



THE DIAPASON

ICO 67

**LECTURE SERIES IN CHURCH
MUSIC AT RIVER FOREST, ILL.**

The third annual Lectures in Church Music will be held Nov. 25 on the River Forest, Ill. campus of Concordia Teachers College. The program has been expanded this year in commemoration of the 400th anniversary of the Reformation. In addition of resident faculty, authorities participating in lectures, recitals and discussions include: Dr. Lincoln Spiess, Washington University; Carl Schalk conducting a concert of 16th century music; Dr. Edgar S. Brown, Jr. director of the LCA Commission on Worship, and Thomas Gieschen conducting a contemporary vesper service.

Arno Schoenstedt, Herford, Germany will give a lecture demonstration on liturgical organ playing and play a recital. Lawrence Phelps, Casavant Frères will lecture on the organ revival in America and Natalie Jenne, harpsichordist, will play, and demonstration rehearsals and clinics will be conducted by Mr. Gieschen and the college Kapelle.

**GILLIAN WEIR'S TOUR FILLS
BUSY WEEKS OF MID-AUTUMN**

Gillian Weir made her North American debut Aug. 25 at the ICO and has returned for several full weeks of recitals in October and November. The dates are listed, as usual, in the calendar and include colleges, AGO chapters and churches from Boston to Los Angeles, with a swing into Northwest Canada.

RECITALISTS SCHEDULED in the bi-monthly series on the new Holtkamp organ at New York's Church of the Ascension include: Jack Hennigan, Marilyn Mason, Leonard Raver, John Ferris, Fenner Douglass, Preston Rockholt, Albert Russell, Lionel Rogg, Donald Sutherland, James McGregor, Donald Dumler and Vernon de Tar, organist and choirmaster of the church. Watch the calendar page for dates.



Dr. Carl Staplin, AAGO, has been appointed associate professor of organ and church music at Drake University, Des Moines, Iowa. He comes from the faculty of the University of Evansville, Ind.

He received his BM in organ at Syracuse University (1956), MMus at Yale University (1961), and his PhD in performance practices at Washington University (1966). His dissertation topic was Stylistic Changes in the Chorale Preludes of J. S. Bach. At Washington University he was a research fellow in the graduate school of arts and sciences and was elected to Phi Beta Kappa in 1966. Dr. Paul Pisk was his advisor. Dr. Staplin's organ study has been with Roberta Bitgood, Arthur Poister, Charles Krigbaum, Finn Viderø, Howard Kelsey and summer study with Anton Heiller.

His recital appearances have been in the east and midwest. He will be a recitalist for the national AGO convention at Denver in 1968. He was recitalist for the 1959 Southern New England regional and his recital plans for fall include programs in Buffalo, New York City, Yale and Des Moines.



Just off Press

FLOR PEETERS
**FOUR OLD FLEMISH
CHRISTMAS CAROLS**

for Mixed Voices and Instruments

2 Oboes [Recorders], English Horn, 2 Bassoons,
2 Trumpets, 3 Trombones, Organ [Baroque]

1. Hark! Unto Us a Child Is Born
2. There Fell a Heavenly Dew
3. Now Be Very Welcome
4. Shepherds He Is Born

Score (*English-Flemish*) [Peters 66160]: \$.60
Set of instrumental parts (11) \$3.30; extra parts, each \$.30

*Free reference copy available upon request.
Please state your church or school name and address.*

C. F. PETERS CORPORATION

**373 PARK AVENUE SOUTH
NEW YORK, N. Y. 10016**

**A NEW LOOK...
AT J.S. BACH'S SIX TRIO SONATAS**

**E. POWER BIGGS PERFORMS
THESE CELEBRATED WORKS ON THE PEDAL HARPSICHORD.
A RECORD "FIRST"!**



**E. Power
Biggs
Bach:
The Six
Trio
Sonatas**

**Concerto in G Major
After Johann Ernst
Concerto in A Major
After Vivaldi**

**Played
On The
Pedal
Harpsichord**

M2S 764/M2L 364 (A 2-Record Set)

*Of Bach's music...
authorities have said:*

**"Impossible to say enough
of their beauty..." (Forkel)**

"Bright good humor..." (Pirro)

"Beautifully woven strands of tone..." (Grace)

"Delicately poised...subtly finished..." (Parry)

*Of Biggs' performance...
you will say:*

**The Sound of Genius
on COLUMBIA RECORDS**

Marietta Bach Society Holds Its 45th Annual Meeting

The 45th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society.

The program was announced in traditional manner with chorales played by a brass choir. To open the program, all present joined in singing Now Thank We All Our God, accompanied by the brass choir.

Instrumental numbers included: for organ, O Man, Bewail Thy Grievous Sin, played by William E. Waxler; Prelude in E flat, played by Marietta Cheng; Sonata in A for violin, played by Byrne M. Newhart, with Ruth Masling at the piano.

Sections of cantatas and oratorios arranged in the sequence of the Christian Church Year presented by choir and soloists, with instrumental accompaniment, included: Sleepers, Wake!; How Brightly Shines Yon Star of Morn; the Christmas Oratorio; The Sages of Sheba; the Magnificat in D; Come and Let Us Go Up to Jerusalem; the Passion according to St. Matthew; the Passion according to St. John; the Mass in B minor; the Easter Oratorio; Christ Lay in Death's Dark Prison; Hold in Affection Jesus Christ; the Ascension Oratorio; O Light Everlasting; The Heavens Declare the Glory of God.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody Come, Sweet Death, played on the solo violoncello by Mary L. Otto, and his last composition, played by Lillian E. Cislter, the chorale prelude Before Thy Throne I Now Appear.

THE KANTOREI BARMEN-GEMARKE, directed by Helmut Kahlhofer will be heard Oct. 16 in a program of choral and instrumental music at Calvary Church, Louisville, Ky. under the aegis of the school of music and humanities division of the University of Louisville and the local AGO Chapter.



Stanley E. Walker, FAGO, chairman of the music department and teacher of organ and theory at Atlantic Union College, South Lancaster, Mass. from 1959 to 1967, has joined the staff at Andrews University, Berrien Springs, Mich. He played his first organ recital there Aug. 12 on the Casavant in Pioneer Memorial Church.

In addition to his 30 years of teaching on the college level, he has been organist for churches of various denominations in Chicago, Walla Walla, Wash., Leominster and Worcester, Mass. He has his MMus from Northwestern University and has completed additional graduate work at the Eastman School of Music, the University of Washington, Columbia and Boston Universities. He has spent recent summers studying in London, England and at the Mozarteum in Salzburg, Austria.

A RECORD ENROLLMENT OF 994 church musicians marked the opening of the 1967 Montreat Music Conference. Highlights were the opening recital by Illona Kombrink, soprano, the performance of Noye's Fludde by the First and Covenant Presbyterian Churches, Charlotte, N.C., an organ recital by Mildred Andrews and the final concert by the three conference choirs. Richard Peek was conference director.

GERRE HANCOCK'S The Plumb Line and the City will be performed Oct. 8 at Christ Church, Cincinnati, Ohio.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE, AAGO
Editor

OCTOBER, 1967

FEATURES:

DOROTHY ROSER Business Manager	Church Music Institute At Milwaukee	18-19
WESLEY VOS, PhD Assistant Editor	Inertia by Charles Peaker	26-27
<i>An International Monthly Devoted to the Organ and to Organists and Church Music</i>	Willan at 87 by Margaret Drynan	27
<i>Official Journal of the Royal Canadian College of Organists and Union Nacional de Organistas of Mexico</i>	ICO '67: A Pictorial Report	33-37

The Diapason
Editorial and Business Office,
434 South Wabash Avenue, Chicago,
Ill.; 60605. Telephone 312-HA7-3149

Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

CALENDAR	10
HARPSICHORD NEWS	11
EDITORIALS	20
LETTERS TO THE EDITOR	20
NUNC DIMITTIS	22
RECITALS	28-32
CLASSIFIED ADVERTISING	38-39

REVIEWS

Choral Music	15
Organ Music	16
Books	22

Cover and most ICO photographs through the courtesy of Everett Roseborough.

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

WESLEY MEMORIAL METHODIST CHURCH

High Point, N.C.

3 Manuals 57 Ranks

5 Divisions

Great, Swell, Positiv,

Choir, Pedal

Harold Wagoner, Charles Hartmann
Architects

Dr. Robert Baker, Consultant

AUSTIN ORGANS INC.

Hartford, Connecticut 06101

Member: Associated Pipe
Organ Builders of America



Facts of Life for the CHURCH ORGANIST

These are the facts of life for all but a select few professional keyboard musicians:

... to be a church organist usually means to depend on some activity apart from music for one's livelihood;

... to be a church organist means an evening or two of preparation and a morning of performance, weekly;

... to be a church organist means particular concern for organ music which is useful, versatile, appropriate to the worship service *and* the performer, and which can be prepared within the practice time available.

For this great majority of harried-though-successful church organists, Shawnee Press presents a valuable new musical form:

SERVICE SONATAS

Each *Service Sonata* in this new Shawnee Press series is a 3-part contemporary work consisting of a *prelude*, an *offertory* and a *postlude*.

Played separately these three movements give the organist conveniently in a *single publication* all he needs for the three most important solo portions of any worship service.

Graded *easy-medium*, and with complete registration indicated, Shawnee Press *Service Sonatas* also may be performed at one time in their entirety as useful and inspiring organ solos.

Service Sonatas now available include:

THREE EARLY AMERICAN HYMN TUNES, by Nevett Bartow (based on *How Firm a Foundation*, *Avon* and *I Will Arise*)

THREE HYMN TUNES FROM THE BRITISH ISLES, by Donald R. Williams (based on *Slane*, *Forest Green*, and *Joanna*)

THREE SHORT ORGAN SOLOS FOR A CHURCH SERVICE — By Wihla Hutson (*Prelude*, *Offertory*, *Postlude*)

SERVICE SONATA, by Robert J. Powell (*Prelude*, *Offertory*, *Postlude*)

To examine on 30-day approval any or all of these most useful new organ works, mail the attached coupon today.



Shawnee Press inc.
DELAWARE WATER GAP, PA. 18327

Please send—on 30-day approval—the *Service Sonata(s)* I have checked

- THREE EARLY AMERICAN HYMN TUNES (HF 23)
- THREE HYMN TUNES FROM THE BRITISH ISLES (HF 24)
- THREE SHORT ORGAN SOLOS FOR A CHURCH SERVICE (HF 10)
- SERVICE SONATA (HF 25)

Send to: NAME
ADDRESS
CITY STATE ZIP
D. 1067



NEW CASAVANT REPLACES ORGAN GUTTED IN FIRE

CENTRAL METHODIST CHURCH

Thomas Atkin, Organist-Choirmaster of Kansas City Church, Designs, Plays Dedicatory Recital

In May of 1964, Central Methodist Church, Kansas City, Mo. dedicated an extensive remodeling program including the addition of a 47-rank Casavant organ (October 1964 issue, page 17). The church was totally destroyed July 29, 1965 by a fire of unknown origin. Using the original stone walls a new restored church was dedicated last Jan. 29. The new Casavant organ was dedicated July 16 with a recital by the organist-choir-master, Thomas Atkin, who also designed and dedicated the previous organ. Twenty-five feet was added to the chancel to accommodate the organ in a favorable speaking position directly toward the congregation.

GREAT
Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Flute Creuse 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes (prepared)

SWELL
Flute à Cheminée 8 ft. 61 pipes
Salicional Conique 8 ft. 61 pipes
Salicional Céleste 8 ft. 54 pipes
Principal Etroit 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Quarte de Nazard 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Cymbale 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR
Cor de Nuit 8 ft. 61 pipes
Flute Douce 8 ft. 61 pipes
Flute Céleste 8 ft. 54 pipes
Flute à Fuseau 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Petite Fourniture 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Chimes (prepared)
Tremulant

PEDAL
Resultant 32 ft.
Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Bourdon à Cheminée 8 ft. 32 pipes
Basse Chorale 4 ft. 32 pipes
Flute de Bois 4 ft. 32 pipes
Fourniture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 32 pipes
Chalumeau 4 ft. 32 pipes
Zimbelstern 4 bells



JON SPONG

Listed, "Dictionary of International Biography" and "Royal Blue Book", London.

Management: SPONG CONCERTS
P.O. Box 30 — Niles, Michigan 49120

AVAILABLE FOR CONCERTS

George
Markey

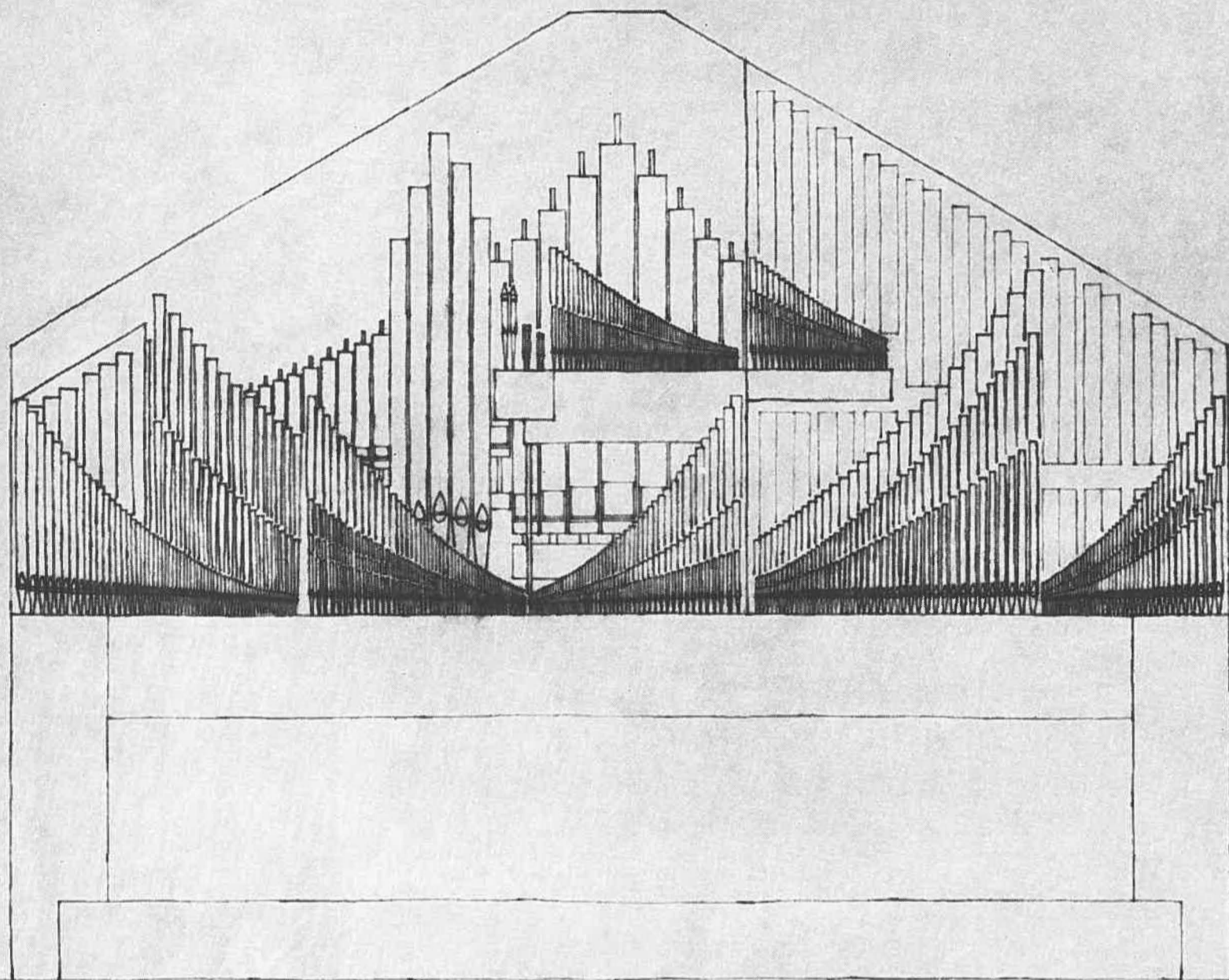


Representative
JANE PAGE MARKEY
Phone 201-762-7674
921 Madison Avenue,
New York, N.Y. 10021

CHESTER A. RAYMOND, INC.
PIPE ORGAN BUILDERS
Rebuilding, Maintenance and Additions
P.O. Box 55 Princeton, N.J. 08540
Phone: 609-924-0935

CORNELL COLLEGE

MT. VERNON, IOWA



• ELEVATION OF ORGAN •

4 MANUALS 65 RANKS

Dr. ROBERT TRIPLETT, *Head of the Organ Department*

Dr. ROBERT BAKER, *Consultant*

$\frac{M.}{P.}$ M Ö L L E R
of Hagerstown

NEW CHURCH MUSIC**CHRISTMAS ANTHEMS***(For S.A.T.B. unless otherwise noted)*

How Far is it to Bethlehem?	D. H. Williams	.20
The Star	D. Brandt	.25
Glory to God (from "The Christmas Oratorio")	C. Saint-Saëns	.25
Rejoice, All Ye Believers (Swedish — Advent)	P. Karvonen	.25
(With Youth Choir S.A. and descant)		
I Know a Rose-Tree Springing (Trad.)	R. Mullgardt	.25
(With optional Youth Choir)		
Ring in Noel (3-part mixed with opt. handbells)	M. Caldwell	.25
The Noel Carol (S.S.A. with descant)	M. Caldwell	.25
The Noel Carol (S.A. with descant)	M. Caldwell	.25
Three American Folk Carols (S.S.A.)	D. Hyde	.25
O Little Town of Bethlehem (S.A. or S.A.B.)	J. Pasquet	.25
Noel (Unison or S.A.)	D. H. Williams	.20

CANTATA

God's Season	D. Ratcliffe	2.00
A Thanksgiving Service for Reader, Narrator, Mixed Choir and Organ. Readings selected by Laurence Swinyard. Time of performance: 35 minutes.		

ANTHEMS and SERVICES for GENERAL USE*(For S.A.T.B. unless otherwise noted)*

A Choral Prayer	V. D. Thompson	.25
Blessing and Honor	V. D. Thompson	.25
Come, Labor On	T. T. Noble, arr. Lynn	.20
Let My Mouth be Filled with Thy Praise	J. Pasquet	.25
Two Short Anthems	J. Pasquet	.25
(1. O Lord Send Out Thy Light. 2. Bestow Thy Light Upon Us.)		
Benedictus es, Domine in B flat	P. Tomblings	.25
Jubilate Deo in B flat	P. Tomblings	.25
Benedictus es, Domine in E (S.A.)	L. Sowerby	.30
Lo, My Shepherd is Divine (S.A.B.)	Haydn, arr. Coggin	.30

THE H. W. GRAY COMPANY, INC.*Agents for Novello & Co., Ltd., London*

159 East 48th Street

New York, N. Y. 10017

**NEW HOLLOWAY INSTRUMENT
OPENED AT EVANSVILLE**

IN ST. JOHN'S UNITED CHURCH

Organ of Five Divisions Features
Choir-Positiv on Rear Wall —
Edith Holt Is Organist

Evelyn Robbins has become organist-director of music at St. James Methodist Church, Atlanta, Ga. She held a similar post since 1955 at Salem United Church of Christ, Allentown, Pa., where she was twice dean of the Lehigh Valley AGO Chapter, board member of the Allentown Music Club and active in other professional organizations.

A graduate of Agnes Scott College, Decatur, Ga. Mrs. Robbins has studied organ with Clarence Dickinson, and theory and composition with Harold Friedell and Norman Coke-Jephcott.

Terz 1½ ft. 61 pipes
Scharff 2 ranks 122 pipes
Tremolo

CHOIR-POSITIV

Gemshorn 8 ft. 61 pipes
Quintflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choralbasse 4 ft. 32 pipes
Kleinflöte 4 ft. 32 pipes
Grave Mixture 2 ranks 64 pipes
Rauschquinte 2 ranks 64 pipes
Double Trumpet 16 ft. 32 pipes
Clarinet 4 ft. 32 pipes

The three-manual Holloway organ in St. John's United Church, Evansville, Ind. was formally dedicated May 7; it has been in use since Easter Sunday. The dedicatory program was highlighted by a demonstration by the builder to acquaint the congregation with the slider chest action and classic voicing employed.

Physical conditions demanded that the main body of the organ be placed in chambers behind the main altar but it was decided to move the choir to a rear gallery position. So a separate organ designed for choral use was installed on a wall adjacent to the gallery railing.

Edith Holt, organist for a decade in the church, played a recital program encompassing the outstanding aspects of the new instrument.

GREAT

Bourdon 16 ft. 29 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fourniture 2 ranks 122 pipes
Cymbale 2 ranks 122 pipes
Chimes

SWELL 1

Holzgedeckt 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes

SWELL 2

Holzgedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Flute Traverso 4 ft. 61 pipes
Nasat 2¾ ft. 61 pipes
Prinzpal 2 ft. 61 pipes

Washington Cathedral, July 23, 1967**SHAFFER PROVES MASTER ORGANIST**

Charles Shaffer, organ. At Washington Cathedral. Program: Concerto del Signor Meck, appropriato all' Organo, Walther; Fantasia in G, Bach; Prelude on "Iam sol recedit igneus", Simonds; Sonata No. 20, Brown; Allegro (Symphonie II), Vierne.

By the time Charles Shaffer brought Bach's Fantasia in G to its sonorous conclusion, the audience at Washington Cathedral had the news that they were hearing a master organist. His lean registration and driving rhythmic vitality cut through the echoing arches like a bright shaft of sunlight.

He followed this with a sensitive and lyrical reading of Bruce Simonds' impressionistic Prelude on "Iam sol recedit igneus". Here the challenge was in the other direction and was colored entirely in shades of pianissimo.

Shaffer explored the very softest registers of the cathedral organ. He carefully balanced the fragile Gregorian Chant theme against its shifting background. His achievement here was no less than the dramatic heights reached in the Bach.

Part of his success was due to the fact that he seemed to be playing a different type organ for each composer.

The Concerto by Walther was delivered on the two exposed positifs near the crossing. The Sonata No. 20 by Rayner Brown brought solo flute and reed stops into play, especially during the interesting Allegretto.

Even the weather had a hand in the sound of the concluding Allegro from Vierne's Second Organ Symphony. The heat and humidity relaxed the heavy chorus reeds and brought the delicious out-of-tune flavor of true French cathedral organ.

Shaffer is the organist of the First Presbyterian Church of Hollywood, Hollywood, California. That congregation is fortunate indeed to hear his playing regularly.

—Lawrence Sears, *The Evening Star*

Shaffer is clearly a skilled and musicianly player. In a host of idioms, he kept his textures clear and mobile, his phrasing shapely and incisive. To every challenge, he brought the security and resourcefulness of an expert.

—Alan M. Kriegsman, *The Washington Post*

**CHARLES SHAFFER**

Concert Management:
ARTIST RECITALS, INC.

GENE DRISKILL
Executive Director

3322 Roxanne Avenue
Long Beach, California 90808
Tel: (213) 421-7130



Sandra Lee Telfer has been appointed instructor at Mitchell College, Statesville, N.C. She has her MMus in organ and theory-composition from Wichita State University, Wichita, Kans., where she was student of Robert Town. She will teach organ, theory and music literature and serve as organist at Broad Street Methodist Church.

CHOIR FROM GRAND RAPIDS SINGS CONCERTS IN ENGLAND

The choir of Fountain Street Church, Grand Rapids, Mich., travelled in England June 15 to July 2 and sang three formal concerts plus several informal ones at Canterbury, Guildford and York Cathedrals. Forty singers made the trip plus 15 assorted husbands, wives and "camp followers". The group flew jet both ways and had coaches to travel in England. The tour started in Canterbury and ended up in Carlisle, close to the Scottish border. Among places visited were Guildford, London, Stratford, Coventry, York, the Lake District, Brsmere and Carlisle.

ZIMMER BUILDS NEW ORGAN FOR FOREST CITY, N. C.

IN FIRST METHODIST CHURCH

Dr. Stephen Morrisett Consultant on 3-Manual Straight Instrument — Installation Middle of 1968

The firm of W. Zimmer & Sons, Charlotte, N.C. is building an organ for the First Methodist Church, Forest City, N.C. Only the swell is enclosed and with the exception of the Quintadena 16', the instrument is entirely straight, thus allowing maximum flexibility and individuality of tone character for every stop.

Installation is scheduled for the middle of 1968. Dr. Stephen Morrisett is consultant on the project.

GREAT
 Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Superoctave 2 ft. 61 pipes
 Mixture 3-4 ranks 232 pipes
 Scharff 3 ranks 183 pipes
 Trompette 8 ft. 61 pipes

SWELL
 Gedackt 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Nazard 2 2/3 ft. 61 pipes
 Waldflöte 2 ft. 61 pipes
 Terz 1 1/2 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Dulcian 16 ft. 61 pipes
 Fagott 8 ft. 61 pipes
 Rohrschalmel 4 ft. 61 pipes
 Tremolo

POSITIV
 Singend Gedackt 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Nasat 1 1/2 ft. 61 pipes
 Sifflet 1 ft. 61 pipes
 Zimbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes

PEDAL
 Subbass 16 ft. 32 pipes
 Quintadena 16 ft.
 Octave 8 ft. 32 pipes
 Gedeckt pommer 8 ft. 32 pipes

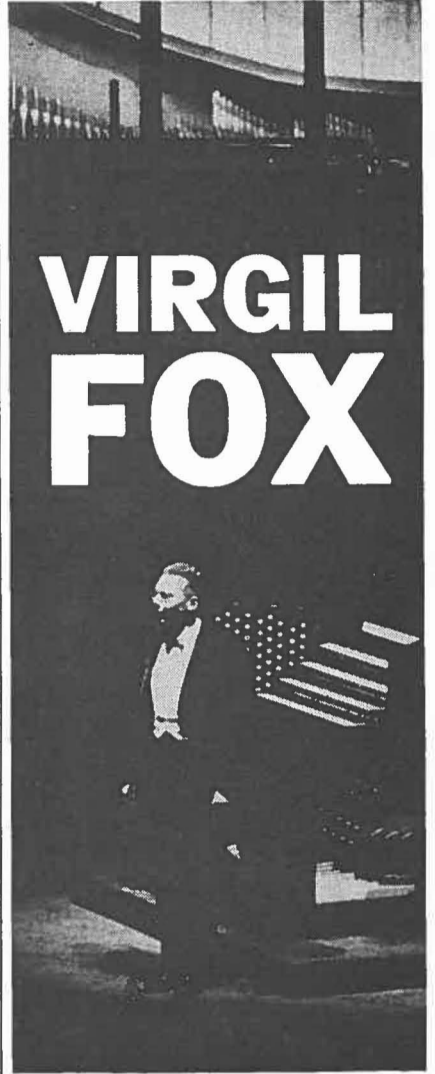


Robert A. Luther has been appointed to the faculty of the University of Evansville, Ind. for the coming academic year. He will be university organist, and instructor in organ and music theory. He will also serve as organist for a multiple choir program at Bethel Christian Church in Evansville.

Mr. Luther received the BM degree in 1964 and the MM in 1966 from Drake University, Des Moines, Iowa. He became a member of Phi Mu Alpha and was elected to Pi Kappa Lambda. He began his studies this last year toward the DMA at the University of Michigan. Organ teachers have been Russell P. Saunders and Marilyn Mason.

Between 1964 and 1966 Mr. Luther was on the faculty of Grand View College and instructor of organ in Drake's preparatory department. He was assistant organist and youth choral director at Central Presbyterian Church, Des Moines. Last year he was organist-choirmaster for a multiple choir program at the First Baptist Church, Dearborn, Mich.

Nachthorn 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Schalmel 4 ft. 32 pipes
 Choralbass 4 ft. 32 pipes



RICHARD TORRENCE MANAGEMENT

394 East Palisade
 Englewood, New Jersey 07631
 NYC# (212) 563-6395



By Appointment
 To Her Majesty
 Queen Elizabeth II
 Organ Builders

J. W. WALKER & SON LTD.

ESTABLISHED 1828

Builders of the organs in

The Queen's Chapel of the Savoy,
 London
 York Minster

The New Metropolitan Cathedral (RC)
 Liverpool

Royal College of Organists
 (Chaplin Memorial Organ)
 St. Patrick's Cathedral, Dublin
 Downing College, Cambridge
 Merton College, Oxford

WALKER ORGANS

Registered Trade Mark

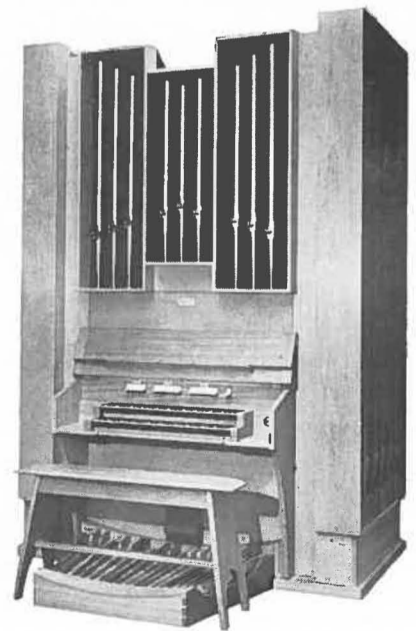
Introducing to the U.S.A.

THE WALKER POSITIF

The success story of this small unit organ rings loud and clear, not only in churches throughout the United Kingdom, but right across the world. Now, tried, tested and perfected and backed by a tradition of nearly 150 years superb craftsmanship, we offer it to the United States of America.

Though it occupies a space of only 10' x 7' x 6'3" and is most modestly priced, the "POSITIF" is capable of leading a congregation of approximately 400.

Several models available. We shall be delighted to send you an illustrated brochure giving full details and prices.



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

BRAINTREE ROAD, RUISLIP, MIDDLESEX, ENGLAND



This attractive console was designed from a pencil sketch submitted by the purchaser.

A small two-manual console specifically fashioned for a residence.



By special request, this massive cabinet was prepared to simulate an older console that was being replaced.

Reisner builds consoles the way YOU want them!

You may find a standard Reisner console that suits you fine, but if you need a "special", don't worry—our engineers and cabinet builders welcome the challenge of custom design.

From the knowledgeable selection of fine woods to the careful step-by-step construction, your console will be *hand crafted*, not mass produced. Three-quarter-inch plywood is used for front and back panels. Posts and supporting members are very heavy with mortise and tenon joints at many points. This adds up to

rugged construction throughout. The surface is carefully hand-sanded and finished to match your sample. Your Reisner console—standard or special—is built in the fine old tradition of the Organ Builder's Craft.



CONSULT YOUR ORGAN BUILDER

LARGE TELLERS ORGAN GOES TO GRAND RAPIDS

MAYFLOWER CONGREGATIONAL

Robert Hieber, Organist-Choirmaster Designs 4-Manual Instrument — Installation Summer 1968

The Mayflower Congregational Church, Grand Rapids, Mich. has contracted for a new Tellers organ. The design was by Dr. Robert Hieber, organist-choirmaster of the church, in consultation with Donald L. Westfield, area representative for Tellers. Mesman Music Center, Grand Rapids serves as area office and showroom.

The organ will be installed in seven divisions playable from a four-manual drawknob console movable to the chancel center for recitals. Installation will take place in the summer of 1968.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Harmonic Trumpet 8 ft.
Bells
Tremulant

POSITIV

Nasonflöte 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 12 pipes
Sifflöte 1 ft. 61 pipes
Krummhorn 8 ft.
Tremulant

SWELL

Rohr Gedeckt 16 ft. 12 pipes
Geigen Principal 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viol Celeste 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Geigen Octave 4 ft. 12 pipes
Koppel Flute 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4-5 ranks 281 pipes
Contra Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Voix Humaine 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR

Doppelflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
English Horn 16 ft. 49 pipes
Harmonic Trumpet 8 ft. 61 pipes
Rohrschalmel 8 ft. 61 pipes
Krummhorn 4 ft. 61 pipes
Celesta
Tremulant

ANTIPHONAL

Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Herald Trumpet 8 ft. 61 pipes
Tremulant

ANTIPHONAL PEDAL

Bourdon 16 ft. 32 pipes
Bourdon 8 ft. 12 pipes

PEDAL

Contra Violone 32 ft. 32 pipes
Untersatz 32 ft.
Principal 16 ft. 32 pipes
Violone 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Rohr Gedeckt 16 ft.
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Violone-Cello 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Rohr Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Contra Posaune 32 ft. 32 pipes
Posaune 16 ft. 12 pipes
Contra Hautbois 16 ft.
Trumpet 8 ft. 12 pipes
Hautbois 8 ft.
Clarion 4 ft. 12 pipes
Krummhorn 4 ft.
Zink 2 ft.
Zimbelstern
Bells

REUTER BUILDS ORGAN FOR LITTLE ROCK CHURCH

CHANCEL AREA INSTALLATION

First Baptist will have 3-manual — Dr. Jack Jones is Choir Director, Mrs. Jones is Organist

The Reuter Organ Company has been awarded a contract to build a three-manual 35-rank organ for the First Baptist Church, Little Rock, Ark. The pipework of the instrument will be installed in an area above and behind the baptistry across the rear of the chancel area. The unenclosed great and major portion of the pedal will be located in the center area with the expressive swell to the left and the choir to the right side as one faces the chancel area.

The stoplist of the instrument was prepared by Frank R. Green for Reuter, in consultation with Dr. and Mrs. Jack Jones of the church. Dr. Jones is choir director and Mrs. Jones serves as organist. The Church has an extensive music program and in the course of the year performs major orators in addition to the regular church program.

This new Reuter replaces a concert model Hammond. Delivery and installation of the organ is scheduled for early this fall.

GREAT

Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nasonflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Contra Trumpet 16 ft.
Crown Trumpet 8 ft.
Clarion 4 ft.
Harp (prepared)
Chimes (prepared)

SWELL

Spitzflöte 16 ft. 97 pipes
Gedackt 8 ft. 61 pipes
Spitzflöte 8 ft.
Flute Celeste 8 ft. 54 pipes
Geigen Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitzflöte 4 ft.
Nasard 2 2/3 ft. 61 pipes
Spitzflöte 2 ft.
Tierce 1 3/5 ft. 61 pipes
Contre Hautbois 16 ft. 85 pipes
Crown Trumpet 8 ft.
Hautbois 8 ft.
Voix Humaine 8 ft. 61 pipes
Hautbois Clarion 4 ft.
Tremulant

CHOIR

Singendgedeckt 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 54 pipes
Gemshorn Principal 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Fife 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Acoustic Bourdon 32 ft.
Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Spitzflöte 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Spitzflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Contra Trumpet 16 ft. 85 pipes
Hautbois 16 ft.
Crown Trumpet 8 ft.
Hautbois 8 ft.
Clarion 4 ft.
Hautbois 4 ft.
Chimes (prepared)

LADY JEANS AND DAUGHTER TO PLAY IN CZECHOSLOVAKIA

Lady Susi Jeans and her daughter Katharine will play two joint recitals for organ and recorder in Czechoslovakia in October; Lady Jeans will take part in a symposium on Musica Antiqua in Brno reading a paper on English ornamentation of the 17th and 18th centuries. Lady and Miss Jeans will also record two programs for radio.

Lady Susi will play Oct. 19 at the Dom in Bremen; the two will play Oct. 23 at the University of Manchester and Nov. 2 at the Purcell Room in London.

For the Telemann Bicentenary:

Heroick Music, and other pieces, for (optional) Trumpet, and Organ (Sacred Music Press)

For the Christmas Season:

Clérambault: On This Day Christ Is Born (H. W. Gray)
Prätorius: Great and Holy Is God's Name (McLaughlin & Reilly)
Paminger: Christmas Motet (G. Schirmer)

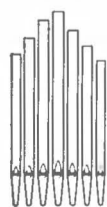
CASAVANT CRAFTSMANSHIP—THE SKILL OF GENERATIONS

we have no stock designs!



Because there are no stock organ installations. Each has its own individual characteristics, problems and requirements. An organ must fit in visually with its environment—be it modern or traditional. And it must have correct placement to fulfill its solo and accompanimental role. That is why we prefer to work with the architect right from the planning stage of the building. It's the one way we can avoid any placement or acoustical problems that might be difficult, *even impossible*, to correct later.

Albert Bonin is shown planning a Casavant installation for a specific church, guided by the architect's notes and specifications. Albert is the third generation of his family to work at Casavant, his father and grandfather having added their skills to the Casavant reputation. That is how we progress at Casavant. The art of organ building is passed on from father to son . . . growing with every step. The result—a Casavant—superior by design, the best value for your investment.



Casavant Frères
LIMITÉE

ST. HYACINTHE, QUEBEC, CANADA

C.H. Perrault, president and general manager

L.I. Phelps, tonal director

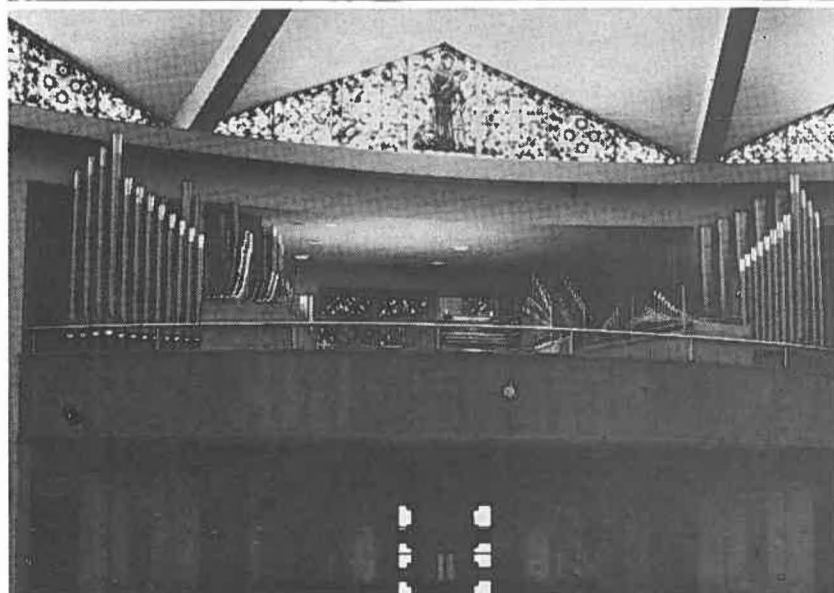
OCTOBER

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

DEADLINE FOR THIS CALENDAR WAS SEPTEMBER 10

- Oct. 10**
Orpha Ochse, First Methodist Church, Houston, Tex.
Arno Schoenstedt, Concordia College, Oakland, Calif.
Marie-Claire Alain, Brown University, Providence, R.I.
Marilyn Mason, First Baptist Church, Royal Oak, Mich.
John Weaver, First Methodist, Anderson, Ind.
Gillian Weir, Christ Church Cathedral, Indianapolis
- 11**
Harlan Laufman, St. John's Church, Washington, D.C.
Frederick Geoghegan, Portland, Ore.
Frederick Swann, First Baptist, Martinville, Va.
- 12**
John Weaver plus class, Newberry, S.C. College
Marie-Claire Alain, University of Notre Dame, Ind.
- 13**
Arthur Poister, Hollins College, Va.
Frederick Geoghegan, Seattle, Wash.
Marie-Claire Alain, Holy Name Church, Cleveland, Ohio
- 14**
Arthur Poister workshop, Hollins College, Va.
- 15**
Robert Plimpton, West Side Presbyterian, Ridgewood, N.J.
Virgil Fox, Atlantic Union, College, South Lancaster, Mass.
Arno Schoenstedt, Barbara Groth-Braatz, St. Paul's United, Chicago
Seventh annual conference on church music, Hill Auditorium, Ann Arbor
Marie-Claire Alain, Preston Rockholt, Marilyn Mason, Robert Glasgow, Robert Clair, Samuel Lam, William Albright
Frederick Geoghegan, Our Savior Lutheran, Tucson, Ariz.
Donald McDonald, First Presbyterian, St. Petersburg, Fla.
Gillian Weir, Duke University, Durham, N.C.
Alfonso Vega-Nuñez, Central Congregational, Providence, R.I.
- 16**
Kantorei Barmen-Gemarke, Calvary Church, Louisville, Ky.
Gillian Weir, Central Presbyterian, Bristol, Va.
John Weaver, First Presbyterian Church, Winston-Salem, N.C.
University of Michigan conference continues
- 17**
Noel Rawsthorne, Dodge, Tex.
Frederick Geoghegan, University Baptist, Huntsville, Ala.
- University of Michigan conference continues
Gerre Hancock, Tabernacle Presbyterian, Indianapolis, Ind.
Richard Ellsasser, Detroit orchestra, Ford Auditorium
- 18**
William Watkins, St. John's Church, Washington, D.C.
Arno Schoenstedt, Concordia College, Frankenmuth, Mich.
Marie-Claire Alain, First Methodist, Canton, Ohio
Gillian Weir, Longwood Gardens, Kennett Square, Pa.
- 19**
Frederick Geoghegan, Newark, N.J.
Richard Ellsasser, Salem, Ohio
Susi Jeans, Dom, Bremen, Germany
- 20**
Gerre and Judy Hancock, Shrine of the Immaculate Conception, Washington, D.C.
Arno Schoenstedt, for Central Ohio AGO Chapter, Columbus
Marilyn Mason, St. Paul's Church, Cambridge, Mass.
Gillian Weir, Caruth Auditorium, Dallas, Tex.
Marie-Claire Alain, Ginter Park Presbyterian, Richmond, Va.
- 21**
Alfonso Vega-Nuñez master class, Lincoln, Neb.
Marie-Claire Alain class, Richmond, Va.
- 22**
Marilyn Mason, Church of the Ascension, New York City
Donald Johnson, Charlotte Himes, Juniata College, Huntington, Pa.
Klaus Krutzenstein, Trinity Lutheran, Cleveland, Ohio
Noel Rawsthorne, Washington, D.C., Cathedral
Arno Schoenstedt, Ebenezer Lutheran Church, St. Louis
Orpha Ochse, Robert Prichard, First Methodist Church, Covina, Calif.
Nita Akin, White Plains, N.Y. Presbyterian Church
Marie-Claire Alain, All Souls Church, Washington, D.C.
Claire Coci, First Presbyterian, Mineola, N.Y.
Gillian Weir, First Lutheran Church, Los Angeles, Calif.
David Craighead, St. Paul's Lutheran, Pittsford, N.Y.
Robert Baker, First Presbyterian Church, Rutherford, N.J.
Robert Plimpton, First Presbyterian, Moorestown, N.J.
Alfonso Vega-Nuñez, Cathedral of the Risen Christ, Lincoln, Neb.

- 23**
Virgil Fox, Wheeler Beckett Orchestra, Philharmonic Hall, New York City
Clarence Ledbetter, AGO master class, Miami, Fla.
John Weaver, St. Mark's Lutheran Church, Williamsport, Pa.
Richard Ellsasser, Latrobe, Pa.
Susi and Katharine Jeans, organ-recorder, University of Manchester, England
- 24**
Alfonso Vega-Nuñez, First Congregational Church, Long Beach, Calif.
Gerhard Krapf, University of Redlands, Calif.
Arno Schoenstedt, First Presbyterian, Oklahoma City
Clarence Ledbetter, Riviera Presbyterian, Miami, Fla.
Marie-Claire Alain, First Presbyterian, Fort Wayne, Ind.
Gerre Hancock, St. Michael and All Angels, Dallas, Tex.
Gillian Weir, Fresno, Calif.
- 25**
Berj Zamkochian, Methuen, Mass. Music Hall
Contemporary Music Festival, Emmanuel Episcopal, Webster Groves, Mo.
Harold Ash, St. John's Church, Washington, D.C.
- 26**
Marie-Claire Alain, Hope College, Holland, Mich.
Gerre Hancock, Presbyterian Church, Lake Charles, La.
- 27**
Arno Schoenstedt, Trinity Lutheran, Houston, Tex.
Marie-Claire Alain class, Hope College, Holland, Mich.
Clyde Holloway, State University College, Fredonia, N.Y.
Gillian Weir, Knox Church, Saskatoon, Sask.
Robert Baker class, Hartt College, Hartford, Conn.
- 28**
Marie-Claire Alain master class, St. John's Cathedral, Milwaukee, Wis.
Robert Baker, AGO workshop, Hartford, Conn.
Marilyn Mason workshop, Lakewood Congregational, Cleveland, Ohio
- 29**
Alfonso Vega-Nuñez, All Souls Unitarian, Washington, D.C.
Marie-Claire Alain, St. John's Cathedral, Milwaukee, Wis.
George W. Volkel, Trinity Methodist, Lighthouse Point, Fla.
Virgil Fox, Cathedral of Mary Our Queen, Baltimore, Md.
Robert Glasgow, First Congregational Church, Detroit, Mich.
Marilyn Mason, Lakewood Congregational, Cleveland, Ohio
Robert Baker, Hartford, Conn.
Donald McDonald, First Presbyterian, Bound Brook, N.J.
Philip Gehring, St. Paul Lutheran, Michigan City, Ind.
- 30**
Marie-Claire Alain, Alice Millar Chapel, Evanston, Ill.
Nita Akin, Brick Presbyterian Church, New York City
- 31**
Marie-Claire Alain, First Methodist, Rochester, Minn.
- Nov. 1**
Gillian Weir, Kresge Auditorium, Cambridge, Mass.
- 2**
Lectures in Church Music, Concordia College, River Forest, Ill.
Virgil Fox, Wheeler Beckett orchestra, Philharmonic Hall, New York City
Susi and Katharine Jeans, Purcell Room, London, England
- 3**
Arno Schoenstedt, orchestra, Concordia College, River Forest, Ill.
Marie-Claire Alain, St. Mark's Cathedral, Seattle, Wash.
Susi Jeans, lecture-recital, Institute of Musical Instrument Technology, London England
Pierre Cochereau, St. Michael and All Angels, Baltimore, Md.
- 4**
Marie-Claire Alain class, St. Mark's Cathedral, Seattle, Wash.
Mildred Andrews lecture and workshop, Shryock auditorium, Southern Illinois U, Carbondale
Pierre Cochereau master class, Baltimore, Md.
- 5**
Pierre Cochereau master class, Baltimore, Md.
Reformation Concert, Grace Lutheran Church, River Forest, Ill.
Mary Fenwick, St. Paul's Methodist, Wilmington, Del.
Byron L. Blackmore, Our Savior's Lutheran, La Crosse, Wis.
Klaus Krutzenstein, St. Anne's Church, Houston, Tex.
Joyce Jones, Monticello, Utah
Arno Schoenstedt, harpsichord, Concordia College, River Forest, Ill.
Marie-Claire Alain, First Congregational, Portland, Ore.
William Teague, Scottsdale, Ariz., Methodist Church
Clyde Holloway, Phillips Exeter Academy, Exeter, N.H.
Gillian Weir, Central Methodist Church, Lansing, Mich.
Richard Ellsasser, St. Anselm's College, Manchester, N.H.
Pierre Cochereau, Riverside Church, New York City
- 6**
Pierre Cochereau, All Saints Episcopal, Worcester, Mass.
Larry King, University of Redlands, Calif.
Virgil Fox, St. Andrew's Wesley United, Vancouver, B.C.
George Markey master class, Leonia, N.J.
Marie-Claire Alain, Whitworth College, Spokane, Wash.
- 7**
Pierre Cochereau master class, Worcester, Mass.
Joyce Jones, Carson City, Nev.
Arno Schoenstedt, Wittenberg U, Springfield, Ohio
Marie-Claire Alain class, Whitworth College, Spokane, Wash.
Robert S. Lord, Frick Fine Arts Center, University of Pittsburgh, Pa.
- 8**
Donald Pearson, Vassar College chapel, Poughkeepsie, N.Y.
Virgil Fox, St. Andrew's-Wesley United Church, Vancouver, B.C.
Arno Schoenstedt, Madison Avenue Presbyterian, New York City
Gillian Weir, Fountain Street Baptist Church, Grand Rapids, Mich.
Richard Ellsasser, Battle Creek, Mich.
- 9**
Richard Ellsasser, Battle Creek, Mich.



Sacred Heart Church
Newburgh, New York

- III Manual
- 34 Ranks
- Open Toe Voicing
- Low Wind Pressure

Delaware Organ Company, Inc.
Tonawanda, New York
14150



Harpsichord News

By Philip Treggor

When discussing the harpsichord in today's world, the terms revival, renaissance, or re-awakening are used frequently. While these words are not incorrect, they do not go deeply enough into what has happened. To my mind, far better for description, would be the word enlightenment.

Today's enlightened musician, and to a lesser extent the music lover also, no longer views the harpsichord as an archaic instrument of curious design. Rather, enlightenment allows him to accept the harpsichord on its own merits, with lesser regard for its historical significance alone.

The enlightened recognize that the harpsichord is not only a predecessor of the piano but that it is also a fully developed instrument in itself, capable of great beauty of sound. It is because of this that composers of the 20th century have been attracted to composing music especially for the instrument; music that is not also optional for piano.

Herein lies the final enlightenment. Actually, there is no either/or when speaking of early keyboard music. The piano did not exist in the days of the harpsichord and thus music for each should be treated as an entity. For example, we would not enjoy listening to a Chopin Nocturne played on the harpsichord. Conversely, we should not enjoy a Bach French Suite on the piano. If we do, it is largely out of habit, and not because the music is properly suited to the piano.

Without dwelling upon the reasons for the harpsichord's being eclipsed by the piano for more than a century, we may simply rejoice that it has returned. In its modern form, it has evolved into an even greater instrument. Modern materials and building procedures have contributed immeasurably to this improvement.

In spite of the century gap, this progress and improvement in the harpsichord has been evolutionary in character. Basic concepts have not been changed. Tonal requirements are fundamentally the same. Superb cabinet work is appreciated. Hand crafting (even on production models) is still of prime importance.

What are the improvements which give claim to an improved instrument? How is the 20th century instrument

better than the 18th century one? The answers lie principally in the area of long term durability and everyday stability.

Modern methods, plastics, metals and laminated woods have made it possible for a musician of this age to own an instrument which requires far less tuning and adjusting. Also, he may expect to pass the instrument along to his grandson in good playing condition, or perhaps to trade it in on a new instrument while receiving a good allowance.

Much has been written about the harpsichord of the past. Outstanding books by Frank Hubbard, Hanns Neupert, Raymond Russell and others are commonly available. These serve as a fine background for a knowledge of the harpsichord. However, there is little or no material available, aside from builder's brochures, which make possible a comparative survey of the modern harpsichord and its music.

In addition to the instrument itself, this column will cover 20th century music for the harpsichord, recitals, concert artists and recordings. From time to time, news of related instruments, collegiums, and early music in general will find its way into the column.

THREE KEYBOARDS

Recently, I had the pleasure of playing and examining a large, three manual harpsichord made by William de Blaise of London, England. This unusual instrument is located in Cleveland in the home of Philip Cucchiara. Mr. Cucchiara, a harpsichordist himself, is presently in England where he is working in the shops of Mr. de Blaise for the purpose of learning the techniques of both building and servicing.

Before leaving for Cleveland, I wrote to Mr. de Blaise to ask for some background material on the instrument. I shall quote directly from his reply which was mailed from Nice, France where he was vacationing at the time.

When asked what prompted him to build a three manual instrument, he replied: "The reason for three manuals is to combine the advantages of the so-called 'Bach' specification (4' in top manual) with those of the 'Pleyel' specification (4' in lower manual). This could be done if one gave the instrument a second set of 4' strings, and stuck to two manuals, giving each manual its own 4'. But I did not want to load the soundboard with yet another set of strings and also did not wish to complicate further the tuning. To combine the two specifications on two manuals, and with only one set of 4' strings is ten times more complicated and twenty times less reliable, than to add a third keyboard.

"I started investigating this whole problem about seven years ago when a Swiss organist wanted a harpsichord which combined the possibilities of the 'Bach' and the 'Pleyel' specifications. Being an organist and thus accustomed to a multiplicity of keyboards, he agreed to my three manual proposal. The result was so satisfactory that I stuck to this plan whenever a customer wanted an instrument of this type. I have made five of them up to now."

Regarding the mechanics of the instrument, Mr. de Blaise has this to say: "This instrument is the same as my



Three manual de Blaise harpsichord in the home of Philip Cucchiara, Cleveland, Ohio.

regular two manual instruments. Adding a third manual necessitates only making it about 6" longer and about 2½" deeper at the keyboard end. It has the same soundboard and scaling as my other instruments. However, while they have four sets of strings (16' 8' 8' 4') plucked by five sets of jacks (16' 8' 4' 8' X8' nasard; the latter two sets plucking the same 8' string at different distances from the nut), the three manual instrument has also four sets of strings, as above, but six rows of jacks, the additional being a second set of 4' jacks. The normal 'dolly-coupler' couples Man II to Man I. The jacks of Man III are permanently coupled to Man II. I stuck to the usual seven pedals, but made the pedals for 16' 8' X8' with two steps down; on step I the stop itself is engaged, on step II the harp stop is added."

While visiting the Cucchiara home I had the pleasure of hearing the instrument played by Frieda Schumacher, Cleveland harpsichordist. Miss Schumacher has performed the Brandenburg Concerto No. 5 on this instrument in Severance Hall with the Cleveland Philharmonic Orchestra.

I was particularly pleased with the quality of the sound from this harpsichord. It was rich and full-bodied, due in part to its string length. The instrument is 9' 2" long. Cabinet work, typically English, is superb and has much inlay of fine and rare woods.

William de Blaise's three manual harpsichord is an exciting instrument to see and to hear. Because of its cost and size, this kind of harpsichord undoubtedly will never be made in quantity. Thus, it is fortunate that at least two or three of these instruments are located in the United States.



Philip Treggor begins a column on harpsichord and related areas of interest in this month's issue of THE DIAPASON. Mr. Treggor also contributes regularly to the Hartford Times, The New York Music Journal, Choice magazine, and the Manchester Herald.

He is organist-choirmaster at Immanuel Congregational Church, Hartford, and a member of the music faculty at Central Connecticut State College.

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

OUTSTANDING NEW MUSIC . . . from Augsburg

Free Organ Accompaniments to Hymns
Volume IV — Festival Services

\$1.75

Lord, Keep Us Steadfast

Free harmonizations and postlude by David N. Johnson

1.10

Built on a Rock

Free harmonizations and postlude by Wilbur Held

1.10

Of The Father's Love Begotten

Chorale prelude by David N. Johnson

1.10

Write for approval copies

AUGSBURG PUBLISHING HOUSE • Music Department

426 S. 5th. St., Minneapolis, Minn. 55415

57 E. Main St., Columbus, Ohio 43215

2001 Third Ave., Seattle, Wash. 98121

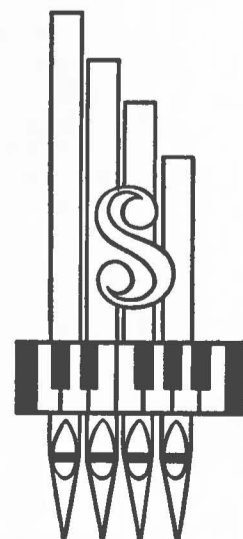
SCHLICKER

organs

Buffalo, New York 14217

- Variable scaling, with traditional voicing on low windpressure.
- Slider Wind-Chests of improved design, for use with electric or tracker action.
- Electro-pneumatic Wind-Chests with Ton-Kanzelle.
- Custom designed and voiced pipe organs from two registers, for churches, studios, auditoria, and residences of all sizes.

Member of A.P.O.B.A.



Walcker
Since 1781
Since 1781
MISCKEL

No matter how
you look at it!



196 years
of Pipe Organ
experience means
superior quality
and better value!

S. H. DEMBINSKY
1035 Iroquois Dr. S. E.
Grand Rapids, Michigan 49506
(616) 243-1570



Robert Ivey has been appointed minister of music in the First Presbyterian Church, Red Bank, N.J. effective Sept. 1. He will be organist-choir director, responsible for developing a full music program of choirs and handbell groups. After seven and a half years, he leaves a similar post at the Latrobe, Pa. Presbyterian Church where he also directed the student nurses glee club of the Latrobe Area Hospital and served on the board of directors of the Greater Latrobe Music Association.

Mr. Ivey has BMus in organ and MMus in conducting from the Westminster Choir College, studying organ with Alexander McCurdy, George Markey and Donald McDonald and conducting with the late John Finley Williamson. He is national vice-president of the American Guild of English Handbell Ringers, a member of the AGO and the Choristers Guild. He has directed a number of adult and junior choir festivals in New York, Michigan and the Pittsburgh area.

**SCHANTZ BUILDS ORGAN
FOR TENNESSEE CHURCH**

FIRST BAPTIST IN MARYVILLE

R. Don Brakebill Directs the Music
Program — Mrs. Don Rogers
Is the Organist

The First Baptist Church, Maryville, Tenn. is to have a new three-manual organ by Schantz Organ Company, Orrville, Ohio. The placement will be in two spaces on each side of the choir loft with openings into the nave and choir area. A drawknob console will be furnished. The building is of colonial design with excellent acoustics.

The church is noted for an outstanding choir program under the direction of R. Don Brakebill. Mrs. Don Rogers is the organist. Plans for the new organ were prepared by Alfred Lunsford of the Schantz company together with the music staff of the church.



Norberto Guinaldo, Argentine organist-composer resident in Southern California, for the second consecutive year has won first prize in the composition contest sponsored by the Organ Historical Society as part of its 12th annual convention held in June in New York. His Suite of four movements was the winner; last year's winner was his Passacaglia. He has also won awards from J. Fischer and Bro. and from the Southwestern Youth Music Festival at Long Beach.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks (prepared)

SWELL
Flute à Cheminée 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Cor de Nuit 4 ft. (prepared)
Flute a bec 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. (prepared)
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR
Gedackt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. (prepared)
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Octave 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Quinte 1 1/2 ft. 61 pipes

Dulzian 8 ft. 61 pipes
Solo Trumpet 8 ft. (prepared)
Tremulant

PEDAL
Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Quintaton 8 ft.
Super Octave 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

Interested in New Patterns in
Religious Music?

Don't miss the fall issue of
CHURCH MUSIC

Proving a practical, scholarly aid for organists, choir directors, all concerned with church worship life! CHURCH MUSIC is of fine quality, intriguingly written, beautifully printed, a real pleasure to read. Publication began last fall, with inter-denominational contributing editors providing 60 pages of resources. Each issue is planned to emphasize a particular phase of church music.

Begin your subscription now! In this issue:

- New Patterns for a New Age, by Martin E. Marty
- A Survey of Contemporary Organ Music — in Germany and Austria, by Donald Johns; in America, by Philip Gehring; in England by Percy Young
- Three new hymns for the 450th Reformation Anniversary
- In Review: The Crisis in Catholic Church Music, by Rhea Felknor
- First Person Singular: For the Composer — A New Post? By Thomas Canning
- Plus sample copies of current music, critiques of related books and recordings, editorials and news

Concordia
PUBLISHING HOUSE

3558 So. Jefferson Ave.
St. Louis, Missouri 63118

Please enter my 1-year (2-issue) subscription to CHURCH MUSIC, beginning with the 67-2 (Fall) issue. I enclose \$2.50 (Single issue \$1.50)

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____

**RECENT CHORISTERS GUILD ANTHEMS
TO CHALLENGE YOUR CHILDREN**



A-40 Mary's Wandering	McLaughlin	.20
A-41 Great Father of Glory	arr. by Hokanson	.20
A-42 Sleep, Holy Jesus	McLaughlin	.20
A-43 Come, We Too, This Christmas	Gallagher	.15
A-44 Morning Star (autoharp, recorder, cello)	arr. by Kemp	.20
A-45 Seasons of Time	Adler	.15
A-46 Sing Hosanna in the Highest	Butler	.20
A-47 Make a Joyful Noise to the Lord	Sindlinger	.15
A-48 I Sing a Song of the Saints of God	Marshall	.20
A-49 The Lord's Prayer	Word	.15
A-50 The Three Wise Men	McLaughlin	.20

Ask for a sample of any one

Write to CHORISTERS GUILD
440 NORTHLAKE CENTER
DALLAS, TEXAS 75238

ANGELL PIPE ORGANS, INC.

PORT CHESTER

NEW YORK

LONG ISLAND REPRESENTATIVES

ACHILLE CATANZARITA

WESLEY JAMES

53 Lehigh Lane,

9 Manchester Dr.

Hicksville, New York

N. Massapequa, N.Y.

Telephone 516-WE5-6554

Telephone 516-735-7078

**CHURCH IN DOUGLSTON, L. I.
ENLARGES AUSTIN ORGAN**

FORMER 2-MANUAL BECOMES 3

**New Space Is Provided for Enlarged
Instrument — 50th Anniversary
of Church Honored**

In 1925 the Austin Organ Company built a small two-manual organ of eight ranks, 14 stops for the Community Church of Douglaston, New York, and installed it in the new church building. In 1965 as part of the church's 50th anniversary program a fund was started to rebuild the church interior, increasing its seating capacity through the installation of a new rear gallery. At the same time the chancel was revised eliminating the former elevated choir loft. As part of the program it was decided to enlarge the original organ considerably to permit a complete music program.

The enlarged instrument will have a new three-manual console in the center of the chancel and new principal choruses for the great and pedal will be added with visible pipes at each side of the chancel facing the nave. The present organ will become the swell with several stops duplexed as an enclosed great division and a completely new choir division added. The resulting organ will have 37 stops and 32 ranks.

The design was drawn up by Austin Organs, Inc. with the assistance of John E. Dumaresq, chairman of the music committee, Gordon W. Paulsen, director of music, and Charles L. Neill, for Austin.

GREAT

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Viola 8 ft. 73 pipes
Rohrgedeckt 8 ft. 73 pipes
Dolce 8 ft. 73 pipes
Koppelflöte 4 ft. 73 pipes
Bells

SWELL

Viola 8 ft.
Rohrgedeckt 8 ft.
Voix Celeste 8 ft. 61 pipes



Naramata, B. C. was the scene of a week-long workshop in sacred music conducted July 21-28 by Donald and Wilma Jensen under the sponsorship of the United Church of Canada. Sixty-two registrants from the provinces of British Columbia, Alberta, the Northwest Territories, and Jamaica were enrolled in the session. Mrs. Jensen taught organ, service playing, and repertory. Dr. Jensen conducted adult and children's choirs; led choral reading sessions, and lectured on church music. A program of choral music and an organ recital by Mrs. Jensen concluded the week's work.

Dr. and Mrs. Jensen are pictured at the left, above, with Douglas Parnham, of Calgary, Alberta, dean of the workshop. Dr. Jensen is director of music at St. Luke's Methodist Church in Oklahoma City and Wilma Jensen is organist at First Presbyterian Church there.

Dolce 8 ft.
Spitz Principal 4 ft. 73 pipes
Koppelflöte 4 ft.
Sesquialtera 2 ranks 122 pipes
Koppelflöte 2 ft. 61 notes
Trumpet 8 ft. 73 pipes
Regal 4 ft. 61 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Harp

PEDAL

Bourdon 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Dolce 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Viola 8 ft.
Gedeckt 8 ft.
Principal 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Mixture 2 ranks 64 pipes
Trumpet 16 ft. 12 pipes
Krummhorn 4 ft.

**MARDIROSIAN TO BALTIMORE
CATHEDRAL FROM SHRINE**

Haig Mardirosian has been appointed assistant organist and choirmaster at the Cathedral of Mary Our Queen, Baltimore, Md., effective Sept. 1. He has been assistant organist of the Shrine of the Immaculate Conception, Washington, D.C. since September 1965. At Catholic University of America he has studied organ with Robert F. Twynham, theory and composition with Conrad Bernier and George Thaddeus Jones.

Mr. Mardirosian has held various church positions in the New York area where he was also accompanist for the Cosmopolitan Chorale from 1960 to 1965. He has appeared in recital in New York, Baltimore and Washington. At Baltimore he will assist Mr. Twynham in training the choir of men and boys and will accompany various services and choral concerts as part of the cathedrals expanded music program.

RT

DONALD DUMLER

**ROBERT
GLASGOW**

JOYCE JONES

RAINER LILLE

**NOEL
RAWSTHORNE**

**TED ALAN
WORTH**

RICHARD TORRENCE MANAGEMENT

394 East Palisade
Englewood, New Jersey 07631
NYC # (212) 563-6395

Robert

RAYFIELD

recitals

Concert Management
Office of Musical Organizations
Indiana University School of Music
Bloomington 47405



Christmas Music from Presser



ORGAN SOLOS

AdorationF. Borowski
Overture in E Minor, from "The Messiah"

G. F. Handel-Moschetti

ORGAN AND PIANO DUETS

AdorationBorowski-Stoughton
O Holy NightAdam-Orem

ORGAN BOOKS

Carols for Christmas (with words) (Hammond Reg.)Candelori
Festival of Carols (16 Christmas Favorites)
(with Multistratation Chart)S. King

International Christmas for Organ (more than 135
Songs and Carols)arr. by Charles Ware
Available at your local Music Dealer, or write



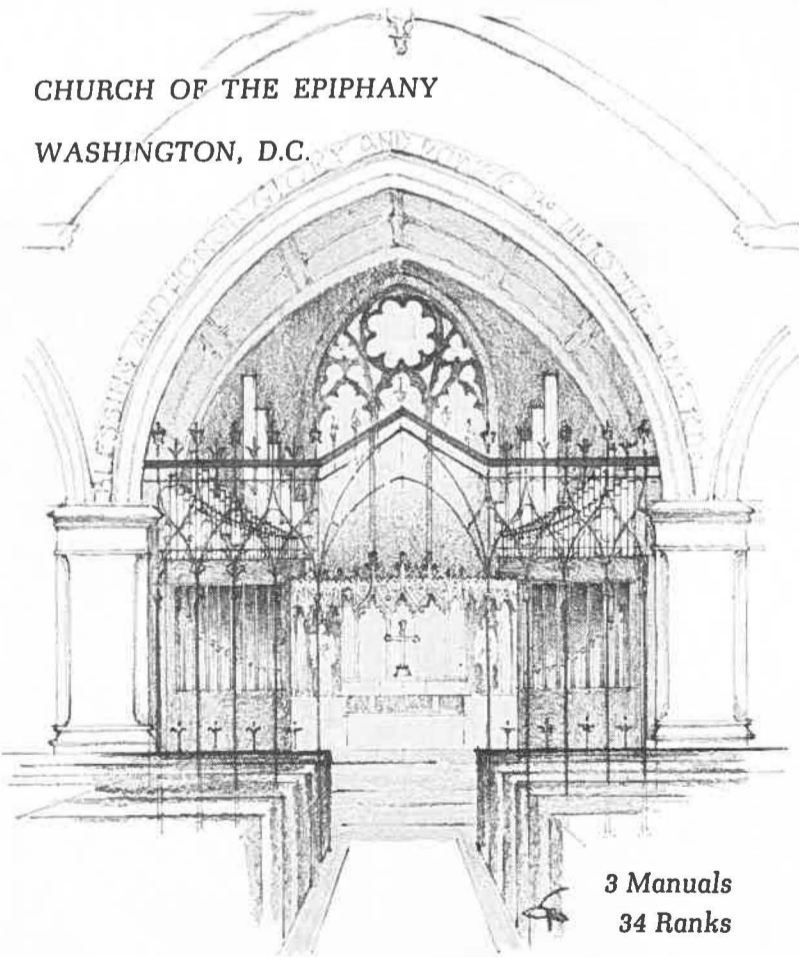
Theodore Presser Company

BRYN MAWR, PENNSYLVANIA 19010

EXCELLENCE IN ORGAN BUILDING

CHURCH OF THE EPIPHANY

WASHINGTON, D.C.



3 Manuals
34 Ranks

AEOLIAN-SKINNER ORGAN CO., INC.
BOSTON, MASSACHUSETTS 02127

SAVILLE TO INSTALL INSTRUMENT AT HAMMOND

IN FIRST METHODIST CHURCH

Austin Lovelace Serves as Designer
of Two-Manual for New "in-the-
round" Edifice in Indiana

The First Methodist Church of Hammond, Ind. has contracted with the Saville company for a new three-manual instrument to be completed in time for the fall dedication of the new "in the round" edifice.

The main section of the instrument is located in the front of the church on either side of strikingly designed chambers. The choir in the center face the console. The antiphonal division extends across the rear of the church.

The stoplist was drawn up by the church's consultant, Dr. Austin C. Lovelace, Catherine Fayle, minister of music and the tonal director of Saville, Frank Wichlac. Leon Hielt handled negotiations for Saville.



John P. Brock, Jr. has been appointed assistant professor of music at the University of Tennessee in Knoxville effective Sept. 1. He joins Calvin Bower on the organ staff of the university's fast-growing department of music.

Mr. Brock holds both BM and MM in organ from the University of Alabama, where his organ study was with Warren Hutton. Since 1964 he has been on the faculty of Mitchell College, Statesville, N.C.

GREAT

Violone 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Quintadena 8 ft.
Spitzflöte 8 ft.
Octave 4 ft.
Nachthorn 4 ft.
Twelfth 2 2/3 ft.
Fifteenth 2 ft.
Nineteenth 1 1/2 ft.
Mixture 4 ranks
Chimes (prepared)
Tremolo

SWELL

Quintadena 16 ft.
Geigen Diapason 8 ft.
Rohrflöte 8 ft.
Viola de Gamba 8 ft.
Gamba Celeste 8 ft.
Flauto Dolce 8 ft.
Flute Celeste 8 ft.
Principal 4 ft.
Flute D'Amour 4 ft.
Nazard 2 2/3 ft.
Blockflöte 2 ft.
Larigot 1 1/2 ft.
Plein Jeu 4 ranks
Contra Fagot 16 ft.
Trompette 8 ft.
Oboe 8 ft.
Clarion 4 ft.
Liturgical Trumpet 8 ft.
Tremolo

CHOIR

Nason Flute 8 ft.
Hohlflöte 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Koppelflöte 4 ft.
Nazard 2 2/3 ft.
Octave 2 ft.

Tierce 1 1/2 ft.
Larigot 1 1/2 ft.
Krummhorn 8 ft.
Bombarde 8 ft.
Rohrschalmei 4 ft.
Fanfare Trumpet 8 ft.
Major Clarion 4 ft.
Tremolo

PEDAL

Contra Bourdon 32 ft.
Violone 32 ft.
Sub Bass 16 ft.
Principal 16 ft.
Gemshorn 16 ft.
Rohrbordun 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Super Octave 4 ft.
Koppelfgedeckt 4 ft.
Doublett 2 ft.
Mixture 4 ranks
Bombarde 32 ft.
Trombone 16 ft.
Contra Fagotto 16 ft.
Trompette 8 ft.
Clarion 4 ft.
Rohrschalmei 4 ft.

TELLERS ORGAN CO.

A
P
O
B
A

● MADISON, WISCONSIN
ST. BERNARD'S R. C. CHURCH
2M 28R

architects and builders
of custom instruments
created for a purpose

1906 — 1967
Erie, Pennsylvania



pipe organ builders
tracker and electro-pneumatic

W. Zimmer & Sons
INCORPORATED

4900 WILMONT RD. ● CHARLOTTE, N. C. 28208

NEW ORGANS CANNARSA ORGANS CONSOLES
Custom Pipe Organ Builders Since 1928
Rebuilding Specialists
CHESTS P.O. Box 238, Hollidaysburg, Penna. RELAYS



Choral Music

Some choral music of considerable interest was included in the modest stack received in our pre-Labor Day mails. Somewhat fewer publishers are represented than is usual at this season of the year.

Knud Nystedt's *De Profundis*, which has won awards and honors in Scandinavia, heads a group of a cappella numbers from Associated Music Publishers. The festival singers of Toronto showed what can be done with this church music of our time; this should be investigated by college groups. Other a cappellas: a setting of a pleasant new tune for *What Child Is This?* by Robin Escavado in which the men have a rhythmic ostinato; Ronald Herder's *The Job Elegies* with good marriage of text and music; Johann Nepomuck David's motet *Now We Beseech the Holy Ghost*, with German and English text and an interesting structure growing out of a repeated Kyrie; Edwin Fissinger's *O Make a Joyful Noise*, extended in length with *divisi* in all voices and some successful counterpoint; a small *Jesu Christes Milde Moder* by Sam Dennison on a Middle English Christmas text; and a brief *The Benediction* by Knud Nystedt.

A Ulysses Kay Choral Triptych heads AMP's accompanied group; in a rather nervous style, its three parts are: *Give Ear to My Words*, *How Long Wilt Thou Forget Me*, and *Alleluia*. Joseph Ludlow's *The Words of Ruth* adopts a conventional idiom more usual to vocal solos. Paul Parthun has a simple three-voice setting of *Ave Verum Corpus*, using some tessituras very low for this kind of singing.

The Choristers Guild series for Children's choir adds a fresh unison *The Three Wise Men* by Marian McLaughlin to its list.

Concordia's beautifully bound *Introsits and Graduals for the Church Year* by Healey Willan will be useful in churches of any denomination; the collection is generous and of high quality. A Buxtehude bass solo cantata for Easter, *I Am the Resurrection*, has good introductory notes, an acceptable translation, and parts for two violins and continuo.

Much of the generous stack from Carl Fischer is seasonal. Thanksgiving comes first with a small, partly unison *Give Thanks* by Austin C. Lovelace, with an immediate usefulness. A *Festival Processional* by Irving Cooper adds brass choir to chants and some familiar Harvest hymns. Robert Graham's cantata, *That First Christmas Morn*, with solos for S, A, and B, illustrates again Mr. Graham's special ability to write simply without becoming trite and to imbue time-tried musical devices with freshness and originality; it is within the abilities of most choirs. Carl Mueller's long experience as a choral composer and arranger show up in two originals, *Ring, O Ring, Ye Christmas Bells*, with optional chimes or handbells; and a general *Hosanna to the Living God*; and arrangements of *Wake, Awake for combined choirs* and of the familiar Gluck tune in *Lead Us, O Father*, for general use. John Leo Lewis has set *I Know Not How that Bethlehem's Babe* into a small, easy effective anthem. Will Reske's carol, *Let Our Gladness Have no End* is pleasant and useful despite a few harmonic clichés. Emma Lou Diemer's *Noël, Rejoice and Be Merry* is a well-made arrangement of a good carol. Robert E. Allen's *The Bells of Christmas*, on a Prokofieff theme, divides voices and adds finger cymbals and tambourine.

Carl Fischer's seasonal group includes three for Easter: *Alleluia! Alleluia!* by Stanley Glarum, unaccompanied; a big *T.F.H. Candlyn Sing His Praises*, with an independent organ part and a David H. Williams short *Christ Is Arisen*. For

general use: Jean Pasquet's strong *Thou Art He* and an a cappella *I Will Wait on Thy Mercy*; Kenneth Walton's *O Magnify the Lord* in a traditional idiom; and Robert B. Reed's *Let All the World in Every Corner Sing*, useful but usual. Editings include two from Handel by Richard Condie: *Let Their Celestial Concerts All Unite and Awake the Trumpet's Lofty Sound*; a reprinting of the final chorus from the Bach *St. Matthew*, and an Earl Rosenberg SAB arrangement of the Vaughan Williams *Sine nomine*.

J. Fischer & Bro. sends some secular part songs, outside the area of this column, and a small group of church pieces: an undistinguished tune by John Dressler for *O Master Let Me Walk* and George Brandon's hymn anthem on Norwich, *God Made All His Creatures Free*. There are Howard McKinney arrangements of a *Credo* by Tchaikovsky, *Of Thy Mystical Supper* by Lvoff and *The Lord Is My Light* by Horatio Parker.

Flammer's Christmas list includes a flowing *That Bethlehem's Babe* by Eugene Butler, a Walter Ehret arrangement of Hugo Wolf's *Maria, Ride Onward*, an SAB Robert B. Reed *Bring Your Pipes and Bring Your Drum*, appropriately with flute and snare drum, an Alec Wyton *There Were Shepherds* and Royal Stanton's *Song of Three*

Princes. A "chancel drama", *The Fourth Wise Man*, by Elizabeth Thomson and Paul Hamill, has detailed instructions for staging and performance by unison choir, vocalise and organ.

For general use from Flammer are: David Wehr's a cappella *Take and Receive O Lord*; Doreen Droste's *Blessed Art Thou*; Leo Sowerby's long difficult *O Praise the Lord, for It Is a Good Thing*, for Thanksgiving; Beverly Ward's *Light Abode, Celestial Salem*, with descant; Ray Veckruise's a cappella *If My People*; Max Sinzheimer's freemeter *Cantate Domino*; Joseph W. Rhodes' *Praise Thee, O God*, with solo quartet and quintet suggested; Samuel Walter's short a cappella *The Eternal God Is Your Dwelling Place*; two by Gordon Young, *Sing unto the Lord a New Song* and *Unto Thee, O Lord, Will I Lift Up My Soul*. Frances Williams is represented with two short anthems with full endings — *His Praise Sing Forth and Hope Thou in God* — and a volume of hymn arrangements, *Festal Hymns with Descants*. Glen Darst has a unison or SB *Forth in Thy Name* and Beatrice Frazer an SA *God Creator*, with trumpet. Joseph Roff has made a hymn anthem for Advent on an old German tune, *Make Broad the Path*, and Margrethe Hokanson one on *Built on a Rock*, for combined choirs with optional oboe or flute.

Gregorian Institute has issued *Mass Hymn Suites 1 — 8* for choir and congregation in its *Alverno Sacred Music Series* edited by Sister M. Theophane, in organ and singer's editions.

Jaymar Music Limited, Box 2121, London, Ont. sends two by Barrie Cabena — a *Jubilate Deo* with a kind of carillon figure in the organ pedal, and a small, meditative unison *Loving Shepherd of Thy Sheep*.

For McLaughlin & Reilly, David Pizarro has arranged two from earlier centuries — *Therefore We Before Him Bending* by Albrechtsberger, and *SAB Accept Me at Thy Sacred Meal* by Praetorius.

Novello sends a rather tricky *God Be Merciful unto Us* by Peter Aston, and a set of *Preces and Responses* by Bernard Rose.

C. F. Peters sends a delightful set of 32 *Canons on Sacred Texts* which any choir would enjoy; Walter E. Buszin is editor, with composers from all periods.

Only one G. Schirmer issue reached us, a David Pizarro editing of a long *Credidi Propter* by Maximilian Stadler, with text in Latin; the music is simple and rather appealing.

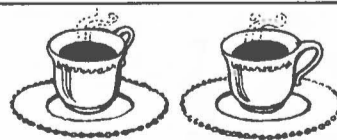
World Library sends a *Mass Service of Antiphonal Songs for the Easter Season* for unison schola or cantors and congregation—very elementary and not at all distinguished stuff. — FC



Continuing service is what happens

After your budget is committed for a fine pipe organ, what happens? When Reuter sells an organ, that initiates a long relationship. The same Reuter representative who helped you plan, brought architectural drawings, and offered stoplist advice follows your Reuter through its installation. Then he remains on call for the small amount of service you might require. Personal attention — *continuing* personal attention — is what happens with Reuter.

3 manual 48 rank • First Methodist Church, Garden Grove, Calif. • Reuter representative: Justin A. Kramer, Los Angeles • Write for a free copy of question/answer booklet, "So You've Been Selected" •



Reuter

THE REUTER ORGAN COMPANY
(913) VI 3-2622 Member APOBA
Box 486A, Lawrence, Kansas 66044

NEW ORGAN MUSIC

Organ and Orchestra

Rohlig, Harald — Concertino for Organ and Orchestra
For organ, strings and 2 trumpets.

Score, 97-4776 \$6.00
Organ Part, 97-4777 1.50
Instrumental Parts, 97-4778 3.50

Organ

Gehring, Philip — Six Hymn Tune Preludes 97-4768 1.50
Contents: Innocents, Tallis' Canon, Lancashire, Down Ampney, Slane, Malabar
Lenel, Ludwig — Fantasy on "In the Midst of Earthly Life" 97-4783 1.50

Sinzheimer, Max — Preludes and Improvisations on Hymn Tunes 97-4769 2.50
Contents: Truro, Gute Bäume Bringen, Christe Sanctorum, Wareham, Down Ampney, Sine Nomine, Walton, Salzburg, In Babilone, Marion, St. Dunstan's, Sicilian Mariners

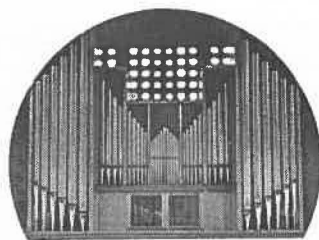
Organ and Bass

Gabrieli-Boeringer — Canzon Septimi Toni
Arranged for brass quartet Score and Parts, 97-4841 2.00
and organ.



Concordia MUSIC

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118



Organ Music

There is a great variety in new organ music this month. It is interesting that nothing intended specifically for the Christmas season was received.

Gerald Bales' Fanfare For Easter Day, BMI Canada Ltd., treats the familiar Jesus Christ Is Ris'n Today rather straightforwardly in a setting for brass quartet and organ. Brass parts are included.

Breitkopf & Härtel (Associated) sends an elaborate organ arrangement by Helmut Bornefeld of Busoni's Fantasia Contrappuntistica. The work consists of variations, fugues, and intermezzos based on the chorale, All Glory Be To God On High. Busoni reworked the piece several times — three distinct solo piano versions (1910/12) and a version for two pianos (before 1922) — and would probably have approved of yet another version for organ. Bornefeld's arrangement requires a large, romantic instrument and is extremely difficult at many points, with double pedaling and other intricacies. A performance of this arrangement will demand a skillful organist who is also gifted with patience.

The complete organ works of J. G. Walther have been published in three volumes by Breitkopf & Härtel, using a method of photographic reproduction from the original edition in the *Denkmäler Deutscher Tonkunst*, Vols. 26/27. A new preface and an up to date bibliography are features of the Breitkopf edition. The cost of this three volume set (approx. \$21) is less than half that of the DDT edition.

We still remain to be convinced that there exists a dearth of original, idio-

matic organ music which necessitates the perennial outpouring of transcriptions and arrangements. Robert Cundick's A First Album for Church Organists (C. Fischer) is far better than most of these collections, yet the need for it is questionable. Emma Lou Diemer's Ten Hymn Preludes for Meditation and Praise, also from C. Fischer, is disappointing. Chromaticism and rhythmic contrivance do not succeed in compensating for a basic lack of inventiveness.

Another C. Fischer item is E. A. Hovdesven's From Psalm LXXVI: Suite for Organ, a series of seven descriptive pieces based on the Psalm text. These short pieces are well-shaped and vaguely reminiscent of Ernest Bloch's style.

Much of Ruth Barrett Phelps' Anthology of Organ Music Selected for Christian Science Services (C. Fischer) is available in standard editions, although the selection is a tasteful one. A table for pedaling of major scales is also included. Alec Wyton has edited 18 of the 52 chorale preludes in Reger's Op. 67, also published by C. Fischer.

The *Liber Organi* series from Schott (Associated) continues with No. 11, Organ Music of the Spanish Baroque Period, edited by James Wyly. The preface is enlightening on several points, but a discussion of registration possibilities would have been helpful, as would a translation of the occasional Spanish directions for registration found in some pieces. The *Cancion para la Corneta con el Eco* is an especially delightful "echo" piece.

Two Service Sonatas, each consisting of a prelude, offertory, and postlude are published by Shawnee Press. One, by Robert J. Powell, is based on free material; another, by Ronald R. Williams, uses three hymn tunes in a more adventurous harmonic style. Both offer original service material making moderate technical demands.

Barrie Cabena's set of personality sketches, "Cabena's Homage," commissioned for the 1967 ICO, is now available from Waterloo Music Co., Ltd. These are useful and entertaining pieces, with or without their specific allusions.

— WV

Write Today for FREE ANTHEMS

If you are a Choir Director you qualify to receive one of the packets listed below at NO cost or obligation. Each packet contains 12 octavos. Send your name and address, including Church or School position. State which free packet you wish.

- PACKET 1 — New SATB
- PACKET 2 — New SAB
- PACKET 3 — Jr. Choir and SSA
- PACKET 4 — Festival SATB with Instruments or Multiple Choir

Hope Publishing Company
5765-PA7 West Lake St., Chicago, Ill. 60644

CHOIR ROBES CLERGY ROBES ALTAR HANGINGS



Wide selection of colors and styles in a variety of beautiful fabrics, including colorfast, solution-dyed material, for cool comfort and a well-groomed appearance. Expert tailoring and styling at remarkably low prices. Tell us your needs so we can quote. Mention DIA.

IRELAND NEEDLECRAFT
3661 San Fernando Road
GLENDALE, CALIF. 91204



The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS

H. LEON HIETT

Hiett's House of Music
232 E. Dundee
Wheeling, Ill.
Phone: 312-537-5011

WA-LI-RO

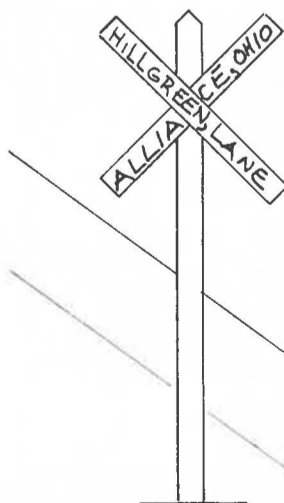
BOY CHOIR

WARREN C. MILLER — DIRECTOR
Christ Church, Shaker Heights 22, Ohio

BERKSHIRE ORGAN COMPANY

NORTH WILBRAHAM, MASSACHUSETTS

PIPE ORGAN ARCHITECTS & BUILDERS



STOP—LOOK—LISTEN

AND YOU WILL WANT TO HEAR MORE

Hillgreen, Lane and Co.

ALLIANCE, OHIO

An OLD and EXPERIENCED firm with YOUNG and PROGRESSIVE ideas . . .

Place your confidence in an APOBA member.

Est. 1898

The Church of the Good Shepherd had a special problem.

Allen solved it.

The problem was the usual one in gothic-style churches with an organ in the chancel. The organ chamber and casework of this beautiful church face across the chancel, creating a serious tonal disadvantage for the organ (bright in the chancel, dull in the nave).

However, an Allen Organ installation solved the problem. Because Allen starts with clear, natural tones, the church was able to use special high-frequency tonal projectors, directed toward the congregation, in addition to the regular speakers in the organ chamber itself. This unique arrangement and the church's marvelous acoustics enable the high notes to sparkle with an unusual activity and brilliant presence, while the middle and lower tones resound with magnificent fullness. Truly a breathtaking effect.

Perhaps your church has a problem which you would like to discuss with Allen. Or perhaps you would like more information about Allen Organs and the name of your Allen dealer.

Write: Allen Organ Company, Dept. D-11, Macungie, Pa. 18062



Allen 2-manual Custom Organ at the Church of the Good Shepherd, New York City.

Allen
© A. O. Co.

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75222

CHARLOTTE
Organist - Recitalist
Choral Music Director

ATKINSON
ARMY AND NAVY ACADEMY
CARLSBAD, CALIFORNIA

WILLIAM
Lecturer
Consultant

RECITALS AND LECTURES IN THE WEST

ARTHUR C. BECKER, Mus D., A.A.G.O.

DE PAUL UNIVERSITY
ST. VINCENTS CHURCH, CHICAGO

C. Griffith Bratt

Boise College
Composer-in-residence
Head of Music Department

St. Michael's Cathedral
Organist-Choirmaster

Boise, Idaho
Recitals Commissions

RICHARD ENRIGHT

D.Mus.
Northwestern University Evanston, Illinois First Presbyterian Church
AUTHOR: INTRODUCTION TO ORGAN PLAYING (Abingdon Press)

ROBERT

GLASGOW

HILL AUDITORIUM
UNIVERSITY OF MICHIGAN, ANN ARBOR

KARIN, D.M.A.
Boston University

INGRID, D.M.A.
Church of the Redeemer
Chestnut Hill, Mass.

GUTBERG

AVAILABLE FOR RECITALS AND LECTURES

EVERETT JAY HILTY DON A. VOLLSTEDT

Division of Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

david m. lowry

college organist
WINTHROP COLLEGE ROCK HILL, SOUTH CAROLINA

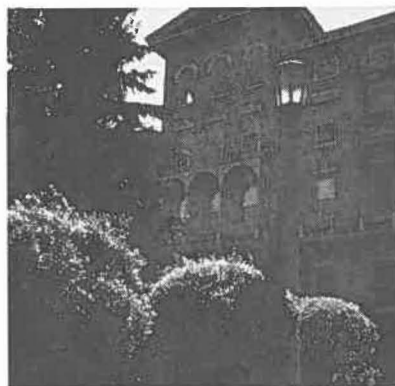
MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." *Des Moines Register, October 5, 1964*

RICHARD M. PEEK

Sac. Mus. Doc.
COVENANT PRESBYTERIAN CHURCH
1000 E. Morehead Charlotte, N. C.

Church Music Institute At Milwaukee



Henni Hall, St. Francis Seminary

The fourth biennial Church Music Institute was held at St. Francis Seminary, Milwaukee during the week of August 7-11. Many of those registered came from the immediate area, although a few represented more distant points such as South Carolina and Texas. Daily attendance averaged 140.

The Milwaukee archdiocese has traditionally been a focal point of Catholic musical awareness in the Midwest. John Singenberger, who came to Milwaukee from Regensburg, Germany in 1873, brought the ideals of the Caecilian movement to this country and also established *Caecilia* magazine. This tradition of musical concern is the nucleus for the present day St. Pius X Guild in Milwaukee. One of the most significant activities of the Guild is its maintenance of a large choral reference library. The Rev. Elmer F. Pfeil, general chairman of the Guild, also planned and co-ordinated the week-long Institute.

Last year's October issue of *THE DIAPASON* described the Fifth International Church Music Congress in Milwaukee and the creative ferment evident in Catholic music at that time. The Institute of this past summer was conceived not as a miniature re-enactment of the Congress, but rather as an opportunity for grappling on a more practical level with the problems of this continuing ferment.

The basis for much of the change in present day Catholic musical attitudes and practices is a re-examination of liturgical concepts. Fr. Irvin Udulutsch, O.F.M. Cap. emphasized this fact in a series of daily talks on liturgy. What he termed the "mystery of the Sunday morning parking lot" — the visible evidence of a gathered community of individuals — implies some kind of communal activity, some form of liturgy. He further outlined the relationship of music to liturgy by posing three fundamental questions: *What* "happens" in liturgy? *How* is it expressed in human terms? *Where* does music fit into this expression? The implications of these questions were elaborated upon during the course of the week.

Current changes in Catholic music should therefore be understood as resulting from a searching liturgical re-examination, rather than from merely shifting trends of "style." The substitution of English for Latin in much of the mass, the new role of the choir in leading congregational singing, and increased congregational participation —

all tangible results of this liturgical re-examination — have created innumerable problems for Catholic church musicians. Many musical procedures, long taken for granted by non-Catholic musicians, are today often desperately difficult problems for their Catholic counterparts.

Each day's activity at the Institute reflected these various areas of concern. Paul Salamunovich, organist and choir-master of St. Charles Church, North Hollywood, Cal. and assistant conductor of the Roger Wagner Chorale, took charge of morning and afternoon choral sessions. The English text repertory covered in these sessions was deliberately chosen to represent a wide range of practical parish music and was used in the daily masses during the week. Included were:

Ye Servants of God, Croft-Schalk; *Let All on Earth Their Voices Raise*, Ford; *O Praise the Lord, All Ye Nations*, Johns; *O Lord, I will Praise Thee*, Krapf; *Bless Thou the Lord*, Pasquet; *If Ye Love Me*, Pinkham; *Thou Knowest, Lord*, Purcell; *Hear the Voice and Prayer of Thy Servants*, Tallis; *Come Down, O Love Divine*, Dietterich; *O Sacred Feast, Willan*; *Mass for Mixed Chorus*, Sowerby; *Settings of Mass Ordinaries* (World Library); *Unison Ordinaries* by Sr. M. Theresa Agnes, S.N.J.M. and Anthony Milner; traditional and contemporary hymns published by the Milwaukee Archdiocesan Liturgical Commission.



Paul Salamunovich and Paul Manz during an informal moment between sessions at the Institute.

Many parts of the "March 5th Instruction" were elucidated in a series of afternoon meetings. This provisional document is a set of guidelines for current liturgical and musical changes. Much of the discussion was necessarily inconclusive, although the advantages of such open discussion were obvious. Fr. Udulutsch drew an excellent analogy between the tension of total participation *vs.* maintenance of quality in church music and the situation existing on a teeter-totter. The tension may be easily resolved by removing one of the factors involved, but the results are

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

SEARLE WRIGHT

F.A.G.O. F.T.C.L.
St. Paul's Chapel, Columbia University
and Union Theological Seminary
NEW YORK CITY
Music Faculty of Columbia University

MAYLAND Chime Co.

SOLID CATHEDRAL CHIMES
ELECTRIC CHIME ACTIONS

205 Babylon Turnpike
Estab. 1866 Roosevelt, L. I., N. Y.



Institute delegates leave Ranier Hall for one of the daily masses at the Seminary chapel.

likely to be disastrous. He also stressed that the real solution must be found in a "creative tension" — in the realization that liturgical participation varies according to the "office" of the individual.

One of the most interesting aspects of these discussions was the attempt to reformulate ideas of "high" and "low" mass. It gradually became clear that these terms are, in reality, two extremes of a continuum, in which music fills an increasingly flexible role. This realization was further strengthened by the Institute's daily masses, where the use of music was increased from a "low" minimum on Monday to an elaborate "solemn high" celebration on Friday.

The most acute problem facing the average Catholic parish organist at this time is probably the matter of congregational singing. Dr. Paul Manz, organist and choirmaster at Mount Olive Lutheran Church, Minneapolis, Minn. and chairman of the music department at Concordia College, St. Paul, addressed himself each afternoon to this area of the organist's responsibility by asking, "What is your special concern as an organist?" The variety of response was revealing, to say the least. Specific problems described included the following:

the celebrant leads congregational singing over a microphone, loud and flat

the nature and purpose of hymn introductions

registration for hymn accompaniment need for a practical edition of chorale harmonizations

considerations for purchase of an organ

when and how to practice new hymns with a congregation

should an organist sing with the congregation

lack of co-ordination in a highly reverberant church

These problems and many others were dealt with in Dr. Manz's daily sessions. His extensive experience in liturgical music and an ever present sense of humor made the sessions both worthwhile and enjoyable.

Afternoons during the Institute were rounded out by perusal of music displays and informal gatherings around a convenient soda machine in the lounge of Henni Hall.

A single event was featured each evening during the Institute. Carl Schalk spoke on the subject of "Music In Lutheran Liturgical Worship" on Monday. Prof. Schalk teaches at Concordia Teachers College, River Forest, Ill. and is the editor of *Church Music*. His stimulating

lecture amplified three basic points: (1) Music in Lutheran worship has remained close to the congregation (*e.g.*, the chorale). (2) Music in Lutheran worship has always been closely related to local resources. (3) Lutheran worship has always reflected changing musical vocabularies — "All music is the gift of God." Prof. Schalk's enthusiasm on this latter point was evident in his decision to conclude the evening by introducing three refreshingly unconventional hymns composed within the past two years.

Student winners of the St. Pius X Guild auditions appeared in recital on Tuesday evening. The program consisted of:

Prelude and Fugue in C major, Bach — Henry J. Koch; Triptych, Young — Diane Kachelmeier; Prelude and Fugue in B flat major, Bach, Invocation and Gloria, McKay — Diane Marx; Awake My Heart With Gladness, Moser, Prelude and Fugue in D minor, Bach — Patricia Bielinski; Fanfare, Castelnuovo-Tedesco — Kathleen Kerhin.

The Buxtehude Prelude, Fugue and Chaconne and a Sonata da Chiesa and Tema con variazione e finale by Andriessen were to have been played by Mary Jo Deppisch, but injuries from an auto accident forced her to cancel her share of the program. All the playing heard on Tuesday was adequate — some of it, in fact, quite convincing. The incentive provided by Guild competition and the opportunity for an appearance in public recital are to be commended.

Wednesday evening was set aside for a choral reading session emphasizing polyphonic works of a rather more ambitious scope, most of which would fit into the average parish situation as "anthems."

The King Shall Come, Kentucky Harmony; Rejoice, Rejoice, Ye Christians, Schröter; How Brightly Shines the Morning Star, Lenel; Benedictus es and Jubilate Deo, Wyton; Of the Father's Love Begotten, Ashfield; O Come Ye Servants, Tye; Festival Antiphons, Slater; Sing to the Lord of Harvest, Willan; Jubilate Deo, Tomblings.

The Lenel and Ashfield arrangements were notable for their imaginative treatment and intrinsic quality.

Institute delegates separated into four groups on Thursday afternoon for a consideration of the highly controversial "music for special groups" debate. This proved to be much more than a euphemism for the often-heard question, "Should guitars be permitted at mass?" Not being easily divisible by four, we

remained in Ranier Hall, where a spirited discussion ensued. Opinions ranged from an extremely permissive attitude on the one hand, to a totally reactionary approach on the other. In one instance, an individual described a highly competent seven-member instrumental ensemble which was proving to be successful in the music program of a local parish, and yet had been banned in a neighboring parish.

Shorthand notes were taken at the four sections of Thursday's discussions and were co-ordinated by Sr. Mary Hueller, O.S.F., Alverno College. She was kind enough to provide us with a brief summary of the four groups, in advance of a more detailed statement which will be sent to Institute delegates.

"The discussion groups were one step in an effort of the St. Pius X Guild to do something constructive about music for special groups. Reactions concerning the effectiveness of the use of instruments such as the guitar were solicited in order to discover if there is validity in their use at worship. It was evident that some of the current folk-song type music has been tried in certain areas and for certain groups, but the same amount of success in its use was not experienced by all. Some felt that the better quality hymns of this type might prove useful for an occasional gathering but not as something regular. More importantly, it was recognized that in meeting the particular needs of individual groups, new texts and new music were needed so that a service of worship would be supported by a meaningful as well as worthwhile type of music."

Dr. Manz introduced his Thursday evening recital by a short discussion in the afternoon of the various *cantus firmi* involved. Relatively fast tempi and light registrations were used to good effect in the unsympathetic acoustical environment of Mary Immaculata Chapel.

Chaconne in G minor, L. Couperin; Adagio, Andante, Concerto 1, Handel; Three Chorale Preludes, Toccata and Fugue in F major, Bach; Pastorale, Franck; Three Chorale Improvisations, Manz; Es sungen drei Engel, Micheelsen; Aria, Peeters; Finale, Symphony 2, Widor.

A concelebrated solemn high mass on Friday afternoon closed the week's activity at the Institute. Sr. Hueller accompanied the ordinary and propers and was joined by Sr. M. Theophane, O.S.F., who played for the prelude and postlude the Buxtehude Prelude and Fugue in F sharp minor and her own Variations On Old 100th. Choral music used at mass was of the utmost variety, including gregorian chant, contemporary unison propers, hymns, and parts of the Sowerby SATB mass.

Fr. Pfeil delivered the homily and alluded to "... the criticism, sometimes vicious, of a few radicals who want to tear up all our roots in the past and still expect the tree of church music to bear fruit." He challenged the delegates "... to see how the music of the past has a creative vitality even for us today. . . . a springboard for future creativity."

A hectic drive through Milwaukee rush hour traffic, catching a Chicago-bound train with only minutes to spare, was our last impression of the week at the Institute. The fourth biennial Church Music Institute in Milwaukee demonstrated clearly the advantage — indeed, the necessity — of an expanding awareness of the continuity which exists in the relationship between the musical heritage of the Catholic Church and contemporary musical developments.

—WV

WHO TRAINS CHORAL CONDUCTORS?

Whenever someone asks us that question, we are likely to answer: "Experienced conductors backed by experienced teachers."

At Westminster Choir College we make certain that a student has considerable exposure to both! By the time a student completes his four years of instruction he will have worked with distinguished teachers. He will have sung daily in choral groups under conductors of all kinds — fellow students, experienced teachers, even great conductors like Bernstein or Stowkowski or Ormandy. What's more, he will have done some conducting himself — lots of it — both on campus and elsewhere.

A student grows in confidence and experience through a daily round of study, practice, and exposure to the Westminster approach to choral music: learning how his "vocal instrument" works, how to use it, and how to train others to do so.

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

Choral conducting is a natural outgrowth of the Westminster's way of life. It is absorbed through participation; it is absorbed "from the inside through doing." Westminster is the home of three remarkable undergraduate choirs, the best known of which is the College's world famous Westminster Choir.

Who trains choral conductors? "Experienced choral conductors backed by experienced teachers," and it is just such a program that is offered at Westminster Choir College.

Lee H. Bristol, Jr.

Lee H. Bristol, Jr.
President



Westminster is interdenominational and fully accredited. Two degree programs are available, one leading to Bachelor of Music, and one to Bachelor of Music Education. Write now for your copy of Westminster's illustrated catalogue.

Westminster
Choir College

Department D
Princeton, N.J. 08540

Edward D. Berryman, SMD

Rudolph B. Berryman, PhD

Warren L. Berryman, SMD

B E R R Y M A N

Organist-Choirmaster
Westminster Presbyterian Church
Minneapolis

Minister of Music and Christian Education
Judson Memorial Baptist Church
Minneapolis

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

william whitehead

2344 center street, bethlehem, pennsylvania

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

A Glance in Both Directions

Our month of August was largely spent attending conventions. The pleasure we experienced at our first convention of the Mexican Union Nacional de Organistas must, we think, have been clearly communicated in the September issue.

On a much larger scale, of course, was the truly memorable International Congress of Organists graciously and skillfully hosted by four Canadian cities. Our report of this major musical "happening" occupies a considerable space in this October issue.

This writer's first major reporting stint for THE DIAPASON was the detailed coverage of the events of the first International Congress of Organists in London in 1957. It seems to us that not one whit has worn off our enthusiasm for these great gatherings of organists in a decade which has included more than two score conventions of varying sizes, purposes and complexions.

We are convinced that it is not chiefly organ recitals, workshops, lectures, services, or even those vitally important competitions which make conventions to enjoyable and so valuable, but instead the people who stage and attend them.

It was the warmth and genuineness of people at both the Mexican convention and the ICO which made both of them so memorable. The unselfish devotion, the tremendous investment of time, energy and talent, with no thought except the success and excitement of the enterprise itself — this somehow rubbed off on all those who attended, too, and gave to both these meetings a patina we have rarely seen matched in our whole perennial rash of conventions.

Loud huzzahs from this side of both borders for some wonderful organists and people on the other side of both those borders!

A Change in the Weather

As this magazine continues on its nearly 60 years of service to the organ profession, but with its more than 30 year official representation of the American Guild of Organists severed by a quick vote of your National Council, readers will begin to note a few changes. Our new harpsichord column is noted elsewhere; it and more numerous special articles can be expected to fill the large empty spaces left by the transference of Guild chapter reports to the new official magazine. Guild headquarters matters, heretofore occupying considerable space in most of our issues, will also appear in the AGO house organ.

We shall continue our complete coverage of news, and shall welcome as always news items from every corner of our exciting world. Our long experience will continue to assure a fair allotment of space to all stories received.

Our postman has been bringing us dozens of letters from readers, many of them containing checks for continuing their subscriptions to the standard magazine in the organ and church music field. We include in this issue, especially for the convenience of procrastinators, an envelope for mailing that necessary check. Many treasurers write that they are following our suggestion for making continuance of group rates possible.

We plan to make any further changes gradually: the popular calendar feature will begin next month listing the hour of events when this detail is included in what you send us. On the other hand we shall discontinue listing those events for which only a city and town is included. Readers write that this incomplete information is misleading and not at all helpful. So, unless you can list the church, school or auditorium where you are to play or lecture, don't bother sending in the event at all, for we shall be forced to ignore it. The closing date for inclusions in the calendar will continue to be the 10th of the month preceding date of issue.

A small change is contemplated too, for the recital pages. Since the dual purpose of these pages is to publicize recitals and provide sources of new repertoire information, routine studio recitals involving more than three players will not hereafter appear. These seem to us to be of purely local interest.

We hope you will continue to write those warm letters of suggestion, support and help which have brightened our mail bags for lo! these many years.

A New Column

THE DIAPASON this month inaugurates a column, the relevance of which might have been seriously questioned as recently as ten years ago. It can no longer be doubted that the harpsichord is now a permanent and increasingly important part of the contemporary musical scene.

Composers of the first rank are turning out solo works, concertos, and other ensemble pieces with increasing frequency. There are, by conservative estimate, more than 40 harpsichord builders active in this country and abroad. Clearly, interest in the harpsichord has passed beyond the curiosity of museum-goers and the dilettantism of "ancient musick" societies.

Philip Treggor has agreed to take charge of the new column. His evaluation of the harpsichord as an instrument and its musical relevance to present day keyboard performance is found on page 11 of this issue.

From time to time, other articles and essays on the harpsichord and related areas of interest will appear.

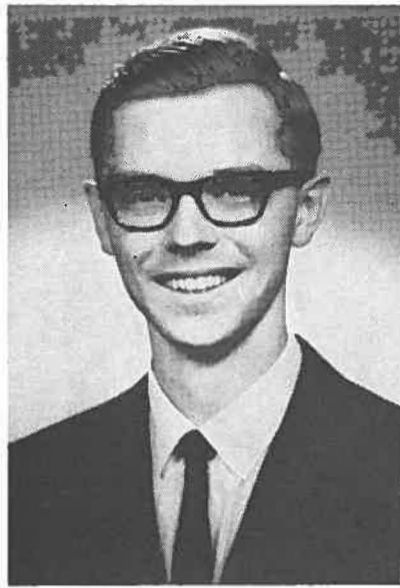
We salute the first harpsichord column and wish it expanded interest among our readers! — WV

CCM ANNOUNCES WINNERS OF SCHOLARSHIP AWARDS

The College of Church Musicians at Washington Cathedral announces the winners in national competition of \$1,500 tuition scholarship awards for 1967-68.

Ralph E. Blakely, Jr. BS, Davidson College; Myles J. Criss, MMus, University of Kansas; John M. Gillock, BM, University of Arkansas; Stephen E. Long, BM, University of Wyoming; Kenneth Lowenberg, MMus, University of Southern California; The Rev. C. J. McNaspy, S.J., MusD; Sam B. Owens, MMus, Birmingham Southern College; Charles A. Rigsby, BM, Henderson State College; R. Lawrence Savage, BM, North Texas State University; Albert M. Wagner, BM, University of Oregon.

These students will join approximately 10 others working in the Master's degree or fellowship programs.



Wesley Vos has become assistant editor of THE DIAPASON and will share the responsibilities in both editorial and advertising departments with the editor.

Dr. Vos has his BA degree from Central College, Pella, Iowa, with a double major in music and art. He earned his MA and his PhD in musicology from Washington University, St. Louis with Lincoln B. Spiess and Paul Pisk. His organ study has been with Laurence Grooters, Howard Kelsey and summer study with Anton Heiller. His experience as a church musician includes service as organist and choirmaster of First Unitarian Church, St. Louis, and St. John's Episcopal, Franklin, Pa. He is at present a member of the choir at the Church of the Ascension, Chicago. He has been a member of the music faculty of Grove City College, Grove City, Pa., teaching organ and piano. He has wide experience as a continuo player at the harpsichord, which he taught at Washington University.

Dr. Vos is a member of Phi Beta Kappa.

Boston Lists Conclave Program for 1967

Three major choral events will enliven the AGO midwinter conclave in Boston Dec. 27-29. The Handel and Haydn Society will perform a Gabrieli program with instrumentalists at historic Trinity Church. The MIT Choral Society will offer the Bruckner E minor Mass at Immaculate Conception Church, noted for its century-old Hook organ. The renowned Chorus Pro Musica will take part in the Guild Service at Old South Church, a pre-convention event.

At Busch-Reisinger Museum E. Power Biggs, playing organ and pedal harpsichord, will be joined by Alfred Zighera, viola da gamba. Daniel Pinkham and Leonard Raver will be heard at King's Chapel.

Robert Glasgow and Mireille Lagacé have been added to the list of recitalists which includes Anton Heiller, on the new Fisk organ in Harvard Memorial Church; and Catharine Crozier, who will play the 235-rank Aeolian-Skinner in the Christian Science Mother Church. There will be brief programs on the organs at MIT.

Abraham Kaplan will conduct a choral workshop. Social events include a Harvard Club Banquet and a Boston Tea Party (tea optional!) at Top-of-the-Hub Restaurant — 52 stories up.

MICHIGAN U ORGAN MUSIC CONFERENCE LISTS FULL DAYS

The Seventh Annual Conference on Organ Music Oct. 16 and 17 at Hill Auditorium, Ann Arbor, Mich, will extend over two very full days. Guest of honor will be Marie-Claire Alain who plays a recital and lectures on early French organ music and on the organ music of Jehan Alain. Preston Rockholt, College of Church Musicians, will lecture on Building a Philosophy of Church Music and Professional Problems of Church Music. Members of the University faculty — Marilyn Mason, Robert Glasgow, Robert Clark — will join in panel discussions and play recitals. Samuel Lam and William Albright, graduate students, will play recitals as will a group of other students.

OLD MUSIC IN OUR TIME is the theme for Music Days at Kassel, Germany Oct. 13 to 15.

Those Were the Days

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

The city auditorium organ at Portland, Ore., built by Ernest Skinner, was dedicated with a series of organ recitals by William Zeuch, William Robinson Boone, Edgar E. Coursen and Lucien Becker

THE DIAPASON moved its office to the new Kinball building (its home for 40 years)

Joseph Bonnet opened his American tour Sept. 21

Gordon Balch Nevin joined the forces of Ernest M. Skinner, arranging scores for the Orchestrator player organ; he had entire charge of the roll-cutting department

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

Claire Coci was appointed to teach organ at Oberlin Conservatory, substituting for Arthur Poister who had entered the army

Toronto CCO convention broke all records; Charles Peaker was elected president

Austin Lovelace was appointed to teach organ and theory at Queens College, Charlotte, N.C.

E. Power Biggs began his famed series of Sunday morning radio broadcast recitals from the Busch-Reisinger museum, Harvard University

Walter Blodgett began work at the Cleveland Museum of Art, succeeding Arthur Quimby

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

Dr. Helen Dickinson died Aug. 25 at the age of 81 while at Tucson, Ariz., giving lectures on Liturgics

Robert Rayfield was appointed head of the organ department of the Moody Institute, Chicago

Muriel Gidley Stafford was elected president of the CCO at the annual meeting in Toronto

Sir Ernest MacMillan resigned his leadership of the famed Toronto Mendelssohn Choir

Letters to the Editor

A Visit with the Duprés

La Jolla, Calif., Aug. 22, 1967 — To the Editor:

It was my privilege to spend the month of July in Europe and, to my great delight, I had a satisfactory visit with my late, dear husband's and my friends, M. and Mme. Marcel Dupré. (The former remarked during our visit that he and my husband were like brothers. They made their acquaintance with one another while both were pupils of Guilmant and later of Widor!) It occurred to me that your readers would be very happy to know that the Duprés are both well and very busy. On the Sunday morning (July 9) of our visit we were invited to the organ loft at St. Sulpice where I had the honor of sitting with him on the organ bench.

In the afternoon we were guests (some of my children and grandchildren) at the beautiful Dupré home in Meudon, a suburb of Paris. The fine organ in their spacious music room is also a Cavaillé-Coll, as is the organ in St. Sulpice. On this occasion he played, in addition to improvisations, the Widor Toccata. Later in the day, we had dinner in their home.

With warm greetings to you, I am Very Sincerely

SELMA M. RIEMENSCHNEIDER (Mrs. Albert)

JOHN MUELLERS APPOINTED TO N.C. SCHOOL OF THE ARTS

John and Margaret Mueller, Salem College, Winston-Salem, N.C., have been appointed to the organ faculty of the North Carolina School of the Arts. Both earned BM degrees from Oberlin and both studied in Europe on Fulbright grants. Mr. Mueller has his MM from the University of Michigan and has studied privately with Arthur Poister, Grigg Fountain, Vernon de Tar, Helmut Walcha and André Marchal. Mrs. Mueller's MM is from Oberlin and among her teachers have been Walcha and Marchal and Maria Jaeger.



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT — Clifford C. McAree, Toronto
 HONORARY VICE-PRESIDENT — Sir Ernest MacMillan and Dr. Healey Willan
 GENERAL SECRETARY — Mrs. J. M. Griffin, 232 Aldercrest Road, Toronto 14, Ont.
 RECORDING SECRETARY — Molly L. Sclater, Toronto
 TREASURER — Keith Mattison, Toronto
 REGISTRAR — Gordon D. Jeffery, London
 REGISTRAR FOR EXAMINATIONS — J. M. Dedrick, Toronto

All correspondence should be directed to the general secretary

Results of the 1967 RCCO Examinations

Following are the results of the recent RCCO examinations. Successful candidates in the 1967 examinations are:

FELLOWSHIP

No successful candidate

ASSOCIATESHIP

Eleanor Mahaffy, Sylvan Lake, Alberta
HEALEY WILLAN SCHOLARSHIP
 Fellowship: No award
 Associateship: No award

ERIC ROLLINSON MEMORIAL PRIZE

Susan E. Adams, Toronto, Ontario
JOHN M. DEDRICK
 Registrar of Examinations

THE ANNUAL GRUENSTEIN Memorial Organ Playing Competition will be sponsored again in 1968 by the Chicago Club of Women Organists. Young woman organists between the ages of 16 and 30 should write at once for detailed information on rules and repertory to Hazel Quinney, 1518 E. 59th Street, Chicago, Ill. 60637.



Lady Susi Jeans is shown after her recital July 19 at the International Organ Festival at the ancient Cathedral in Aosta, Northern Italy. The festival of organ recitals occurs at intervals of a few days from mid-July to mid-August. The town is surrounded by Mountains and is only an hour's bus drive from the Southern foot of Mont Blanc.

Aosta was once part of the Kingdom of Savoy and even now most of its inhabitants speak French. The very old cathedral was restored in the early 19th century. In the library of the neighboring Grand e Seminaire are precious old missals, antiphonaries and the famous codex containing compositions by John Dunstable, Lionel Powers and other 15th century composers.

The organ in the cathedral was built by Rossi in 1902. It has three manuals and pedal. Most of the couplers are worked by foot pedals. The organ needs careful playing owing to its worn action. Though there is a predominance of 8' and 4' stops, some of the quality of sound is quite beautiful and the sound of the full organ heard from the nave is magnificent. There are plans to spend 8,000,000 lire shortly on the restoration of the instrument.

Others participating in this year's organ festival at Aosta were: Alessandro Esposito of Italy, Wolfram Gerring and Walter Opp of Germany, Anton Heiller of Vienna and Rolande Falcinelli of France.

The festival deserves to be known among organists and organ lovers and should attract many American visitors to enjoy the beauty of the town and its surroundings as well as the music offered.

HENRY GLASS, Jr. will direct choirs of Emmanuel Episcopal Church, Webster Groves, Mo. Oct. 25 in a Contemporary Music Festival in conjunction with the National Conference of Religious Leaders at Webster College.

DAVID A. WEHR offered seminar classes in Creative Use of Handbells at the biennial convocation of the National Fellowship of Methodist Musicians (NAFOMM) held at Oberlin, Ohio.



Christmas Music

Special Get-Acquainted Offer

Oxford University Press is pleased to make the following half-price offer to church musicians.

Use the coupon below to obtain single copies for your reference library at half the published price. Quantity orders should be placed with your regular dealer.

Christmas Collections

Carols for Choirs. 50 carols for concerts and services; the finest collection of traditional and new carols. Edited and arranged by Reginald Jacques and David Willcocks (conductor, Kings College Choir and The London Bach Choir). Softbound, \$1.80.

Carols of Today. 17 new carols by the younger generation of British composers; settings of authentic medieval texts to truly contemporary (but not difficult) music. Most of them have been recorded. Softbound, \$2.95.

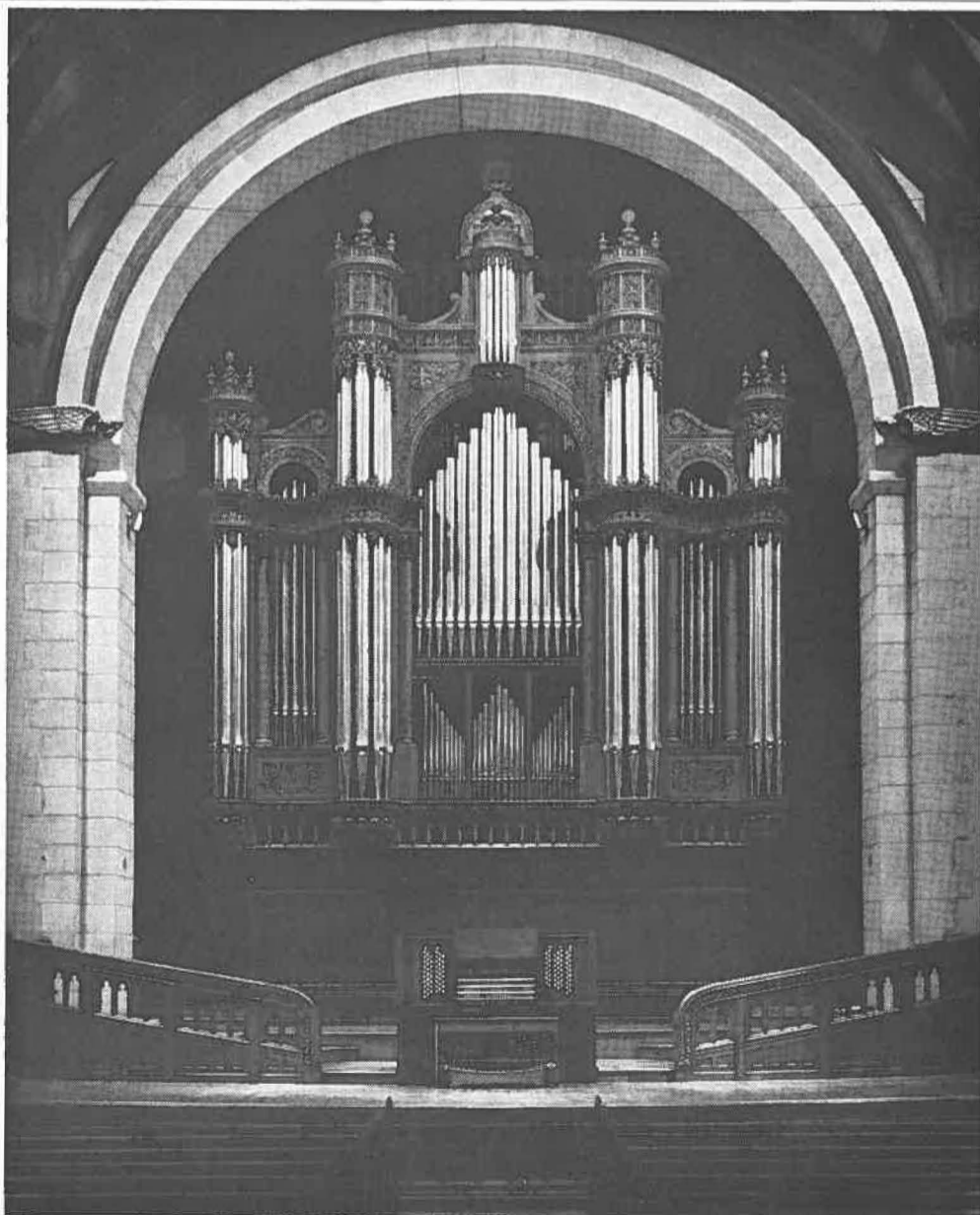
Please send me at 50% of the price shown above the carol collections I have marked. I understand these copies are not returnable.

Name _____

Address _____

City _____ State _____ Zip _____

OXFORD UNIVERSITY PRESS
 Music Dept. D
 200 Madison Avenue
 New York, N. Y. 10016



VASSAR COLLEGE CHAPEL

POUGHKEEPSIE
 NEW YORK

FOUR MANUALS - 106 RANKS

DONALD M. PEARSON
 PROFESSOR OF MUSIC
 AND
 COLLEGE ORGANIST



ORGAN COMPANY, INC.

WASHINGTON ROAD
 PRINCETON, NEW JERSEY 08540

Dedication recital
 8:30 PM Wednesday
 November 8, 1967



The Gloria Dei Lutheran Church of South Bend, Indiana, chose the Conn Custom Three-Manual.

The reason? Because the Conn Custom Three-Manual is one of the most complete electronic organs available. Fully-equipped with adjustable pistons, it provides up to *twelve* independent channels of sound. The Conn Custom Three-Manual is designed to meet the most demanding liturgical and professional requirements. See your Conn dealer for a demonstration. Or write to Conn Organ Corporation, Elkhart, Indiana, for *complete* information on why the Conn Custom Three-Manual is your best investment—by any standard of choice.

CONN ORGANS/CONN PIANOS

Made by C. G. Conn Ltd., Elkhart, Indiana. World's largest manufacturer of band and orchestral instruments...since 1875.

LOOK NO MORE! IT'S ALL HERE! PRO ART ALL ORGAN METHOD

By
Ethel T. Rogers and Olive N. Russell
THE METHOD (for all organs) Bks. I-II-III
THE TECHNIC (for all organs) Bks. I-II-III
Also SUPPLEMENTARY BOOKS
(for all organs)
(Scales — Very Easy Solos — Tunes to
Transpose and MORE!)

If you teach or play any organ
you must see the
**PRO ART
ALL ORGAN METHOD**

Send now for your FREE copy of
Book I at our expense to
PRO ART PUBLICATIONS, INC.
Dept. D-67
Westbury, New York 11590



Gebrüder Käs

5302 Beuel am Rhein

Germany

the experts on Organ Pipes

for fifty years

THE COLLEGE OF WOOSTER

Department of Music

Scholarships for Organ Majors
paying up to full tuition

Apply now for entrance in fall of

'68 to Dept. of Admissions,
The College of Wooster,
Wooster, Ohio 44691; send tape
or arrange audition.

Organ faculty:

Richard T. Gore, F.A.G.O.
John R. Carruth, D.M.A.

NUNC DIMITTIS

VETERAN CHICAGO ORGANIST
AND ARRANGER PASSES

Lucius Sterling Todd, organist, teacher, composer and arranger, died Aug. 14 in Chicago. A native of Little Rock he was graduated from Philander Smith College with an AB degree. He was also a student at the Florence Price Music School.

Mr. Todd came to Chicago in 1920 continuing his study at the American Conservatory where he graduated with honors in organ, composition and theory. He served churches of several denominations, in Little Rock the First Congregational, in Chicago, Corpus Christi, St. Anselm and St. Thomas the Apostle. He furnished music for many years at Chicago's White City.

He is survived by three sisters and one brother.

BERNARD JONES DIES; MUSICAL SCHOLAR, ORGANIST, BANKER

Bernard C. Jones died June 21 in Rockport, Mass. Born in England in 1893, he attended Cambridge University as an organ scholar. Coming to the United States in 1925, he was for many years a trust officer for the State Street Bank in Boston. A resident of Rockport since 1938 he became financial advisor to C. B. Fisk, Inc. He gave recitals for the AGO broadcast series and conducted chamber music sessions in his home. His widow, a portrait painter, and his son survive.

Mr. Jones and Theodore Marier collaborated in recent years on a new system for the accompaniment of plain-song.

BERNARD R. MAUSER, SR. organist and choir director for the Oak Lane Presbyterian Church in Philadelphia for 27 years, died in September in a hospital in Austin, Tex. He leaves a son, a sister, six grandchildren and two great-grandchildren.

CARROLL G. CAMBERN, West Coast representative for Carl Fischer, Inc. for 30 years, died suddenly Aug. 30.



New Books

Halsey Stevens. *The Life and Music of Bela Bartok*. (Revised paperback edition) Oxford University Press, 1967. 364 pp. \$2.25 (\$2.50 in Canada).

Larry Palmer. *Hugo Distler and His Church Music*. Concordia, 1967. 187 pp. \$5.75.

Bartok is one of the two or three really major 20th century composers who wrote nothing, or next to nothing, for the organ. In spite of this fact (or perhaps *because* of it) organists who want to become acquainted with some of the advances in musical thought in the period between the late romantic school and today's full blown neo-baroque movement will find a wealth of information and a fascinating biography in Stevens' book. Every organist should become familiar especially with Bartok's *Microcosmos*, one of the most thorough and genuinely creative keyboard methods to appear in many years.

Hugo Distler's choral and keyboard music has been performed with increasing frequency in recent years. Dr. Palmer's obvious immersion in Distler's life and music has produced an informative and readable account of the man and his music. An appendix contains photos, vespers service programs, a list of published editions, and a bibliography. The lack of an index is not a serious disadvantage in this well-organized book.

— WV



Richard Birney Smith has become organist-choirmaster at St. James' Church, Dundas, Ont. He leaves a similar post at the Cathedral of St. John the Evangelist, Saskatoon, Sask. At Dundas he will develop separate programs for mixed choir and for choir of men and boys. An active recitalist, Mr. Smith has played in many centers including New York City, Hartford, Providence, Philadelphia, Detroit and Rouen, France. In the last year he has broadcast three organ recitals on CBC radio.



Benjamin Laughton celebrated his 10th anniversary Aug. 1 as organist-choirmaster of St. Martha's Episcopal Church, Detroit, Mich. Prior to that he served 29 years at Epiphany Episcopal Church, preceded by two years at Immanuel Methodist (now Christ) Church. He was the first to broadcast the musical part of the services from historic Old Mariners Church, Detroit. He is a past-dean of the Detroit (then Michigan) AGO Chapter and former president of the Detroit Musicians League.

HALLMAN PIPE ORGANS

*For
Finer Quality*



Division of
J.C. HALLMAN MFG. CO. LTD.
KITCHENER ONTARIO



CREATIVE ORGAN BUILDING FOR
ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

3553 DRIFTWOOD DRIVE

CHARLOTTE, NORTH CAROLINA 28205

"THREE GENERATIONS OF ORGAN BUILDING"

Consider These
CHRISTMAS CANTATAS
before making your selection

CLOKEY, J. W.	Word Made Flesh	\$1.50
DRESSLER, J.	God's Greatest Gift	1.50
ELMORE-REED	Incarnate Word	1.75
KIRK, T.	Glory to God	1.50
TITCOMB, E.	Christmas Story	1.50
VAN HULSE, C.	Night of Wonder	2.00

Ask Your Dealer for "On Approval" Copies Or Write Publisher

J. FISCHER & BRO. GLEN ROCK, N. J: 07452

DURST & CO., INC.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY
HOUSE IN NORTH AMERICA"

FOR THE FINEST PIPE ORGAN SUPPLIES AND PIPES
WITH THE FASTEST DELIVERY AND BEST PRICE

BOX 1165 • ERIE, PA.

Fratelli Ruffatti
Padua, Italy

Europe's largest and finest builder
of modern pipe organs,
combining Old World artisanship with
new applications of advanced electronics
and technological research

Represented in the United States by:

WTM INC.

394 East Palisade Englewood, New Jersey 07631

A brochure is available.



Ruhland Organs

DESIGNERS BUILDERS

7705-7715 Marlborough Avenue
Cleveland 29, Ohio

ROBERT

NOEHREN

RECORDINGS: AUDIOPHILE

EXPERIENCÉS ANONYMES

LYRICHORD

URANIA

UNIVERSITY ORGANIST — UNIVERSITY OF MICHIGAN

★ **FRANK J. SAUTER** and **SONS** Inc. ★

4232 West 124th Place

Phones: 388-3355
PO 7-1203

Alsip, Illinois 60658

Organ Builders

- Rebuilding
 - Repairing
 - Contractual Servicing
- For Unexcelled Service

PHILLIP

STEINHAUS

organist

RECORDINGS: BOSTON RECORDS

AEOLIAN - SKINNER

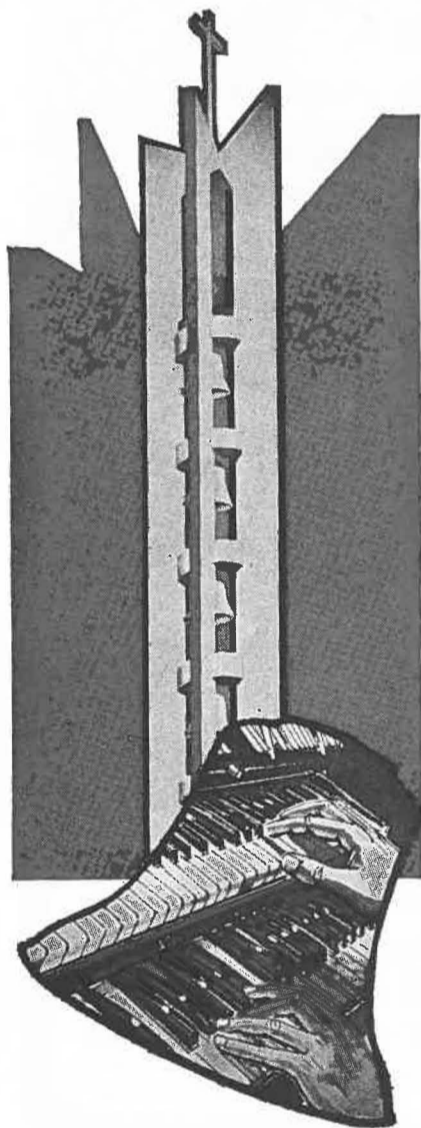
CONCERT MANAGEMENT: ROBERTA BAILEY

40 MONADNOCK RD.

WORCESTER, MASS. 01609

Bells

add
GREATER MAJESTY
TO
CHURCH ORGANS
and
a Whole New Range of
Effects for the Organist!



The stirring resonance of Schulmerich® Carillons—lyrical or grave, light or sacred—can be an integral part of your music ministry. The Carillon puts a magnificent, new world of melody and harmony at your fingertips. Mighty voice of thousands of churches, the bells may be played alone, within or without the building; or together with the organ, by the organist. There is a Schulmerich Carillon for every budget, every situation. An expert Schulmerich representative will be pleased to discuss your church's needs. No bell tower is needed. Write for details. No obligation.

**SCHULMERICH
CARILLONS, INC.**
41107 Carillon Hill • Sellersville, Pa.
World's Most Honored Name in Carillons, Bells, Chimes.
© Trademark of Schulmerich Carillons, Inc.



Susan La Mothe has been appointed organist and choirmaster of historic St. Luke's Church, New York City. The predominantly West Indian congregation is on the northern edge of the Washington Heights campus of City College, adjoining the home of Alexander Hamilton.

A native of Buffalo, N.Y., Miss La Mothe holds a BA in music from the University of Buffalo where she studied organ with Squire Haskin and composition with Ned Rorem, David Diamond and Virgil Thomson. She is working toward the SMM degree at Union Theological Seminary. She has taught at D'Youville College and the Studio Arena Theatre School, Buffalo, and has served as accompanist and assistant conductor of choral ensembles of the University of Buffalo and the Lutheran Chorale of Buffalo.

At St. Luke's Miss La Mothe will direct an adult choir of 30 and a girls' choir of 25 and reactivate a series of recitals and music services instituted by the late Norman Coke-Jephcott. The large Austin organ was rebuilt in 1956.

Miss La Mothe has held similar positions at St. Mary's-on-the-Hill and Lafayette Avenue Presbyterian Churches, Buffalo.



Choir Robes

MORE IMPRESSIVE
CHRISTMAS PROGRAMS

Modern styles and lightweight fabrics in colors and shades to augment any choir's appearance. Send for your FREE catalog. TODAY: C-114 (Choir Robes and Accessories); J-114 (Junior Robes).

COLLEGIATE CAP & GOWN CO.
CHAMPAIGN, ILL. OKLAHOMA CITY, OKLA. CHICAGO, ILL.
1000 N. MARKET ST. 801 N. Western Ave. 169 W. Wacker Dr.
LONG ISLAND CITY, N.Y. VAN NUYS, CALIF.
48-25 36th St. 15525 Cabrito Rd.

DAVID N. JOHNSON:
GLORIA DEO I AND II

Two books of S.A.B. anthems
for both professional and
inexperienced choirs

Augsburg Publishing House, 1967

Saint James' Church
New London, Connecticut
Seat of Samuel Seabury, America's First Bishop

GRAHAM STEED
B. Mus. (Dunelm), F.R.C.O.
The Saint James' Choristers
Saint Cecilia Choir and Handbell Ringers

MIDLAND, TEX. CHURCH ORDERS SCHANTZ ORGAN

NEW CONTEMPORARY BUILDING

Floating Antiphonal Division
at Back of Rear Gallery
in First Methodist

Schantz Organ Company, Orrville, Ohio, is building a new three manual organ for the First Methodist Church, Midland, Tex. The new contemporary building is by Neuhardt and Batt, Architects, Midland.

The organ will be installed in two spaces at the rear of the chancel with the antiphonal organ, a floating division to all manuals, exposed at the back of the rear gallery. The pipes of the antiphonal are also being arranged so that they are visible from the narthex below as one enters the church. The console will be the drawknob type.

Mrs. J. Holt Jewell was chairman of the organ committee. The plans for the organ were prepared by George DeHart, minister of music, and Alfred E. Lunsford of Schantz.



David Hewlett has become director of music in the new Christ Church, Hamilton, Mass. after ten years as organist and choirmaster at Church of the Resurrection, New York City. At Hamilton he will have an organ of five divisions in a building made acoustically alive through the use of natural materials. The church has an excellent 40-voice choir organized and directed for the last four years by James Cunningham.

Mr. Hewlett has been organist and choirmaster of the American Cathedral, Paris, St. Mark's in-the-Bouwerie, New York, and Calvary Church, New York. He served two terms as dean of the New York City AGO Chapter and has been a national council member. He is a graduate of the Juilliard School, where he studied organ with Vernon de Tar.

Bordun 16 ft. 32 pipes
Quintaton 16 ft.
Erzähler 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Quintaton 8 ft.
Erzähler 8 ft.
Super Octave 4 ft. 12 pipes
Bordun 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

ANTIPHONAL

Gedackt 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Mixture 3 ranks 183 pipes

ANTIPHONAL PEDAL

Gedackt 16 ft. 12 pipes
Gedackt 8 ft.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 25 bells
Cymbalstern

SWELL

Flute à Cheminée 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Flauto Dolce 8 ft. (prepared)
Flauto Celeste 8 ft. (prepared)
Prestant 4 ft. 68 pipes
Flute à Cheminée 4 ft. 12 pipes
Flute à bec 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Erzähler 4 ft. 12 pipes
Nasat 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Siffelöte 1 ft. (prepared)
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes

E. H. HOLLOWAY CORPORATION

PIPE ORGANS

CUSTOM REBUILDING

New Organs — Service

INDIANAPOLIS, INDIANA
Tel. CL 5-4409 P. O. Box 20254

G. F. ADAMS

Organ Builders, Inc.

204 West Houston Street
New York, New York 10014

Telephone OREGON 5-6160
Bensonhurst 6-9202

LOUIS F. MOHR & COMPANY

ORGAN

MAINTENANCE

2899 Valentine Ave.
New York 58, N. Y.
Telephone: SEdwick 3-5628

Emergency Service Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

**A Cathedral Carillon
priced for a chapel!**
Your Church can have a 25 Bell Maas-Rowe
Electronic Carillon for as low as \$820.00!
MAAS-ROWE Carillons Los Angeles 39, Calif.
Write for free informative booklet #2
"Electronic Carillon Facts".

**MÖLLER ORGAN ORDERED
FOR SALEM CONGREGATION**

FIRST PRESBYTERIAN CHURCH

Oregon Capital Will Have 3-Manual;
Robert Baker Is Consultant,
Mrs. Ralph Dobbs Organist

M. P. Möller, Inc has been awarded the contract to build a three-manual organ for the First Presbyterian Church, Salem, Ore. The instrument will be located on the front axis of the church directly behind the choir with the great and pedal divisions unenclosed in the center between the swell and choir divisions.

The specification for the new organ was prepared by Eugene E. Poole, Möller representative, in consultation with Dr. Robert Baker and Mrs. Ralph Dobbs, organist of the church.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 2-4 ranks 208 pipes
Chimes 21 tubes

SWELL

Rohrgedeckt 16 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Geigen 4 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Basson 4 ft. 12 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

**VALPARAISO U WILL HOLD
FALL CHURCH MUSIC SEMINAR**

The annual Valparaiso University church music seminar this year will have as its general theme Church Music: A Turbulent Reformation Heritage. The meeting will take place Oct. 12, 13, 14 and 15. Lecturers for the seminar will be: Dr. Martin J. Naumann, Concordia Seminary, Springfield, Ill.; The Rev. Friedrich Hofmann, chairman of the Association of Evangelical Church Choirs of Germany; Dr. Heinz-Werner Zimmermann, Director of the School of Church Music, Berlin-Spandau, Germany; The Rev. Charles Anders, LCA Commission on Worship; Joseph F. McCall, Valparaiso University; Dr. M. Geerink Bakker, director, Christian Broadcasting Company, Hilversum, Holland; Dr. William Mudde, Utrecht, Holland; Dr. Gerhard Krapf, State University of Iowa; and Dr. Ruth Wylie, Wayne State University, Detroit. All lectures will be followed by panel discussions.

A variety of concerts will give the opportunity to hear: Spandauer Kantorei; Barmen-Germarke Kantorei; Utrecht Motet Society; Horvath String Quartet, and several guest organists.

MORE THAN 125 attended the 19th annual Church Music Institute July 9-14 at Alfred University. Recitalists were Mildred Andrews and Frederick Geoghegan and faculty also included R. Wayne Hugoboom, University of South Florida, Helen and Andrew Flanagan, Erie, Pa., Paul Giles and Melvin LeMon, Alfred University. Lois Boren Scholes directed the institute.

PEDAL

Contrebasse 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 12 pipes
Gemshorn 8 ft.
Rohrflöte 8 ft.
Octave 4 ft. 12 pipes
Rohrflöte 4 ft.
Mixture 2 ranks 64 pipes
Fagot 16 ft. 32 pipes
Basson 16 ft.
Fagot 8 ft. 12 pipes
Basson 4 ft.

**MUSIC
IN WORSHIP**

Watch for Announcement

of

1968 Sessions

BOYS TOWN, NEBRASKA

Inquire: Music Department

George Wm. Volkel

SAC. MUS. DOC., F.A.G.O.

Trinity Methodist Church

LIGHTHOUSE POINT

FLORIDA

PORTER HEAPS

RECITAL ORGANIST

Chicago

You are invited
to a preview recital
of the new
**ELECTRO-VOICE
SERIES D ORGAN**
by



JON SPONG

Research Scholar
FIRST BAPTIST CHURCH
Ninth & Frisco Sts.
Clinton, Okla.
Tuesday, 8:00 p.m.
November 7, 1967

**THE CLEVELAND
INSTITUTE OF MUSIC**

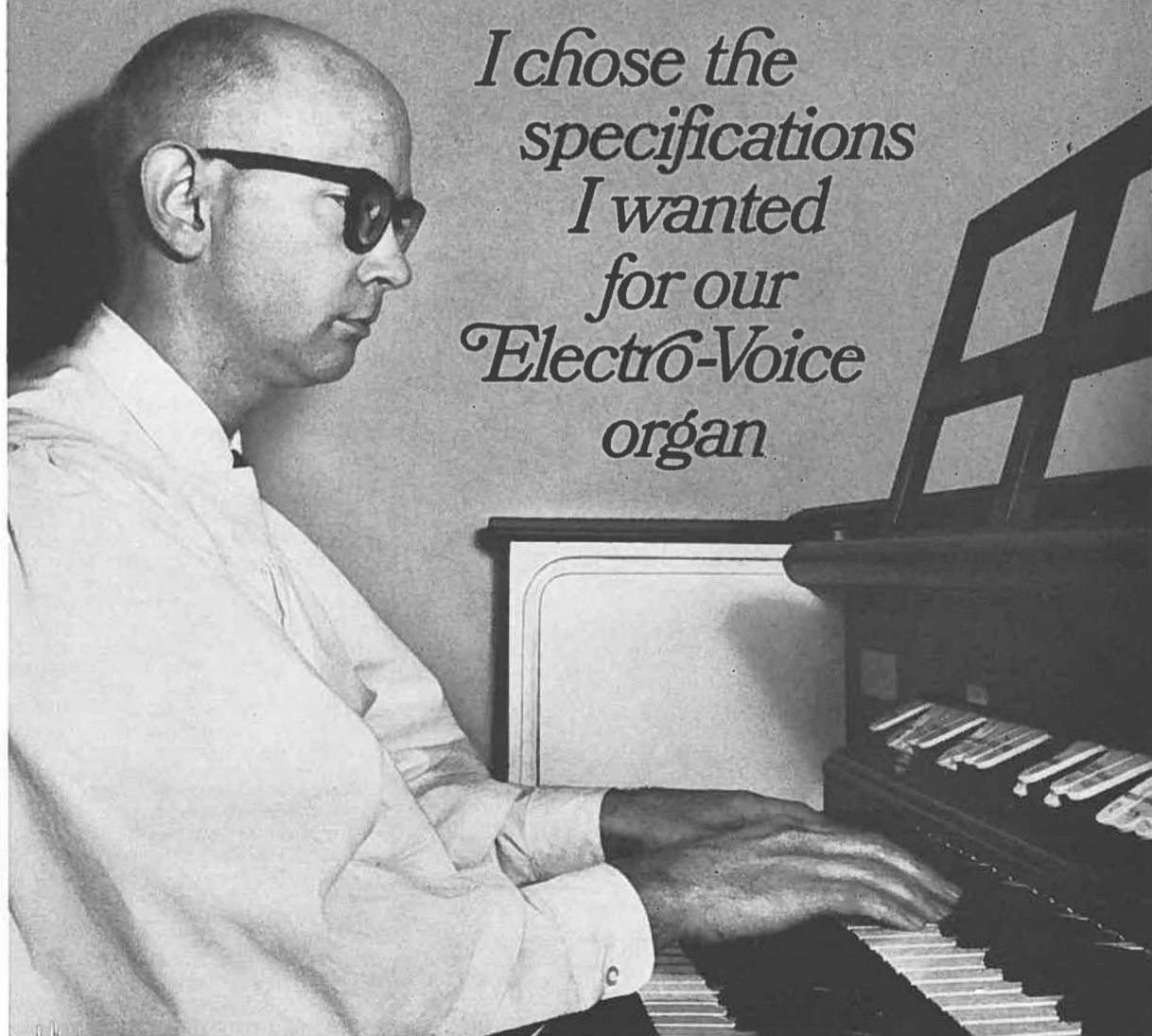
Victor Babin, Director

ORGAN and CHURCH MUSIC
Dr. Henry Fusner, Chairman
B.M. and M.M. Degrees in Organ
B.M. Degree in Church Music
Artist Diploma in Organ

11021 East Blvd. Cleveland, O. 44106

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

*I chose the
specifications
I wanted
for our
Electro-Voice
organ*



Even though I could play chapel services from the 48-rank chancel pipe organ by using the church's PA system, we felt it would be better if the chapel had its own instrument. Lack of space prevented the installation of a pipe organ, but I stated that I would not play any organ that could not handle the music properly. The Electro-Voice has shown that it can perform it beautifully.

I am very pleased with the variety of good ensemble (the area where most electronics fail) and especially with the fact that each stop acts independently. This avoids the "unit organ" effect. Amazingly, Electro-Voice can do this at a fraction of the cost that instruments using electronic tone generators would require to achieve the same result.

— Kent S. Dennis

If your church is looking for an organ to meet a special need, write for the complete story of Electro-Voice's Series D, the new type of organ that recreates pipe organ sounds.

Electro-Voice
SETTING NEW STANDARDS IN SOUND

ORGAN DIVISION
Dept. 1079 DN, 611 Cecil Street
Buchanan, Michigan 49107

INERTIA

By Charles Peaker

(Address at Congress luncheon at Inn-On-The-Park, Toronto, August 24, 1967.)

In a happy moment, Kenneth Davis described these exploits of ours as *A Tale of Four Cities*. I am delighted to talk to Britons, Americans and Canadians in this particular quarter because we've all met here before and on one occasion the programme was rather more exciting. Commodore Chauncey sailed his flotilla into our waters, and every one of his 14 ships was loaded to the gunwales with American conventioners. Drawn up on the dock was a welcoming committee of British Imperials and Canadian militia in charge of an ass called Col. Sheaffe. After the first civilities Sheaffe and his men remembered a pressing engagement in Kingston and left in a hurry. Hardly had they gone

when one of our powder magazines blew up and I am sorry to tell you that many Americans lost all further interest in the Convention. Naturally, Chauncey took umbrage at this and burned our Parliament buildings down; we only got the Mace back five years ago. When our friends re-embarked they took with them some souvenirs, silver-plate from St. James' and a lot of library books to relieve the tedium of the return voyage.

The year before (1812) General Sir Isaac Brock led our delegation to Detroit, which we captured with the aid of Tecumseh and a thousand *real* Canadians. I cannot read that we took any library books though, but then, the Indians, though deterred on this occasion, were more interested in scalps than scholarship.

And now to my subject, INERTIA.

"'Tis the voice of the sluggard, I heard him complain
You have waked me too soon, I must

slumber again

As the door on its hinges, so he on his bed

Turns his sides and his shoulders, and his heavy head"

"A body at rest will remain at rest, unless acted upon by some external force". That, my dear students, is the first property of INERTIA. "The Queen Mary kissed the dock", wrote a New York reporter when Capt. Irvine brought his 85,000 tons in without benefit of tugs. "Mass times Velocity" — had that giant vessel kissed the dock head-on, she would have carved it as a Bride carves a wedding-cake, because "A body in motion will remain in motion unless acted upon by some external force". That's the second property of INERTIA. Goliath fell dead at David's feet with a pebble in his brain. Mass times velocity!

We have other sluggards besides the one Dr. Isaac Watts borrowed from Solomon; phlegmatic organists, obsti-

nate parsons, congregations that won't sing no matter how we pipe unto them, choirs that flatten (our fault mostly) and buried organs that are all 16' and 8'. Mind you, I won't relinquish a Diapason, and here, to be frank Uncle knows best. I shall always subscribe to a Diapason — on Principle, (or is it Principal?)

History is full of the doings of men who could not be moved by external forces — no sluggards either, but heroes who stood fast. This is St. Bartholomew's day; read Foxes' Book of Martyrs, see the film "A Man for All Seasons", consider Martin Luther who said, "Here I take my stand; I can do no otherwise, so help me God, Amen". Do you remember Lord Macaulay's lines about how they kept the bridge till it tottered on its piers?

"Back darted Spurius Lartius

Herminius darted back,

And as they passed, beneath their feet They heard the timbers crack.

Alone stood brave Horatius —"

Then too, there was Scott's FitzJames facing Roderick Dhu and his blood-thirsty clansmen,

"Come on, come all, this rock shall fly

From its firm base as soon as I"

In Canada today, Mr. Diefenbaker is displaying the same resolution.

There's nothing inert about organ design today. We're riding an Express back to Bach and as we hurtle along we're pitching French Horns, Clarabellas, Harps, Tibias, Violes and Vox Humanas out of the windows. Wistfully I go along with this, having played that superb little organ at Expo.

A train-load of choristers is making its way back to Tudor England where Byrd and Tallis publish music with the approval of Queen Elizabeth herself. They're firing the engine with immense piles of music by Barnby and Maunder. Slower train this one! There's friction. There's always friction with singers, and friction reduces velocity. I once got this gem on an examination paper: "The first reaction that a choir has to a new piece when it is first presented to it, is that it would rather not sing it."

Good violinists and pianists think we are sluggards, the allegation being that they practice while we don't. True or not, we are the C.P.'s of the profession; we make a living doing many things. Furthermore, living-costs rise, salaries don't. Here we see the two properties of INERTIA at one and the same time, and nowhere is this more apparent than in Great Britain where they say: — "As it was in the beginning, Is now and ever shall be, World without end, Amen". In Canada it runs thus, "As it was in the beginning, Is now and if there's anything wrong with it, we'll appoint a Royal Commission". The American version — "As it was in the beginning, Is now and by gosh its got to stop". Lord Tennyson came to a similar conclusion when he said, "And God fulfils Himself in many ways, Lest one good custom should corrupt the world". I thought of these words during Mr. Wyton's exciting address yesterday.

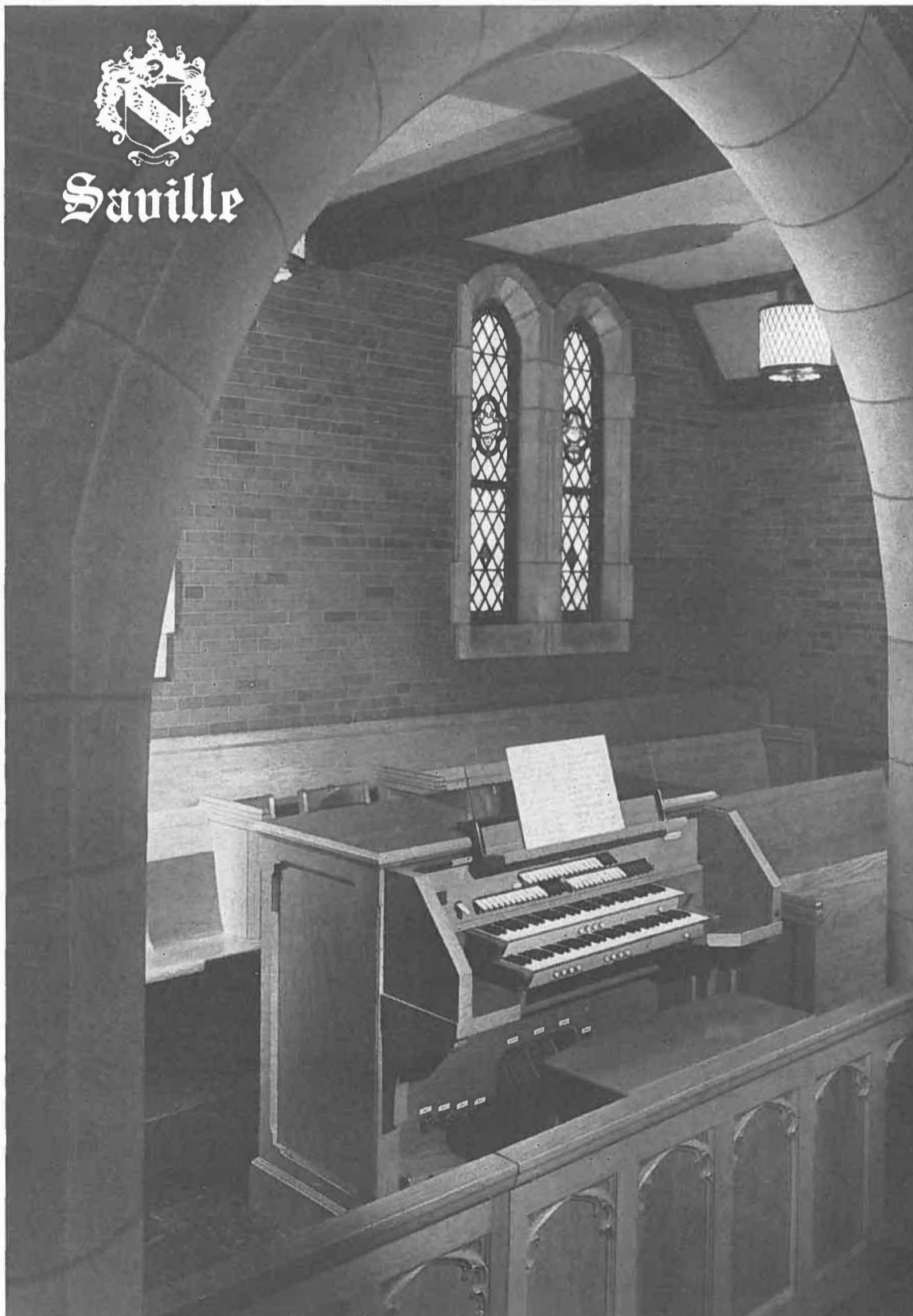
Bishop Wilkinson saw a notice-board before an Episcopal church —

SERMON "What can we do about Inflation?"

ANTHEM "Search me O God"

"Be patient to the last". I've chatted with Mr. Popplewell on these matters and we've wondered whether INERTIA has anything to do with our social status. In a Victorian novel (George Meredith's 'Sandra Belloni') I find this discouraging passage: "An organist an accomplished man!" Lady Gosstre repeated Adela's words, "Well, I suppose it is possible, but it rather upsets one's notions does it not?". Yet, accomplished or not, we are indispensable at Divine worship, decorously we rejoice with the Bride, it is our melancholy privilege to comfort the mourners, but when we have performed our magic and got our little envelopes are we of much more account than the florist and his bought blooms?. Confound it, 500 years ago the organ was the King of Instruments. What's happened? I don't know, do you? Cassius said, "The fault dear Brutus, is not in our stars, but in ourselves, that we are underlings".

Never mind! Science and Technology will doubtless contrive a happy release



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

for us. I foresee Ministries of Edification in London, in Ottawa and in Washington. Over TV each Sunday, Hymns Anthems Psalms and Voluntaries (picked by computer) will be beamed across continents. 'Twill be economical, ecumenical, devotional, and inspirational. Appropriate scenes in Technicolor will accompany "When morning gilds the skies" and even give a touch of realism to that absurd phrase "For those in peril on the sea".

Politics? "Ay, there's the rub". At Christmas we'll be regaled with "We three Kings of Orient are", soloists Harold Wilson, Lester Pearson and Lyndon Johnson. Without prejudice, I suggest that Mr. Johnson should be Balthazar, and sing the last verse.

Won't matter much to us, we shan't be there, we'll be in our gardens feverishly planting potatoes.

Here's an announcement:—

"Once to every great Convention
Comes the moment to decide
Shall we hear 'lectronic music
Or with wood-wind safe abide
I myself, a tim'rous creature
Daunted by inhuman voice
Wooden wind my way to Hart House
Is't INERTIA prompts my choice?"

CHARLES PEAKER

ALLEN INSTALLATION AT GARY, INDIANA

1ST PRESBYTERIAN CHURCH

New Allen Features State Trumpet
In Roof — Organist Is
Fred B. Binckes

The Allen Organ Co., Macungie, Pa. has completed an installation at the First Presbyterian Church, Gary, Ind. Hans Wurman drew up the design in collaboration with Fred B. Binckes, organist and choirmaster of the church.

A State Trumpet which speaks from the apex of the roof is featured. A dedicatory service is planned for September 24.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblichlöte 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Fourniture 4 ranks
Cymbal 3 ranks
Chiff

SWELL

Flute Conique 16 ft.
Geigenprinzipal 8 ft.
Gamba Celeste 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Gedeckt 8 ft.
Flute Celeste 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 2/3 ft.
Octavin 2 ft.
Blockflöte 2 ft.
Plein Jeu 4 ranks
Contra Fagotto 16 ft.
Hautbois 8 ft.
Clairon 4 ft.
Chiff
Tremolo

CHOIR

Viole 8 ft.
Quintadena 8 ft.
Salicional 8 ft.
Prestant 4 ft.
Quintadena 4 ft.
Nazard 2 2/3 ft.
Spillflöte 2 ft.
Principal 2 ft.
Tierce 1 3/5 ft.
Larigot 1 1/3 ft.
Siffelöte 1 ft.
Scharff 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
State Trumpet 8 ft.
Chiff Off
Tremolo

PEDAL

Contrebasse 32 ft.
Contra Dulciana 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Mixture 3 ranks
Contra Bombarde 32 ft.
Posaune 16 ft.
Fagott 16 ft.
Bombarde 8 ft.
Basson 8 ft.
Clairon 4 ft.
Schalmel 2 ft.

Willan at 87

by MARGARET DRYNAN

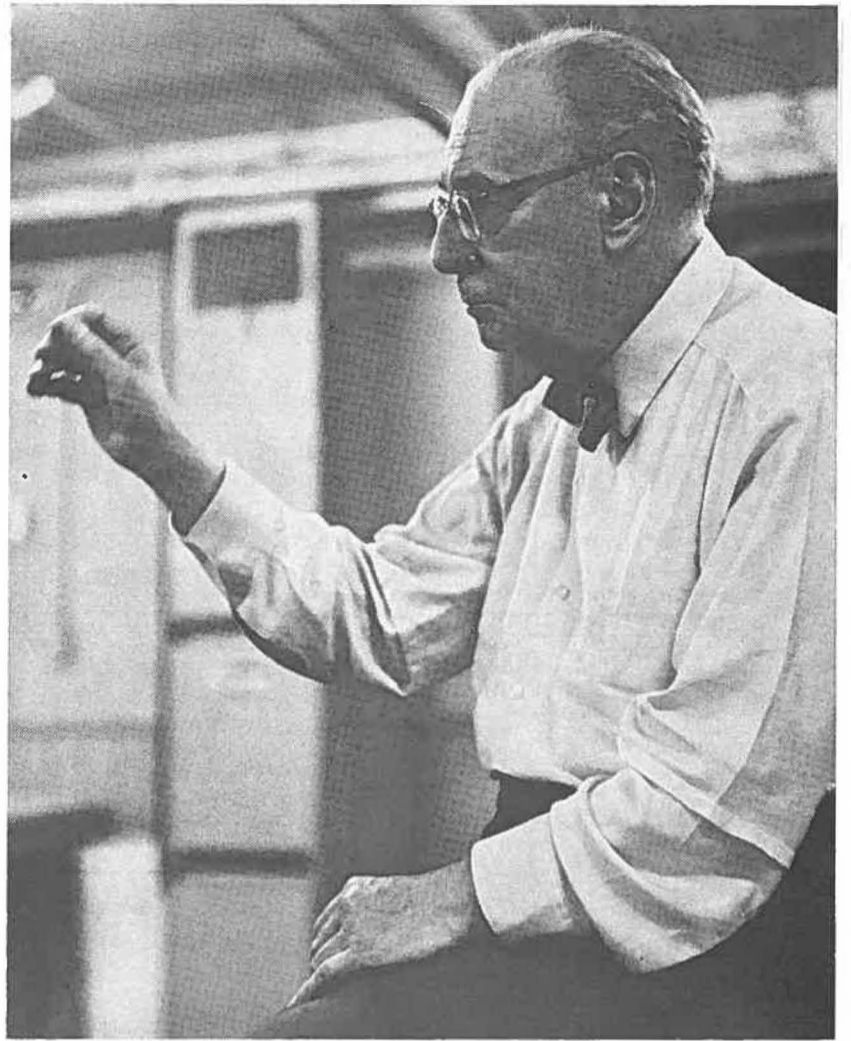
Healey Willan's 87th birthday Oct. 12, finds him already begun on another active year.

He has completed his 45th year as organist and choirmaster of St. Mary Magdalene Anglican Church in Toronto, where his internationally known work with his choirs has been, the past year, heavier than ever. He has continued his lengthy and meticulous weekly rehearsals of his male plainsong Chancel choir and his mixed a capella Gallery choir for Sunday services. He has not missed a service for the entire year. In the summer, he continued without a break with a choir of men singing plainsong masses and the complete liturgical propers.

In addition, Dr. Willan has presented two choral and organ liturgical recitals in the church and one recital of choral music in St. Joseph's Roman Catholic Chapel for members of the Toronto Centre, Royal Canadian College of Organists. At Christmas, Dr. Willan and the Gallery Choir were featured in a colour television programme, 'Telescope, on the CBC.

Last Fall, Dr. Willan's opera *Deirdre* was given three highly successful performances by the Canadian Opera Company. The arduous task of proof-reading the 580-page orchestral score of this work, now being printed by BMI Canada, is occupying much of his time.

Last winter, Dr. Willan wrote the music for the official Canadian Centennial Anthem, which had been commissioned by the Canadian Interfaith Conference. This has been widely sung at Canadian Centennial festivities. He also wrote a Centennial March for orchestra or band, which was commissioned by BMI Canada.

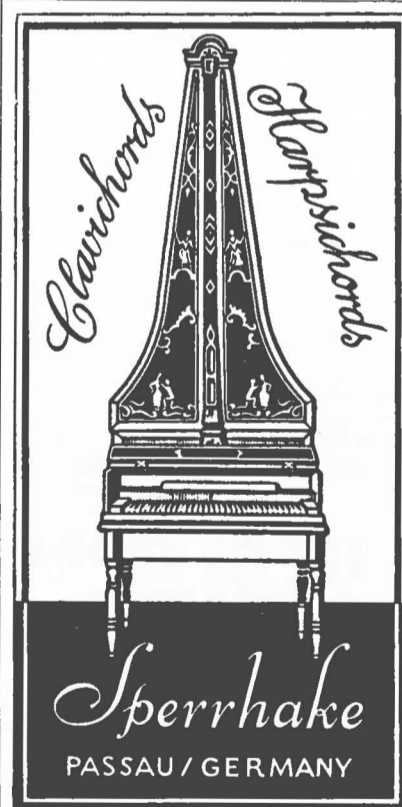


Dr. Willan's setting of Brébeuf for choir and orchestra, first written and performed in 1943, is now being rehearsed by him for a radio performance on the CBC. It will be sung by the choirs of St. Mary Magdalene Church and Timothy Eaton Church with David Ouchterlony at the organ, as a special Centennial programme.

At present, Dr. Willan is beginning work on the incidental music for medieval plays on the life of Our Lady being prepared by Peter Haworth of Van-

couver. The scoring will be for strings, flute, harp and oboe.

Just prior to the July 1 Centennial Celebrations, the Queen instituted the Order of Canada as the Senior Order of Canada, the Companions of which take precedence after holders of the Victoria Cross and the George Cross. Dr. Willan was made a Companion of this Order. The Royal College of Organists in Britain last month paid him one of their highest tributes by making him a life member of their College.



WILLIAM H. BARNES

Organ Architect & Designer

Author of

The Contemporary American
Organ

1516 Hinman Ave., Evanston, Ill. 60201

Oswald G.

RAGATZ D. M. A.

Professor of Organ
INDIANA UNIVERSITY

Recitals

Lectures

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina

B.M. DEGREES IN ORGAN AND CHURCH MUSIC

Harold G. Andrews, Jr., Head, Organ Dept.

Member, National Association of Schools of Music

CHRISTINE

St. Paul's in the
Desert, Episcopal

TOMLINSON

Methodist Church

Temple Isaiah

Civic Chorus

Palm Springs, California

HARRY

United Presbyterian
Cathedral City

PAUL LINDSLEY THOMAS

F.A.G.O., M.MUS.

St. Michael and All Angels Church
4300 Colgate Street at Douglas
Dallas 25, Texas

ROBERT F. WOLFERSTEIG, Mus. Doc.

Chairman, Department of Music

Georgia College

Milledgeville, Georgia 31061

Recitals

Lectures

Programs of Organ

DOROTHY ADDY

First Methodist Church
Friends University
Wichita Kansas

Joseph Armbrust

Mus. M.
ST. JOHN'S LUTHERAN CHURCH
CHARLESTON, SOUTH CAROLINA

BALDWIN-WALLACE Conservatory of Music

Berea, Ohio
CECIL W. MUNK, Director
WARREN BERRYMAN,
Head of Organ Department
B. M. Degrees in Organ & Church Music

SETH BINGHAM

15 CLAREMONT AVENUE
NEW YORK, N.Y. 10027

ROBERTA BITGOOD

First Presbyterian Church
BAY CITY, MICHIGAN

Wm. G. BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

JOHN BOE

F.R.C.O., Ch.M., A.D.C.M.
Muncie, Indiana
Ball State University

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

WILFRED BRIGGS

M.S., Ch.M.
St. John's in the Village
New York 14, N. Y.

HERBERT BURTIS

organ and harpsichord recitalist
"Mr. Burtis is a brilliant artist".
Freehold Transcript
First Methodist Church, Red Bank, N.J.

GERARD CARON

St. Jean Baptiste Church
Lexington Ave. & 76th St.,
New York, N. Y. 10021

Gruenstein Award Sponsor
CHICAGO
CLUB OF
WOMEN
ORGANISTS
Helen Gerard Shoemaker, President

LUDWIG ALTMAN

San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

HEINZ ARNOLD

F.A.G.O. D.Mus.
STEPHENS COLLEGE
COLUMBIA, MO.

John Barry

ST. LUKE'S CHURCH
LONG BEACH, CALIFORNIA

FRED B. BINCKES

F. A. G. O.
GARY, INDIANA
Temple Israel
First Presbyterian Church

NORMAN BLAKE

St. Mark's School
Dallas Texas

WILLIAM BLIEM

SECOND PRESBYTERIAN CHURCH
Kansas City, Mo.

LOUISE BORAK

organist
Faith Lutheran Church
St. Paul, Minn.
available for recitals

Henry Bridges

First Presbyterian Church
Charlotte, North Carolina

JOHN BULLOUGH

A.B. M.S.M. Ch.M.
Fairleigh Dickinson University
Teaneck, New Jersey
Memorial Methodist Church
White Plains, New York

ARTHUR CARKEEK

M.S.M. A.A.G.O.
DePauw University Organist
Gobin Memorial Church
Greencastle, Indiana

EARL CHAMBERLAIN

F.T.C.L.
ST. STEPHEN'S CHURCH
Cohasset Massachusetts

CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

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

Gladys Christensen, Wheaton, Ill. — Ebenezer Christian Reformed Church, Berwyn, Sept. 10: Suite on Tone 2, Clérambault; Sanctus, Recit de Cornet, Couperin; Prelude and Fugue in E major, Lübeck; Canon in B major, Schumann; Impromptu, Viérne; Modal Trumpet, Karam; A Mighty Fortress, Kee; Now Rest beneath Night's Shadow, How Bright Appears the Morning Star, Knab; Ah, Dearest Jesus, Walcha; Easter Alleluiah, Slater; Our Father, Clothed in Majesty, Fantasie in G, Bach.

John W. Neely, Jr., Washington, Pa. — Aug. 31: Prelude in E minor, O Sacred Head, Bach; Chaconne in G minor, L. Couperin; Recit de Cromorne, Dialogue sur les Grands Jeux, F. Couperin; Variations on Meinen Jesum lass ich nicht, Walther; Andante, Fantasie in F minor K 608; Chorale in B minor, Franck; Serene Alleluias, Outburst of Joy, Messiaen.

Richard Giltner, Gainesville, Ga. — The Episcopal Church in Lakewood, Tacoma, Wash. July 16: Prelude sur les grand jeux, Langlais; By the Waters of Babylon, Karg-Elert; Orgelkonzert I, Reda; Glory to God on High, Toccata and Fugue in F major, Bach; Rapid Lyric, Bingham, Melodia, Reger; Partita on Veni Creator Spiritus, Schroeder.

Frank Collins, Jr., Baton Rouge, La. — Trinity Episcopal Church July 13: Mendon, McKinley; Mediation, Requiesscat in Pace, Sowerby; The Mirrored Moon, Karg-Elert; Thou Man of Grief, David the King Was Grieved, Once More My Soul, Read; Passacaglia and Fugue in C minor, Bach. Elizabeth Allen, contralto, shared the program.

Mary Cheney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Maine Aug. 20: Fantasie and Fugue in G minor, Bach; Ronde Française, Boëllmann; Aug. 27: Andante, Allegro, Affettuoso, Sonata for Two Flutes and Organ, Quantz (with Harold Skinner and Harold Brown); Litanies, Alain.

Robert Clark

School of Music
University of Michigan
Ann Arbor

Frank Collins, Jr.

LOUISIANA STATE UNIVERSITY
Baton Rouge, Louisiana

WALLACE M. COURSEN, JR.

F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N.J.
The Kimberly School, Montclair, N. J.

ESTHER CUPPS

Organist-Choirmaster
St. John's Lutheran Church
Baltimore, Maryland

DWIGHT DAVIS

FAGO — ChM
GARY, INDIANA
City Methodist Church

LEE DETTRA

A.A.G.O.
First Presbyterian Church
Forest Hills, New York City

George Markey, Maplewood, N.J. — Westminster Choir College, Princeton, Aug. 15: Grand Choeur, Gigout; Prelude and Fugue on B-A-C-H, Liszt; O Mensch, bewein, Prelude and Fugue in E flat, Bach; Prelude and Fugue on A-L-A-I-N, Durufle; Pastorale, Roger-Ducasse; O Heart Subdued with Grieving, Brahms; How Brightly Shines the Morning Star, Reger; Scherzo, Symphony 2, Viérne; Jesu, Joy of Man's Desiring, Bach.

Harold Landis Abmyer, Fredericksburg, Va. — St. Matthias Methodist July 17: Our Father Who Art in Heaven, We All Believe in One God, Bach; A Lovely Rose is Blooming, Brahms; Allegro, Concerto 10, Handel; Adagio for Glass Harmonica, Mozart; The Fifers, Dandrieu; O Lord with Wondrous Mystery, Andriessen; If Thou but Suffer God to Guide Thee, Karg-Elert; Fanfare, Lemmens; Arabesque, Viérne; Toccata, Young. Ronald Gillard, baritone, assisted.

John Fay, Portland, Maine — City Hall Aug. 10: Tuba Tune in D, Lang; Adagio for Glass Harmonica, Mozart; In Thee Is Joy, All Men Are Mortal, Bach; Concerto 2 in B flat, Handel; Sketch in F minor, Schumann; Scherzetto, Viérne; Song of the Basket Weaver, Russell; Prelude on B-A-C-H, R. K. Biggs; Donkey Dance, Elmore; Finale on a Gregorian Theme, Weitz.

Jesus Farfan, Jr., Cd. Juarez, Chichuahua, Mexico — Home of L. H. Loomis, Parral, Chichuahua Aug. 23: All Bach: Prelude and Fugue in D major, Prelude and Fugue in C major, Ich ruf zu dir, O Man Bemoan, Prelude and Fugue in A minor, Prelude and Fugue in E minor (Cathedral), Toccata and Fugue in D minor.

Michael C. Korn, Philadelphia, Pa. — Fifth Avenue Presbyterian, New York City Aug. 20: Prelude, Fugue and Chaconne, Buxtehude; Through Adam's Fall, Homilius; Toccata in F major, Bach; Cantilène, Dialogue for the Mixtures, Langlais; Introduction, Passacaglia and Fugue, Willan.

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

DONALD COATS

ST. JAMES' CHURCH
NEW YORK

Harry E. Cooper

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

ROBERT CUNDICK

Ph.D
Organist: The Tabernacle
Salt Lake City, Utah

PAUL J. DANILEWSKI, JR.

ORGANIST-DIRECTOR OF MUSIC
WESTMINSTER PRESBYTERIAN CHURCH
1300 N. St. SACRAMENTO, CALIFORNIA

Harold Daugherty, Jr.

SULLINS COLLEGE
CENTRAL PRESBYTERIAN CHURCH
Bristol Virginia

CLARENCE DICKINSON

7 GRACIE SQUARE
NEW YORK 28, N. Y.

Recitals of the Month

Jerald Hamilton, Urbana, Ill. — US Air Force Academy, Colo. Sept. 3: Prelude and Fugue in E minor, Bruhns; Adagio and Allegro in F minor K 594, Mozart; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Scherzo-Fantasia, McKinley; In Paradisum, Daniel Lesur; Prelude and Fugue in B major, Dupré.

Francis S. Harrell, Falls Church, Va. — Trinity Episcopal Church, Scotland Neck, N.C. July 24: Toccata in G minor, Frescobaldi; Chaconne in G minor, L. Couperin; Elevation, F. Couperin; Basse et dessus de trompette, Clérambault; Nun bitten wir, Variations on Vater unser, Buxtehude; Toccata in G, Pachelbel; Whither Shall I Flee, I Call to Thee, Thou Comest Now, From Heaven High, Fugue in G minor (Little), Bach; Suite Gothique, Boëllmann; Bryn Callaria, Rhosymedre, Hyfrydol, Vaughan Williams; Picardy, Sowerby; Greensleeves, Purvis; Pièce Héroïque, Franck.

Gary L. Jenkins, Park Ridge, Ill. — First Methodist Church Sept. 17: Chaconne, L. Couperin; Noël with Variations, Balbastre; Prelude and Fugue in A major, Selby; Pastorale, Kerchar; Prelude and Fugue in A major, Bach; Chorale and Variations, Walther; Adagio for Glass Harmonica, Mozart; Aria, Peeters; Prelude and Fugue on B-A-C-H, Liszt.

Kamiel D'Hooghe, Bruges, Belgium — St. Jacobi, Hamburg Aug. 8: Aus Tiefer not', Jesus Christus unser Heiland, Bach; Prelude and Fugue in G minor, Van den Gheyn; Ricercar, Willaert; Echo, Scronx; Aria, Loeillet; Choral in B minor, Franck; Passacaglia and Fugue in E minor, Peeters; Communion, Sortie, Messiaen.

Allister Grant, Portland, Maine — City Hall Aug. 11: Toccata in G, Dubois; Moderato, Piano Concerto 2, Rachmaninoff; Rhapsody in Blue, Gershwin; Clair de Lune, Debussy; Selections from South Pacific, Rodgers; In a Persian Market, Ketelby; Finale, Symphony 5, Beethoven.

Kenneth Landis, Harrisburg, Pa. — Fifth Avenue Presbyterian, New York City Aug. 27: Three Verses from the Te Deum, Anon.; Through Adam's Fall, Bach; In Quiet Joy, Epilogue for Pedal Solo, Out of the Depths, My Soul Longeth to Depart in Peace, Song of Joy, Langlais.

Charles Huddleston Heaton, St. Louis, Mo. — Second Presbyterian Sept. 17: Variations on Soll es sein, Sweelinck; Toccata and Fugue (Dorian) Bach; Pastel in B major, Karg-Elert; Fanfare, Peek; Movements 4, 5, 6, Symphony 1, Vienne.

James B. Farmer, St. Johnsbury, Vt. — North Congregational Church, Aug. 13: Prelude and Fugue in G minor, Buxtehude; Benedictus, F. Couperin; Voluntary in G major, Stanley; Passacaglia and Fugue in C minor, Bach; My Heart Is Filled with Longing, Deck Thyself, O World I Now Must Leave Thee, Brahms; Chorale in A minor, Franck; Theme and Variations, Hommage a Frescobaldi, Langlais; In the Midst of Life, I call to Thee, Lord Jesus Christ, Walcha; Prelude and Fugue in G minor, Dupré.

John Upham, New York City — St. Paul's Chapel Sept. 13: Concerto in A minor after Torelli, Partita on Herr Jesu Christ, dich zu uns wend, Nun lob, Walther; Magnificat noni toni, Toccata in F major, Buxtehude. Sept. 20: Komm, Gott, Schöpfer, heiliger Geist, Trio Sonata 5, Prelude and Fugue in G minor, Bach. Sept. 27: Voluntary in G minor, Stanley; Variations on God Save the King, Bull; Fugue in A minor, Handel; Herr Gott, nun schleuss den Himmel auf, Fantasie in G major, Bach.

John R. King, Amherst, Mass. — Queen's College, Oxford July 26: Offertory, Zipoli; Two Gagliards, Trabaci; Sonata in F minor, D. Scarlatti; Summer and Sweet Nightingale, Buxheim Organ Book; Sonata 1, Hidemith; Vater unser in Himmelreich (two settings), Bach. Leicester Cathedral July 27: Same plus: Les eaux de la grace Messiaen; Le Jardin Suspendu, Alain; L'Ange à la trompette, Jacques Charpentier.

Christopher King, Topsfield, Mass. — St. Thomas Church, Camden, Maine Aug. 4: In Praise of Merbecke, Wyton; Toccata, Adagio and Fugue in C, Bach; Cantabile, Pièce Héroïque, Franck. Paul Silvius, treble, and Christopher Gates, tenor, shared the program.

James Hejduk, Bloomington, Ind. — Fifth Avenue Presbyterian, New York City Sept. 3: Chaconne in F minor, Pachelbel; Carillon, Sowerby; Fantasie 1, Alain; Fantasie in A major, Franck; Toccata in F major, Bach.

JAMES G. FRANCIS

S.M.M.
Organist-Choirmaster
Collingwood Presbyterian Church
Collingwood Temple
TOLEDO, OHIO

HENRY FUSNER

S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

WILLARD L. GROOM

F.A.G.O. L.R.S.M.
Church of the Ascension
Seattle

E. LYLE HAGERT

Union Avenue Christian Church
Saint Louis, Missouri 63108

ELDON HASSE

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

NORMAN HOLLETT

F.A.G.O. (chm)
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

d. deane

hutchison

first congregational church
portland, oregon

Clair A. Johannsen

Trinity Lutheran
Hagerstown, Maryland

Justine E. Johnston

A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

GEORGE E. KLUMP

SCHOOL OF THE ARTS
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas 75222

DUDLEY E. FOSTER, JR.

M.A. F.T.C.L.
Organist-Choirmaster
Episcopal Church of the Resurrection
Montebello, California

RICHARD GRANT

139 EAST POST ROAD
WHITE PLAINS, N.Y.

NORBERTO

GUINALDO

DAVID S. HARRIS

Church of Our Saviour
Akron, Ohio
Organ

WILL O. HEADLEE

SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

DAVID HEWLETT

CHURCH OF THE RESURRECTION
115 EAST 74th STREET
NEW YORK

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

Farley K. Hutchins

Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

DONALD INGRAM

ST. PAUL'S CATHEDRAL
Buffalo

James Philip Johnston

F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

HOWARD KELSEY

Washington University
Saint Louis, Mo. 63105

PAUL

KOCH

Carnegie Hall
St. Paul's Cathedral Pittsburgh, Pa.

John Doney

M.Mus. A.A.G.O.
Saint Joseph College
West Hartford 17, Conn.

ROBERT ELMORE

CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

GEORGE ESTEVEZ

ch.m.
Director
CHICAGO CHAMBER CHOIR

Gerard Faber, A.A.G.O.

Organist-Choirmaster
First Congregational Church
Riverside, Calif.
Music Dept. California Baptist College

GORDON FARNDALL

Ph.D., A.A.G.O., A.R.C.O.
North Central College
Naperville, Illinois
ORGAN CHURCH MUSIC

Charles H. Ph. D., F. A. G. O.

FINNEY

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

EDWARD EIGENSCHENK

American Conservatory, Chicago
Second Presbyterian Church
Chicago
Fine Arts Building, Chicago

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

EARL EYRICH

Organist and Choirmaster
Organ
Harpischord
The Church of Gethsemane
Episcopal
Minneapolis Minnesota

EMORY FANNING

All Saints Church, Brookline
BOSTON UNIVERSITY

CHARLES FARLEY, PhD

KNOX COLLEGE
Galesburg, Illinois
RECITALS

GEORGE FAXON

TRINITY CHURCH
BOSTON

Programs of Organ

ARTHUR P. LAWRENCE

M.Mus., A.A.G.O., Ch.M.
STANFORD UNIVERSITY
ALL SOULS EPISCOPAL CHURCH
Berkeley, California 94709

robert iodine

mus.d. f.a.g.o.

CHICAGO

- st. chrysostom's church
- american conservatory of music
- temple isaiah israel

Anne Versteeg

McKITTRICK

F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

PHILIP MANWELL

Asst. Organist-Director of Youth Choirs
Madison Avenue Presbyterian Church
New York City

Frederick

MARRIOTT

Central Methodist Church
Detroit, Michigan

CATHERINE RITCHEY MILLER

ORGANIST

PEACE COLLEGE

WHITE MEMORIAL PRESBYTERIAN
CHURCH

Raleigh North Carolina 27608

JOSEPH MIRANDA

St. Mark's Cathedral
Salt Lake City

THOMAS MURRAY

Organist-Recitalist
IMMANUEL PRESBYTERIAN
CHURCH
LOS ANGELES, CALIFORNIA

EARL NESS

MUS. D.
Philadelphia, Pa.
TEMPLE UNIVERSITY
FIRST BAPTIST CHURCH
TEMPLE KENESETH ISRAEL
PHILA MUSICAL ACADEMY

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

Stephen J. Ortlip, AAGO

Chattanooga Boys Choir
Lookout Mountain Presbyterian Church
Sewanee Summer Music Center

FRANK K. OWEN

Lessons - Recitals
St. Paul's Cathedral
Los Angeles 17, California

RICHARD W. LITTERST

M. S. M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

William MacGowan

All Saints Church
Pasadena, California

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

Paul Manz

Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

ASHLEY MILLER

A.A.G.O.

N.Y. Society for Ethical Culture
2 West 64th St., New York City

J. CLINTON MILLER

S.M.M.

ST. JOHN'S LUTHERAN CHURCH
Civic Center
ALLENTOWN, PENNSYLVANIA

HAROLD MUELLER

F.A.G.O.

Trinity Episcopal Church
Temple Sherith Israel
San Francisco

WILLIAM H. MURRAY

Mus. M F.A.G.O.

St. Mary's of the Lake
Gary, Indiana

Edouard Nies-Berger

Organist-Conductor
ST. PAUL'S CHURCH
Richmond, Virginia

JOHN KEN OGASAPIAN

Saint Anne's Church
Massachusetts State College
Lowell

Jack Ossewaarde

St. Bartholomew's Church
New York

Sam Batt Owens

Birmingham-Southern College
First Methodist Church
Birmingham

Heinz Wunderlich, Hamburg, Germany — St. Jacobi Aug. 1: Prelude and Fugue in E flat major, Ich ruf zu dir, Herr Jesu Christ, Bach; Chorale in A minor, Franck; Sonata in D minor, Op. 60, Reger; Litanies, Alain; Chaconne in A minor, David.

Students of Harold Landis Abmyer, Fredericksburg, Va. — Fredericksburg Methodist Aug. 29: Chorale in A minor, Franck; Eugene Travis Michalec; Beloved Jesus, Here We Stand, The Son of God Is Come, Dupré; Part 2, Trilogy, Carl F. Mueller; Prelude and Fugue in D, Bach — Mrs. Carlton Onderdonk; In Death's Strong Grasp, Bach; Benedictus, Rowley; Introduction and Menuet, Suite Gothique, Boëllmann — Wayne Monroe Gill; Abide with Us, My Soul Doth Magnify the Lord, Dupré; Prelude, Fugue and Chaconne, Buxtehude; Adagio for Strings, Barber; Toccata and Fugue in D minor, Bach — Raymond H. Chenault, Jr.

Nyle Dufresne Hallman, Tulsa, Okla. — First Methodist Church, Vancouver, Wash. Sept. 8: Rondo in G, Bull; Trumpet Tune, Stanley; Noel Grand Jeu et Duo, Daquin; Chorale in B minor, Franck; Prelude on Iam Sol Recedit Igneus, Simonds; Chant de Joie, Langlais; Sleepers, Wake!, Comest Thou Now, Jesus, Toccata, Adagio and Fugue in C major, Bach; Even Song, John LaMontaine; Allegro, Symphony 6, Widor.

George Bozeman, Jr., Dallas, Tex. — Unitarian-Universalist Church, South Acton, Mass. Aug. 7: Canzon Seconda, G. Gabrieli; Tiento de falsas, Cabanilles; Voluntary, Gibbons; We all believe in one true God, These are the holy ten commands, All glory be to God on high, Bach; Arabesque, Vierne; Selections from Mikrokosmos, Bartok.

David Pizarro, Cambridge, Mass. — Busch-Reisinger Museum Aug. 14, 15: La Folia Partita, Pasquini; Fantasie, Froberger; Prelude, Largo and Fugue in C, Schmücke dich, Prelude, Largo and Fugue in C minor, Bach; Diferencias sobre La Follia, Van Stuck; Concerto 2 in B flat, Handel. Joel Lazar conducted a chamber orchestra.

Byron Blackmore, La Crosse, Wis. — Wesley Methodist Church, La Crosse Aug. 8: Concerto Grosso, Op. 6, No. 6 (with orchestra), Handel; Prelude and Allegro, Walter Piston. The Coulee Region Symphony assisted in the Handel and completed the program.

George Faxon, Boston, Mass. — City Hall, Portland, Maine Aug. 15: Allegro, Concerto in G minor, Handel; Prelude in E flat, Lord Jesus Christ, Turn Thou to Us, Rejoice Christians, Fugue in E flat, Bach; Study in B minor, Schumann; Vision, Rheinberger; Allegro, Symphony 1, Maquaire; Scherzo, Duruflé; Toccata, Mulet.

James M. Drake, Alamosa, Colo. — The Church of Jesus Christ of Latter-Day Saints, Hyde Park Chapel, London, Amiens Cathedral, Amiens, St. Peter's Church, Hamburg, Kaiser Wilhelm Memorial Church, West Berlin, July: Sinfonia, Regina Pacis, Guy Weitz; Prelude and Fugue in F sharp minor, Buxtehude; Three Chorale Preludes, Fugue in E flat major, Bach; Recitative, Allegro, Sonata 1, Mendelssohn; Chorale in B minor, Franck; Andante Sostenuto, Widor; Prelude and Fugue in B major, Dupré.

Bedrich Janacek, Lund, Sweden — St. Jacobi, Hamburg, Germany July 18: Passacaglia and Fugue in C minor, Bach; Partita on Jesus ar min Hagnad, Valdemar Söderholm; Kyrie, Sanctus, Agnus Dei, Torsten Sörenson; Fantasie & Fugue, Hilding Rosenberg; Vigilia, Bohuslav Martinu; Moto Ostinato, Eben; Phrygian Toccata, Richard Tynsky. St. Nikolai Kirche, Burg am Fehmarn, Germany July 26: Rosenberg and Martinu as above, plus: Allein Gott in der Höh sei Ehr (4 settings), Bach; Sonata in D minor, Reger.

Richard Grant, White Plains, N.Y. — City Hall, Portland, Maine Aug. 17: Allegro, Symphony 1, Maquaire; Concerto in D minor, Stanley; Aria in F, Handel; Sonata Eroica, Jongen; A Touch of Old Broadway, arr. Kings-ton; My Fair Lady Selections, arr. Ashley Miller; Quiet Village, Leslie Baxter; Rhumba, Elmore.

Esther Robbins Cupps, Baltimore, Md. — Trinity Episcopal Church, Tulsa, Okla. Aug. 20: Prelude and Fugue in F sharp minor, Instruments Awaken, Buxtehude; Trio Sonata 6, Bach; L'Organo Suonarino, Banchieri; Sonata 2, Mendelssohn; Litanies, Alain; Song of Peace, Langlais; Outburst of Joy, Messiaen.

Nancy Booth, Daniel Cesar, Oakland, Maine — New England Music Camp Aug. 26: Greensleeves, Purvis — Miss Booth; Vom Himmel hoch, Pachelbel; Ich ruf zu dir, Bach — Mr. Cesar.

Newton H. Pashley

First Presbyterian Church
OAKLAND, CALIFORNIA

ARTHUR A. PHILLIPS

Ch.M. F.T.C.L.

St. Albans Congregational Church
172-17 Linden Blvd.
St. Albans, N.Y.

Robert J. Powell

M.S.M., F.A.G.O., Ch.M

St. Paul's School
Concord, New Hampshire

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

CHARLES RIEDEL

ST. PAUL'S CHURCH
RIVERSIDE, ILLINOIS

NEWELL ROBINSON

F.A.G.O., Ch.M.

CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL

Franklin E. Perkins

The Ladue Chapel
St. Louis, Missouri
Lindenwood College
St. Charles, Missouri

Wendell Piehler

Mus. M. Organist

St. Andrew's Episcopal Church
Colby Jr. College for Women
New London, New Hampshire

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.

Washington, D.C.
Regional Chairman
D.C., Maryland and Virginia
"The Region on the Potomac"

EMILY REMINGTON

AAGO ChM

Conductor and Clinician
Augusta Choral Society
Lutheran Church of the Resurrection
Augusta, Georgia

Irene Robertson

Mus. D. F.A.G.O.

ORGANIST
University of Southern California
Los Angeles

PRESTON ROCKHOLT

Mus. D., F.A.G.O.
DIRECTOR OF STUDIES
College of Church Musicians
Washington Cathedral

Recitals of the Month

Donald Johnson, Huntingdon, Pa. — Juniata College Oct. 22: Cantabile, Telemann; Prelude and Fugue in D major, Bach; Adagio and Gavotte, Camidge; Chorale in B minor, Franck; Vespers at Solesmes, Miles Martin; Scherzetto, Vierne; Air, Hancock; Grand Chorus Dialog, Gigout.

Fred Tulan, Stockton, Cal. — Municipal Auditorium, Portland, Me. Aug. 18: Etudes for Pedals Alone, Roy Harris; Chorale, Franck; Prelude and Triple Fugue, Bach; Birthday Song for Queen Mary, Purcell; Allegro, Mozart; Amherst-Emily Dickinson, Ernst Bacon; Canons, Bingham; Prelude on the name of Frederick Tulan, and Fugue on the name of Albert Schweitzer, Castelnuovo-Tedesco; Organ Fantasia, from Sacred Service 1967, Dave Brubeck; Molto Calmo, Henze; En Bateau, Bartok; Solo from Laudes Organi, Kodaly; Highlights from The Music Man, Cabaret, and You're a Good Man, Charlie Brown!; Cadence Perlee de Pedale, Poulenc.

Robert Hilf, Pittsburgh, Pa. — St. Susanna Church, Penn Hills Aug. 11: Fanfare, R. M. Otterstad; O Lord, We Praise Thee, Scheide-mann; Piece in A major, W. F. Bach-Hilf; Blessed Jesu, At Thy Word, Selection from Art of Fugue, O Whither Shall I Flee, Prelude and Fugue in A minor, J. S. Bach; Priere, Milhaud; Fantasia for Festive Occasions, Hilf; Partita on Jesu, meine Freude, Walther; Triptych, The Cuckoo, Young; O Sacrum Convivium, Messiaen-Hilf; Toccata, Nevin.

Lorene Banta, Andover, Mass. — Cochran Chapel, Phillips Academy, Andover Sept. 9: Variations on What God Does Is Well Done, Praise to the Lord, the Almighty, Partita on Jesus, My Joy, J. G. Walther; Pastorale, Zipoli; Echo Voluntary for Double Organ, Prucell; Fantasia and chorale on In dulci jubilo, Bach.

Reginald F. Lunt, Lancaster, Pa. — Fifth Avenue Presbyterian, New York City Aug. 13: Chaconne in G minor, L. Couperin; Fugue in E flat, Bach; Postlude for the Office of Compline, Alain; Chorale in B minor, Franck; Fugue, Sonata on Psalm 94, Reubke.

Marion R. Anderson, New Haven, Conn. — Church of the Incarnation, New York City Aug. 30: Fantasia and Fugue in C minor, Bach; Grave, Alain; Sonata 2, Hindemith.

William Whitehead, Bethlehem, Pa. — City Hall, Portland, Maine Aug. 9: Trumpet Voluntary, Stanley; Sonata in B flat, Arne; Jesu, Joy of Man's Desiring, Prelude and Fugue in B minor, Bach; Suite Medievale, Langlais; Chorale in E major, Franck.

Students of Naomi Woll Howell, Dixon, Ill. — St. Luke's Episcopal Church July 30: Agincourt Hymn, Dunstable; Vom Himmel hoch, Pachelbel — Dennis Winkle. Trio, Krebs; Toccata, Walther — Marjorie Salzman. Sicilian Mariners, Warner; Quem Pastores, Walcha — Jo Lynn Anderson. Picardy, Warner; Zu Bethlehem geboren, Walcha — Janice Anderson. Interlude in B minor, Karg-Elert; Pastorale in F, Bach — Norma Hazen. Dialogue for Vox Humana, F. Couperin; Toccata, Baroque Suite, Young — Cheryl Cunningham. Brother James' Air, Wright; Echo Fantasie, Sweelinck — Jo Ellen Worley. Tallis' Canon, Purvis; Trio Sonata 3, Bach; Pasticcio, Langlais.

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

Francis Hopper, Jacksonville, Ill. — Second Presbyterian Church, St. Louis Sept. 24: Suite in Tone 3 for the Magnificat, Guilain; Aria with Variations, Pachelbel; Concerto in A minor del Sigr. Torelli, Walther; Fantasia in G. Bach; Chorale 3, Andriessen; Interludium, Sarabanda, Elevatio, Monnikendam; Finale, Suite on Psalm 150, Hopper.

Herbert L. White, Jr., Chicago, Ill. — Sherwood Music School Aug. 15: Suite du deuxième ton, Clérambault; Now Pray We to the Holy Spirit (two settings), Buxtehude; Prelude in E minor, Bach; Cantabile in B major, Franck; Les bergers, Nativity Suite, Messaien; Litanies, Alain.

Roy Kehl, Kenmore, N.Y. — Kenmore Methodist Church Aug. 27: Prelude in E flat major, Bach; A Notebook of Pieces, Kehl; Cantabile, Pièce Héroïque, Franck; Eternal Purposes, Messiaen; Fugue in E flat major, Bach.

FRANK CEDRIC SMITH
L.T.C.L. CH.M.
GRACE CHURCH IN NEW YORK

ADOLPH STEUTERMAN
Mus. D. F.A.G.O.
Professor of Organ — Southwestern
University of Memphis
Organist and Choirmaster — Calvary
Episcopal Church
Memphis 3, Tennessee

FREDERICK SWANN
The Riverside Church
New York City

Adolf Torovsky, A.A.G.O.
Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

FRED. TULAN

WILLIAM FRANCIS VOLLMER | **The Baptist Temple**
Temple Square
Bklyn 17, N.Y.

JOHANNES F. SOMARY
A.B., Mus.M., Ch.M.
Church of our Saviour
59 Park Avenue
New York 16, N.Y.

Orrin Clayton Suthern, II
Professor of Music
Organist-Conductor
Lincoln University, Pa.

LAUREN B. SYKES
A.A.G.O., Ch. M.
Warner Pacific College
First Methodist Church
Portland, Oregon

George Norman Tucker
Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

HANS VIGELAND
Westminster Church
Temple Beth Zion
The Buffalo Seminary

W. WILLIAM WAGNER
MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

St. John's Cathedral
Jack Edwin Rogers
Jacksonville, Florida

WILBUR F. RUSSELL
Organist Choirmaster, First Free Church
San Francisco Theological Seminary
San Anselmo, California

Charles Dodsley WALKER

sally slade warner
a.a.g.o. ch.m.
CHURCH OF
ST. JOHN THE EVANGELIST
BEACON HILL BOSTON
Retail Dept.—E. C. Schirmer Music Co.

RUSSELL SAUNDERS
Drake University
University Christian Church
Des Moines, Iowa

john h. schneider
Calvary Presbyterian Church
Riverside, California

CLARENCE WATTERS RECITALS
Trinity College
Hartford, Connecticut

MARIANNE WEBB
SOUTHERN ILLINOIS UNIVERSITY
Carbondale

JOSEPH SCHREIBER
Independent Presbyterian Church
Birmingham-Southern College
Birmingham, Alabama

ALEXANDER SCHREINER
Ph.D., F.A.G.O.
The Tabernacle, Salt Lake City, Utah
Lillian Murtagh Concert Management
Box 272 Canaan, Conn. TA 4-7877

C. GORDON WEDERTZ
9344 S. BISHOP ST.
CHICAGO 60620

DAVID A. WEHR
CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

ROBERT SCHUNEMAN
First Prosyterian Church
Glens Falls
New York 12801

WILLIAM SELF
Organist and Master of the Choir
ST. THOMAS CHURCH
Fifth Avenue and 53rd Street
New York, N.Y. 10019

Bob Whitley
FOX CHAPEL EPISCOPAL CHURCH
Fox Chapel, Pittsburgh, Pa. 15238

DONALD WILKINS
PITTSBURGH, PA.
Calvary Episcopal Church
Pittsburgh Oratorio Society
Carnegie Institute of
Technology

ROBERT D. SETZER
St. Peter's Episcopal Church
St. Petersburg Junior College
St. Petersburg Florida

Robert Shepfer
Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

HARRY WILKINSON
Ph. D., F.A.G.O.
ST. MARTIN-IN-THE-FIELDS
Chestnut Hill, Philadelphia
WEST CHESTER STATE COLLEGE, PA.

JOHN E. WILLIAMS
St. Andrews Presbyterian College
Laurinburg Presbyterian Church
Laurinburg, North Carolina

L. ROBERT SLUSSER
MUS. M., A.A.G.O.
FIRST PRESBYTERIAN CHURCH
BIRMINGHAM, MICHIGAN

ROBERT SMART
Swarthmore, Pennsylvania
Trinity Episcopal Church
Swarthmore College
Congregation Rodeph Shalom,
Philadelphia

JULIAN WILLIAMS
St. Stephen's Church
Sewickley Pennsylvania

George Y. Wilson
INDIANA UNIVERSITY
Bloomington, Ind.

ORGAN COLLECTIONS

BY
RUTH BARRETT PHELPS

THE SACRED HOUR AT THE ORGAN, Volumes 1 and 2, skillfully edited and compiled by Ruth Barrett Phelps, provide organists, ministers of music and teachers, a fine selection of the best in organ literature.

Mrs. Phelps, A.A.G.O., held the organist position at The Mother Church, First Church of Christ, Scientist, in Boston, from 1934 to 1961.

Volume 1 is an interesting collection in that the editor has arranged a number of symphonic and chamber works which particularly lend themselves to the organ. Some composers represented include: Mozart, Haydn, Mendelssohn, Eccles and Grieg.
O 2898 — 2.75

Volume 2 is especially attractive because Mrs. Phelps has given general registration suggestions based on the specifications of an average size three manual organ. Also, a Standard Hammond Organ Pre-set Chart is included. Works by Bach, Brahms, Handel, Buxtehude and Frescobaldi are included in this volume.
O 3809 — 2.50

Her newest, the ANTHOLOGY OF ORGAN MUSIC includes such composers as Arne, Liszt, Saint-Saens and Karg-Elert. Mrs. Phelps has included her own charming variations on a Cornish Folk Tune. An unusual and useful feature of this book is the "Table for Pedaling Major Scales."
O 4648 — 3.00

CARL FISCHER, Inc.

62 Cooper Square, New York, N.Y. 10003
Boston • Chicago • Dallas • Los Angeles

Programs of Organ Recitals of the Month

Susi Jeans, Dorking, England — York Minster July 29: Prelude and Fugue in E flat, Schmidt; Ut Queant laxis, Fantaisie, Fantaisies sur le Jeu des Hautbois, Couperin; Partita on O unbeseigter, starker Held, Pach; Allein Gott in der Höh, Dies sind die heiligen zehn Gebot, Aus tiefer Noth, Bach; Two Inventions, Gerber; Toccata Francesa, Kropfreiter. Aosta, Italy, Festival July 15: Couperin, Kropfreiter, Bach, Pach, Schmidt, above plus: Preludio, Balbastre; Miserere, Luge; Chromatic Voluntary, Blow; Voluntary, James. Same Festival July 24: Tema con variazioni, Studio in do minore, Andriessen; Toccata and Fugue in F, Nun komm, der Heiden Heiland, Von Gott will ich nicht lassen, Wir danken dir, Buxtehude; Prelude and Fugue in G, Bach; Salve Regina, Anon.; Voluntary, Robinson; Trumpet Voluntary, Hatfield.

Purcell Room, London Nov. 2: Sonata 5, Bach; Three Inventions for Pedal Harpsichord, H. N. Gerber; Sonata in G major for Recorder and Continuo, J. B. Loeillet (with Katharine Jeans); Sonata in C major for Recorder and Continuo, F. Barsanti (with Miss Jeans); Sonata 6, Bach; Sonata in C major for Recorder and Continuo, G. F. Handel (with Miss Jeans). Meriel Dickinson, contralto, and Roderick Skeaping, viola da gamba, assisted.

Robert Lodine, Chicago, Ill. — Grace Episcopal Church, Alexandria, Va. Aug. 14: Magnificat, Primi Toni, Buxtehude; Chromhorne en taille, Basse de Trompette in Dialogue, Lebegue; Prelude and Fugue in C major, Bach; Andante in F, K. 616, Mozart; Liturgical Preludes 23, 20, Litaize; Sonata 2, Hindemith; Te Deum, Langlais.

Robert R. Zboray, Falls Church, Va. — Grace Episcopal Church, Alexandria, Aug. 7: Allegro, Sonata 6, I Call to Thee, Bach; Prelude and Fugue in E major, Lübeck; Variations on My Young Life, Sweelinck; Prelude, Fugue and Variations, Franck; Prelude and Trumpetings, Roberts.

Robert Mann, Nacogdoches, Tex. — St. Mark's Episcopal, Shreveport, La. Aug. 14: Voluntary in C, Purcell; Nun bitten wir, Fugue in C, Buxtehude; Concerto in A minor, Vivaldi-Bach; Dialogue sur les Mixtures, Langlais; Ave Maria, Reger; Prelude and Fugue on B-A-C-H, Liszt.

Hermann Harrasowitz, Nürnberg, Germany — St. Jacobi, Hamburg July 25: Partita on Christ der du bist der helle Tag, Sonata Op. 18/II, Distler; Verleih uns Frieden gnaediglich, Karl Thieme; Sonata 5, Dies sind die heiligen zehn Gebot, Wir glauben all' an einen Gott, Vater unser, Fantasie in G major, Bach.

Hans G. Wurman, Chicago — Griffith Evangelical Lutheran, Griffith, Ind. Sept. 17: Prelude in E flat, Bach; Concerto 5 in F major, Handel; O wie selig, Mein Jesu der du mich, Brahms; Nun danket alle Gott, Karg-Elert; Pastorale, Franck; Rhosymedre, Vaughan Williams; Carillon, Vienne.

David Mulbury, Rochester, N.Y. — St. Paul's Chapel, Trinity Parish, New York City Sept. 6: All Bach; Counterpoints 1, 5, 9, Art of Fugue; Wenn wir in höchsten Nöthen; Canon Variations on Vom Himmel hoch.

Allan Willis, St. Louis — Second Presbyterian Sept. 10: Agincourt Hymn, Dunstable; Concerto 13 in F, Handel; Vor deinen Thron, Prelude and Fugue in B minor, Bach; Four Pieces for Flute Clock, Haydn; Le Jardin Suspendu, Alain; Variations on a Noël, Dupré.

Stephen A. Rumpf, Wabash, Ind. — Presbyterian Church, Aug. 31: Prelude and Fugue in C minor, Six Orgelbüchlein Chorales, Bach; Suite on Tone 2, Clérambault; Postlude for the Office of Compline, Alain; Prelude and Fugue in G minor, Dupré.

Linus M. Ellis, III, Wilmington, Del. — Calvary Episcopal Church, NYC Aug. 6: Suite in the First Tone, Clérambault; Prelude and Fugue in E minor, Nun komm der Heiden Heiland, Bach; Es ist ein' Ros' entsprungen, Herzlich tut mich verlangen, Brahms; Nun danket alle Gott, Karg-Elert; Cortège and Litanie, Dupré. Aug. 13: Variations on Est-ce Mars, Sweelinck; Concerto in F major, Op. 4, No. 4, Handel; Variations on Da Jesus an dem Kruetze stund, Scheidt; O Mensch bewein, Kyrie, Gott heiliger Geist, Prelude and Fugue in D major, Bach. Aug. 20: World Awaiting the Savior, Dupré; Prelude, Suite, Op. 5, Durufle; Impromptu, Vienne; Grande Pièce Symphonique, Franck. Trinity Episcopal Church, NYC Aug. 9: Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; World Awaiting the Savior, Dupré. Aug. 11: Prelude and Fugue in D major, Buxtehude; Concerto in F major, Op. 4, No. 4, Handel; Finale, Symphony 4, Vienne. Aug. 16: Prelude and Fugue in E major, Luebeck; Sonata 2, Mendelssohn; Impromptu, Vienne; Transports de joie, Messiaen. Aug. 18: Prelude and Fugue in C major, Bach; Grande Pièce Symphonique, Franck.

Thomas William Hennessey, La Crosse, Wis. — Cathedral of St. Joseph the Workman July 30: Incantation pour un Jour Saint, Langlais; Herr Christ, der ein'ge Gottes-Sohn, O Mensch, Kommst du nun, Bach; Allegro, Concerto 2, Vivaldi-Bach; Neihnachten 1914, Reger; Lebhaft, Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

Jill Segress Hunt, Midwest City, Okla. — Senior piano and organ recital, student of Wilma Jensen, First Presbyterian church, Oklahoma City July 16: piano pieces; Toccata. Adagio and Fugue, Bach; Canon in B major, Schumann; Fugue on Ad nos salutarem undam, Liszt.

Robert Littlefield, Salem, Mass. — City Hall, Portland, Maine Aug. 16: Prelude, Fugue and Chaconne, Buxtehude; Flute Solo, Arne; Jesu, Joy of Man's Desiring, Prelude and Fugue in A minor, Fugue a la Gigue, Bach; Chorale in A minor, Franck; Benedictus, Reger; Acclamations, Langlais.

Lindsay Lafford, Geneva, N.Y. — Altemberg Cathedral, Germany, Aug. 2: Agincourt Hymn, Dunstable; Toccata in A minor, Sweelinck; Nun bitten wir, Fugue in C major, Buxtehude; Aria, Bull; Toccata, Pachelbel; Rhosymedre, Vaughan Williams; Trumpet Tune, Purcell.

Thomas Atkin, Kansas City, Mo. — Central Methodist Church July 16, Aug. 22: Toccata in D minor, Pachelbel; Trumpet in Dialogue, Clérambault; Fantasie and Fugue in C minor, Bach; Chorale in B minor, Franck; Bishop's Promenade, Coke-Jephcott; Prelude on St. Columba, Milford; Pastorale, Roger-Ducasse.

Gordon M. Betenbaugh, Baltimore, Md. — Govans Presbyterian Church Sept. 17: All-Bach Schweizer Memorial: Fugue in E flat major; Wake Awake, O Man Bewail; Canzona in D minor; Before Thy Throne, Whither Shall I Flee?; Fantasie and Fugue in C minor.

Haig Mardirosian, Washington, D.C. — Washington Cathedral Aug. 27: Fantasie and Fugue in G minor, Bach; O Gott, du frommer Gott, Herzliebster Jesu, Brahms; Chorale in E major, Franck; Ballade in the Phrygian Mode, Alain; Acclamation and Song, Shafer.

Joy Crocker, San Francisco, Cal. — Interstate Center, Oakland Act. 1: Eight Little Preludes and Fugues, Bach; Symphony 1, Vienne.

Ann Frances Byrne, Wilton, Conn. — St. Paul's on the Green, Norwalk, Conn. July 16: Prelude and Fugue in G minor, Buxtehude; Symphony 9 (Gothic), Widor.

Kim Kasling, Vienna, Austria — Stiftskirche, Herzogenburg Aug. 6: Te Deum Laudamus, Buxtehude; Nun komm der Heiden Heiland (3 settings), Bach; Récit, Basse de trompette, Du Mage; Deuxième Fantaisie, Alain; Sonata 3, Hindemith; Introduction and Passacaglia, Reger. Ebersmunster (Bas-Rhin), France Sept. 3: Pieces from the Premier Livre d'orgue, Du Mage; Wie schön leuchtet der Morgenstern, Buxtehude; Schmücke dich, o liebe Seele, Bach; In Festo Corporis Christi, Heiler; Premier & Deuxième Fantaisies, Litanies, Alain.

Franklin S. Miller, Notre Dame, Ind. — St. Mary's College July 30: Voluntary 4, Wesley; Toccata and Kyrie Orbis Factor, Frescobaldi; Come Now, Saviour of the Heathen, Praise to the Almighty, These are the Ten Holy Commandments, Bach; Blessed are Ye, Saints of God, Brahms; Three short pieces in the Dorian mode, Schroeder.

Sister Gertrude Marise, O. P., Adrian, Mich. — Siena Heights College graduation recital, Holy Rosary Chapel, Aug. 1: Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in G minor, Bach; Cantilene, Suite Breve, Langlais; Fantasie in F minor K. 608, Mozart; Toccata, Symphony 5, Widor.

Mary Camm Adams, Alexandria, Va. — Grace Episcopal Church Aug. 28: Ein feste Burg, Walther; Prelude and Fugue in D major, Bach; Song of the Quail, Marche, Musical Clocks, Haydn; The Cuckoo, Daquin; Suite, Near; St. Columba, Owens; Chorale in A minor, Franck.

J. Richard Rancourt, Washington, D.C. — Grace Episcopal Church, Alexandria, Va. July 31: Prelude and Fugue in C minor, Lübeck; Concerto in G, Flute and Cembalo, Vivaldi; Trumpet Tune in D, Arioso, Sonata, David Johnson; Apparition d l'Eglise Eternelle, Messiaen; Chorale in A minor, Franck.

Karen van Bronkhorst, Oakland, Cal. — The Church of Jesus Christ of Latter-Day Saints Aug. 6: Offertoire sur les Grands Jeux, F. Couperin; Toccata, Adagio and Fugue, Bach; Requiescat in Pace, Sowerby; Introduction and Passacaglia in D minor, Reger; Intermezzo, Adagio, Allegro, Symphony 6, Widor.

Homer Wickline, Pittsburgh, Pa. — City Hall, Portland, Maine Aug. 8: Fanfare, Gordon Phillips; Concerto in C minor, Stanley; Voluntary 3 in F, Linley; Fantasie in F, Allegretto, Gade; Suite 2, Leif Kayser; Toccata, Langgard.

Vernon Wolcott, Bowling Green, Ohio — Hill Auditorium, U of Michigan, Ann Arbor Aug. 4: Concerto 1 in G major, Bach; Messe de la Pentecôte, Messiaen; Prelude and Fugue in B minor, Nun komm', der Heiden Heiland, Bach; Prelude and Fugue on B-A-C-H, Liszt.

Marjorie Javanovic, Washington, D. C. — Grace Episcopal Church, Alexandria, Va. Aug. 21: Dorian Toccata and Fugue, Sonata 2, Bach; Chorale in E major, Franck; Chorale 1, Sessions; Dieu parmi nous, Messiaen.

Gerald Farrell, OSB, Colledgeville, Minn. — First Methodist Church, Rochester, Minn. Aug. 29: Chorale in E major, Franck; Two Meditations on Liturgical Chants, Farrell; Christ Conquers, Medieval Suite, Langlais.

Harold G. Andrews, Greensboro, N.C. — West Parish Congregational, West Barnstable, Mass. July 30; graduate recital, Boston U, Kings Chapel, Boston Aug. 7: Clavierübung, part 3, Bach.

Hutchins Bert Coleman, Flushing, New York City — Coleman Home Oct. 22: Entree Prelude in G minor, Dubois; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Symphony 5, Widor.

LAWRENCE
ROBINSON
RICHMOND PROFESSIONAL INSTITUTE
RICHMOND, VIRGINIA

GEORGE M. HALL, JR.
M.S.M. A.A.G.O.
Trinity Lutheran Church
Staten Island, N. Y.
Graduate Faculty
Manhattan School of Music
New York City
Instructor of Organ
Wagner College
Staten Island, N.Y.

Vernon de Tar, F.A.G.O.
Church of the Ascension
Fifth Avenue at Tenth Street
New York 11, N. Y.
Faculty, Julliard School of Music
Union Theological Seminary
Recitals
Organ and Choral Workshops

vanBergem
BELLS
★ Chimes ★ Peals
★ Cast Bell Carillons
★ Electronic Bells
P.O. Box 18935, Atlanta, Ga. 30326

ELECTRIFY
FLAYER PIANOS
PUMP ORGANS
YOU CAN QUICKLY END TIRESOME FOOT-PUMPING
With a Compact Low-Cost Lee Silent Suction Unit
EASY TO INSTALL
FULLY GUARANTEED
100% IN USE
LEE MUSIC MFG. CO.
Box 595, Tujunga, Calif.

ROBES
Wide style selection. Finest materials. Master tailoring. Fair prices. Write for catalog and swatches. State name of church and whether for pulpit or choir.
De Moulin Bros. & Co.
1121 So. 4th St., Greenville, Ill.

UNIVERSITY OF OREGON

School of Music

in cooperation with

The International Society for Music Education
announces

The Fourth German Center for International Music
Education with emphasis in Church and Choral Music

September 1968 to July 1969. The German Center is in Oldenburg, Germany. Study will be available to senior and graduate students in church and choral music. All courses are taught in English. 45 quarter hours of credit may be earned in the course of study offered.

Cost of study at the German Center will be \$2170.00 This includes air transportation to and from New York, approximately 8000 miles of travel in Europe, a minimum of 50 concerts and recitals and 25 operas, board and lodging with German families. University enrollment fee is additional.

For further information write:

H. Royce Saltzman, Director of German Center
School of Music, University of Oregon
Eugene, Oregon 97403

Authorized by Oregon State System of Higher Education

8th Annual

Davidson College

SACRED MUSIC CONVOCATION

ALEC WYTON, Guest Lecturer-Conductor

Queens College Choir — Davidson College Male Chorus

Friday-Saturday, November 17-18, 1967

Davidson College

Davidson, North Carolina 28036

Ninth Annual

NATIONAL ORGAN PLAYING COMPETITION

sponsored by

THE FIRST PRESBYTERIAN CHURCH MUSIC SERIES
Fort Wayne, Indiana

Open to any organist 35 years of age or younger

Deadline for receiving tape recordings for preliminary auditions: Feb. 1, 1968

Final competition date: March 2, 1968

Prize: \$300 plus an appearance on April 2, 1968, as recitalist
on the 1967-68 First Presbyterian Church Music Series

For details and application blanks write:
NATIONAL ORGAN PLAYING COMPETITION
FIRST PRESBYTERIAN CHURCH
300 W. WAYNE STREET
FORT WAYNE, INDIANA 46802

1967-68 Series: Marie-Claire Alain, Jack Ruhl,
Clyde Holloway, Michigan State Singers, and Competition Winner
Aeolian-Skinner organ of 88 ranks

ICO '67



Francis Sutton shows the Toronto City Hall to the Mexican delegation. Left to right: Alfonso Vega-Nunez, retiring vice-president of the Union Nacional de Organistas and Sra. de Vega; Mr. Sutton; Dorothy Gullette, new vice-president of the Union, and Filipe Ramirez, Querétaro organist who competed in the Improvisation Competition.

Below: Chartered buses provided much of the transportation throughout the ICO and as well as being a sure-fire means of meeting new and interesting people.



Any doubters who questioned Canada's ability to stage a great international conference in the category with London's memorable ICO of 1957 must feel a little shamefaced after the nearly two weeks in which 638 organists from 10 countries were entertained, inspired and, yes, educated in the most friendly yet lavish fashion imaginable. Canada's two major cities are not old London; nor does London, Ont., quite match her namesake. But many of us were left breathless at the enormous strides Canada has made in the 60s and at the speed and confidence with which she is forging ahead.

Not one event was cancelled or replaced in the entire schedule and every program began on time (Mexico please note!), a tribute to the brilliant overall planning of the whole Congress as well as the skillful execution of details. Even that master planner of London's ICO in 1957, the redoubtable Sir William McKie, was noticeably impressed with the smooth efficiency; like this writer, he was on hand for every event of the whole mammoth congress.

London.

A larger group than we expected showed up for the two engrossing competitions at London, so that Aeolian Hall had large audiences for both the playing competitions Sunday and those in improvisation Monday. We have had the pleasure and honor of being present at dozens of playing competitions, several in foreign countries, but we have never heard 12 young players in any single day who remotely matched this group. Some idea of the even level of the competitors can be gained from the knowledge that the judges final session was a long and stormy one and that even the final decision was by no means greeted with unanimous smiles of approval. There was, though, general agreement on the choice of the first prize winner in the playing contest, a highly talented, charming 18 year-old French Canadian girl with the Irish name of Lucie Madden. It should be noted that both she and a second competent young lady were both students of a nun, Sister Jean Mance of Ecole Vincent D'Indy in the Montreal suburb of Outremont; tied for second place were Margaret Nicolai, student of Sister M. Theophane at Alverno College, Milwaukee, and Jan Overduin, Healey Willan scholarship winner from Bridgeport, Ont., who also competed in the improvisation competition. Honorable mention went to Melody Jackson, Indiana University, Stephen Ackert, recent Fulbright winner, and Marion Anderson, Yale University graduate student.

We had some misgivings about having the judges watch the contestants and having full knowledge of their backgrounds. Other contestants were: Richard Anderson, Columbus, Ohio; Antonio Corveiras, Republic of Columbia; Jacqueline Gagnier, Montreal; David Mitchell from Rhode Island; Charles Ruggles, Oberlin Conservatory, and Karen S. Walter, University of Michigan.

Between and following sessions both Sunday and Monday delegates were entertained sumptuously by Gordon Jeffery and his committee in Mr. Jeffery's home and on his terrace adjoining Aeolian Hall. Considerable interest was shown in the Aeolian Hall organ's newest reincarnation, with a three-manual tracker console and a four-manual electro-pneumatic console sharing certain ranks but controlling others individually, to offer both a complete classic design

and a modern romantic one — a plan on which Gabriel Kney has been working for many months and which he got into playing shape only hours before it was to be heard. Contestants were given their choice of consoles. Most played the required Bach Dorian Toccata and Fugue on the tracker and switched to the other console for the pieces of their choice, but a couple stayed with the tracker and another pair concentrated on the big console. The organ is attractive to look at and has a good sound.

Improvisation

The improvisation contest, which honored the memory of Victor Togni, matched five contestants and we should have hated to have served as a judge, since each had both his particular excellencies and his weaknesses. Some of the losers did some things better than either of the winners. The finalists who improvised later in Toronto, were Frederick Mooney, Toronto student of the late Mr. Togni and presently of Charles Peaker (first prize) and Andrew Davis, Cambridge University, England, who came in second. Young Mr. Mooney will study with Maurice Duruflé next year on a Canada Council grant; Mr. Davis will study conducting in Italy. The other contestants were Antonio Corveiras, from the Conservatory of Tolena, Columbia, who trained at the University of Madrid, Spain, and Filipe Ramirez, organist at the Cathedral of Querétaro, Mexico who augmented his Mexican training with five years in Germany and Italy; and Jan Overduin, who tied for second in the playing contest.



RSCM's Gerald Knight regales Mexican Vice-President Gullette

The first of several official banquets was held at Hotel London, with the Corporation of the City of London hosting and with Alderman Martin Boundy, himself a leading London musician in schools, civic music projects and at the Basilica, as witty and understanding host. A number of city officials honored the organists by acting as assisting hosts.

Judges for both competitions were: Anita Greenlee, who later gave an informative lecture on improvisation; John Birch, Chichester Cathedral, and Raymond Daveluy, St. Joseph's Oratory, Montreal. Barrie Cabena, who will be the new president of the RCCO, was president of the judges.

Gloomy Tuesday

Toronto somehow came up with the most delightful weather possible, for its four days; since Everett Roseborough and James Chalmers were handling everything else so skillfully, no one was

at all surprised, or even properly grateful.

Tuesday was officially a pre-Congress day and most of the scores who spoke to us about it were grateful that it was not officially a part of the Congress.

Newman

Anthony Newman played what one organist termed "a thoroughly unenjoyable recital" in the afternoon, on the Casavant at the First Church of Christ Scientist. Comparing his Bach records, his performance at the Milwaukee Congress a year ago and this ICO recital, one comes to the grudging conclusion that this young man is ploughing ahead along a dangerous and musically unwholesome tangent. His attempts to overlay theories of French ornamentation on his Bach divided his audience between derision and shock; certainly no music was communicated. Mr. Newman's own music impressed most of those with whom we spoke as both unnecessarily complex and consistently exhibitionist.

Prelude and Fugue in B minor, Trio Sonata 4, Bach; Fugue on the Kyrie, Newman; Piece en trio, Messiaen; Fantasia on La Fa Fis, Newman; Prelude and Fugue in E flat, Bach.

Ellsasser

Exhibition was carried several steps further in the tasteless performance Tuesday evening at Ryerson Theatre. Richard Ellsasser seems to us to have no qualms whatever about distorting any music to any degree, if in so doing he can find extra ways to display certain of his own facilities. A less satisfactory or germane performance of either the Handel of the Pachelbel would be difficult to conceive. Certainly few listeners will have any overbearing desire to hear the Dello Joio again on the basis of this Ellsasser performance. Several in attendance expressed to us something close to outrage at what seemed to them the presence of clagues leading the applause and attempting, albeit unsuccessfully, to stimulate a standing ovation at the end.

Concerto in F major, Handel; Two French Canadian Sketches, MacMillan (orchestra); Concerto for organ, strings and harp, Hanson; Chaconne, Pachelbel; Noël in D minor, Daquin; Cortège and Litanie, Poème Héroïque for organ, trumpets and field drums, Dupré; Antiphonal Fantasy for organ, brass and strings, Dello Joio.

This writer spent some time convincing a group of lodgers at Trinity College dormitory that this Tuesday did not represent Toronto at its musical best or most typical and that an early Wednesday morning departure for Montreal was premature.

Wednesday

The official Toronto segment of the ICO began Wednesday morning with a tour of Toronto's remarkable City Hall and a luncheon in the Crystal Ballroom of the official King Edward-Sheraton Hotel.

Wyton

It is curious that "less talk and more music" should have been a recurring theme in Mr. Wyton's engaging discourse since many of us found his own "talk" a thrice-blessed relief from the plethora of organ music. We should have

I C O '6 7



RCCO President McAree



Co-ordinator Chalmers



Montreal Chairman Cameron





Norman Hurrle sits next to Eleanor Halliday whose talent for organization and detail had so much to do with the congress' success

heard him in the morning and then kept him on the platform as Moderator while some of the eminent men present debated his points. When Mr. Wyton said that great Art is timeless and Plain-song 'the utmost', when he urged us to peruse different Bibles and to study every translation of the Psalms, when he extolled the idea of congregational participation and a part in the story of the Crucifixion, we were all with him. Again, although the Lord's Prayer according to St. Matthew is our daily bread, that was an infinitely touching version Mr. Wyton recited for us. It was chilling to hear the same man witty about the Last Supper, nor could I share his interest in hearing Psalm 67 in two keys at once.

We listened with what composure we could to "Glossolalia" which was certainly not 'talky'; I caught very few words amidst the wild melee. According to Mr. Wyton the groans of the "turned-on" organ were included in this presentation.

Why?

I might enjoy the post-prandial burp of a Churchill as he rose to his feet, but the gurgles of a soprano before a recital, the grunts of wrestlers getting into their tights before a bout, or the awful sound of Gargantuan chests expanding — no, no!

We want a re-print of Mr. Wyton's words so that we may study them. He said so much in a little time that it was hard to keep up with him. I have less interest in what Bishop Pike said. Mr. Wyton quoted him thus, "The Church is dying fast", "The sermon is practically dead", "The Church is too 'talky'". When a scholar like the gloomy Dean of St. Paul's spoke in this vein we listened with respect. Not so to Bishop Pike who said "Trinity is the word for a committee God", and added, "The Moslems offer three wives and one God, we offer three Gods and one wife". It seems to me that as servants of the Church, we might all of us reflect on the sign I saw over a little cafe, "We eat here ourselves." — CHARLES PEAKER



Willcocks and McAree

Evensong at St. James

A dignified service at the Cathedral of St. James was preceded by a short organ recital by Patrick Wedd, sub-organist.

Toccata, Chorale and Fugue, Francis Jackson; Pastorale, Peter Racine Fricker; Pacan, Herbert Howells.

The choir, directed by Norman Hurrle, gave a welcome first Canadian performance of William Walton's The Twelve, interesting music well sung. We found the unrhythmic, unphrased hymn-playing a liability for congregational singing. The address by the Very Rev. W. J. Gilling, dean, is scheduled for a later issue.

Popplewell

We found Richard Popplewell's recital a distinct disappointment, for we have heard the mammoth Casavant at St. Paul's several times before (stoplist Jan. 1957 issue), and always used more selectively, clearly and imaginatively. Thick combinations seemed more to Mr. Popplewell's taste. It was regrettable that the talented Mr. Popplewell, about whom we have heard such favorable reports, did not make a better first North American impression.

Prelude and Fugue in G major, Bach; Fantasie and Fugue on B-A-C-H, Reger; Majesté du Christ, Alleluias screins, Transports du joie, Prière du Christ, Messiaen; Prelude, Scherzo and Passacaglia, Leighton; Variations on a theme by Paganini, Thalben-Ball.

A swank reception at the Manufacturers Life building nearby closed the evening.

Noehren

The tempo of the ICO speeded up considerably on Thursday. Robert Noehren, on the two-manual Casavant tracker at the Church of Our Lady of Sorrow (Sept. 1964 issue) was a delight from beginning to end. The very tonal limitations of the little instrument seemed to challenge Dr. Noehren to special heights of communicativeness and the organ itself attracted a stream of visitors after the recital. For many, ICO really began at this event.

Canzona (Postcommunio) Frescobaldi; Fugue in C, Buxtehude; Partita on Jesu, meine Freude, Walther; O Haupt voll Blut und Wunden, Strungk, Ahrens, Bornefeld; Wir glauben all', Bach; Variations on Lucis Creator, Alain; Pasticcio, Nasard, Langlais; Verbum Supernum, E:b.



The Toronto Committee at work: Freda Ferguson, dynamic and indefatigable Everett Roseborough, James Chalmers and Francis Sutton discussing problems

Geoghegan

A different organ design and a quite different style of playing made Frederick Geoghegan's recital a good foil for Dr. Noehren's. We felt that he was at his best in a breathtaking performance of the Dupré but the most interest naturally centered in the performance of five numbers from Cabena's Homage, the suite commissioned for the occasion, which every organist will want to see at once. Some real musical wit infused both the writing and the playing of these bright organ caricatures.

Sleepers, wake, Rejoice Christians, Bach; Fantasie on Hallelujah! God be praised, Reger; Cabena's Homage, Cabena; Prelude and Fugue in B major, Dupré.

A scenic tour led to a sparking luncheon at the Inn-on-the Park and on to



Theme by Anita Greenlee for first improvisation, in free form, Monday afternoon in London.



Theme by Raymond Daveluy for variations, the Monday problem for improvisors in London



"This I have Done for thee, my love" by Gustav Holst, theme for trio and fugue at improvisation finals in Toronto

the University of Toronto campus for a choice of two interesting events. We had elected the electronics demonstration which drew a large group for some interesting comment by Gustav Ciamaga and a tour of equipment in a remarkably equipped laboratory. Others reported a beautiful chamber music recital by the Toronto Woodwind Quintet in the Great Hall of Hart House.

Suite in B minor, Telemann-Keetbass; Summer Music, Barber; Woodwind Quintet, Weinzwieg; Quintet for Wind Instruments, Taffanel. Festival Singers

The recital by the Festival Singers of Toronto at the large St. Anne's Anglican Church was a thoroughly enjoyable choral event. Elmer Iseler conducted and in tuning, blend and style, the group set a mark for all to follow. The final section was devoted to works of the octogenarian Healey Willan, who was present for the performance. Certainly this was the high point, chorally, of the visit to Toronto.

Exultate Deo, Palestrina; Jesus and the Traders, Kodaly; This have I done for my true love, Holst; Mass for four voices, Byrd, with De Profundis, Ny-

stedt, and Regina Coeli Latere, Willan, inserted; Three Motets to Our Lady, Gloria Deo per immensa saecula, Hymn Anthem on O Quanta Qualia, Willan. Friday

The last day in Toronto began with a chance to meet and hear the winners of the organ playing competition as well as to hear the two improvisation finalists improvise on the Holst melody heard the night before. The event generated a good deal of enthusiasm before a large crowd of early risers. Anita Greenlee followed this with a clear presentation on the subject of improvisation with illustrations at the "RCCO examinations organ" (Feb. 1960 issue). Miss Greenlee will prepare a version of her session for future publication.

Another fine luncheon (how Canada does feed its guests!) at the Granite Club preceded the major North American debut of the congress. Dr. Charles Peaker's pertinent and witty remarks appear elsewhere in this issue.

Gillian Weir

Certainly Gillian Weir, young London organist from New Zealand, made a highly successful first appearance here. Extremely talented, well-trained and with a sparkling personality, Miss Weir



Two of the greatest men in Canadian music turn out for Congress event. Sir Ernest MacMillan is photographed with Mrs. June Marks, Metropolitan Toronto Controller; Healy Willan is shown with Margaret Drynan at concert of Toronto Festival Singers.



Lake Erie College
Painesville, Ohio

david
gooding

The Temple
Cleveland 6, Ohio

Charles D. Wilson & Co., Inc.

PIPE ORGAN ARCHITECTS AND BUILDERS

5235 N. FRONT STREET • HARRISBURG, PENNA.

Organs of distinction for your requirements

Rebuilding — Tonal Changes



Improvisation winner Fred Mooney receives check from Mrs. Victor Togni, widow of the young Toronto organist in whose memory the competition is named

will surely rank with our leading players in the days just ahead. Not yet complete mistress of all styles, we found her most exciting and convincing in the Liszt and the Messiaen, which latter was a genuine tour de force. It was fine planning that placed this enjoyable recital as the climax of the Toronto segment.

Prelude and Fugue in D major, Nun komm', der Heiden Heiland; Allein Gott in der Höhe, Jesus Christus, unser Heiland, Bach; Prelude and Fugue on B-A-C-H, Liszt; Naiades, Toccata, Vierne; Messe de la Pentecôte, Messiaen.

Banquet

A beautiful and impressive banquet in the concert hall of the Royal York Hotel was hosted by the Government of the Province of Ontario and included more dignitaries than we have space to list. The bounteous menu, with everything but the coffee justly celebrating some section of Ontario, the beautiful service (except for wine arriving too late for the Toast to the Queen) and the festive atmosphere were heightened by some pungent remarks, chiefly by David Willcocks.

The hall was cleared rapidly to reset chairs for the after-banquet recital. Maureen Forrester sang an artistic and moving lieder recital with John Newmark at the piano. Canada's pride in this consummate artist was certainly justified in this program. Miss Forrester was applauded to the echo.

Jesus in Gethsemane, Weihnachtslied, C.P.E. Bach; Sei nur still, Auf, suf zu Gottes Lob, J. W. Franck; Ten Songs from Italienisches Liederbuch, Wolf; La Fraicheur et le feu, Poulenc; The Confession Stone, Robert Fleming.

After the recital several managed to have a look at the huge organ in the concert hall, heard previously only in the singing of national anthems.

To Ottawa

Buses left early for the trip to Ottawa. Box lunches were eaten at a park near Kingston. Arrangements at Taboret Hall, University of Ottawa, threatened to fall apart completely and some grum-

bling was heard. But on the whole, conventioners took in their stride botched room assignments, which caused several unprintable embarrassing moments, lack of towels and long waits in line. Our main regret was that the wasted time might have given much more opportunity to have much more of a real look at Canada's beautiful capital city than subsequently proved available.

McLean

Saturday's principal event was Hugh McLean's recital at Dominion Chalmers United Church, which figured so prominently in the excellent Casavant film for CBC television. A dry building prevents the instrument from sounding its best. Mr. McLean's deliberately off-beat program largely of works seldom heard provoked both high admiration and violent disapproval. As usual Mr. McLean was controversial; we always like the freshness of his approach and his meticulous musicianship.



Hugh McLean, chairman of the next RCOO National Convention in Vancouver chats with Barrie Cabena, president-elect of Canadian organization

Nun danket alle Gott, Allein Gott in der Höhe, Canonic variations on Vom Himmel hoch, Bach; Toccata, Berlioz; Prelude and Fugue in G minor, Brahms; Sonata 3, Hindemith; Symphony 2, Dupré.

Sunday morning

After most of us had watched the colorful ceremony of the Changing of the Guard outside the Houses of Parliament Sunday morning, a full Knox United Church participated in a meaningful College service under the direction of Lillian Forsyth, featuring music by Canadian composers (Fleming, Bissell, Willan). Dr. H. Douglas Stewart's address has been promised for a later issue. An appetizing lunch was served efficiently in the church rooms, and buses left promptly for Montreal with all of us wishing for more time in Ottawa.

Tag-end of Sunday

Living arrangements in Royal Victoria College in Montreal were first-rate and arrangements for meals were included. Several managed to attend parts of both events Sunday night — evensong at Christ Church Cathedral,

under Gerald Wheeler's direction, and the Haydn Lord Nelson Mass at Erskine and United Church with Wayne Riddell conducting a stirring performance by the choir and an excellent church orchestra.

Despite the attractions of the great city of Montreal, plus the fascination of Expo 67, most conventioners managed to keep fine attendance records at Montreal events, though hundreds of us had been going strong for eight days when we reached the city. Fortunately Montreal events were of consistently high caliber and kept the congress on its steady crescendo. Nightly receptions in the gymnasium of Royal Victoria College provided one of the best "togetherness" features of the whole congress and they were largely devoted to just that — few speeches, introductions, announcements.

Monday

The Phillips Motley recital at the Church of St. Andrew and St. Paul was notable for its good group of Purcell pieces for trumpet and organ with Arnold MacLaughlin as trumpeter. The organ's sound made the Stanley suite a bit long and the Bach not entirely successful.

Grand Jeu, DuMage; Concerto Movement, Dupuis; Four Tunes for Trumpet and Organ, Purcell; Suite, A Tune for Flutes, Stanley; Prelude and Fugue in B minor, Bach.

Gerald Wheeler's recital of contemporary organ music made a useful addition to the congress despite its sleepy, just-after-lunch time slot. The Hill, Norman and Beard in Christ Church Cathedral was described in the October, 1950 issue.

Toccata, Sowerby; Kommt und lasst uns Christum ehren, Gottes Sohn ist kommen, Pepping; Sonatine, Graham George; Introduction, Passacaglia and Fugue, Willan.



Charles Peaker's wit at Congress luncheon tickles Jim Chalmer's funnybone

A bus trip to St. Lambert United Church jogged fading conventioners up enough to prepare them for David Willcocks in recital. The RCO president who directs the music in the famous chapel of King's College Cambridge, headed the British delegation to the congress and added immeasurably to its success by serving as recitalist, lec-

turer and even dinner speaker. His warm and genuine personality made a fine impression and his short recital was received with enthusiasm.

Prelude and Fugue in A minor, Bach; Alleluys, Preston; Introduction and Passacaglia, Alcock.

Tudor Singers

A trip to Salle Claude Champagne of Ecole Vincent D'Indy, with some interesting sight-seeing en route, brought the other top choral event of the congress. Wayne Riddell has developed the Tudor Singers of Montreal into a wonderfully flexible and expressive instrument. To us his old music and the Debussy were top favorites; others found the Kelsey Jones even more stimulating. Surely this group is one of formidable accomplishments.

Ascendit Deus, Peter Phillips, Ave Maria, Mouton; Surrexit Pastor Bonus, Lassus; Fire, my Heart, Morley; Weep, O Mine Eyes, Bennett; Bonjour, Mon Coeur, Lassus; So ben mich'a bon tempo, Vecchi; The Prophecy of Micah, Kelsey Jones (mixed choir, winds, percussion); Trois Chansons, Debussy; Five Flower Songs, Britten; J'entends le moulin, French Canadian, arr. Ridout; She's Like the Swallow, Newfoundland, arr. Chapman; Five Limericks, Kelsey Jones.

A group held up the bus return by getting a look at the Ruffati organ in Salle Champagne; few of us were among them.

Willcocks Lecture

David Willcocks donned his third hat Tuesday morning to deliver a thoroughly warm and enlightening lecture entitled Sweet Singing in the Choir. Full of moving personal reminiscences, he expressed his gratitude to the men who had helped mold his career — Sir Walford Davies, Ernest Bullock, Douglas Fox, Boris Ord. The talk is so eminently worth reading and rereading that we commend to our readers its publication in full in the October, 1967 issue of *The American Organist* (135 Front St., New York City 10005.)

Kenneth Gilbert

Tuesday continued at that high level with a satisfying concert by the McGill Chamber Orchestra conducted by Dr. A. Brott, with Kenneth Gilbert the exemplary organ and harpsichord soloist. A more satisfactory hour of music would have been hard to find anywhere and under any circumstances.

Concerto Grosso, Corelli; Concerto in D minor for harpsichord, Bach; Divertimento in D major, Mozart; Concerto in C, Haydn.

Catharine Crozier

Catharine Crozier again proved herself at the very pinnacle of the art of organ playing in her recital at Notre Dame Church designed especially to fit this earliest large Casavant, so similar in character to the instruments of Aristide Cavallé-Coll. The Reubke has probably never been played better and the Heiller and Langlais would have warmed the hearts of those composers.

The Ladies Steal the Show at the ICO

GREENLEE



CROZIER



WEIR



LAGACE





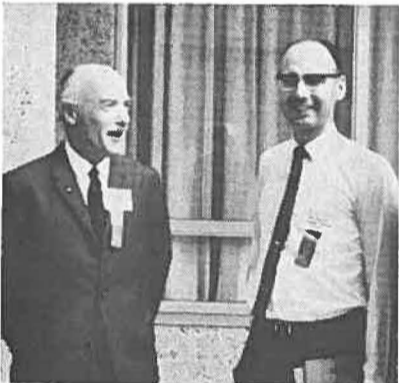
Spanish America was well-represented in the two competitions. Filipe Ramirez, Queré, taro, Mexico, competed in the Improvisation Contest; Antonio Corveires from Tolema, Columbia, competed in both

The Persichetti proved a bit "modern" for many listeners but the audience reaction was electric for the whole program.

In *Festo Corporis Christ*, Heiller; *Trois Paraphrases Gregoriennes*, Langlais; *Shimah B'Koli*, Psalm 130, Persichetti; *Sonata on Psalm 94*, Reubke.

The Duruflés

The Duruflé recital was not less overwhelming at the Cathedral of Mary Queen of the World on another large old Casavant set in magnificent acoustical surroundings. This remarkable husband and wife perfectly complement each other — she all dash and brilliance, he all depth and warmth and introspection. The high point of the whole program for us was his performance of the Franck Fantaisie, a performance we are not likely ever to forget. The audience took the Duruflés directly into their hearts.



Two of our Ottawa hosts stand still long enough for a picture: Raymond Barnes, left, and Rod Holmes had no time to stand around while making plans

Offertoire sur les Grands Jeux, F. Couperin; *Récit de tierce en taille*, Grigny; *Sinfonia*, Cantata 146, Bach *; *Fantaisie in A major*, Franck; *Prelude and Fugue on A-L-A-I-N*, Duruflé *, *Fantaisie-Improvisation on Ave Maris Stella*, Tournemire *; *Esquisse in B flat minor*, Dupré *. (* played by Mme. Duruflé).

DURUFLÉ



An interesting bus ride up the mountain took delegates to a pair of very unlike church buildings to hear two of Montreal's outstanding organists on two very different modern organs.

Mircille Lagacé

Mircille Lagacé has scored impressive success in recitals before AGO conclaves and RCCO regionals and it was a pleasure to hear her again, on the small unenclosed Casavant in the Church of Mary Queen of Hearts, described in the September 1965 issue. Beautiful example of classic design that it is, it was hardly the ideal instrument for Franck, though this young player treated it tastefully and skillfully. The Scheidt and the Bach were much more at home.

Six Versets for the Magnificat in Tone 2, Scheidt; *Liebster Jesu*, Toccata and Fugue in F major, Bach; *Prière*, François Morel; *Chorale in A minor*, Franck.



Box lunch outside Kingston

Raymond Daveluy

We had looked forward for a long time to hearing Raymond Daveluy on the great Beckerath at St. Joseph Oratory (May 1961 issue). Perhaps there are favorable acoustical spots in this vast building but, in the places we tried, it was not possible to hear any motive, chord, or phrase clearly enough even to identify what piece was being played. So it is impossible to comment intelligently on what we heard. We hope to hear this famed instrument again from some point of vantage.

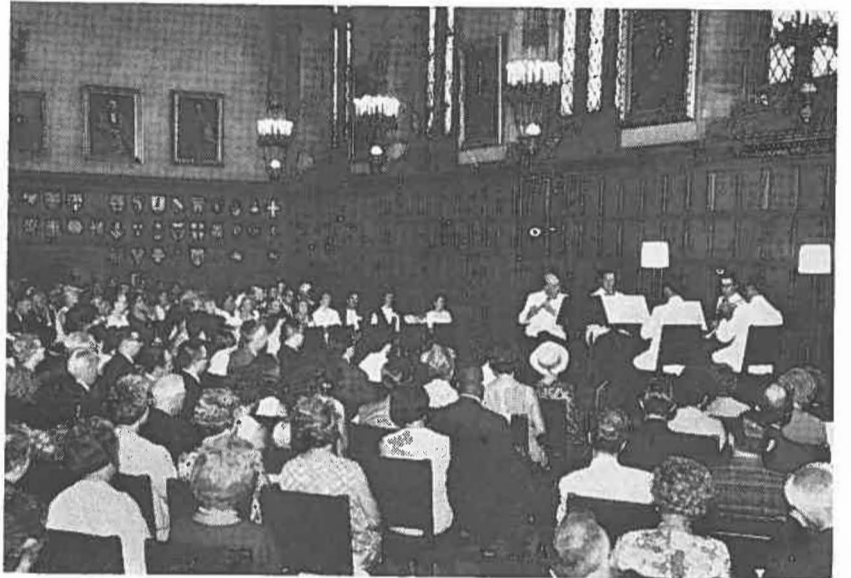
Fuga Contraria, Scheidt; *Excerpts, Mass on Tone 8*, Corrette; *Les Cloches de Hinckley*, Vierne.

Another impressive banquet, one at the Sheraton Mount Royal hosted, as we remember, by the governor general's staff, closed the memorable International Congress of Organists for 1967. Arnold Edinborough's speech was designed to be hotly controversial but its rather surly implications were easily drowned out in the vast torrent of good feeling as final credits were given, final thoughts expressed, and final farewells exchanged.

In such a major enterprise as this great international congress, many people share responsibilities and quite a number of them appear completely indispensable. We wish we might thank them all personally for their investment of time, effort and talent far beyond the call of duty. It produced one of the major artistic events of our long lifetime. Everett Roseborough's willingness to drive himself beyond human endurance perhaps had most of all to do with the success of the congress; we are indebted to him not only for the closest kind of co-operation in all matters of information and news but also for most of our gallery of pictures, taken either by him personally or under his direction. Eleanor Halliday also performed actual miracles of organization in the handling of the myriad details of registration, reservations, assignments, tickets etc., including those wonderfully handy bound books of tickets. Every organization should be lucky enough to have a match for either one of these selfless, indefatigable people. Other folks to whom we are especially grateful for personal reasons are: Gordon Jeffrey and Barrie Cabena at London, Clifford McAree, James Chalmers and Charles Peaker at Toronto, Rod Holmes and Raymond Barnes at Ottawa, and Huntley Cameron and Raymond Daveluy at Montreal.



Competition winners, left to right: Frederick Mooney, Jan Overduin, Andrew Davis, Margaret Nicolai and Lucie Madden, with Judge Raymond Daveluy



Above: Toronto Woodwind Quartet plays in the Great Hall of Hart House. Below: Tudor Singers of Montreal in the new Salle Champagne of Ecole Vincent D'Indy



NORTH PARK College

Since 1891



5125 N. Spaulding Avenue
Chicago, Illinois 60625

Department of Music Lee Burswold, Chairman

Organ Faculty: David Thorburn, John Oliver, Harriet Stengl
Bachelor of Music Degree in
Music Education, Applied, Church Music

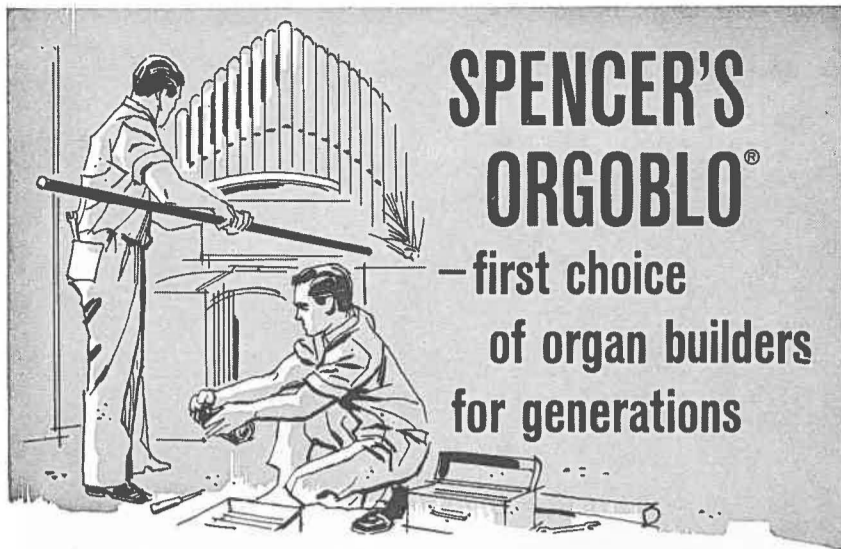
Accredited by the North Central Association of Colleges and Secondary Schools and the National Association of Schools of Music

Guilmant Organ School

Founded 1899, by Dr. William C. Carl

DR. GEORGE MARKEY, F. A. G. O., DIRECTOR

205 West End Ave. New York, New York 10023 212-874-1771



SPENCER'S ORGOBLO®

— first choice
of organ builders
for generations

The reasons are quite simple, we discovered. But they make all kinds of sense. Rated as most important were:

RELIABILITY—"We can count on Orgoblo." . . . "adequate capacity" "...can be sure it will last as long as the organ." ". . . reliable performance."

SERVICE—" . . . good to know it's available immediately." "Your splendid cooperation is much appreciated." ". . . man was here the same day."

SPARE PARTS—"Records you keep make a big difference." "The assistance you provide protects our reputation." ". . . important to know our customers will be taken care of." Reactions like these explain why Orgoblo has been first choice for over fifty years.

*Re-builders, also. We checked them, too!



Request descriptive bulletins on Orgoblos from 1/4 H.P. up



SPENCER
TURBINE COMPANY
HARTFORD, CONN. 06106

"The House Of Quality"

A complete line of the best in
pipe organ parts and supplies

ORGAN SUPPLY CORPORATION

540 East Second St.
(PO Box 999)

Erie, Pa. 16512

Suppliers to the organ trade

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550
222 Summer Street, Boston 10, Massachusetts

ORGANCRAFT
ASSOCIATES
PITTSBURGH, PA.
PIPE ORGAN ARTISANS

AN ESTABLISHED PITTSBURGH FIRM WITH A REPUTATION FOR MAINTAINING THE HIGHEST STANDARDS OF CRAFTSMANSHIP

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

POSITION WANTED — ORGANIST-Choirmaster. 8 yrs. exp. as church organist incl. 2 as choir director. Composition graduate of Juilliard. Will discuss fee. Address E-6, THE DIAPASON.

POSITION WANTED — JUILLIARD trained musician — fifteen years experience; desires challenging position as organist-choirmaster; capable recitalist. Presently employed, desires change. Address K-8, THE DIAPASON.

MISCELLANEOUS

SERVICE MEN — DO YOU LACK SHOP space? We specialize in leather work, recovering pneumatics, pouches, actions, etc. Write R. M. Minium & Son, Box 293, Lewisburg, Pa. 17837.

POSITION AVAILABLE IN WOODWORKING, electrical and tonal departments. Apprenticeship program obtainable. Delaware Organ Co., Inc., Tonawanda, N.Y. 14150.

ESTABLISHED ORGAN BUSINESS FOR sale or working partner with capital to insure devoted interest. Eastern area. Address K-4, THE DIAPASON.

WANTED—MISCELLANEOUS

WANTED — EXPERIENCED MATURE men for shop work interested in all phases of organ designing and construction. Full benefits. Firm located in Eastern Atlantic states area. Address H-5, THE DIAPASON.

WANTED — 2 OR 3 MANUAL HORSE- shoe console; Barton or Wurlitzer preferred; send specs, price and picture if possible. Osterberger, 7113 Palma Lane, Morton Grove, Ill. 60053.

WANTED—EXPERIENCED ALL AROUND serviceman for Philadelphia, Pa. area. State qualifications, salary requirements and references. Address J-5, THE DIAPASON.

WANTED — MUSIC ROLLS FOR AU- stin, Welte, Skinner, Aeolian, Duo-Art and Estey pipe organ players. J. V. Macartney, 406 Haverford Ave., Narberth, Pa. 19072.

WANTED — STOP TABS FOR ROBERT Morton Theatre Pipe Organ. Please send list of what you have and price. D. E. Zeller, 5223 Glancy Dr., Carmichael, Calif. 95608.

WANTED — ORGAN SERVICE AND IN- stallation men. Apply to M. P. Möller, Inc., 1224 Anderson Ave., Fort Lee, N.J. 07025. Phone 201-941-1761.

WANTED — REED ORGAN, TWO-MAN- ual and pedal. Age and condition unimportant. California only. Carl DuBois, 7891 1/2 Emery, Buena Park, Calif. 90620.

WANTED — MÖLLER ARTISTE, OR SIM- ilar electropneumatic organ (6 stop minimum, with expression) in good playing condition. Address H-4, THE DIAPASON.

WANTED — ROLLS FOR MÖLLER AR- tiste player. Bryant G. Parsons & Son, Inc., 1932 Penfield Rd., Penfield, N.Y. 14526.

WANTED — 3-MANUAL WURLITZER console. Price secondary to condition. G. Allen, 60 Clarendon Rd., Scarsdale, N.Y.

WANTED—MISCELLANEOUS

TONAL FINISHER WANTED

For top quality organs. Steady work, wages and expenses make this an attractive offer. Address J-2, The Diapason.

WANTED — ORGANIST-CHOIR DIREC- tor for active 1200 member Presbyterian church, with adult, high school, and junior choirs and handbell groups. Good churchman with experience in sacred music desired. Salary and allowances \$7,000 to \$8,500 depending upon experience. Full-time position with teaching permitted as time allows. Contact Mr. E. W. Givens, Chairman, Music Committee, Latrobe Presbyterian Church, Latrobe, Pa. 15650.

WANTED — ORGAN MECHANIC, EX- periented tuner interested in establishing his own service business in state of Washington associating exclusively with Möller. Must have financial capability to establish operations for extended initial period and be able to supply proof of excellent experienced workmanship. Write Eugene E. Poole, 165 Lakewood Rd., Walnut Creek, Calif. 94598.

WANTED — ORGANIST-CHOIRMASTER; experienced male; four junior choirs and one senior choir. We have newly rebuilt Austin 4-manual organ valued at \$80,000.00. Midwest near Chicago. Address K-7, THE DIAPASON.

WANTED — SMALL, PROGRESSIVE pipe organ firm in Midwest has opening for experienced all-around organ man. Work to consist of shop, installation, tuning, and tonal regulating. Address K-10, THE DIAPASON.

WANTED — YOUNG MAN WITH ME- chanical abilities for general shop work. Usual paid holidays, hospitalization and fringe benefits. Charles W. Wilson & Co., Inc., 5235 North Front St., Harrisburg, Pa. 17110.

WANTED—ELECTRONIC ORGAN SER- viceman, piano tuner and organ salesman. Send resume. Victor Pianos & Organs, 300 N.W. 54th St., Miami, Fla. 751-7502.

WANTED — MARIMBA AND 49-NOTE harp for Wurlitzer theatre organ. Joseph Sammut, 432 Chestnut Ave., San Bruno, Calif. 94066.

WANTED TO BUY — MÖLLER ARTISTE, two-manual Haus Orgel, or Portativ organ of any make. Address K-5, THE DIAPASON.

WANTED — WILL PAY PREMIUM PRICE for Duo-Art reproducing piano rolls. G. Allen, 60 Clarendon Rd., Scarsdale, N.Y.

WANTED — "STOP, OPEN AND REED" magazines published during 1920's by Skinner Organ Co. Address K-3, THE DIAPASON.

WANTED — WURLITZER KEYBOARDS with second touch. Dwight Davis, 575 Washington St., Gary, Ind. 46402.

WANTED TO BUY — VOICING MA- CHINE, electropneumatic or tracker action. Address J-4, THE DIAPASON.

D.S. WENTZ, INC.

Pipe Organs

Organ Supplies

Prices Available Upon Request
1104 W. 59th St., Chicago, Ill.
Walbrook 5-0534

ORGAN SERVICE - J.E. LEE, Jr.

KNOXVILLE, TENNESSEE 37901
Box 2061

Tuning - Maintenance - Rebuilding
Consultants

BOOKS ON ORGAN & ORGAN BUILDING & EARLY KEYBOARD MUSIC

Just published
J.K.F. FISCHER: Saemtliche Werke
CHAMBONNIERES: Oeuvres com-
pletes
Send for catalogues.
BROUDE BROTHERS LTD
56 West 45th St.
New York, N. Y. 10036

Reid Organ Co.

P.O. Box 363
(408) 248-3867

Santa Clara, California

KimBarCo.

Custom pipe and electronic organs
Architecture — Servicing
1310 North Ann
Dixon, Ill. 61021
815-288-4611

A NEW PIPE ORGAN

The Abbey Organ can bring to your Church the magnificence of the classic pipe organ fortified with 1968 designs and concepts. Prices for complete installations begin at \$11,000.00.
WILLIAM R. McCAMY III
The Abbey Organ
DIVISION OF CORTELL ELECTRONICS CORP.
406 E. Main St. — 703-628-3338
Richmond, Va. 23219

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605

FOR SALE

FOR SALE — WURLITZER CHURCH ORGAN, 2 manuals, 32-note pedal, matching amplifiers, very good, \$1,250.00. Barton horseshoe console, two manuals with bench and pedals, plain mahogany, combination action, switches in console, \$495.00. Kimball, 10 ranks on two, 3 ft. x 8 ft. ventral chest, 3/2" wind, mitered to 6 ft., \$700.00. Rotary blower, 2 h.p., single phase, \$140.00. Swell engine, 8 stages, nearly new, \$75.00. Lieblich gedeckt action \$55.00. Tracker pedals, 27-note, \$35.00. Hammond Novachord, \$450.00 All as priced or best reasonable offer. You ship, you pay. H. Davis, Box 27, Leslie, Mich. 49251. 517-589-8179.

FOR SALE — WURLITZER: 8 ft. oboe horn \$125; 8 ft. orchestral oboe \$150; 8 ft. vox \$55; 8 ft. tuba \$60; 4 ft. concert flute \$50; 8 ft. diapason \$60; tuned sleighbells \$250; 30-note xylophone \$60; 37-note glockenspiel \$80; 16 ft. tibia with chest \$100; 2-m 7-rank relay, cut cable. Welte: 2-m 8-rank relay; 3-m 30-rank relay; stopped flute, English horn, orchestral oboe, concert flute, vox, strings; 4-rank chest, 5-rank chest, offset chest. Paul R. McGilvery, 1302 Wenonah, Berwyn, Ill. 60402.

THE GREAT WANDA LANDOWSKA HAD many good reasons to choose a metal frame harpsichord as her lifetime instrument. Such instruments, for a long time the privilege of the Few Great, are now available at reasonable prices. Sabbathil harpsichords unite authentic, beautiful sound with modern reliability. 3911 W. 25th, Vancouver, Canada.

FOR SALE — HARPSICORDS, CLAVICHORDS, SPINETS. Finest quality at reasonable prices. Write for latest information and prices. We have several harpsichords available for immediate delivery, ranging from small spinet to large two-manual instruments. Write John W. Allen, 500 Glenway Ave., Bristol, Va. 24201.

FOR SALE — THREE-MANUAL, 27 RANK Estey pipe organ. Rebuilt in 1955. All electric console. Buyer to remove. Specifications sent on request. Contact: Dr. F. E. Erlanson, 1285 Inglewood Dr., Cleveland Heights, Ohio 44121.

FOR SALE — 4 MANUAL E. M. SKINNER pipe organ, 35 ranks. Rebuilt and set up. Like new, \$15,000.00 Stanley's Pipe Organ Service, 38 Brookhaven Dr., E. Longmeadow, Mass. 01028.

FOR SALE — AUSTIN FOUR-MANUAL Stop Key console. Available this month, buyer to remove. \$550. Abbott and Sieker, Organbuilders, 2027 Pontius Ave., Los Angeles, Calif., 90025.

FOR SALE — SEVERAL GOOD RANKS and gear. Reasonably priced. Space needed for larger project. List from Ron Padgett, 9 Appleby Court, Islington (Toronto), Canada.

FOR SALE — BALDWIN MOD. 5 Electronic organ with NR Cabinet and "S" systems; 2 amplifiers. AGO specifications. Good Condition. Address J-9, THE DIAPASON.

FOR SALE — CHIMES, DEAGAN (1 1/4"); 20 notes; 440) with Müller action. Also Möller and Estey pipes. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE — EIGHT-RANK HILLGREEN- Lane organ. Don Brooks, 8663 Mediterranean Dr., Dallas, Tex. 75238.

FOR SALE — HARP, 61-NOTE DEAGAN, excellent condition. Address K-2, THE DIAPASON.

FOR SALE

FOR SALE — ONE TWO-MANUAL AND pedal Lye pipe organ, approximately 12 ranks; one two-manual and pedal Matthews pipe organ, 7 ranks; one two-manual and pedal AGO Hallman electronic organ. Reconditioned with guarantee; one two-manual and pedal AGO Hallman "cathedral series" electronic organ with adjustable pistons. Excellent condition, guaranteed. Contact Hallman Organs, Kitchener, Ont., attention Mr. Roth at 743-2681 or 742 0557.

FOR SALE — SULLIVAN 5-RANK CHEST including swell box, shutters (ideal for residence or small church organ) \$500. 32 pipes 16 ft. Bourdon \$150. Gedeckt 8 ft. \$100. TC open diapason 8 ft. \$75. Estey 8 ft. reedless oboe and clarinet \$25 each. Chimes (no action) \$100. Chimes (action and keyboard) \$250. Artisan 3-manual console shell, keyboards and 85 stop tabs \$450. Raymond Clark, 10500 S. Garfield, South Gate, Calif. 923-6967.

FOR SALE — ALLEN ORGAN, SERIES B; original cost over \$9,000.00. AGO console with 32-note pedal. 22 speaking stops, 18 couplers, 13 pistons, crescendo pedal. Good playing condition; currently in use for services. Available immediately because of church merger and rebuilding. A buy at \$3500.00. Contact George Harrer, RD 1, Box 620, Utica, N.Y. 13502.

FOR SALE — USED PIPES, 30 RANKS, 5" pressure, excellent condition. Cornopean 8 ft.; Oboe 8 ft.; Trumpet 8 ft.; Open Diapason 8 ft.; Stopped Diapason, 8 ft.; Keraulphone 8 ft.; Doppie Flute 8 ft.; Violin Cello 8 ft. (wood); Violina 4 ft.; Piccolo 2 ft.; Slife Organ Service, 19240 Lorain Rd., Cleveland, Ohio 44126.

FOR SALE — 1914, 26-RANK MÖLLER organ with 10 year old Reisner three-manual console now serving St. George's Episcopal Church, 4600 St. Charles Ave., New Orleans, La., 70115. Available March, '68. Contact Music Committee for further information.

FOR SALE — ALLEN ORGAN; MODEL C-1, 7 years old, full percussions, 32-note pedalboard. Custom canvas covers for console and speaker cabinet. Excellent. \$2,500. Write First Church of Christ, Simsbury, Conn. 06070, or call 203-658-4422 mornings.

FOR SALE — ONE ZEPHYR 5 HP 2 phase blower with steadier etc. Also assorted sets of organ pipes. Pick up only. Mudler Hunter Co., Inc. 2630-38 W. Gordon St., Philadelphia, Pa. 19132. Phone 215-BA 9-5470.

FOR SALE — CONN THEATRE DELUXE model 645 with extended four-channel Leslie, Fischer reverb unit and other extras. 22 W. 709 Elmwood Drive, Glen Ellyn, Ill. 60137. 312-469-6319.

FOR SALE — 200 USED SPINET, 25 AND 32 pedal electronic organs of all makes, Ampico, Duo-Art grand pianos. Victor Pianos & Organs, 300 N.W. 54th St., Miami, Fla. 751-7502.

FOR SALE — ESTEY REED ORGAN, 10 Ranks, 30-Note Pedal. Disassembled. Best offer over \$200. Chicago area. Address K-9, THE DIAPASON.

FOR SALE — METAL ORGAN PIPES, first class workmanship. Helmut Hempel Organ Pipes, 4144 West 50th St., Cleveland, Ohio 44144.

FOR SALE — USED PIPES AND ORGAN gear. Write Box 2061, Knoxville, Tenn.

FOR SALE

FOR SALE — TWO MANUAL WURLITZER theatre unit pipe organ; bourdon 85 pipes, salicional 73 pipes, open diapason 61 pipes; 18-note tubular chimes; horseshoe console; century blower; shutters. Can be seen and heard at Second Christian Reformed Church, 611 E. First St., Pella, Iowa. Available about January, 1968. Free help for dismantling. Make offer. Contact Arie Boot, 304 Washington St., Pella, Iowa 50219, or call 515-628-3309 collect.

FOR SALE — 8 FT. STOPPED DIAPASON, 61 pipes \$85; 8 ft. Melodia, 61 pipes \$85; 8 ft. Oboe Gamba TC, 49 pipes \$60; 4 ft. Violina, 61 pipes \$50; 4 ft. Traverse Flute, 60 pipes (one pipe missing) \$50; 16 ft. Lieblich, 12 pipes (no boots) \$40; all above pipes in good condition on about 4" pressure. 16 ft. bourdon, 12 pipes (no boots) \$50. Shipped F.O.B. Tampa. Seth H. Evers, 2310 Whittier St., Tampa, Fla. 33619.

FOR SALE — HARPS: DEAGAN 49- note Vibra-harp in fine condition, large scale, deep tone. \$950. Deagan 49-note large scale Temple Harp, good shape. \$500. Deagan 37-note, needs leather, \$150. Kohler-Lieblich 37-note, very compact, good tone, needs leather, \$250. Deagan 49-note, large scale, needs leather, \$350. All rob shop. Midwest Organs, 2310 Delmar, Granite City, Ill. 62040.

FOR SALE — USED PIPE ORGAN PARTS. Horseshoe theater two-manual console. Many other parts on 10 inch wind. Three blowers on 3 1/2 in. wind. Other parts from five organs in stock. Victor P. Capelle, 531 N. Park Ave., Fond du Lac, Wis. Phone 921-9793.

HARPSICORD — SAME AS OWNED by Philadelphia Orchestra and RCA Victor. In kit form for home workshop assembly \$150. Also Clavichord kit, \$100. Free brochure. Write: Zuckermann Harpsichords, Dept. D, 115 Christopher St., New York City 10014.

FOR SALE — WURLITZER ITEMS: 8 FT. salicional and celeste \$300. 16 ft. concert flute 97 pipes \$100. 8 ft. solo scale tibia 73 pipes \$300. 8 ft. diapason 73 pipes \$100. 5 HP Orgoblo, 3 ph. \$250. Fred Hermes, 616 Sixth St., Racine, Wis. 53403.

FOR SALE — ONE 49-NOTE CELESTE including action \$200. One 21-note chime action only \$75. Prices firm and FOB. Winnipeg. The Gardiner Funeral Home, 178 Kennedy St., Winnipeg 1, Man. Phone AC 204 — 942-8537.

FOR SALE — 12 RANK ESTEY PIPE OR- gan, case size 10' x 11' x 11' high, installed in one unit. Too small for our new church. First Baptist Church, Vinc & Clay Sts., Chillicothe, Mo. 64601.

FOR SALE — PARTS FROM 4-MAN, 54- rank Kimball. Console, chests, fancy reeds, many other parts. Send for list. David L. Junchen, Sherrard, Ill. 61281. 217-344-0746.

FOR SALE — 16 FT. TROMBONE, 44 pipes, 8" pressure; 8 ft. clarinet, 61 pipes, 6" pressure. Many others. Aikin Associates, Box 144, Closter, N.J. 201-768-7231.

FOR SALE — WIND GAUGE — NEW d'al type, no water, steel case. For information write KimBarCo, 1310 N. Ann, Dixon, Ill. 61021.

FOR SALE — BALDWIN 48C; ONE YEAR old. Richard Voss, 253 1/2 E. 21st, Dubuque, Iowa.

FOR SALE

FOR SALE — CONSOLES: TWO THREE- manual Kilgens. Both oak cases, all electric combinations. Stop keys. Standard couplers, plenty pistons. Good condition, late pedal keys. Wicks two-manual, stop keys on side jamps, remote control combinations all electric. Full couplers and pistons. Möller two-manual, wind action, standard couplers. Möller three-manual knob style, good for parts. Reuter three-manual, stop keys on side jamps, wind operated, full couplers and combons. Attractive oak case and ebony interior. Best offer. All rob shop less crating. Midwest Organs, 2310 Delmar, Granite City, Ill. 62040.

FOR SALE — WURLITZER ELECTRONIC organ, 2-manual, full pedalboard; original cost when new 8 years ago \$5,000. Excellent condition. Large enough for church seating 1000 with present speakers. Will remove from church but buyer must pay freight. Price \$2,000. Write: Walter Schinnerer, 4225 Philip Way, Ft. Wayne, Ind. 46805, or call 483-3016.

FOR SALE — ARTISAN THEATER AND Church organs, new and used. Two, Three and Four manuals. Also pipe and electronic consoles, ideal for kit builders. Tremendous savings. Write for current list to: Artisan Organs (factory-show room) 1372 E. Walnut St., Pasadena, Calif. 91106.

FOR SALE — 1934 DONALD HARRISON Aeolian-Skinner organ; 4 manual, 72 ranks, 4,062 pipes. Asking price \$20,000. Removal at buyers expense. Specifications upon request. Address inquiries to Treasurers Office, Third Presbyterian Church, 5701 Fifth Ave., Pittsburgh, Pa. 15232.

FOR SALE — 50 RANK E. M. SKINNER organ and three-manual console, rebuilt in 1956; new pipework in Great Organ. Tonal improvements in 1965. Available in fall or winter 1968. Write to Albert Russell, St. John's Church, Lafayette Square, Washington, D.C. 20005.

FOR SALE — ALLEN THEATRE DE- luxe, ten months old; 3-channel, 120-watt sound system. Cost \$7,400, sacrifice \$5,000. Carl Roberts, Cliff Rd., Box 534, Port Jefferson, N.Y. 11777. 516-HR 3-2059.

FOR SALE — ORGATRON, bench, ampli- fied instrument suitable for small church, school or auditorium. Fine practice instrument. \$800. Mrs. Harry M. Brunet, 58 River St., Lake Placid, N.Y. 12946.


FOR SALE — WURLITZER ORGAN; 5 ranks; vox, open, salicional, flute, dulciana. Theatre stop tabs, single or complete sets. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE — WURLITZER ELECTRON- ic, model 4602, 2 manuals, 32 pedals; good condition. Make offer. Write: C. Murn, 23 Webb Lane, Highland Falls, N.Y. 10928.

FOR SALE — 4 MANUAL KILGEN CON- sole, 120 stops, 50 combination pistons. No pedals or bench. Make offer. Jas. W. Sandling, 306 College, Red Oak, Tex. 75154.

FOR SALE — RODGERS 34E THEATRE Organ, extras, like new. Cost \$12,500; sell \$8,000 or offer. Stich, 1367 Keywood Court, Concord, Calif. 94521.

FOR SALE — HARPSICORDS, CLAVI- chords by Neupert, world's finest, oldest maker. Catalogs on request, Magnamusic, Sharon, Conn.



Klann ORGAN SUPPLY CO.

MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

PITMAN CHESTS

Due to the demand for our Pitman Chests we have expanded our production capability and are now accepting orders for 5 week guaranteed delivery. Selection of scales and pressures.

Competitive prices — Highest quality

ROSTRON KERSHAW CO.
68 Washington Street
Lowell, Mass. 01851
Excellence for over a quarter century.

METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.
Box 278 Brattleboro, Vt.

FRANK C. WICHLAC

Research Division
Saville Organ Corporation
Northbrook, Illinois

Felix Schoenstein
& Sons Pipe Organ Builders
SAN FRANCISCO, CALIF.

AIKIN ASSOCIATES

BOX 144 CLOSTER, N. J.
(201) 768-7231
Tuning - Maintenance - Rebuilding

Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



GERRE HANCOCK



MARILYN MASON



CLYDE HOLLOWAY



WILMA JENSEN



JOAN LIPPINCOTT



DONALD McDONALD



FREDERICK SWANN



WILLIAM TEAGUE



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD

EUROPEAN ARTISTS

Season 1967-68

MARIE-CLAIRE ALAIN
KAMIEL D'HOOGHE
PETER HURFORD
LIONEL ROGG
GILLIAN WEIR

Season 1968-69

ANTON HEILLER
PIET KEE
FLOR PEETERS
SIMON PRESTON
HEINZ WUNDERLICH