugue in C major, Bach; Psalm Prelude 3, Set 1, Howells; Mit Freuden zart, Pepping; Brother James's Air, Wright; Fairest Lord Jesus, Schroeder; Chorale in A minor, Franck.

North Texas State U Student Group, Denton, Tex. — Grace Methodist Church, Baytown March 15: Chorale with Variations, Walther — Jerry Smith. Prelude and Fugue in E minor, Bach — James Gardner. Noël, Daquin — Jane Cunningham. Prelude, Fugue and Variation, Franck — David Petrasch. Glaeden Nun er Rodt I Dag, Christensen — Carolyn Heath.

Pierce Getz, Annville, Pa. — Lebanon Valley College faculty recital, Annville EUB Church Feb. 11: O World I Now Must Leave Thee, Brahms; Concerto in G, Ernst-Bach; Trio Sonata 4, Passacaglia and Fugue in C minor, Bach; Fantaisie in F minor K 608, Mozart; Suite Médiévale, Langlais; Pageant, Sowerby.

Walter N. Hewitt, Winter Park, Fla. — Winter Park Presbyterian Church Feb. 25: Toccata and Fugue in D minor, Bach; Partita on Jesu, meine Freude, Walther; Rheinberger, Suite for Organ, Violin and Violoncello, Rheinberger (with Alphonse Carlo, violin, Carl Meyer, cello).

Jean White, San Antonio, Tex. — Laurel Heights, Methodist April 9: Vexilla Regis, Titcomb; O Man Bewail, Walcha; Hear, O Israel, Weinberger; Ah, Holy Jesus, Pepping; The Last Supper, Weinberger; Tenebrae, Karg-Elert; From the World of my Father, Berlinski; Toccata on O Filii, Farnam.

Wayne Fisher, Cincinnati, Ohio — Christ Church, April 3: Jesus Christus, unser Heiland, Allein Gott in der Höh', Bach; O Golgotha, Passion Symphony, Maleingreau; Lo Canigo, Montanyas del Rosello, Roget.

Alexander Schreiner, Salt Lake City, Utah — Interstake Center, Oakland, Calif. April 12: O Mensch, Sonata 5, Prelude and Fugue in E flat, Bach; Chorale in E major, Franck; Clair de Lune, Communion in E, Toccata in B flat minor, Vienne.

Students of Heinz Arnold, Columbia, Mo. — Stephens College Chapel March 7: Postlude, Zingale — Marcia Zingale. Holy God, we praise thy name, Peeters; French Carol, arr. Nevins — Nancy Woodsie. Gottes Sohn ist kommen, Bach — Kathy Stolte. Pastorale, de Lange — Virginia Osborn. Jesus, meine Zuversicht, Bach; Herzlich tut mich verlangen, Pachelbel — Candy Benedetti; Nun lob, mein Seel, den Herren, Pachelbel — Nancy Heyne. Fugue in F major, Bach — Janet Carmack. Partita on O Gott, du frommer Gott, Bach; Allein Gott in der Höh, Zachau — Dorothy Lorenz. Fugue in G major, Bach — Ann Anderson. O Sacred Head, Hollis, Barbara Hollis. Toccata and Fugue in D minor, Bach — Linda Duckett.

U of I Doctoral Students, Urbana, Ill. — Smith Music Hall, Feb. 18: Prelude and Fugue in C major (9/8), Bach — Robert Griffith. Dies sind die heil'gen zehn, Allein Gott in der Höh, Jesus Christus, unser Heiland, Bach — Dale Peters. Prelude and Fugue in G minor, Dupré — Schuyler Robinson. Fantaisie 2, Alain — Benjamin Van Wye. Toccata, Durullé — John G. Schaeffer.

Robert Winn, Marksville, La. — St. Joseph Catholic Church Feb. 11: Ciacona in F minor, Pachelbel; Trumpet Tune in C major, Johnson; La Nativité, Langlais; Offertoire sur les Grands Jeux, F. Couperin; Fantaisie in A major, Franck; Noël Grand Jeu et Duo, Daquin; Claire de Lune, Vienne; Fantaisie and Fugue in G minor, Bach.

George William Volkel, Palm Beach, Fla. — Episcopal Church of Bethesda-by-the-Sea Jan. 14: Concerto in B flat major, Handel; Sinfonia in F, Toccata and Fugue in D minor, Bach; Sketches in D flat and F minor, Schumann; Song of the Basket Weaver, Russell; Grand Choeur Dialogue, Gigout; Romance, Symphony 4, Vienne; Carillon-Sortie, Mulet.

Students of Herbert L. White, Jr., Chicago — Sherwood Music School Feb. 14: Chromatic Fugue, Pachelbel; Toccata in F major, Buxtehude — Leon Stephens. Dialogue sur les Mixtures, Langlais — Henrietta Groenboom. Toccata and Fugue in D minor, Bach — Fred Reno. Litanies, Alain — Donald Rolander.

Roger Heather, Cincinnati, Ohio — Christ Church March 27: Prelude and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Three Chorale Preludes, Brahms; Cortège et Litanie, Dupré.

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Programs of Organ Recitals of the Month

Allan Birney, New Haven, Conn. — Clifton Lutheran Church, Marblehead, Mass. March 17: Concerto 1 in F, Walther; Passacaglia, Muffat; Prelude and Fugue in D major, Bach; Schönster Herr Jesu, Schroeder; Nun komm, der Heiden Heiland, Nun freut euch, Bach; Joie et Clarté; Les Bergers, Sortie — le Vent de l'Esprit, Messiaen; Andante KV 616, Mozart; Fantasia and Fugue in D minor, Reger.

Linus M. Ellis III, Wilmington, Del. — Interchurch Center, New York City Feb. 5: Concerto in A minor, Vivaldi-Bach; Chaconne in D minor, L. Couperin; Intermezzo, Westminster Carillon, Vierne. Longwood Gardens, Kennett Square, Pa. Feb. 14: Noël 4 in G, Daquin; Prelude and Fugue in D major, Bach; Postlude for the Office of Compline, Alain; Pastorale, Roger-Ducasse; Prelude in E flat, Durullé; Concerto in B flat, Handel; Andantino, opus 51, Finale, Symphony 4, Vierne; France Methodist Church, Wilmington, Feb. 6: Vivaldi-Bach, Durullé above plus, Chorale in A minor, Franck. Feb. 13: Prelude and Fugue in C major (9/8), Bach; Vater unser, Clavierübung, Bach; Litanies, Alain, Feb. 20: Toccata and Fugue, Bach; Now Let Us Pray, Buxtehude; Impromptu 2, Vierne; Prelude and Fugue on A-L-A-I-N, Durullé. Feb. 27: All Bach; Kyrie, God Holy Ghost, Trio Sonata 6, Prelude and Fugue in D major.

Wim van der Panne, The Hague, Netherlands — Lutherse Kerk Feb. 15: Toccata and Fugue in F major, Buxtehude; Flutes, Clér-ambault; Basse de Trompette, Marchand; Récit, Grand Jeu, Du Mage; Fantaisie in A, Franck; Wir glauben, Ich ruf zu dir, Alle Menschen müssen sterben, Prelude and Fugue in B minor, Bach.

Robert Jones, Houston, Tex. — Rice University chapel Feb. 25: All Bach: Warum betröbst du dich, Scheidt; An Wasserflüssen Babylon, Herr Jesu Christ, Von Gott will ich nicht lassen, Fuga sopra il Magnificat, Canonic Variations on Von Himmel hoch, Prelude and Fugue in B minor.

Ronald Rice, Atlanta, Ga. — Cathedral of St. Philip March 3: Prelude and Fugue in B minor, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Prelude, Toccata and Chaconne, Brockless. Mr. and Mrs. George Kelischek, Dr. David J. Goldsmith and Patrick Irwin, recorder players, shared the program.

David Koehring, Indianapolis, Ind. — Christ Church, Cincinnati March 13: Da Jesus an dem Kreuze stundt, Scheidt; Prelude and Fugue in C minor, Mendelssohn; Pange lingua, Grigny.

Gerald Near, St. Paul, Minn. — Sonata 1, Hindemith; Prelude, Suite opus 5, Durullé; Fantaisie in A, Cantabile, Pièce Héroïque, Franck.

Max Miller, Boston, Mass. — Memorial Church, Harvard University Feb. 26: Prelude and Fugue in E major, Buxtehude; Ciacona in F major, Pachelbel; Ensalada, Heredia; Toccata Quinta, Frescobaldi; Prelude and Fugue in G major, Bach; Prelude, Paul A. Pisk; Chromatic Study on B-A-C-H, Piston; Fantasia and Fugue on B-A-C-H, Reger.

Jean Young, Boston, Mass. — Church of St. John the Evangelist March 5: Glorificamus, Redford; O Man, Bemoan, Where We Are in Deepest Need, Bach; Two Chorales, Alain; As Jesus on the Cross, Scheidt; Prelude and Fugue in E flat, Bach. March 12: Fugue on the Kyrie, Elevation Tierce en Taille, F. Couperin; Prelude, Fugue and Chaconne, We Pray Now to the Holy Spirit, Buxtehude; Through Adam's Fall, Homilius; Prelude and Fugue in B minor, Bach. March 26: Grand Jeu, du Mage; Nocturne, McCabe; Passion Chorale, Pachelbel, Buxtehude, Bach, Brahms, Peeters, Langlais; Eli Lamma Sabacthani, Tournemire. April 2: Litanies, Alain; How Fair and Pleasant, Dupré; Chorale in E major, Franck; Adagio, Symphony 6, Widor; Passion Symphony, Maleingreau.

Robert Pereda, Palm Beach, Fla. — Episcopal Church of Bethesda-by-the-Sea Jan. 28: Prelude and Fugue in D major, Be Thou but Near, Movement 1, Trio Sonata in D minor, Bach; Four Chorale Preludes, Walcha; Pièce Héroïque, Franck; Three Dubious Concepts, Purvis; Carillon, Sowerby; Numbers, Mystic Lamb Symphony, Maleingreau.

Karl E. Moyer, Millersville, Pa. — Millersville State College, Lyte Auditorium Feb. 6: Intonation in Mode 7, Ricercare in Mode 12, Gabrieli; Fantasia in F minor, K 608, Mozart; Sonata, opus 86, Persichetti; Toccata in F, Bach; Fugue, Canzona and Epilogue, Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

Wilma Ayre, Port Arthur, Ont. — St. Paul's United Church March 26: Little Prelude and Fugue in D minor, Bach; Prelude on Morecambe, William Franck; Little Prelude in F major, Bach; Folk Tune, Whitlock; Tranquilly, Parry; Andante, Macpherson; Andante, Wood; Little Prelude and Fugue in C, Bach.

James E. Taylor, Griffith, Ind. — Student of Gordon Farndell, North Central College, Naperville, Ill. Feb. 11: Der Tag, der ist so freudenreich, Vater unser in Himmelreich, Buxtehude; In dir ist Freude, Bach; Noël Basque, Benoit. Nancy Myers, soprano, and Anita Roesler, pianist, shared the program.

Charlotte Atkinson, Carlsbad, Calif. — Army and Navy Academy Feb. 21: Partita, Doppelbauer; Obra de Octavo Tono, Heredia; Sonata 5, Bach; Epilogue, Langlais; Detoir, Mader; Rapid Lyric, Bingham; O Traurigkeit (two settings), Pepping; The Burning Bush, Berlin-ski.

Robert Rayfield, Bloomington, Ind. — Organ room, U of Indiana, March 1, 2: Heroic Song, Song of Peace, Langlais; Concerto in D minor, Vivaldi-Bach; Fugues 5, 3, on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Scherzo, Symphony 6, Vierne; Three Improvisations, Smith; Comes Autumn Time, Sowerby.

Gordon Betenbaugh, Baltimore, Md. — Govans Presbyterian Church March 6: Toccata and Fugue in F major, Buxtehude; Schaffe in mir, Gott, ein reines Herze, Walther; Partita on Werde munter, Pachelbel; Herzlich thut mich verlangen, Bach; Desseins Eternels, Messiaen; O wie selig, Brahms; Sonata 6 in D minor, Mendelssohn. March 13: Prelude and Fugue in F major, Lübeck; Variations on Warum solt' ich mich, Walther; Alle Menschen müssen sterben, Liebster Jesu, wir sind hier, Bach; Chant de paix, Langlais; Brother James's Air, Wright; Canzona in D minor, Bach. March 20: Tiento lleno por B cuadrado, Cabanilles; Erbarm dich mein, Wo soll ich fliehen hin, I Stand at the Threshold, Bach; Ach Gott, von Himmel sieh darein, Hanff; Herzlich thut mich verlangen, Brahms; Fantaisie in C major, Franck; Fugue in C sharp minor, Hon-egger. March 27: Fantasia and Fugue in C minor, Wer nur den lieben Gott lässt walten, O Mensch, Bach; O Welt, ich muss dich lassen, Brahms; Le Banquet Céleste, Messiaen; Prelude, Fugue et Variation, Franck. April 3: Cantabile in B major, Franck; Wenn wir in höchsten Nöthen sein, Vater unser, Komm, süßer Tod, Bach; Partita on Herzlich thut mich verlangen, Pachelbel; Berceuse, Vierne; Pastorale Song, Langlais; Chorale in A minor, Franck.

Helen Henshaw, Albany, N.Y. — St. James Church Feb. 18: Grand Jeu, Du Mage; Two Couplets, Parish Mass, Soeur Monique, F. Couperin; Pièce Héroïque, Franck; Andante, Gothic Symphony, Widor; Caprice, Guilmant; Dieu parmi Nous, Messiaen; Adagietto, Bizet; Chorale Varié on Veni Creator, Durullé; Prelude and Fugue in G minor, Dupré.

Thomas Foster, Buffalo, N.Y. — St. Paul's Cathedral March 1: Offertoire, Mass for Parishes, Couperin; Air tendre, Loeillet; Song of Peace, Heroic Song, Langlais.

Dortha Barrett, Tucson, Ariz. — First Methodist Church March 3: Fantasia and Fugue in G minor, Sonata 1 in E flat, Bach; Chorale in A minor, Franck; Te Deum, Langlais.

John G. Simpson, Bloomington, Ind. — First Congregational Church, Kokomo April 24: Prelude and Fugue in D, Bach; Chorale in E major, Franck; Suite Médiévale, Langlais.

Richard Smith, Marion, Ind. — First Congregational Church, Kokomo, Ind. April 10: Fantasia in C, Franck, Sonata 2, Hindemith; Fugue in E flat, Bach.

Margaret McElwain Kemper, Evanston, Ill. — North Shore Congregational Israel, Glencoe March 24: Offertoire sur les grands jeux, F. Couperin; Tierce en taille, Guilain; Prelude and Fugue in E minor, Bruhns; From God shall nought divide me, Toccata and Fugue in E minor, Bach; The Cuckoo, Daquin; Sonata 2, in C minor, Mendelssohn; Choral Dorian, Litanies, Alain.

Ronald A. Hough, Columbus, Miss. — Ouachita Baptist University, Arkadelphia, Ark. Feb. 19: Majesty of Christ, Outburst of Joy, Messiaen; Our Father, Thou in Heaven Above, All Glory be to God on High, Kyrie, God the Holy Ghost, Bach; Chaconne in G minor, L. Couperin; Epilogue, Langlais; Adagio and Allegro, Concerto 4, Handel; Prelude and Fugue in E flat major Bach. Southwest Missouri State College, Springfield Feb. 22: Same Couperin, Bach, Vierne plus: These are the Holy Ten Commands, Bach; Serene Alleluias, Messiaen; Finale, Symphony 5, Vierne. First Baptist Church, St. Petersburg, Fla. Feb. 23: portions of above programs; assisted by Patricia Edington Hough, mezzo-soprano.

Robert S. Lord, Pittsburgh, Pa. — Carnegie Music Hall Feb. 18: Sleepers, Wake, Come Saviour of the World, Fantasia and Fugue in G minor, Bach; Concerto 4 in F, Handel; Prelude, Fugue and Variation, Franck; Remembrance, Allegretto, Homage to Rameau, Langlais; Allegro, Finale, Symphony 1, Vierne; Prelude and Fugue in G minor, Dupré.

Wallace Dunn, Hillsboro, Kans. — First Methodist Church, McPherson, Kans. Feb. 25: Concerto 2 in B flat major, Handel; Sheep may safely graze, Sonata 2 in C minor, Bach; Lord Jesus Christ, turn Thou to us, Karg-Elert; Prayer, Jongen; Variations on Veni Creator, Durullé.

Elaine Clemens, Palm Beach, Fla. — Episcopal Church of Bethesda-by-the-Sea Dec. 31: All Glory Be to God on High, Boehm, Walther; Greensleeves, Wright; Pastorale in G, Jesu, meine Freude, Von Himmel kam der Engel, Bach; Prelude and Fugue 2, Rohlig; Rosace, Mulet; Sonata 2, Mendelssohn.

Richard J. Heschke, Rochester, N.Y. — Twelve Corners Presbyterian Church Feb. 18: Fantasia in G major, Bach; Partita on Nun lass uns Gott, Lübeck; Elevation, Tierce en Taille, F. Couperin; Prelude and Fugue in A minor, Bach; Sonata 2, Hindemith; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

Hans Vigeland, Buffalo, N.Y. — St. Paul's Cathedral March 8: Introduction and Trumpet Voluntary, Stanley; Canon and Fugue, Rieger; Chorale and Variations, Sonata 6, Mendelssohn.

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Some Newer In the United States

A heightened awareness of church music heritage and genuinely fresh approaches to liturgical questions are probably responsible in equal measure for the unmistakable revival of interest in boy choirs. The first signs of this trend are evident in the period of the second world war, and especially during the last ten years has the founding of new boy choirs become almost a commonplace. Not all these groups have survived, but where clergy and congregation have supported the venture there have often been remarkable results.

The choir of boys and men at **Trinity Church, Southport, Conn.** was begun 29 years ago and has continued under the direction of four choirmasters. Albert Earl began with a choir of 12 boys and established a firm foundation of interest and support in the parish and community. In 1945 he was succeeded by John Alves. James Litton was appointed choirmaster in 1958 and was succeeded, in turn, by Frederic De Haven, Trinity's present choirmaster.

The choir now has a membership of 52 — 22 choristers, 14 boys in training, and 16 men. In the fall, 20 or 30 boys, ages eight and nine, come to audition for choir membership. Perhaps a dozen are accepted as Probationers. After six to nine months, a probationer who has learned the rudiments of music and how to produce a proper tone is admitted to the choir as a Singing Boy. Those in the latter group learn many anthems and how to chant psalms and canticles. After a year, they are tested and usually become Choristers. Choristers sing all of the anthems for the service and prepare all the liturgical music required throughout the year, which is their primary function. In addition to the morning services, the group sings Evensong several times each year, usually with orchestral accompaniment.

The choir at Trinity has had the encouraging support not only of its members, but of the parish and community at large. The natural desire to perform and the opportunity to serve in the church in this way combine to sustain and develop the interest in boy choirs begun at Trinity more than a quarter of a century ago.

The choir of boys and men at **St. Mary's Episcopal Church, High Point, N.C.** was founded in the 1940's and has continued to the present time as the only choir maintained by the church. The choir's season begins the first Sunday after Labor Day and continues to the first Sunday in June. During the summer vacation a mixed choir sings. Harold G. Andrews, Jr. is in charge of the choirs at St. Mary's.

Boys entering the third grade are eligible to join the probationers' choir. A year of training in music fundamentals and voice production precedes admission to the choir. Probationers are paid a minimum stipend. There are usually 6 to 10 probationers each season. Many of the boys in the choir belong to other churches. The group usually numbers from 30 to 35 boys. There are three weekly rehearsals. Men of the choir are mostly volunteers with a few paid students.

The choir sings for all musical services of the church. Major musical programs are given at Christmas and in the spring. Works performed by the group have included Bach's Cantata 106, Christmas Oratorio, St. John Passion, the Fauré Requiem, and Britten's St. Nicolas.

St. Mary's parish is small (some 600 communicants) but musically awake. The new liturgy has been in use since February. During Lent, congregational choir rehearsals are held in order to learn congregational parts of the liturgy, new hymns, etc.

The **Boys Town Choir, Boys Town, Neb.** is unique in that there is no recruiting for voices. No boy has ever come to Boys Town because he was talented or interested in music. The 900 boys in Boys Town are homeless or underprivileged lads first, musicians second. But since the boys' ages range from 10 through 18, the choir is not limited to treble music and works with SATB material.

The concert choir, now preparing for six weeks of concerts in Japan in May and June, 1968, is the elite group selected from more than 200 members of the various vocal ensembles at Boys Town. The choristers are regrouped to meet the demands of specific occasions, secular or religious.

The choral program is supervised by its founder, Msgr. Francis P. Schmitt, who came to Boys Town in 1941 as a newly ordained priest. Fr. Edward Flanagan, world-renowned founder of Boys Town, believed firmly that the waifs who came to his Home would benefit from high-quality musical training, and he commissioned the young padre to build a choir.

Fr. Schmitt soon overcame the "sissy" stigma some of the boys attached to musical participation, and for the past 27 years the leading choir boys have often been stars in athletics as well. A quick rejoinder comes from Fr. Schmitt when people comment that music must surely be a form of therapy for the boys. He stresses the fact that good music is taught for its own sake, and whatever "therapy" is involved is strictly a by-product.

The Boys Town choir has toured internationally since 1946. They have sung in major concert halls in 40 states, and this fall will be touring in the southeastern states in an attempt to make it a full 50.

At home, the choir is called upon constantly for duties both secular and liturgical. They sing at the religious services on Sundays and feast days. Around them was built a recent pageant which celebrated the 50th anniversary of Boys Town's founding in 1917. Their repertoire is extensive. They are especially noted for performances of 16th century polyphony and Gregorian Chant, but they often perform contemporary works and have taken part during the annual Music Workshop in such monumental works as Britten's War Requiem. At least one section of each concert is devoted to folk music.

The Boys Town choir has the usual problems with the changing voice, but Fr. Schmitt feels that even during the unsettled period when a soprano may suddenly become an alto, a tenor, or even a baritone overnight, a boy can continue to sing, if his voice is used properly.



THE CHOIR OF ST. PHILIP'S CATHEDRAL, ATLANTA, GA.

The Cathedral of St. Philip, Atlanta, Ga. initiated a boy choir program in 1957 under the direction of Tom Brumby. Beginning with 30 trebles, 10 altos, 3 tenors and 3 basses, this group has sung weekly services (except during the summer) for the past 11 years. The primary purpose of their organization was to provide music for the 9:15 Sunday service, and to add choral strength to the existing adult choir for festival services. The choir was trained to sing four-part music, and for the first several years of its existence did not repeat any anthems, thus establishing a basic and sound repertoire. Emphasis was placed on sight-singing. The group's initial tone production was of the French style, which over the years has evolved into an English tone.

One of the teen-age basses today, Parks Majors, has had a tenure of 10 years — for the first four years as a soprano, then as an alto for three years, and as a bass for the past three years. He is typical of many of the teen-agers in the choir, in that they continue singing through their voice change, utilizing all of their vocal registers.

The choir now has 21 trebles, 5 altos, 5 tenors, and 7 basses, all of whom are paid. Evensong services during Advent and Lent were instituted this year by the Very Rev. David B. Collins, Dean of the Cathedral. The present emphasis is on learning unaccompanied reper-

toire and the many services available for choral performance in the Episcopal liturgy. The boys and men meet together for one hour each week, with the boys rehearsing an additional hour and a half per week. Ronald C. Rice has been the organist and choirmaster at St. Philip's since September, 1967.

The choir at **St. Michael and All Angels, Portland, Ore.** was founded in 1960 under the direction of Jay Shisler, and is composed of 36 boys and men who rehearse once each week. The rehearsals last one and a half hours, and the boys and men always practice together; therefore, tremendous demands are put on their ability to read music well. The choir is divided into Cantoris and Decani sides. Each side has a Head Chorister and a Prefect, who are elected by the choirmaster to provide leadership and assistance to the younger and less experienced boys.

Music is a part of living to the young choristers. Through constant exposure to great prose and poetry and to music of many different styles and periods, the boys develop an appreciation for the rich heritage of Anglican liturgy and music. Besides singing, most of the boys play instruments and some have experimented in composition.

In the summer the boys are rewarded with a week in the mountains. Rehearsals and Evensong are a part of each day, but most of their time is spent swimming, boating and hiking. During the summer of 1965 the choir toured the U.S. The choir plans to visit England in 1969.

The boy choir at **All Saints Church, Fort Worth, Tex.** has been in existence for seven years. It was begun by Jack Noble White. Gordon W. King has been in charge since 1966. There are now

men, and a preparatory group of 12 boys. Guest conductors have charge of the choir festival held at Christ Church each May. The church also has its own choir camp at the Cathedral Domain, conference center of the Diocese of Lexington.

This year's plans include a performance of the Machaut Mass of Notre Dame, and a choir festival with the choirs of Christ Church, Shaker Heights, Ohio, and St. Paul's Church, Akron.

The choir of boys and men at the **Cathedral of St. John the Evangelist, Spokane, Wash.** was founded in 1961 by Dr. C. Harold Einecke. This group sings regularly twice each month, sharing the other Sundays with two other choirs. They also sing the annual Lessons and Carols service in Advent. This choir, and sometimes just the boys alone, visits various parishes in the Diocese of Spokane, to sing at workshops, Evensongs and organ dedications.

The choir is entirely volunteer, and the average membership is between 25 and 30 boys each season. One separate rehearsal, and one with the men are held each week.

Three cathedral choir festivals have been held in the past few years, in which the choirs of Victoria, B.C., Vancouver, B.C., Calgary, Alt., and Edmonton, Alt. have joined the Spokane Cathedral. The festival moves from one city to another for three days of performances. There is a sung Eucharist with the massed choirs, and also an opportunity for each choir to be heard individually. The next festival is scheduled at Christ Church, Vancouver in 1969.

The Choristers of the **Rectory School, Pomfret, Conn.** was organized in the fall of 1966 by Don E. Kerr, music and Latin master. The 40 members are selected from the boarding student body of 140 boys, grades six through nine.

This choir exists primarily to sing the service music of the Episcopal Church, and the singing of psalms to Anglican Chant is used as the basis of choral and vocal training. The Worcester Psalter was introduced this year, and the psalms are used at Mass as well as in the Offices. Motets and anthems are sung on occasion.

Most of the choristers are 12 to 14 years of age, with a few boys aged 11 to 15, so that special problems are encountered in training the group. Many trebles are taken on at the start of the year, with a few altos, tenors, and baritones, most of whom are new to the school and come without choir experience. During the first half of the year, the rehearsals are largely sectional, and greater attention is paid to watching for voice changes, thus ensuring a smooth transition from part to part as a boy's voice changes during the school year. When boys are not pushed into singing treble longer than they should, it is surprising how few must be put out of choir because their voices reach the "impossible" stage in changing. The best choir balance is reached at Christmas, and the treble shortage is usually acute at year's end.

In its first year, the choir sang four Evensongs weekly and a Sunday Mass, but due to changes in the school chapel schedule it now sings less often. In the next school year, the group hopes to sing Matins during the week, and Mass or Evensong on Sundays. The choir has made limited public appearances and will continue to do so.

A boy choir program was begun in August, 1966 at **St. Paul's, Mobile, Ala.**, by Jack Noble White. A group of boys in the parish school formed the nucleus for the choir. On the second Sunday in December, the group made its debut and now sings regularly with the men for the 11:00 Sunday service. There has been a noticeable increase in attendance at this service since the choir began.

There are now about 50 boys in the choir, of whom more than half are enrolled in the parish school. Seven denominations are represented in the choir. There is a possibility of establishing a limited boarding situation for the boys, so that those in outlying areas may have a greater opportunity for choir participation.

Boy Choirs ... and Canada



ST. BART'S CHOIRBOYS AT EXPO '67

The boy choir at the Church of the Epiphany, Scarborough, Ont. was founded 15 years ago, with the help of the Gregorian Association and at the request of the rector. It is actually the treble section of the all-male liturgical choir, whose responsibilities include the major Sunday service which is a Solemn Eucharist (High Mass), and all additional liturgical services requiring music. There are three 6 a.m. Solemn Eucharists in the course of the year, the complete Holy Week liturgy, Christmas Midnight Mass, etc. Mrs. Joan Waters is the organist and choir director.

The choir may be described as a small, amateur, voluntary, suburban group. There are at present 16 boys, aged 8-14. No probationers were accepted this year, since there were eight second year boys requiring extra work. Of the 14 men, three are last year's lead trebles and two others are former trebles. This very important tradition of remaining in the choir after voice change is now well enough established to insure the future stability and quality of the adult section.

Two evening rehearsals are held each week besides a short pre-service session. Each evening rehearsal includes a half hour of sports and other activities organized by the older boys. They play soccer, floor-hockey, chess, etc., and this winter started some boxing and wrestling. During this half hour time, individual coaching and tests are given — musical, that is!

Gregorian plainsong is the specialty of this choir. The boys begin at the age of eight to learn the basic principles of speech rhythm and the correct musical shape of the psalm tones and Office hymns. Two years ago they attained first award in their class at the Toronto Kiwanis Festival, using the plainsong Lent prose as their free choice number. This was performed without conductor (as in church).

In the past two years the boys have joined the men in trips to sing demonstration services, often with secular programs afterwards. These trips are made specifically to further the use of plainsong and to show what a small, but committed group can do if they try. The choir feels that this is, in a sense, a missionary endeavour, and asks only that a meal be provided.

Basically, the choir is just a bouncing bunch of highly normal boys who find that high standards, hard work, and spots of fun are a satisfying combination. There are no stars, no soloists — just the team.

The choir of boys and men at Christ Church Cathedral, Vancouver, B.C. was formed in 1962 by the Rev. Canon Grahame Baker. The present organist and choirmaster is Beal Thomas. This group now numbers 40 boys and 20 men, and sings each Sunday at the 9:30 Family Eucharist, as well as sharing duties with the Cathedral mixed choir at the 11:00 and 7:30 services. The emphasis at the Cathedral in the past was on a large "choral society" type of mixed choir, but this group is now much smaller, with a greater emphasis on quality than on quantity.

One of the favorite activities of the choir is to go to one of the parish churches in the diocese to sing Evensong on a Sunday afternoon. This stimulates interest in the music of the local church, as well as giving them a cathedral service. In order to promote choirs of boys and men, a Diocesan Choir has been formed with the cathedral group as a basis, and incorporates boys and men from five parishes. This choir sings at Synod services and other large scale diocesan events.

The cathedral choir has sung in several festivals, and symphonic and dramatic productions. In August of this year, 24 boys and 12 men from the choir will be singing in three English cathedrals. There are many money-raising projects going on to finance this trip.

The probationers are given an hour per week of theory and ear training, and attend the full boys' practice for an hour. They wear cassocks and sit behind the main choir at services until they are promoted to singing boys. The singing boys also attend the full boys' practice for an hour, and the boys' and men's rehearsal on Friday night.

St. Bart's Choirboys was founded as a musical club in September, 1963. The rector of St. Bartholomew's Church, Regent Park, Toronto (Rev. Fr. D. F. Belay) and the organist, Walter H. Barnes, felt the need of the community for an outlet for musically gifted children in the area.

In Regent Park there are 13,200 people in an area four small blocks square! The city of Toronto, during the past decade, has built a very high density public housing project over slum foundations. In fact, Regent Park is second only to New York's East Side and Chicago's public housing in density.

St. Bart's Choirboys come from Regent Park, and all are from families with some form of welfare assistance — partial or total. More than one-third have no known fathers and most of the others have to cope with an alcoholic father or some other family problem. The average number of children per family is 6; the national average is 2.3.

The boys attend local public schools and come to the church after classes are dismissed. Though there are not practices every day, some boys come for floor hockey, ping-pong on home-made tables, or personal talks. Normally there are three rehearsals a week, plus Sunday service and rehearsal. But much of the choir's schedule involves out-of-the-area music. In 1967 the boys sang 30 concerts and travelled more than 2,000 miles. All the costs of uniforms, music, chartered buses, etc., are borne by the choir fund, which is kept solvent by concert fees and record royalties.

The boys will be on tour again this month. Sleeping in parish halls in their sleeping bags on air mattresses, the boys will spend seven days in Northern Ontario — Bracebridge, North Bay, Sudbury, Elliot Lake, Blind River and Sault Ste. Marie.

The future will bring more services, more concerts, more summer and winter camping, and more tours. The work, the education, the club spirit, the advice of a "father-substitute," the friendship, and the music go on. It is in such areas of human need that work like this must and can be done.

In 1964 the choir at the Cathedral Church of the Redeemer, Calgary, Alta. became an entirely male choir. This was not a sudden move. Plans had been laid for it since 1959 when the boys' part of the choir had been expanded and a policy was adopted of not replacing women singers as they retired. In this way it proved possible to effect the change without hurt feelings.

A male choir is not new to the cathedral. It was merely a restoring of the custom of the place. A choir register covering the period from 1913-1928 shows a flourishing male choir. In July, 1914 the register shows 34 boys (plus 4 probationers) with 28 men divided into 2 altos, 11 tenors and 15 basses. Alas, one is always short of altos!

Today there is a choir of 16 boys (with 10 probationers) and 17 men divided into 5 altos, 5 tenors and 7 basses. This is the only choir of the cathedral and sings each Sunday at the 11:00 Eucharist and 4:30 Evensong, as well as at special services. This year, the boys of the choir will sing in the St. Matthew Passion on Good Friday night with the Festival Chorus of Calgary.



Calgary choir mother assists.

The choir often sings in parish churches of the diocese and parish choirs are regularly invited to sing Evensong at the cathedral. Repertoire consists largely of standard works from the English cathedral tradition. Visiting English organists have been pleasantly surprised to find such music performed well in "cowboy and Indian Country." Dr. Gerald Knight wrote about the choir's music lists: "They are certainly adventurous and inspiring."

Most of the men of the choir are ex-choristers. Boys are encouraged to stay in the choir while their voices change, singing alto and later tenor or bass as the lower notes develop. It is certain that much less harm is done to the voice at this stage by singing carefully and under supervision at rehearsals and services, than is done at football games. The result is a remarkably young choir, with an average age of 16.7 years.

Robert H. Bell is the organist and choirmaster.

The history of boys' choirs at Christ Church Cathedral, Montreal is rather vague, but it is known that in recent years a small group of boys singing with the mixed choir was in existence during the organ tenures of Dr. Arthur Egerton, Alfred Whitehead, and Drummond Wolff. The present choir of boys, under the direction of Gerald Wheeler, is believed to be the first in the history of the cathedral to sing independently of the ladies' group. It was formed in September, 1966. Occasional services were sung during the initial training period, and the choir began regular weekly duty in April, 1967. The choir sings at the 11:00 service each Sunday and at a choral Evensong on the first Sunday of each month.

The 24 boys of the choir are drawn from a wide area of Montreal and suburbs, some boys travelling as far as 20 miles to the rehearsals and services. Even so, the boys manage to get together for such activities as a recent tobogganing party on the top of Mt. Royal.

As yet, the music repertoire is very limited, for only two of the boys had choir experience before joining the cathedral choir. However, anthems are sung at all Mattins and Evensong services, with an occasional motet at the Choral Eucharist.

The cathedral awards bursaries each year to boys who have achieved high standards. Boys are given the opportunity to have these awards invested and to receive their full value when they eventually leave the choir.

The choir at St. Paul's Cathedral, London, Ont. maintains a busy schedule under the direction of Malcolm Wechsler. Of special interest this year was the performance of Sydney Nicholson's opera, "Children of the Chapel" in February. The annual Huron Choir Camp is also a concern of this choir.



THE CHOIR OF CHRIST CHURCH CATHEDRAL, VANCOUVER, B. C.

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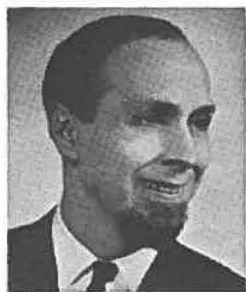
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