

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

Fifty-Ninth Year, No. 9 — Whole No. 705

AUGUST, 1968

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## Flemington Church to Rebuild Austin

The Presbyterian Church, Flemington, N. J. has contracted with Austin Organs, Inc. for a complete tonal renovation of its present instrument. The late Norman Landis was organist and director of music at the Presbyterian Church for more than 45 years and was in charge of music at the time the organ was installed.

In 1952 new actions were installed and in 1964 a new three-manual console provided. A church renovation program is in progress which will provide for a new organ screen to replace the present organ case which served the previous organ.

Specification of the tonal plan was worked out by Austin Organs in consultation with John W. VanSant, director of music. Charles L. Neill handled details for Austin.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Erzähler 8 ft. 61 notes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 notes  
Superoctave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Krummhorn 8 ft.  
Chimes

### SWELL

Bourdon Doux 16 ft. 61 pipes  
Flute a Cheminée 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Voix Celeste 8 ft. 54 pipes  
Principal 4 ft. 61 pipes  
Flute Conique 4 ft. 61 pipes  
Nasard 2½ ft. 61 pipes  
Quarte de Nasard 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Tremulant

### CHOIR

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Sesquialtera 2 ranks 110 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Bombarde 8 ft. 17 pipes  
Tremulant  
Cymbalstern

### PEDAL

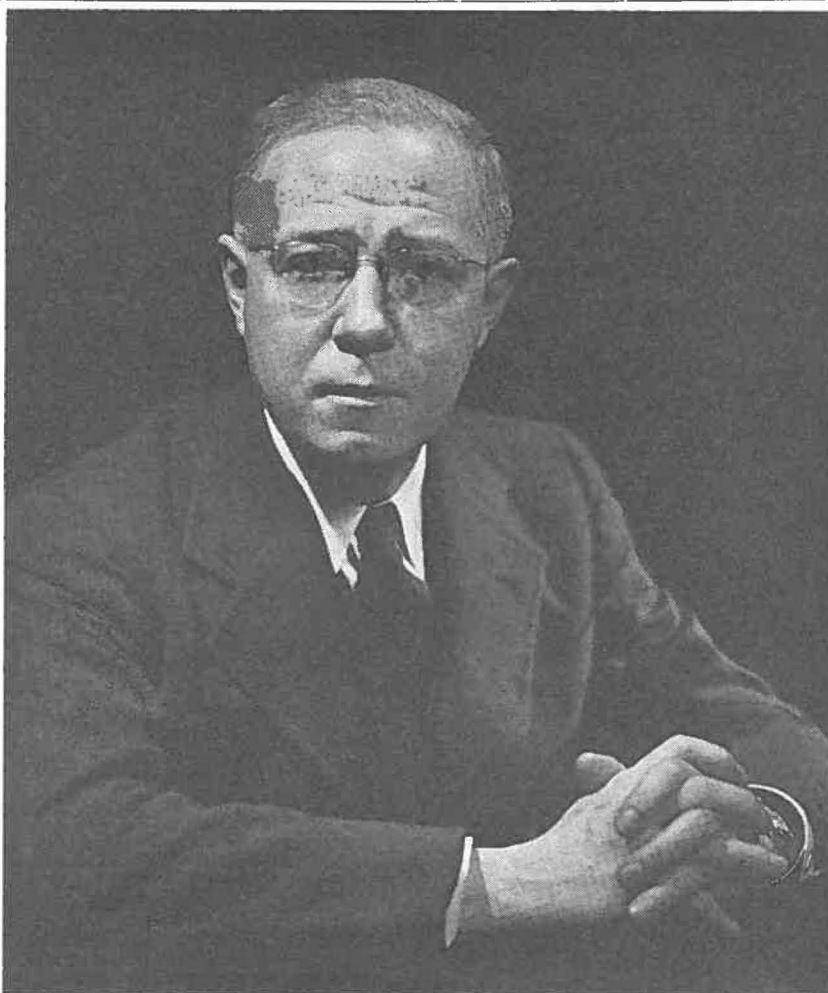
Contra Bourdon 32 ft. 9 pipes  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Bourdon Doux 16 ft.  
Principal 8 ft. 12 pipes  
Gambe 8 ft.  
Bourdon Doux 8 ft.  
Principal 4 ft. 12 pipes  
Flute Conique 4 feet  
Bombarde 16 ft. 32 pipes  
Basson 16 ft.  
Bombarde 8 ft. 12 pipes  
Hautbois 8 ft.  
Krummhorn 8 ft.  
Mixture 3 ranks 96 pipes

## HERAND LEAVES HONOLULU FOR EUROPEAN TOUR

Frank Herand, University of Hawaii, Honolulu, took leave on Aug. 1 for a year of concert and lecture engagements and study in Europe. He will play organ and harpsichord recitals in 11 countries. Several winter months will be spent in Portugal where Dr. Herand will do research on old organs. A number of recording sessions are also scheduled.

The results of this year abroad will appear in book form. The Herands will return to Honolulu in the Fall of 1969.

**HINTS AND SUGGESTIONS** for Playing Tracker Organs by Robert J. Reich is available from Andover Organ Company P.O. Box 56, Methuen, Mass. 01844 for 25¢ per copy.



Leo Sowerby died on July 7 at Port Clinton, Ohio. He was 73. Memorial services were held both at St. James Cathedral, Chicago, and the National Cathedral, Washington, on July 10. Interment was in Washington.

Dr. Sowerby was born in Grand Rapids, Mich. in 1895 and came to Chicago at the age of 14 for music study, eventually becoming chairman of the composition department at the American Conservatory. His distinguished 35 year tenure at St. James Cathedral was completed in 1962, when he became director of the newly formed College of Church Musicians in Washington.

His prolific compositions are well known. He was the first American winner of the Prix de Rome and won the Pulitzer Prize in 1946 for his "Canticle to the Sun." In 1963, he was elected an honorary Fellow of the Royal School of Church Music.

The title of one of his most famous organ compositions is appropriate as a tribute to his memory: *Requiescat in pace.*

## BERGT LEAVES CONCORDIA; TO FORM NEW CHOIR

Robert R. Bergt has been granted a leave of absence from active teaching duties at Concordia Seminary, St. Louis, 1968-69. He has been serving as professor of worship and choral music, director of the Schola Cantorum, the Chapel Choir, and the Concordia Cantata Chorus. He is also the first violinist of the St. Louis String Quartet, Young Audiences Inc.

His new duties during the leave of absence will include: managing director of Choirs Overseas, American liaison with the *Verband evangelische Kirchenchöre Deutschlands*, and the formulation of a new school of singers in the U.S. In early summer he visited ten major church music centers in Europe and discussed plans for newly formed international music co-operation with Scandinavian and German musicians. A pilot conference has tentatively been announced for June, 1969, in Iceland.

Full details of the new professional U.S. choir remain to be announced. It will consist of 28 singers, including eight who will form the first and second "favorit chor." Two tours annually — one U.S., one international — are planned. The group will be affiliated with no institution, but will have its own board and structure.

## "SCHNITGERPRIZE" FOR 1968 GOES TO CAREL BRONS

The "Schnitgerprize Zwolle 1968" was awarded to Carel Brons, a Dutch composer, for his organ composition "Prismen". An honorable mention was given to Gerd Witte, Trossingen, and Yves-Marie Pasquet, Orléans.

The jury consisted of Sir Thomas Armstrong, London, Kees van Baaren, The Hague, and Jean-Jacques Grunenwald, Paris. There were 40 entries from all parts of the world.

## JOHNS-STEVENS NUPTIALS FEATURE MUSICAL VARIETL

The wedding of Kristen Reuss Johns and Thomas Stevens at the Grosse Pointe Memorial Church, Grosse Pointe Farms, Mich. on May 31 had unusual musical highlights. Frau Heinz Werner Zimmermann was the organist, and a 13-piece chamber orchestra as well as a recorder quartet also played.

Prof. Malcolm Johns, the bride's father, is organist and choirmaster at the church. Mrs. Johns is the director of youth choirs.

LAWRENCE P. SCHREIBER conducted orchestra and chorus in a performance of Hon-egger's King David at the National City Christian Church, Washington, D.C. on May 19.

## Reuter Organ Ordered for Anderson Church

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 56-rank instrument for the First Baptist Church, Anderson, S.C.

Pipework of the organ will be installed to the rear of the chancel area and on either side of the centrally located baptistry. Pipes of the unenclosed great and expressive swell sections will be located to the left of the baptistry as one faces the chancel area with the expressive Choir and enclosed and unenclosed Pedal pipe work situated on the opposite side.

Negotiations for the sale of the instrument were handled by the Manley-Stiner Company, Atlanta, Ga., who will install the organ in the spring of 1969.

H. Kendell Smith is minister of music for the church.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Trompette-en-Chamade 16 ft.  
Trompette-en-Chamade 8 ft. 73 pip  
Claron-en-Chamade 4 ft.  
Chimes (prepared)

### SWELL

Flauto Dolce 16 ft. 73 pipes  
Geigen 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Flauto Dolce 8 ft.  
Flute Celeste 8 ft. 49 pipes  
Spitzprincipal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasard 2½ ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagotto-Oboe 16 ft. 73 pipes  
Trompette 8 ft. 61 pipes  
Oboe 8 ft.  
Claron 4 ft. 61 pipes  
Tremolo

### CHOIR

Copula 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Spitzprincipal 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cymbal 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes  
Trompette-en-Chamade 16 ft.  
Trompette-en-Chamade 8 ft.  
Claron-en-Chamade 4 ft.  
Tremolo

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaten 16 ft.  
Flauto Dolce 16 ft.  
Flauto Dolce 10½ ft.  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft. 44 pipes  
Quintaten 8 ft.  
Flauto Dolce 8 ft.  
Choral Bass 4 ft. 32 pipes  
Gedeckt 4 ft.  
Waldflöte 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Fagotto (prepared) 32 ft.  
Bombarde 16 ft. 56 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Oboe 8 ft.  
Claron 4 ft.  
Oboe 4 ft.

## Church in Oklahoma Orders Schantz Organ

The Methodist Church, Elk City, Okla., has awarded a contract to Schantz Organ Company, Orrville, Ohio, for a three-manual organ to be installed early in the fall of 1968. It will be located in the front of the church with the swell and choir in swellboxes. The great and pedal will be unenclosed behind an existing grille.

The stoplist was written by the Schantz staff, represented by Richard Doverspike, Schantz representative in Oklahoma.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Quinte 1½ ft.  
Mixture 4 ranks 244 pipes  
Chimes (prepared)

### SWELL

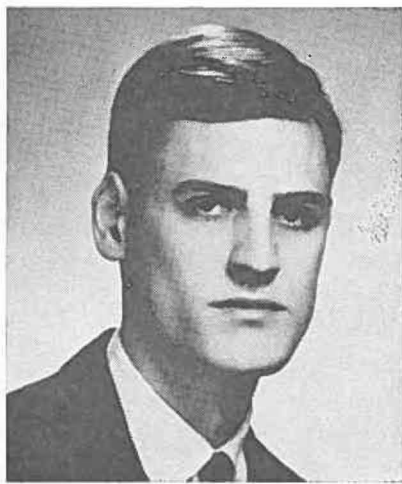
Gedeckt 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Fagot 8 ft. 12 pipes  
Clairon 4 ft. 61 pipes  
Tremolo

### CHOIR

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2¾ ft. 61 pipes  
Principal 2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Terz 1½ ft. 61 pipes  
Tremolo

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Octave 8 ft. 32 pipes  
Gemshorn 8 ft. 32 pipes  
Quintaton 8 ft.  
Choralbass 4 ft. 32 pipes  
Gemshorn 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Fagot 16 ft.  
Trompette 8 ft. 12 pipes  
Fagot 4 ft.



Frederick Burgomaster will become organist and choirmaster Sept. 1 of St. Paul's Cathedral, Buffalo, succeeding Donald Ingram who left for the Virgin Islands July 1.

Dr. Burgomaster has his DMA from the University of Southern California, his MSM from Union Seminary and did undergraduate work at Drury College, Springfield, Mo. He spent two years in Munich with Karl Richter on a Fulbright grant. He leaves the faculty of Immaculate Heart College, Los Angeles, and a post as choirmaster-organist of St. Alban's Episcopal Church there.

Dr. Burgomaster was married in July. He and his bride will come directly to Buffalo from a honeymoon in Germany and Austria where they met while both were doing graduate musical study.

EDWARD J. SOEHNLEN, University of Michigan graduate studying at the University of Bologna with Luigi F. Tagliavini, has been appointed organist and choirmaster at Chiesa S. Maria Assunta, Merano, South Tyrol. He has played recitals in Vernon, Treviso and Bologna. His June 14 program at the Basilica S. Maria Dei Servi, Bologna, appears in the recital section.

### ANTIPHONAL (prepared)

Bourdon 8 ft.  
Principal 4 ft.  
Spitzflöte 2 ft.  
Larigot 1½ ft.  
Mixture 2 ranks  
Trompette 8 ft.  
Chimes

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**SCHUETZ FESTIVAL HELD IN  
COPENHAGEN, DENMARK**

The annual Heinrich Schütz Fest was held in Copenhagen, May 27-30. There were nine concerts in all. One of the most notable performances was Leif Keyser's "3 Davidssalmer for sangstemme og orgel." Schütz's "Musikalische Exequiem" was also sung by the Danish Radiokor under the direction of Svend G. Asmussen.

A concert on May 30 featured contemporary organ compositions. The organists participating were Lars Kruse, Jens Olesen, and Flemming Dreissig. Their program appears in the recital pages.

**CHERRY RHODES COMPLETES  
TOUR OF CZECHOSLOVAKIA**

Cherry Rhodes has completed a recital tour of Czechoslovakia. She was the only American represented in the 1968 International Spring Music Festivals at Bratislava, capitol of Slovakia. Other recitals were performed in various cathedrals.

Miss Rhodes will return to the U.S. for several recitals in August, after which she will resume her studies in Paris with Jean Guillou and André Marchal on a Rockefeller grant awarded to her last year.

**SCHREINER AWARDED HONORARY  
DOCTORATE AT UNIV. OF UTAH**

Dr. Alexander Schreiner, chief organist at the Mormon Tabernacle, Salt Lake City, was awarded the degree Doctor of Humane Letters, *honoris cause* in commencement ceremonies at the University of Utah on June 7.

He also holds the PhD and FAGO. He has been organist at the Tabernacle officially since 1924.

LOUISE BORAK has completed 10 years as organist at Faith Lutheran Church, St. Paul, Minn. She has appeared as concert pianist and organist in many recitals.



Giles Bryant has been appointed successor to the late Healey Willan as organist and choirmaster at the Church of St. Mary Magdalen, Toronto.

Mr. Bryant is English-born and started his musical career as a chorister. He is a graduate with honors of London University and has studied the organ with Guy Weitz, Ralph Downes and Frederick Geoghegan.

Mr. Bryant came to Canada in 1959, working first under John Hodgins at Grace Church on the Hill and with the Festival Singers of Toronto under Elmer Iseler. He has served as organist and choirmaster of the Church of St. Mary the Virgin and at St. Andrew's Presbyterian Church and as organist of Massey College.

He has received two grants for the study of 18th century verse anthems. He has composed several works and is author of a Catalogue of Canadian Choral Music. He is currently engaged in preparing a catalogue of Dr. Willan's works under the auspices of the Canadian Music Center.

EDMUND S. ENDER of the Class of 1923 was guest organist at Carleton College Alumni reunion June 9 at the Northfield, Minn. school.

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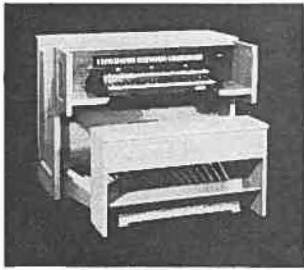
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## Install Large Allen in Winter Park Church

A large three-manual Allen instrument has been installed in the Winter Park Presbyterian Church, Winter Park, Florida. Organist and minister of music is Walter N. Hewitt. A dedicatory recital was played March 25 by George Markey.

### GREAT

Gemshorn 16 ft.  
Principal 8 ft.  
Dulciana 8 ft.  
Bourdon 8 ft.  
Lieblichflöte 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Twelfth 2 3/4 ft.  
Waldflöte 2 ft.  
Octave Quint 1 1/4 ft.  
Mixture 4 ranks  
Cymbal 3 ranks  
Trompet Harmonique 8 ft.  
Harp  
Celesta  
Carillon

### SWELL

Flute Conique 16 ft.  
Geigen Diapason 8 ft.  
Gamba Celeste 2 ranks  
Gemshorn 8 ft.  
Voix Celeste 2 ranks  
Gedeckt 8 ft.  
Flute Celeste 2 ranks  
Octave Geigen 4 ft.  
Flute 4 ft.  
Nazard 2 3/4 ft.  
Doublette 2 ft.  
Blockflöte 2 ft.  
Tierce 1 3/4 ft.  
Plein Jeu 4 ranks  
Contra Fagotto 16 ft.  
Hautbois 8 ft.  
Trompette 8 ft.  
Clairon 4 ft.

### CHOIR

Quintaton 16 ft.  
Viole 8 ft.  
Viole Celeste 8 ft.  
Aeoline 8 ft.  
Unda Maris 2 ranks  
Quintadena 8 ft.  
Prestant 4 ft.  
Quintade 4 ft.  
Quinte 2 3/4 ft.  
Spillflöte 2 ft.  
Principal 2 ft.  
Larigot 1 1/4 ft.  
Siffelöte 1 ft.  
Scharf 3 ranks  
Dulzian 16 ft.  
Krummhorn 8 ft.  
Harmonic Trumpet 8 ft.  
Krummregal 4 ft.

### PEDAL

Contre Basse 32 ft.  
Contre Dulciana 32 ft.  
Principal 16 ft.  
Gemshorn 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Octave 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Piccolo 2 ft.  
Mixture 4 ranks  
Contra Bombarde 32 ft.  
Posaune 16 ft.  
Bombarde 8 ft.  
Clairon 4 ft.



H. Wells Near becomes director of music in the Fairmont Presbyterian Church, Cleveland Heights, Ohio Sept. 1. He leaves the West Side Presbyterian Church, Ridgewood, N.J. after more than eight years. A graduate of the Westminster Choir College, he also studied at Carleton College, Northfield, Minn., where he studied organ with Henry and Enid Woodward. At Westminster his organ teachers were Mary Krimmel and Alexander McCurdy. He also studied under John Finley Williamson.

Before moving to Ridgewood, he served the Presbyterian Church, Latrobe, Pa.



Karl D. Wienand has been appointed interim instructor in organ at Hastings College, Hastings, Neb. for the academic year 1968-69. His organ study has been with Luther Spayde, Helmut Walcha, Howard Kelsey, Anton Heiller, Karel Paukert, Lady Susi Jeans and Everett Hilty. He is in the DMA program at the University of Colorado.



Alice and Becky Griffin, identical twins, graduated June 9 from Agnes Scott College, Decatur, Ga. with BA degrees, majoring in music. Organ students of Dr. Raymond J. Martin, they played a joint senior recital whose program appears in the recital pages; it included the Wesley Duet.

Becky, on the readers' right, is ten minutes older than Alice. They have been playing the piano since the age of five; they are students of M. Ethel Beyer, charter member of the Atlanta AGO Chapter. They have appeared as duo-pianists with the Atlanta Community Orchestra and as soloists for the Atlanta Music Club broadcasts.

The Griffins intend to continue their music but in the autumn will be enrolled for three years in Emory University Law School.

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Please send the patent number and detailed information on the TC-3S.

I would like to hear and play the TC-3S.

name \_\_\_\_\_

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## NEW CHORAL MUSIC for the FALL

### Christmas

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

Veni, Emmanuel (Advent)	Parke S. Barnard	.25
Run, Shepherds, Run	John Burke	.25
Such a Solitary Star	Mary E. Caldwell	.20
How Far to Bethlehem? (S.A.)	Mary E. Caldwell	.20
The Noel Carol (S.A.B. with descant)	Mary E. Caldwell	.25
Watchman, Tell Us (Advent or Epiphany)	Don McAfee	.20
A Prayer for Christmas	Leo Sowerby	.30
O My Dear Heart	David H. Williams	.20
Carillon for Christmas	Gordon Young	.25
Shepherd's Carol (S.S.A.)	William Billings	.20

### General

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

God of All Nations	David N. Johnson	.25
A Hymn of Supplication	Don McAfee	.20
Praise the Lord	Robert Wetzler	.25
Make a Joyful Noise	Gordon Young	.20
Song of the Creatures	Joseph Roff	.35
Lord, At All Times (S.S.A.)	Mendelssohn, arr. Fusner	.25
Lord, Above All Other Treasures (unison)	J. S. Bach, arr. Bitgood	.25

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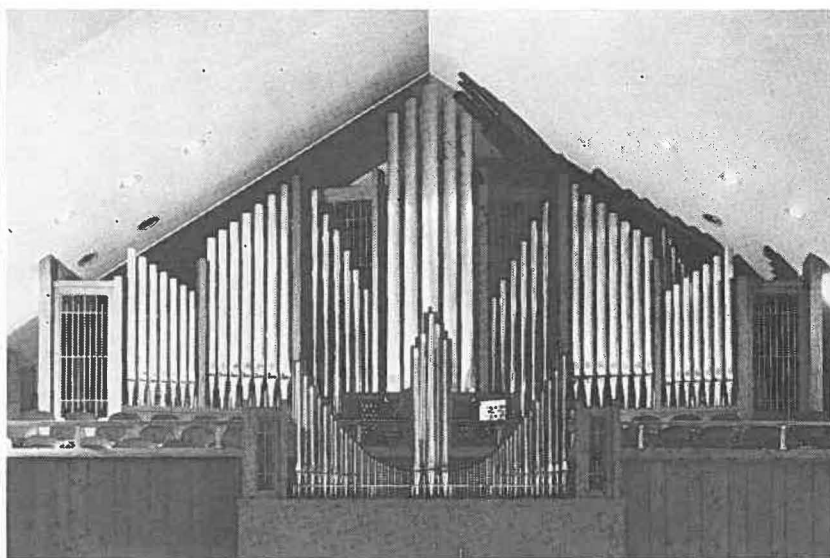
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"Miss Mason played with austerity and reserve, demonstrating anew  
her extraordinary facility . . ." *Des Moines Register, October 5, 1964*



## Casavant in Fort Wayne Church Opened by Gotsch

The three-manual Casavant organ in the Holy Cross Lutheran Church, Fort Wayne, Ind. was dedicated April 21 at the morning service. Herbert Gotsch, Concordia Teachers College, River Forest, Ill., played the opening recital in the evening; his program appears in the recital pages.

The 44-rank gallery installation was planned under the direction of Paul G. Bunjes; John Shawhan, Chicago representative for Casavant, handled negotiations for the firm. John Mueller is minister of music; his choir program enlists some 200 members of the congregation.

### GREAT

Pommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Quinte 2 3/4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompete 8 ft. 61 pipes  
Chimes-Carillon (prepared)

### RÜCKPOSITIV

Musiziergedackt 8 ft. 61 pipes  
Flachflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1 3/4 ft. 49 pipes  
Rauschzimbel 3 ranks 183 pipes  
Rankett 16 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

### SWELL

Metallgedackt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix celeste 8 ft. 49 pipes  
Harfenprincipal 4 ft. 61 pipes  
Flute douce 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Scharff 3 ranks 183 pipes  
Fagott 8 ft. 61 pipes  
Klarine 4 ft. 61 pipes  
Tremulant

### PEDAL

Principal 16 ft. 12 pipes  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Gemshorn 8 ft. 32 pipes  
Labial Dulzian 4 ft. 32 pipes  
Auszug 2 ranks  
Mixture 4 ranks 128 pipes  
Bombarde 16 ft. 32 pipes  
Schalmey 8 ft. 32 pipes  
Kornett 4 ft. 32 pipes  
Chimes-Carillon

## Memphis Church Orders 3-Manual Schantz

Union Avenue Baptist Church, Memphis, Tenn., has signed a contract with Schantz Organ Company for a new three-manual organ. It will be installed in chambers on each side of the choir loft with the pipes of the great exposed. An enclosed antiphonal organ has been prepared for which will be placed in the rear gallery.

Plans for the new instrument were prepared by Alfred E. Lunsford and Peyton Smith of Schantz. Leroy Summers, minister of music, represented the church.

### GREAT

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  
Solo Trumpet 8 ft.

### 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  
Flute à bec 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Basson 8 ft. 12 pipes  
Chalumeau 4 ft. 61 pipes  
Tremulant

### CHOIR

Gedackt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 49 pipes  
Principal 2 ft. 61 pipes  
Terz 1 3/4 ft. 49 pipes  
Quinte 1 1/4 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Solo Trumpet 8 ft. 61 pipes  
Tremulant

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Brumbass 16 ft. 32 pipes  
Flute à Cheminée 16 ft. 12 pipes  
Octave 8 ft. 12 pipes  
Flötenbass 8 ft. 12 pipes  
Flute à Cheminée 8 ft.  
Super Octave 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trompette 8 ft. 12 pipes  
Basson 8 ft.  
Klarine 4 ft. 12 pipes  
Solo Trumpet 8 ft.  
ANTIPHONAL (prepared)  
Nasonflöte 8 ft.  
Dulciana 8 ft.  
Unda Maris 8 ft.  
Principal 4 ft.  
Octave 2 ft.

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John L. Hooker has received a Fulbright grant for organ study with Helmut Walcha in Frankfurt-am-Main. Mr. Hooker began his organ study under Mattie Lee Pate. He received his BA magna cum laude from Centenary College, Shreveport, La., where he studied with William Teague and was his assistant at St. Mark's Episcopal Church.

Mr. Hooker completed his master's degree this spring at SMU, Dallas, as a graduate assistant and student of Robert Anderson. Among other honors, Mr. Hooker has been named to Pi Kappa Lambda, Omicron Delta Kappa, and Who's Who. He was named the outstanding graduate student at the SMU School of Music for 1967-68.

While abroad he will also study with Lady Susi Jeans. He will be accompanied by his wife, who holds degrees in piano and musicology from Centenary College and SMU.

COMPOSITIONS BY LESLIE KONDOROSY were featured in a program at the Federated Church, Chagrin Falls, Ohio on June 9. His Prelude and Fugue for organ was played by Mrs. Elaine M. Shakley, and an organ quartet was also heard.

## Summit, N.J., Methodist Church Orders Austin

The Methodist Church, Summit, N.J. has purchased a three-manual Austin organ for installation in their building. The new instrument will replace a three-manual Ernest Skinner organ formerly installed in a local residence and given to the church many years ago.

The new organ will be installed across the front of the church behind a wide open screen which was added to the church when the pulpit area and choirloft were modernized.

The music program at the church is under the able direction of the Rev. Charles Davis, assistant minister and director of music.

The specification was drawn up by Austin Organs, Inc. in discussion with Mr. Davis and the Rev. William Burns, advisor to the church. Charles L. Neill handled details for Austin.

### GREAT

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trumpet 8 ft. 17 pipes  
Bells

### SWELL

Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes  
Tremulant

### CHOIR

Nasongedeckt 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Spitzflöte 4 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Cymbel 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

### PEDAL

Principal 16 ft. 32 pipes  
Quintaten 16 ft.  
Gedeckt 16 ft. 12 pipes



The third annual Festival Internacional de Organo at the Cathedral of Morelia, Mexico is pictured in the two snapshots on this page. Above: Alfonso Vega Núñez, organist of the cathedral and co-ordinator of the festival; Judson Maynard, Texas Technological College, Lubbock, representing the USA; and Dorothy Gullette, Mexico City. Below: Antonio Eudave Silva, Mexico City, and Luz María Romo Valdez, Morelia.

The festival May 15-18 included four organ recitals. Audiences taxed the capacity of the 2,000 seat cathedral. The recitals were listed in the July issue.



Octave 8 ft. 32 pipes  
Gedeckt 8 ft.  
Principal 4 ft. 12 pipes  
Koppelflöte 4 ft.  
Mixture 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes  
Fagot 16 ft.  
Posaune 8 ft. 12 pipes  
Krummhorn 4 ft.

## Schantz Organ Dedicated in Cincinnati Church

The three-manual Schantz organ in the Immanuel Presbyterian Church, Cincinnati, Ohio, was opened May 26 with a service of dedication and an opening recital by Roger Heather listed in the recital pages. Mr. Heather served as design architect.

The three-manual instrument has a planned antiphonal division for later installation. Hubert Kockritz is director of music and Betty Hoensch is organist.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Bourdon 4 ft. 12 pipes  
Super Octave 2 ft.  
Furniture 4 ranks 244 pipes

### SWELL

Rohrbass 16 ft. 12 pipes  
Rohrflöte 8 ft. 68 pipes  
Viola de Gambe 8 ft. 68 pipes  
Viola Celeste 8 ft. 56 pipes  
Prestant 4 ft. 68 pipes  
Waldflöte 4 ft. 61 pipes  
Flöte 2 ft. 12 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Oboe 8 ft. (prepared)  
Rohrschalmei 4 ft. (prepared)

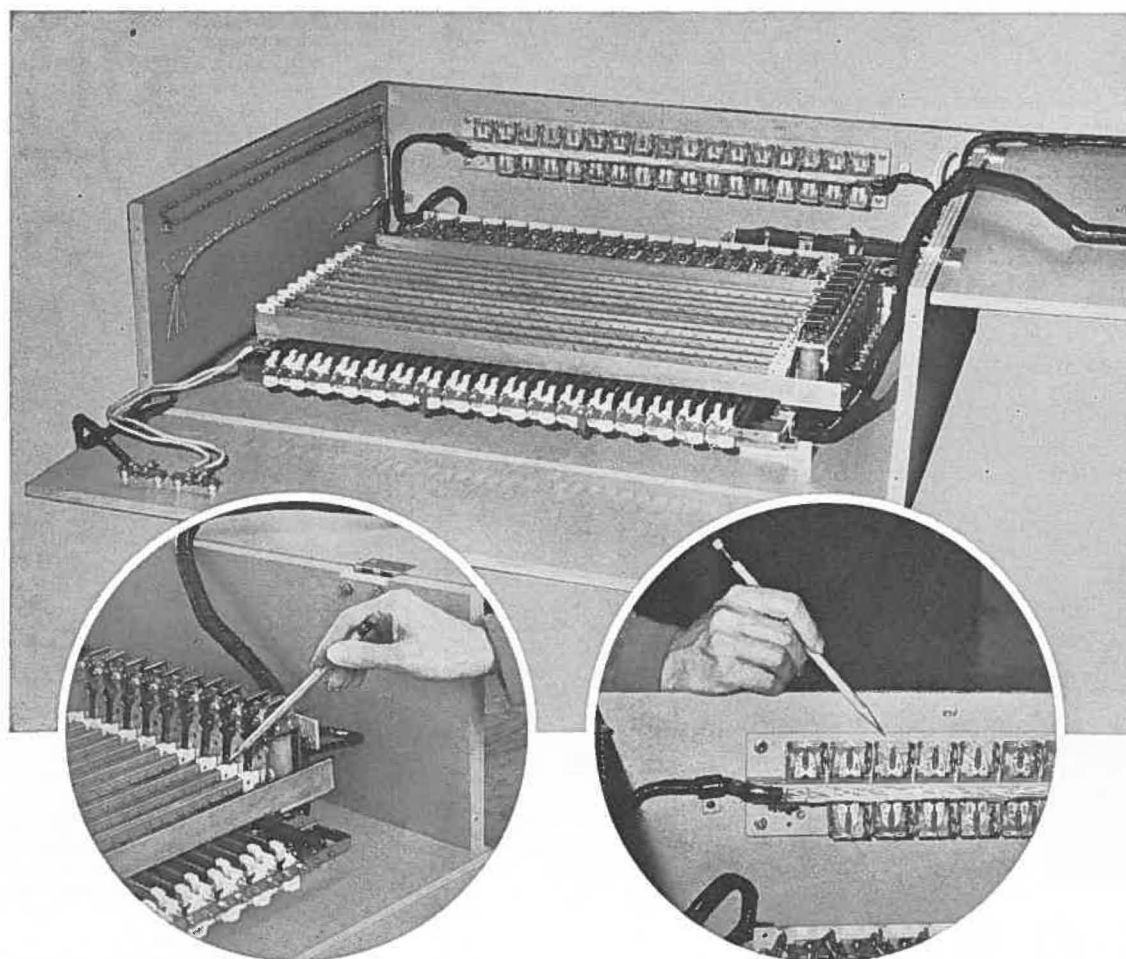
### CHOIR

Gedackt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. (prepared)  
Koppelflöte 4 ft. 61 pipes  
Nasat 2½ ft. 61 pipes  
Spitz Octav 2 ft. 61 pipes  
Larigot 1½ ft. 12 pipes  
Krummhorn 8 ft. 61 pipes

### PEDAL

Resultant 32 ft.  
Bourdon 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Rohrbass 16 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choralbass 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Doublette 2 ft. 12 pipes  
Contre Trompette 16 ft. 12 pipes  
Trompette 8 ft.  
Rohrschalmei 4 ft. (prepared)

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How can people in the local church and community engage the arts and benefit from them by being more effectively confronted and informed about the major social concerns of our time, and thereby, through liturgy and action, come to celebrate and respond to such issues with religious awareness and human concern? This was the question we brought with us to New York last month. The scene was *Forum '68*, a church-arts conference at Riverside Church and the Interchurch Center co-sponsored by the Lutheran Society for Worship, Music and the Arts and the Department of Church and Culture in the National Council of the Churches of Christ in the U.S.A.

Prominent artists, cultural advisors and interested church people gathered for four days of interaction under the banner "New Life-New Arts". Experimental worship, thoughtful commentaries on the present day situation, stimulating experiences in multimedia presentations, and workshop discussions which evaluated these new approaches plus opportunities for participants to create and "play around" with new techniques were all available in an ecumenical context.

The itinerary allowed plenty of time for special interest workshops in new music and dance, film and banner making, improvisational drama, random word poetry writing and color slide making. Interlaced were light shows, film previews and informed commentaries which offered common experiences and from which participants could learn first hand.

Two attitudes emerged simultaneously between the people and the artists and established a creative mood. First was the realization that most of the people who attended had avocations in arts and came with the attitude that they wanted to become involved. They were critical, imaginative and committed to shaping whatever went on. Second, this commitment was complementary with the freedom and style of life shared by the artists who soon showed that they wanted to work with, for, and among the people. The artists did not hide behind their esthetic statements but laid their integrity, intent and ingenuity on the line. Important people became accessible. They answered questions and reacted to comments. No respect was lost; a deeper understanding was established. This mutuality between artist and laymen at a personal level is perhaps the first step in solving the problem of engagement for people in the local church and community.

Other ideas and insights of the conference also have a bearing on questions regarding the relevance of the arts for confronting the church, for expressing what is taking place in a world of unprecedented social crisis, and for offering more effectual means of celebrating worship. The main emphasis of

## Report from FORUM '68

by Larry C. Randen

the conference was directed toward considering the arts as "agents for social change and action".

The first formal address was given by Dr. Roger Ortmyer, executive director of the Department of Church and Culture in the NCC, and dealt with a multimedia "Report from the World". Beginning with a description of the absurd antics and dialogue of an old Marx Brothers movie, Dr. Ortmyer moved with changing slide images and recorded sounds to reading newspaper accounts of Vietnam and the assassinations of Dr. King and Senator Kennedy, all interrupted with blank pistol shots which effectively gripped people's attention with a more than theatrical immediacy.

Martin Bard, dramatist, director and performer, who has been active in establishing creative theatre projects throughout the U.S., brought three youths from the nearby Harlem ghetto to demonstrate something he calls improvisational "docudrama". Using actual case studies of racial injustice, people in his workshop learned how to select essential details, improvise dialogue and produce spontaneous documentary skits with and for those minorities most closely affected.

Bud Wirtshafter, former abstract expressionist painter and currently a leading underground film maker, taught his group how to help people make movies of themselves. Like many artists who have thrown away their brushes to tinker with technological gadgetry or take up film making as a serious art form, Wirtshafter emitted a contagious enthusiasm. Together with Paul Byers, photographer-anthropologist from Columbia University, he led interesting discussions on the psychology of being photographed and using photo equipment imaginatively as an educational tool to achieve self-awareness through visual experiences.

The observations of Kenneth Dewey, director of special projects for the New York State Council on the Arts, and Mel Roman, associate professor of psychiatry at Albert Einstein College of Medicine are especially worth noting. Dewey opened his remarks by stating that "artists over the past 30 years have developed all kinds of wonderful, effective, fascinating, etc. devices for saying nothing!" In other words, we have managed to construct all manner of media and means but have failed to keep up with equally significant content. He disagreed with Marshall McLuhan's dictum, "the me-

dium is the message". New electronic media which are undoubtedly altering our habits of perception still await sophisticated subject matter of interest, depth and importance.

On the other hand, Dewey also pointed out that the church (whose special contribution has been significant substance as well as communication) has continued to say all kinds of wonderful things but with little or no effect. Ironically, in the advertising world we use our best means and resources and spend the most money to sell ridiculous products, while values and religious insights waste away in outdated liturgies. One of the main reasons why church attendance among youth may be dwindling and interest in religious institutions is being displaced by an "underground church movement" might be that people are being conditioned to perceive reality (God) differently. Television (not the pulpit or the church lecture hall), small ecumenical groups, sharing the Eucharist (not large formal, denominational gatherings), films rather than biblical parables, electronic instruments along with written words — all are the result of this shift.

"Artists," said Dewey, "are the nervous system of the community. They constantly update vocabulary, bypass habit and teach us to experience again in a new way." According to him, America has ignored and wasted its artists by making ineffectual use of their talents and by not adequately interpreting them. "Artists are instinctively and intuitively involved in revolutions long before we are ever consciously or deliberately aware of them."

Mel Roman opts for a "new art of social confrontation". Here the artist's role is to work directly with people in unfortunate circumstances — either slum or church. Roman is really describing a new tendency among some artists to no longer produce works for a private public of curators and museum-goers or for just the elite group of collectors and critics. Many are now involved in projects helping slum people express an identity; they are setting up sidewalk galleries and organizing neighborhood film festivals which show films the people themselves made and star in; they are assisting and allowing people to recognize the freedom and means to change conditions; they are uncovering energies and hidden potentials which people can learn to celebrate. The artists themselves are protesting through

this involvement and make art an alternative which effects changes in attitudes and opinions and which ultimately decry decadence and nourishes the human spirit. Several practical instances of this new direction were sited in New York and other major cities; several were recorded on film documentaries. The conference itself could be used as an example.

Many who attended came away impressed and motivated. Some had their stereotypes of artists altered. Some had their first encounter with multimedia worship services and became aware of the possibilities of environmental light shows and programmed slide presentations for religious education. All were deeply moved by sincere and meaningful worship experiences led by jazz soloists and folk singers.

A series of "environmental" rooms was set up for instant education. Delegates could wander through and learn all kinds of things on their own. In one they could turn on a tape recorder and hear works by such composers as John Cage, Lukas Foss, Gunther Schuller, Morton Subotnick, Karlheinz Stockhausen, Krzysztof Penderecki, and Henri Pousseur. In another room they could hear a live introduction to electronic music on an R. A. Moog synthesizer, which looked like a portable organ console but produced eerie sounds of endless variety. This device could revolutionize church music and extend the organ for any musician willing to work with it. In other rooms participants could visit a vast library of art slides, learn how to make them on available equipment, or see how to program them on three projectors operating at once.

The workshops were also "walk-in". One on random word poetry conducted by Robert Vas Dias of New York University was of particular interest. Another on music and dance, led by jazz liturgist Ed Summerlin and choreographer Laura Foreman, discussed aleatory composition. The group was then divided and each side instructed to give different human sounds such as hissing and humming or patting knees and stamping feet, thereby creating noise in counterpoint. Some aspects of non-verbal communication were also tried, such as responding to a person's name through gestures and rhythms which its letters or syllables may evoke.

Festive prints by Sr. Mary Corita and works from denominational curricula were hung around Riverside Church and in a specially provided bookstore. Across the street at the Interchurch Center were drawings by Norman LaLiberte and an exhibition of banners called "Signs In Cloth". There were also exposure trips to ghettos, to churches with unique organ installations and to interesting examples of architecture in the New York area. One night was set aside for delegates to attend a play or show while others visited the "Electric Circus," a psychedelic discotheque.

The conference was indeed successful in introducing people to new ideas and possibilities offered by the arts. One of the most significant ideas at the conference was suggested by Kenneth Dewey. He observed that each community has churches which are existing outlets that could become communications centers. Using Expo's as a prototype, Dewey suggested that churches assume the role of pavilions, indoor parks which people can visit on their own. They are already developed environments for meditation and instruction; with a little more effort they could be programmed to function like a theme pavilion. Short term, traveling installations of art exhibits and audio-visual rooms like those used in the conference along with experimental worship services and other events led by artists could be commissioned. They could circulate through communities and be sponsored ecumenically. Most important, they would — by confronting and engaging people in the benefits which can be derived from the artist's contribution to society — give a partial answer to the original question posed in this report.

*The Rev. Larry C. Randen is associate minister at the First Congregational Church, United Church of Christ, Melrose, Mass.*

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### Windsor

The Windsor Centre elected a new slate of officers at its meeting May 27 at St. Barnabas' Church Hall: David Shanks, chairman; Mrs. Clifford Seaby, vice-chairman; Evelyn Dison, secretary-treasurer; Mrs. Russell McKaig, publicity chairman; Frank H. Godley, George Armbrust, Mrs. Russell McKaig directors.

### Montreal

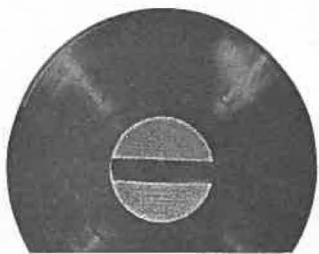
The annual meeting of the Montreal Centre was held May 25 in Wesley United Church hall. Thirty-five people were present for a dinner prepared by ladies of the church choir. Rabbi Bernard Bloomstone, Temple Emanuel spoke on Turmoil in the Religious Community. Prizes for the 1968 John Robb Organ Playing Contest were distributed. Junior Class first was awarded by the Sun Life Insurance Company and was won by Jacques Lacavlier. Second Class prize in the senior division awarded by the Montreal Centre was won by Nicole Labelle. At the business meeting these were elected: chairman, Gerald Wheeler; vice-chairman, David Huddleson; secretary, Edna Marie Hawkin; treasurer, Ruth Western; committee, Sister Jeanne Mance; Neil Beauchamp, Edward Brown, Christopher Jackson, Wayne Riddell, Georges Lindsay.

DAVID HUDDLESON

### Hamilton

The Hamilton Centre heard Richard Birney Smith in recital April 23 at Christ's Church Cathedral. His program appeared in the July issue. Dorothy Pettigrew and her committee prepared refreshments for a reception following the recital.

The annual meeting and dinner was held May 13 at the Collins Motor Hotel. H. Barrie Cabena was guest speaker. This slate of officers was elected: chairman, Jack Thom; past chairman, Tom Shilcock; vice-chairman, Lloyd Oakes, secretary, James Burchill; secretary, James Cakebread; committee, Lyla Herdman, Ruth Lawrence, Jack Hodd; archivist, Dr. Harry Martin.



## New Records

Although choirmasters may sincerely strive toward the very highest standards of choir musicianship and performance, there is often an inevitable discrepancy between the value of a group as it functions liturgically and its value as judged by a detached listener. The most surprising aspect of some boy choir recordings received since last April's special issue is their generally professional quality.

The paradox of the Berkshire Choir recording is that such a large group of uniformly first-rate voices can never form an ideal ensemble; there is no one voice around which the section can focus. Nevertheless, this is an unusually competent group — one that most choirmasters would give a great deal to have charge of.

"The Choir of Christ Church Cathedral" (Ottawa, Ont.) is recorded in the Supreme Court Building, Ottawa. Extreme reverberation hampers the polyphony. "I Will Magnify Thee" features the boys of the choir and a limpid, sweet vocal style. A treble solo in

Green's "Blessed are Those" is the highlight of this second disc.

A collection of Christmas and Advent music from St. Mary's Episcopal Choir, High Point, N.C. is disappointing, both in its ensemble and engineering quality.

The choir of St. Michael's, Portland, Ore. and a thoroughly professional orchestra give Bach's Cantata 142 a freshness seldom heard. It is puzzling that there is no mention of the orchestra on an otherwise informative record jacket. Musical conception and execution are solidly joined both in the Bach and on side 2 — Christmas music, plainsong to contemporary.

A second disc, "Enter His Gates With Praise," was recorded by the St. Michael's group at St. Mark's Cathedral, Seattle. It spans the English cathedral repertory, from Byrd to Vaughan Williams. Fine acoustics and a superb organ help to make this an outstanding recording.

"St. Simon's Sings" (St. Simon, Toronto) is also a fine collection in the cathedral style. Some old chestnuts by Parry and Stanford are sung gloriously. The extraordinary contratenor section of this choir is heard to best advantage in two choruses from the Brahms Requiem. St. Simon's reputation for excellence is certainly deserved. — WV

25 TEENAGE organ students of Margaret Habben, Annetta Henry and Elisabeth Hamp took part in a youth organ festival June 1 at the First Presbyterian Church, Danville, Ill. Fourteen communities were represented in the two sessions separated by a fried chicken feast.

W. WILLIAM WAGNER, Mount Lebanon Methodist Church, Pittsburgh, Pa., has been appointed the new choral director of the Chataqua Institution, succeeding Dr. Richard Paige.

Next month: two-manual issue plus a special feature.

# NUNC DIMITTIS

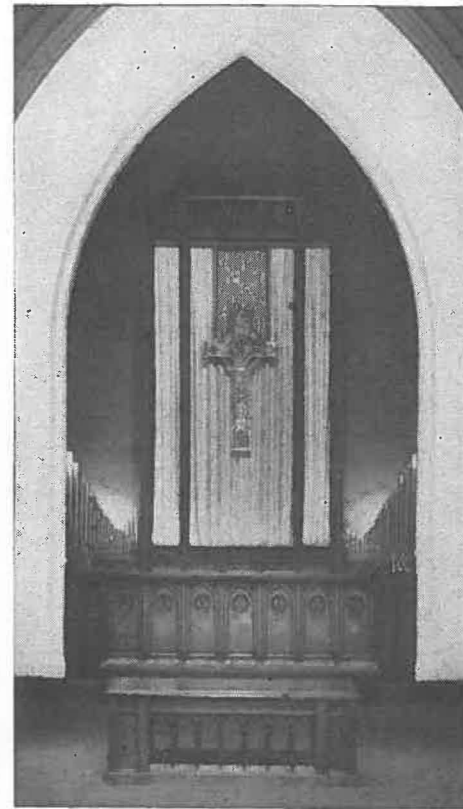
## MRS. ANNA CALLAHAN PASSES SUDDENLY IN SPRINGFIELD, MASS.

Mrs. Anna M. Callahan died suddenly at her home in Springfield, Mass. on June 16. She had been a resident of Springfield for 35 years, and was well known in music circles.

She had served as director of choirs in several Springfield churches, most recently at the Church of the Good Shepherd. She was a charter member and former dean of the Springfield AGO chapter.

## Park Central Presbyterian Church

SYRACUSE, NEW YORK



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### SPECIFICATIONS

#### GREAT ORGAN—Exposed

Quintaten	16'	61 pipes
Prinzpal	8'	61 pipes
Spitzflöte	8'	61 pipes
Oktave	4'	61 pipes
Rohrflöte	4'	61 pipes
Oktave	2'	61 pipes
Mixtur IV	1-1/3'	244 pipes
Zimbel III	1/2'	183 pipes
Chimes		21 bells
Trompeta Real	8'	73 pipes

#### POSITIV ORGAN—Exposed

Gedackt	8'	61 pipes
Prinzpal	4'	61 pipes
Koppelflöte	4'	61 pipes
Oktave	2'	61 pipes
Sifflett	1-1/3'	61 pipes
Oktave	1'	61 pipes
Mixtur III	1/4'	183 pipes
Krummhorn	8'	61 pipes
Tremulant		
Trompeta Real	8'	

#### SWELL ORGAN—Expressive

Rohrbordun	16'	73 pipes
Rohrflöte	8'	61 notes
Viole de Gambe	8'	61 pipes
Voix Celeste GG	8'	54 pipes
Nachthorn	4'	61 pipes
Nasard	2-2/3'	61 pipes
Prinzpal	2'	61 pipes
Blockflöte	2'	61 pipes
Terz	1-3/5'	61 pipes
Scharf III	1'	183 pipes
Fagot (1/2 length)	16'	61 pipes
Trompette	8'	61 pipes
Schalmei	4'	61 pipes
Tremulant		

#### CHANCEL ORGAN—Exposed

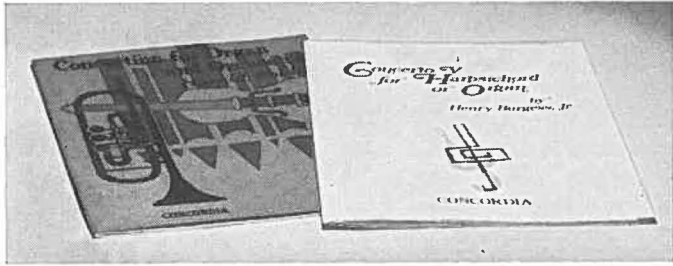
Metallgedackt	8'	56 pipes
Prinzpal	4'	56 pipes
Waldflöte	2'	56 pipes
Mixtur	11 Rks.	112 pipes

#### PEDAL ORGAN—Exposed

Prinzpal	16'	32 pipes
Untersatz	16'	32 pipes
Quintaden	16'	
Rohrbordun	16'	
Oktave	8'	32 pipes
Gedackt	8'	32 pipes
Oktave	4'	32 pipes
Hohlpfeife	2'	32 pipes
Mixtur IV	2-2/3'	128 pipes
Posaune	16'	32 pipes
Fagot	16'	
Trompette	8'	12 pipes
Regal	4'	32 pipes

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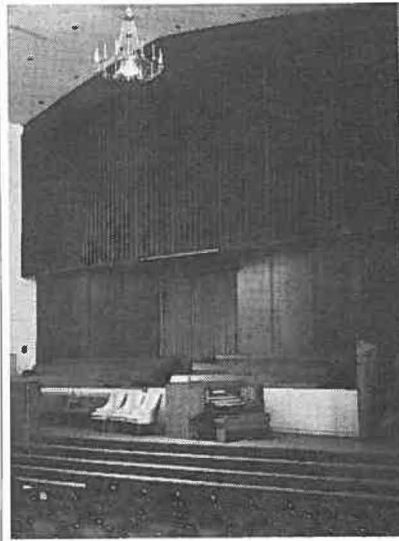


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## Open Möller Organ in New Long Beach Church

The new Möller organ in the First Brethren Church, Long Beach, Calif., was opened Feb. 2 with the first recital played by Lewis Bruun. The actual service of dedication was March 10.

The instrument stretches across the rostrum of the auditorium-type structure and has a chamber depth of nine feet.

The new church replaces a landmark building totally destroyed by fire in 1964. Anne Webster is the senior organist. Eugene E. Poole, Möller area representative, was responsible for the design and Walter Ortlep and Gene Ginder did the installation and finishing.

### GREAT

Diapason 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Fourniture 3 ranks 183 pipes

### SWELL

Spitzflöte 8 ft. 61 pipes  
Spitzflöte Celeste 8 ft. 56 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 56 pipes  
Principal 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Bassoon 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Harmonic Trompette 4 ft. 61 pipes

### CHOIR

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nasonflöte 4 ft. 61 pipes  
Nasard 2 1/4 ft. 61 pipes  
Weitprincipal 2 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes  
English Horn 8 ft. 61 pipes

### PEDAL

Principal 16 ft. 12 pipes  
Spitzflöte 16 ft. 12 pipes  
Lieblichgedeckt 16 ft. 12 pipes  
Violine 8 ft. 32 pipes  
Spitzflöte 8 ft.  
Gedeckt 8 ft.  
Spitzprincipal 4 ft. 32 pipes  
Bassoon 16 ft.  
Posaune 16 ft. 32 pipes  
Posaune 8 ft. 12 pipes  
Posaune 4 ft. 12 pipes

## Klais Builds Tracker Organ for Bonn Church

The German firm of Johannes Klais completed a three-manual organ in June for the Lukaskirche in Bonn. Following current practice in Germany, Austria and Switzerland, the instrument has mechanical key action but the stop and combination actions are electric. Manuals are 56-note. The stoplist was developed by Hans Geffert in conjunction with Hans Gerd Klais who did the scaling and collaborated with Josef Schäfer on the case design. Theo Elmermacher did the finishing.

Installation is in the gallery. The church building itself was completed just before Christmas in 1958.

### HAUPTWERK

Prinzipal 8 ft.  
Spitzgedackt 8 ft.  
Octav 4 ft.  
Blockflöte 4 ft.  
Superoctav 2 ft.  
Mixture 4 ranks  
Trompette 8 ft.

### RÜCKPOSITIV

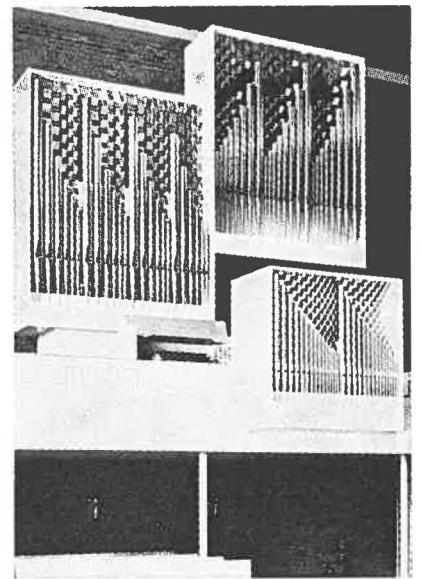
Rohrflöte 8 ft.  
Prinzipal 4 ft.  
Gedacktflöte 4 ft.  
Nasat 2 1/2 ft.  
Waldflöte 2 ft.  
Terz 1 3/4 ft.  
Zimbel 3 ranks  
Vox humana 8 ft.

### SCHWELLWERK

Holzgedackt 16 ft.  
Holzflöte 8 ft.  
Nachthorn 4 ft.  
Spillpfeife 2 ft.  
Octave 1 ft.  
Sesquialter 2 ranks  
Oboe

### PEDAL

Subbass 16 ft.  
Octavbass 8 ft.  
Pommer 8 ft.  
Schwegel 4 ft.  
Rauschpfeife 4 ranks  
Fagott 16 ft.  
Zink 4 ft.



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DEADLINE FOR THIS CALENDAR WAS JULY 10

- August 10**  
Donald McPherson, St. John's Cathedral, Spokane 2:00  
Orpha Ochse Workshop, Christ Church, Reading, Pa. 1:00
- 11**  
Orpha Ochse, Christ Church, Reading, Pa.  
Ted Alan Worth, Grace Cathedral, San Francisco 8:00  
Eileen Coggin, National Shrine of Immaculate Conception, Washington, D.C. 7:30  
Anton Heiller, The Priory, St. Louis, Mo. 8:00  
Gene Hancock, USAF Academy, Colorado Springs 8:00  
Michael Schneider, Boys Town, Neb. to Aug. 23  
Alvin Gustin, Washington Cathedral, Washington, D.C.
- 12**  
Berkshire Boy Choir, Lincoln Center, NYC  
Music In Liturgy Workshop through Aug. 16, St. Michael's College, Winooski, Vt.
- 13**  
David Pizarro, Danzig Germany
- 14**  
Avis Murphy, First Congregational, Kokomo, Ind. 12:30  
Cherry Rhodes, Hammond Museum, Gloucester, Mass.
- 16**  
David Pizarro, Cathedral, Copenhagen, Denmark
- 17**  
Laurence Perry, St. John's Cathedral, Spokane 2:00
- 18**  
Anton Heiller, Boys Town, Neb. 4:00  
David Pizarro, Ystad, Sweden  
Geoffrey Simon, National Shrine, Washington, D.C. 7:30
- 21**  
Gary Ramer, First Congregational, Kokomo, Ind. 12:30
- David Pizarro, St. Petri Kirche, Hamburg, Germany
- 22**  
Eileen Coggin, Carruth Auditorium, Dallas, Tex. 4:00  
Dorothy Addy, Mu Phi Epsilon Convention, SMU, Dallas, Tex.  
Virgil Fox, Eastern Kentucky Univ. 8:30
- 23**  
David Pizarro, Ludwigworth, Germany
- 24**  
Herbert Nanney, St. John's Cathedral, Spokane 2:00
- 25**  
David Pizarro, St. Nicolai Kirche, Hamburg, Germany  
Charles Lutz, Christ Episcopal, Reading, Pa. 4:00  
Robert S. Lord, National Shrine, Washington, D.C. 7:30  
Heiller English Mass, Anton Heiller conducting, Louis IX Chorale, The Priory, St. Louis, Mo. 11:00
- 27**  
David Pizarro, Split, Yugoslavia  
Thomas Richner, Colby College, Waterville, Me.
- 28**  
Loralyn Lindsey, First Congregational, Kokomo, Ind. 12:30  
David Pizarro, Hvar, Yugoslavia  
Cherry Rhodes, Methuen Memorial Music Hall, Methuen, Mass.
- 30**  
David Pizarro, Cathedral, Zagreb, Yugoslavia
- 31**  
Stanley Plummer, St. John's Cathedral, Spokane 2:00
- September 6**  
David Pizarro, Martinikirche, Bremen, Germany
- 7**  
David Pizarro, Wolfenbüttel, Germany
- 9**  
David Pizarro, Mönchengladbach, Germany

**MARILYN MASON**  
Chairman, Organ Department  
The University of Michigan



**MARILYN MASON FLAIR**

**Concert at Spelman  
Played to Perfection**

By CHAPPELL WHITE  
*Atlanta Journal Music Critic*

Marilyn Mason, who played a recital at Spelman College, Friday night, is one of the most respected organists in the country, and her reputation also is international.

Her program here was the first recital on the new Holtkamp organ recently installed in Sisters Chapel.

Like most of Holtkamp's instruments, it is primarily baroque in its registration, although the action is electric. The sound is clean, well-balanced and pleasingly lively.

Doubtless, the organ pleased neither those who prefer a more romantic sound nor those who insist on absolute Baroque purity. To my ears, however, it sounded fine.

Miss Mason's program was entirely Baroque before intermission and entirely 20th century after. Of the former, this reviewer missed compositions by Johann Walther and G. B. Martini, and so can report only on Bach's "Prelude and Fugue in D Major."

It is a work of both drama and brilliance, a real tour de force of virtuoso writing, and Miss Mason played it to perfection. Not only does she have the technique to handle all difficulties, she also has a flair for the dramatic qualities.

She articulated the phrases clearly and her rhythm was precise — not metronomic, for she pushed the tempo occasionally for the sake of excitement, but free from the erratic changes that mar the work of lesser organists.

The largest of the modern compositions was Jehan Alain's "Three Dances." They are effective well-written works, idiomatic in style and showing a certain individuality. Their basic originality is perhaps slight, but the craftsmanship and expression is such that one must doubly regret the composer's death at the age of 29.

Another effective contemporary piece was an unpretentious, tasteful "Pastorale" by Robert Donahue. Mr. Donahue, a member of Spelman's faculty, was present to acknowledge the appreciative applause.

The final number was Leo Sowerby's "Pageant." I suppose it is inevitable that organists cling to Sowerby, for he writes brilliantly for the instrument. The musical content, however, is so patently theatrical and so aggressively ordinary that the work holds little interest for the non-organist. It must be said, however, that Miss Mason made the most of such musical opportunities as were offered.

*Atlanta Journal*  
April 20, 1968

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

### Peripatetic!

When summer comes, many of us become disciples of Aristotle and adopt the peripatetic way of life. Americans surprise and even shock citizens of other climes in our willingness to pick up, at the drop of a hat, and hie ourselves to far places. This summer, readers of this magazine who make their winter quarters in the states or in the provinces of Canada, will be brightening the scene in Europe, Latin America, the Far East and all the intervening islands. Visitors' books in churches throughout America will be filled with signatures from far away places with, as the song says, "strange-sounding names."

Unlike Aristotle, who moved about as he taught, we Americans are more likely to move about in order to learn. The open mind has always been a native characteristic of those of us who have grown up on this great continent. Our willingness to change is something very much more than a mere search for novelty; it is a positive thing, a search for something better, something "of good repute." Unlike some people who are convinced that their way is the only way, we are ready to change our ways when something comes along to justify it.

This is a year of big change. Nothing is the same as it was and the momentum of change is irreversible. The most encouraging thing seems to us the ability of even our older people to adapt to change, whether in our design, musical styles or just fashions in dress.

As long as we can keep that flexible, the future looks less grim. We will somehow be able to face every change as it comes along and make it serve our needs.

### By Any Other Name

Among the problems every organist has, which he shares with almost no other musicians, is the problem of titles to the music he plays. A pianist or a string player rarely programs a work which can't be listed by its generic name — sonata, etude, polonaise, variations etc. More colorful programmatic pieces usually have easily translatable titles or foreign titles so familiar as to make translation unnecessary (e.g. Clair de Lune).

But look at the poor organist. So much of his major repertory is based upon chorales whose German titles are translated differently — entirely differently — in each of perhaps a dozen

different editions. As a result, use of any single translation is likely to be more confusing than helpful.

So, you say, why doesn't he use the German? As a matter of fact, he often does, and with what result? Even if the organist has his details correct in the first place (a totally unjustified assumption even among college teachers, we regret to report!) the church secretary or program director capitalizes each word and ignores all the diacritical markings. Even if she gets it all right (perhaps one chance in 1,000) the chances of a printer getting even all the English right is pretty small. For foreign words he almost never has umlauts in the type face ordered. How often does the player get an opportunity to proof-read his program carefully? So we read Wei Schon Leuchstet etc.

French and Spanish fare little better. Even when the printer does have grave and acute accents in that one handsome, modern type-face he has available, he probably doesn't have the French circumflex or the Spanish tilde. So the organist, in despair, decides to translate again; and the Langlais piece becomes Invocation for a Saint's Day or in German Reger's Weinachten 1914 becomes simply Christmas, though 1914 is the most significant part of the title.

Perhaps the various Lutheran synods will get together some day with standard, adequate translations for all the much-used German chorales. Then we can confine our stumbling to French and Spanish and Italian. Who knows? Perhaps by that millenium we will be struggling with titles in Sanskrit and Swahili too.

### Weights & Measures

The OHS Convention last month reminded us again of the problems involved in evaluating old organs, specifically those built by Americans in the 19th century. There are more of these instruments still around than many people realize. Some are of considerable size and power; others were clearly designed as chamber instruments.

There is unfortunately no "bureau of standards" for judging these organs. It is a patent fallacy that old organs are invariably monuments of tonal art. Anyone doubting this would have rather quickly changed his opinion by simply joining the OHS tour. On the other hand, it is equally foolish to believe that all instruments more than 50 years old are ready for the scrap heap.

What makes an organ worthy of being maintained (so far as humanly possible) in its original playing condition? Is there ever any justification for rebuilding an organ in such a way that its original tonal features are obscured or lost? Do old instruments have a right to exist simply because of their age?

Organ builders in former times seem to have had little or no compunction about the total rebuilding or replacement of (to them) old organs. Our present day confusion is in some measure an indication of our insecurity in these matters.

Until we are able to come up with objective definitions of tonal identity and value, verbalized or otherwise, the questions posed above will be unanswered. — WV

**MUSIC FOR ORGAN, TRUMPETS and recorders** by Bach, Franck, Boëllmann, Vierne, Langlais, Fleury, Loelliet, Henrichsen, Sowerby and Vivaldi was heard at Our Lady Queen of Peace Church, Harper Woods, Mich. Joseph Henk and Paul Hotin were organists for the May 20 concert.

**JAMES LIVENGOOD**, chapel organist at Occidental College in Los Angeles for the entire four years of his undergraduate study, was given a special recognition at the final worship service in Herrick Memorial Chapel. He also played a program listed in the recital pages.



### Choral Music

More than the usual month's supply of choral music had reached our office when vacations necessitated closing this column at the end of June. Much music for Advent and Christmas appeared in these receipts, as would be expected for this time of year.

Art Masters Studios sent several fairly easy works for Christmas: When Christ was Born by Jeffrey Rickard is unaccompanied and uses 5/4 meter well; Robert Wetzler's Let the Heavens Rejoice takes a jig-like fragment through many permutations. Paul Christiansen's arrangement of Jesus, Jesus Rest Your Head uses hums rather tritely. Garry Cornell's SA Let the Bright Red Berries Glow suggests the use of flute and harp. Not for Christmas are Leland Sateren's My Journey Home, an early American tune, and his TTBB Amazing Grace.

A group of works comes from Boosey and Hawkes, for a well-trained choir used to certain recent idioms. Problems of tuning, tessitura and rhythm are to be found in three by Gordon Binkerd — The Ebb and Flow, on a strange poem by Edward Taylor; Remember Now Thy Creator, with a not easy soprano solo, and TTBB Dum Medium Silentium, with Latin text. William Bowie's two are shorter and less formidable — My Rock and My Castle, and Hast Thou Not Known. We were present when Ned Rorem's Proper for the Votive Mass of the Holy Spirit was premiered at the Milwaukee congress in 1966; a look at the music explains why the amount of rehearsal available failed to suffice; his Truth in the Night Season, while difficult, is more accessible. Carlyle Floyd's SA Long, Long Ago is pleasant Christmas music. Two big English anthems by Adrian Cruft fill out Boosey's stack — an accompanied Benedictus and an unaccompanied double choir Ye Are No More Strangers.

Bourne sends two sets of Four Spiritual Songs by John Brodwin Kennedy, rather opaque arrangements, with some division of voices, of eight less familiar spirituals.

Capella Music, Inc. sends a rather simple choral communion service by Bob Burroughs entitled The Lord's Supper.

Concordia includes some Christmas material. To add to the confusion most children get to feel about tunes for Away in a Manger, Melvin Rotermund has set it unison to a Basque tune, with a flute or recorder descant. Walter Ehret adds two clarinets to a French carol for Many Hundred Years Ago. Sidney W. Boner has made a contrapuntal motet of How Lovely Shines the Morning Star.

Not for Christmas in the Concordia list is a George Brandon setting of O My Soul, Jehovah Bless to a hymn-tune called Trueman. Everett Hilton has fitted Awake, My Soul, Stretch Every Nerve to the tune Land of Rest, sung unison to an independent accompaniment. The choral concerto is a favorite specialty of Concordia; this month S. Drummond Wolff has set Ye Watchers and Ye Holy Ones.

Elkan-Vogel sends Walter Skolnik's On This Day Christ Was Born. It is difficult and would require careful rehearsals. Jean Pasquet's A Great and Mighty Wonder is for combined choirs. Jack Johnston's Sacred Was the Song the Virgin Sang is for SAB, indicating limitations to which altos growling at the lowest parts of their range and division within sections provide a curious contradiction. David Kozinski's SSA Sweet Hay, on a Polish carol, and Roger Hannahs' SSA Carol of the Fair Maiden are not too demanding.

Walter Ehret has edited some C.P.E. Bach for Elkan-Vogel. Three of the series, Humility before Thee, In Whom I Put My Trust, and His Holy Place seem to us partly to explain the neglect of this composer's choral works. Usable

### Those Were the Days

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

Simon Fleischmann, who served without remuneration for 17 years as city organist of Buffalo, resigned after differences with the commissioner of parks and public buildings.

The NAO sent \$254.15 to the Committee on Army and Navy Music.

Joseph Bonnet decided to remain in America another season and to make an extended tour.

Caspar P. Koch included 242 compositions by 119 composers in the season of 38 recitals at North Side Carnegie Hall, Pittsburgh, Pa.

Noon day recitals in the Denver city auditorium began in early July.

Twenty-five years ago this magazine carried these events in the organ world in its August, 1943 issue —

Willem Middelschulte died at the age of 80 in his old home in Germany.

Two evening recitals weekly were scheduled at Rockefeller Chapel, Chicago, for the summer season.

Pietro A. Von continued to improve after his heart attack.

E. Power Biggs played the first performance of the Piston organ concerto on his broadcast Aug. 8.

Charles M. Courboin had to play seven encores after his summer recital July 11 at Peabody Conservatory, Baltimore.

Ten years ago this magazine reported these events in the organ field in its issue of August, 1958. —

The Houston AGO convention was reported in detail.

Michael Schneider was appointed to succeed the late Fritz Heitmann at the State Conservatory of Music in Berlin-Charlottenburg.

City Hall, Portland, Maine, was enjoying its 46th summer series of organ recitals.

The Seventh Congress of the International Musicological Society was held June 23-28 in Cologne, Germany; 700 music scholars took part.

SATBs include: Joseph Roff's How Can We Thank You, Lord; Jean Pasquet's Blessed Is the Nation; Benjamin Husted's Cast Away, and W. Glen Darst's Spirit of God. In other voicings are: George Brandon's SAB Thy Majestic Greatness, on the tune New North; Jean Pasquet's chorale-like SA Lord, Keep Us Steadfast; and Peter Schickele's SSA The Last Supper, with some chant, hums and dividing of parts. For Easter, Robert Goodale has adapted a 16th century Spanish motet by Rafael Coloma translated as Then the Good Shepherd Arose.

A single from Fortress Press is an arrangement of the familiar O Little Town of Bethlehem for SATB, congregation and youth choirs by Jane Marshall.

From Novello are a couple of hymn-tunes — John Joubert's Mosely to For the Beauty of the Earth, and Herbert Howell's Sancta Civita to O Holy City, Seen of John. Anthony Milner's Festival Te Deum has an orchestra reduction for organ; the orchestra is doubtless much to be preferred.

C. F. Peters has issued three new ones by Alan Hovhaness. The cantata, Make a Joyful Noise, has baritone or tenor solo, mixed chorus, brass quartet and organ. The same brass is used in the anthem Lord God of Hosts, while the baritone solo goes to Behold, God Is My Help. This composer's strong individuality and skill are somewhat dampened by a continuing tendency to repeat himself from work to work; ideas thus become mannerisms. Walter Buszid has edited a big Purcell Magnificat and Nunc Dimittis.

Sacred Music Press (Lorenz) sends a half-dozen SABs by Austin Lovelace, mostly based on traditional thematic material — Ride On, Ride On in Majesty, The Universal Lord, Christ Is the World's Redeemer, God Is in His Holy Temple, O Praise the Name of the Lord, Christ Is Arisen. Two by Lloyd Pfautsch for unaccompanied choir are The Lord Is My Light and an arrangement of Joseph Dearest. Dale Wood has an ar-

rangeinent of the theme from Finlandia called A Song of Peace. Gordon Young's Echo Alleluia has the echoing parallel triads so fashionable a generation ago. S. Clarence Trued's This Is My Commandment requires only elementary choral skills.

Among a cappella numbers from Sacred Music Press are: a bright Sing We Merrily by G. S. Freestone; not difficult The Lord Is Thy Keeper by Leland Sateren, with division in the altos; Grant Fletcher's SATB Rise Up. My Love, with some cross-rhythms; Robert W. Jones' Pro Nobis Puer Natus Est, with some antiphony between trebles and men's voices; Theron Kird's The Lord With Us, full of contrasts. With independent accompaniments are: Eugene Butler's strong, not difficult The Lord is Good; Don. McAfee's The Lord Is Nigh, with considerable unison; Ross Hastings' The Lord is a Mighty God, with optional timpani, and small SAB The Prayers I Make by Jane M. Marshall. For Christmas are John Leo Lewis' SAB or SA The Innkeeper and Mary E. Caldwell's reharmonization for unison with descant of Lo, How a Rose E'er Blooming.

Sacred Songs, Waco, Tex., also sends a considerable stack. For Christmas are a largely unison Eugene Butler arrangement of O Come, O Come, Immanuel and Mary E. Caldwell's New the Prince of Peace Is Come, in a kind of folk idiom. For general use are Walter Ehret's hymn anthem on Belmont, O For a Heart to Praise My God; Robert Elmore's small Bread of Heaven, with combined choir possibilities; another alleluia by Gordon Young called Strophic Alleluias; Eugene Butler's O God, Our Strength and Refuge Sure, a short morning anthem, and Paul Siolund's In the Beginning, full of contrasts of dynamics.

Editings for Sacred Songs include Walter Ehret's O Lord, Our Heavenly King by Giuseppe Baini and Dale Wood's of If We Believe that Jesus Died by John Goss. In this publisher's Musica Sacra series edited by John A. Richardson, seven SATBs come this month, all by standard 16th and 17th century composers: Darkness Was Over All, Vittoria; Ave Maria, Mangon; Hosannah to the Son of David, Weelkes; Lamb of God, A. Gabrieli; O Gracious Lord Jesus Christ, Sweelinck; Now Do We Behold Him, Palestrina; and O Praise the Lord, Schütz.

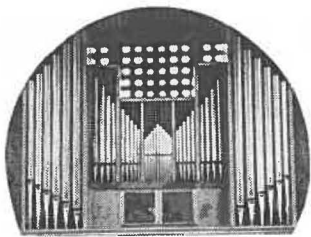
Sacred Songs has a new series, Make Joyful Sounds, in popular idoms with various instruments; Fred Prentice is the arranger. Jesus Walked this Lonesome Valley, and Make a Joyful Sound use percussion and string bass; We've Got One Hour, Lord also adds these plus chimes and glockenspiel. No director should miss getting a copy of Resting by H. P. Puton; directors and choirs will all love it.

G. Schirmer sends only a few for Christmas: SA Song from St. Matthew by Eunice Kettering; Greg Smith's arrangement of the Coventry Carol, with treble solo; Alice Parker's A Garland of Carols, including some eight of the most familiar ones; and two choruses from the Saint-Saëns Christmas Oratorio (Glory to the Father and Give Praise All Earthly Men, the latter with brass parts included) both published SATB or SAB. For unaccompanied singing are Sven Lekberg's Walk in the Light and Virgil T. Ford's At thy Feet, Our God and Father.

New arrangements of standard works from G. Schirmer include: Come, Let Us Sing unto the Lord, F. Couperin arranged SA by Marion Vree; SA Holy, God of Sabbath, Dvorak and SSA Make a Joyful Noise, Handel arranged by Robert Hines; and SATB Ave Maria, Victoria, arranged by Ralph Baldwin.

Western International Music, 2859 Holt Avenue, Los Angeles, Calif. 90034, sends two cantatas directors should see: Rayner Brown's Aus tiefer Not and Gerhard Wuensch's Vexilla Regis Product. Despite their titles both are in English and achieve some interesting effects by simple means. — FC

THE TEXAS BOYS CHOIR national composers competition winner for 1968 is Charles B. Madden, Jr., a student at Brigham Young University, Provo, Utah. His winning composition, "Hear Us," is written for treble choir and brass.



## Organ Music

Avant Music Co. claims its alphabetical priority in this month's column with The California Organist No. 52, a Fugue by Boris Pillin. The fugue subject is a rhythmically difficult one to handle, and in spite of furious activity little really happens.

Organists genuinely interested in contemporary trends would do better to have a look at Robert Turner's Six Voluntaries for Organ (BMI Canada Ltd.). The title is a bit puzzling in that it implies a collection of six individual pieces. In reality, this is a suite of six related movements which amply demonstrate Mr. Turner's remarkable ability to combine serial and harmonic procedures all within more or less traditional formal structures. Technical demands range from moderate to difficult. The Voluntaries support our contention that serialism is neither a style nor a form, but rather a technique.

We wish we could report that Jon Spong's Scenes from the Life of Christ (Electro-Voice) is meant to be a parody. It is not.

The 4th of July: A Grand Military Sonata by James Hewitt (1770-1827) has been "abridged, arranged and edited" for organ by Jon Spong (Electro-Voice). We do not question the value of this sort of genre piece as comic relief in contemporary recital programs, but the "abridged, arranged and edited" leaves us uneasy.

Organists who are alarmed at the Turner Voluntaries mentioned earlier should not risk seeing Wm. Albright's "Juba" (Elkan-Vogel). This is serial technique with a vengeance, but — more important, perhaps — it exemplifies in its violent tessitura and dynamic contrasts the avant garde style of a few years ago. The proof of this score will be in the hearing. Anyone planning to program the piece should not fail to notice that (ideally) eight general, four pedal, eight swell, five great, one choir, and four solo pistons are required.

Also new from Elkan-Vogel is a set of variations on Veni Emmanuel by Leslie Betteridge. The Albright "Juba" makes this mildly adventurous piece seem medieval. In a service context, however, it will prove useful and is not without interest.

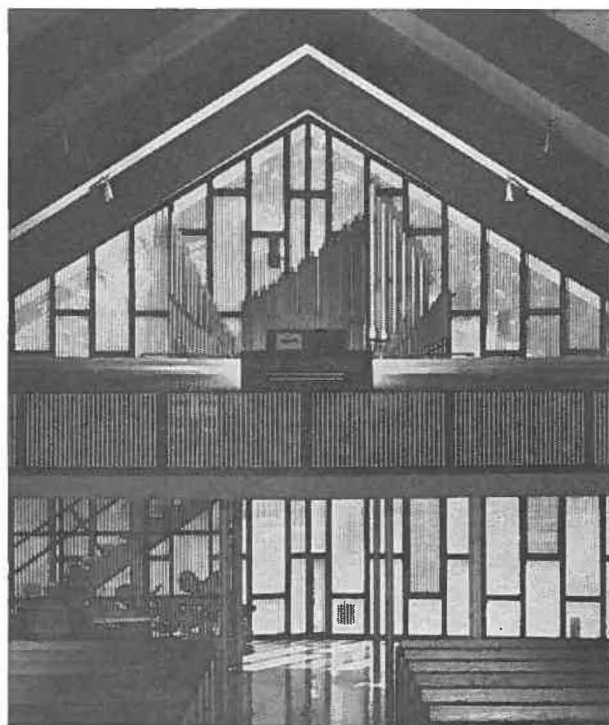
Our reaction to Josef Roff's Miniature Suite (McLaughlin & Reilly) is of the familiarity-contempt variety. It is indeed a disappointing effort from someone who has written well before, especially in the area of choral music.

Hinrichsen's Tallis to Wesley series now includes No. 8 — William Byrd, edited by Philip Ledger (C. F. Peters). An otherwise adequate preface might well have had some mention of tactus and/or tempo problems in Byrd's keyboard music. Mr. Ledger's unawareness of this problem is demonstrated in the quarter-equals-132mm mark for the *U re mi Fantasy*. Certainly, the tactus here should be the half-note, and the piece immediately falls into shape at half note (later, dotted half-note) equals-60-70mm.

This is *not* mere quibbling. A performance based on a quarter-note tactus, even a fast one at 132mm, will be deadly. Mr. Byrd deserves to be brought to life.

Also from Hinrichsen (C.F. Peters) is Herbert Horrocks' Left Hand Facility: Five Short Pieces. Contrary to expectation, these original compositions are for two hands and feet and have little of wit, style, or difficulty to justify consideration. For anyone needing left hand facility, we recommend study of the Bach trio sonatas.

A third item from C. F. Peters is W. S. Meyer's arrangement for organ of two short piano pieces by Serge Prokofiev. These are well arranged and will be fun to play. With a potentially complicated ordering process in sight, the Peters' catalogue number (F 67) may be helpful. — WV



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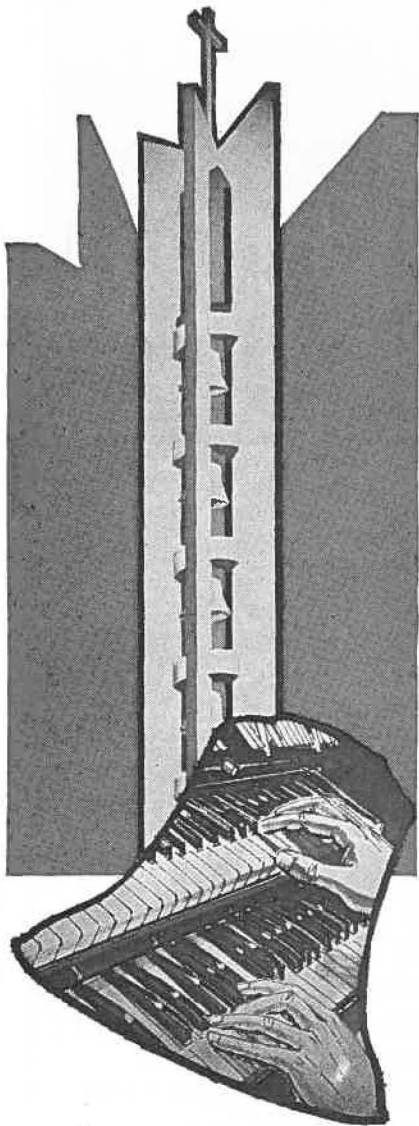
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## Stylistic Features and Compositional Activities In Organ Literature Since World War II

By MICHAEL RUDD

This final installment in a series of three articles will discuss some of the more avant-garde works for the organ, although these are by no means really advanced compared to trends in other fields of music. The *Verwandlungen* of Joseph Ahrens, 1963 (B. Schott, Mainz), illustrates the conservative tendency of composers when adventuring into organ literature. This work is a set of variations based on 12-tone serial technique and is similar to Stockhausen's *Pieces for Piano XI*. The variations may be arranged in any order to suit the performer. The freedom of choice indicates a kind of aleatory element, seldom explored in organ music within the realm of intentionally aleatory procedure. This assumes, of course, that all organ music is somewhat aleatory in regard to registration and the like. Considerable octave doubling lends an aspect of free tonality and offers support to the opinion that serial music need not be atonal, as seen in late works of Schoenberg, and in Berg's *Violin Concerto*, for example.

The possibilities of serial manipulations are not explored in the *Verwandlungen*, for it is a simple handling of serial techniques. The absence of bar lines gives a more daring look to the music than is really the case, for the meter and rhythms are quite simple and easy to follow. An interest in pointillism is seen in the frequent use of rests. The serial procedures of this work are quite secondary in importance to the aleatory concept present. One must question the infrequent aleatory applications in organ literature because of organists' improvisatory practices, which, it seems, should easily lead to an aleatory development in the literature.

Johann Nepomuk David's *Partita on B-A-C-H*, 1964 (Breitkopf & Haertel—Associated), adds a crowning star to the considerable contemporary organ literature of that important composer. This long work represents a culmination of his compositional abilities. The dissertation of Donald Johns covers this composer's development in the chorale books of 1930-1952.

The 1964 *Partita* is David's "Art of Fugue" in summing up the compositional procedures of his career. The work is a set of eight variations, each based on serial procedures derived from the BACH motive, using techniques such as permutation and intervention. The following construction of a matrix on the motive indicates possible sources for the melodic and harmonic treatment of the work:

BACH	ACHB	CHBA	HBAC
BAHC	ACBH	CHAB	HBCA
BCAH	ABCH	CAHB	HCBA
BCHA	ABHC	CABH	HCAB
BHCA	AHCB	CBAH	HACB
BHAC	AHBC	CBHA	HABC

Harmonically, this work is generally pantonal with polytonal excursions, and it is usually clear that each voice is harmonically and tonally independent of other parts. The importance of linear thinking is paramount to an understanding of this composition, for chords as such are secondary in importance to the over-all linear design. Fast harmonic rhythm and unusual voice-leading and intervallic progressions characterize the piece, often producing a musical effect not so dissonant as one might think, although the harmony is really the result of contrapuntal procedures. A collection of motives in stretto at the end gives a homophonic appearance; however, the texture is merely the result of contrapuntal combinations of the motives and is not harmonic in conception. In contrast to many recent works, the meters and rhythms are conventional and simple, and beat feeling is often perceptible. Compared to Ahrens' B-A-C-H work, David's composition seems more esoteric and less dramatic; many organists will need to play the work many times before becoming fully interested, but the work does deserve special mention for its importance in the repertory and in the career of this composer.

### Part III

The last composer to be discussed is possibly the most significant in comparison to all others. Siegfried Reda, student of Distler and Pepping, has contributed to the contemporary repertory unlike most any other composer. Three of his works point out the singular qualities of this important figure in the present trend of organ music. The *Prelude, Fugue, and Quadruplum* of 1957 (Baerenreiter) shows Reda's musical philosophy, a blend of opposing and conflicting musical ideas. The term *syncretism* well describes the musical attitude of this composer, for his style represents a strong feeling of dichotomy. Although the music embraces serialism in its own way, a word so overused as "serial" could hardly apply as a label to Reda's music. Registration given for the first movement of the 1957 work calls for *vox humana*, to be played in a setting of arpeggiated chords; yet one is puzzled with this theatrical element upon realizing that the specific organ for which the piece was written was one of strong Baroque tendencies, the antithesis of the specified ultra-romantic effect. Such is the nature of the composer in many instances. The fact that no tempo marks are ever given, while most other markings are explicit, will further stress the contradictory spirit of the music. The compositional texture is packed with all sorts of unifying devices and contrapuntal and harmonic procedures, all highly impressive to the eye, if not to the ear. Moreover, one might keep in mind that compositional merit is achieved through the musical use of such devices, and not merely through their use as a matter of mechanical manipulation. The editors of *Die Musik in Geschichte und Gegenwart* have emphasized Reda's importance by giving a facsimile of the *Prelude* under "Orgelmusik."

The harmonic quality of this composition is almost as inconsistent as all other stylistic traits. It is never based on one principle, as with Hindemith, for example, but instead wavers from one idiom to another. The mixture of various harmonic elements from one section to the next indicates the freedom in Reda's harmonic thought. This feature does provide an interesting element of his over-all style, and without it an attractive part of his musical variety would be lost.

The neglect of many fine contemporary composers is seen in the absence of any comment about Reda in popular books on contemporary music, such as those of Collaer, Hansen, and Machlis. His name is only mentioned in passing in Austin's book, and no discussion of his style is given there. The idea of *schichtige* structure discussed earlier is central to the composition of Reda, as in Bornefeld. Thus the voices in Reda's music seem to be individual entities, thoroughly independent of each other in a strict polyphonic and polyplanal sense. Typical of Reda is the fusion of serial techniques and other "advanced" procedures along with conventional formal designs, such as in the *Sonata* of 1960 (Baerenreiter). This work is most significant in his repertory and is quite lofty in its musical and analytical characteristics. Reda's combination of the old and the new is salient in his style. The composer chooses rather simple rhythmic textures, in contrast to the more radical implications of the serial music of other composers in regard to rhythm. The overlapping of phrases possessing different rhythmic patterns is, however, a point of variety with this composer. The composer gives at the beginning of the work an outline of the exact formal structure of the work, showing it to be a standard sonata allegro form, having exposition, development, and recapitulation.

The 1960 *Sonata* is impressive in its breadth and length, being unusually long for composers of this era, who often concentrate on smaller works. In fact, each division of this sonata is a complete movement in itself regardless of

size or length. Reda departs from the mainstream of German thought in showing no relationship to a liturgical text in this work. This is undoubtedly intended for concert rather than church use. The harmonic concept of the work is quite conservative, being almost always tertian; various harmonies often appear non-tertian but are merely the result of many non-harmonic tones that give the appearance of other chord structures. The harmonic textures of the work are not as radical as they may seem on first hearing, for the composer uses unusual resolutions of chords. The resolutions are unexpected to the ear and cause the harmonies to seem more advanced than is the case. Reda's procedures include the placement of traditionally dissonant intervals on strong beats and more consonant intervals on weak beats. The basis for the composer's serial procedures derives from a row stated at the beginning of the *Sonata*. A matrix constructed on this row reveals the melodic patterns used throughout the entire work. The matrix also provides sequences of notes used for chordal structures in many instances. The exhaustive use of note patterns from the matrix reveals the basic means for variety in this work and indicates the extent of compositional dexterity of which Reda is capable.

The brand of serialism employed by Reda is related to the late works of Schoenberg, as in the *Piano Concerto*, op. 42, in which the texture is often freely tonal in a broad sense, partly due to the allowance of octave doubling. This kind of use of serial procedures is more acceptable to the average musical ear than the early and much more rigid technical serialism as in the *Suite for Piano*, op. 25, where the concept of atonality originally caused great furor in the musical events of that time. The more flexible system of late Schoenberg seems to be the trend with those composers who have used serial procedures in more recent years, such as Stravinsky. These concepts are found to some extent also in Bartok. Moreover, it is this type of procedure that Reda chooses and uses with skill in his late organ works. In great contrast to many other contemporary composers, however, Reda prefers a conservative rhythmic texture and bypasses the strong, violent beat patterns that characterize much of the 20th century repertory. Along with the absence of brilliant, vibrant rhythms and the avoidance of early serial procedures, the harmonic texture of Reda's music offers variety and contrast in comparison with a great deal of contemporary musical styles.

Reda's style is thus of immense importance in its individual contribution to the repertory, and his works should be investigated to a much larger extent than has been done thus far. The *Tryptichon* of 1951 (Baerenreiter) offers an interesting example of harmonic structure, indicative of the composer's attitude. Chords are not built on any certain interval throughout, but use various intervals for construction and are polyharmonic. Reda shows his understanding of the organ by avoiding unreasonably large skips and leaps, and his registration suggestions also bear out his knowledge of the instrument.

The combined influence of two German schools represented by Hindemith and Schoenberg have led to many advances in stylistic trends in recent organ literature. "For better or for worse," these trends illustrate the ideas of many important organ compositions that need to be given a fair trial by today's teachers and performers. Perhaps some of the most surprising developments may also involve aleatory experimentation and elaborations in the field of electronics for the organ repertory. Since these areas have been explored considerably elsewhere, it may be assumed that endeavors in these fields will find some place of activity within the contemporary organ literature of the next few years.



## Harpsichord News

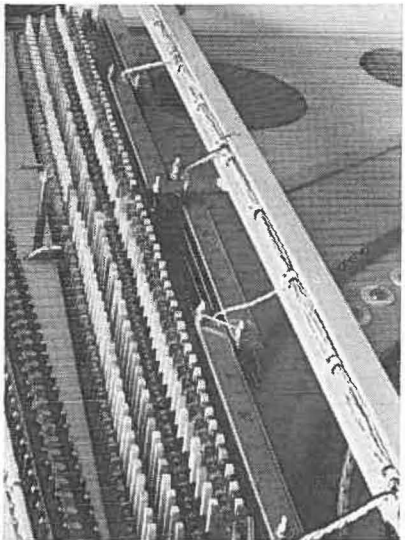
By Philip Treggor

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

Conducting a baroque choral work with orchestral accompaniment can be a satisfying experience until that moment when the accompanimental force reduces itself to harpsichord and cello alone. The sound supplied by the continuo is pale and ineffectual in most large churches and auditoriums, especially so when it follows the robust sound of chorus and orchestra.

As might be expected, many attempts have been made to correct this kind of situation through the use of electronic amplification. Very often the cure is worse than the sickness, and the total result is disastrous. When I heard that a new approach to electronic amplification for harpsichords was to be tried in Carnegie Hall this past season I was anxious to learn of all its possibilities.

The system is being used in Wittmayer harpsichords and is being promoted by Rolf Drescher who is the Berlin representative for Steinway. The system uses a magnetic pick-up (silicium planar transistor) rather than the usual microphone. The speakers are installed in the so-called "dead" portion of the soundboard, and the controls are mounted in the nameboard for easy access. The system is being used in both large and small instruments.



The amplifying magnetic pick-ups are spaced over the strings, and the permanent speakers are mounted in the soundboard.

This new development is based on the patented discovery of Professor Jozsef Gat of Budapest and makes use of a highly sophisticated transistor technology. The silicium planar transistors are used also in the power amplifier. Gunter Dietrich, the laboratory chief of the Georg Neumann firm in Berlin, had an essential role in the development of this system. Mr. Dietrich combined a special loudspeaker with his self-developed amplifier unit so that, from the technical point of view, a

complete homogeneity of the electronic system was attained.

Rolf Drescher has this to say about the new system:

"For a long time the harpsichord has had great difficulties in maintaining itself acoustically beside other instruments. The reason for this lies basically in the fact that since the 18th century the strength of its sound has not been essentially changed while the volume of other concert instruments has been greatly increased.

"Even in the 17th and 18th centuries, famous composers complained about the volume limitations of this marvelous instrument when combined with other instruments. Michael Praetorius had already asked for a strong, doubled, tripled or quadrupled clavicymbal in 1619 in his *Syntagma Musicum*. Often two, and sometimes three, harpsichords were required in a number of performances for large orchestras and choruses. C.P.E. Bach discusses in his famous book on keyboard art the general imperfection of the instrument as far as the strength and the weakness of its volume is concerned. Quantz states that 'the harpsichord murmurs and sings very loudly when one is close to it but at a distance it cannot be heard so clearly as the other instruments'.

"The problem being referred to here is a matter of the relation of the sound produced by the harpsichord to the number of accompanying instruments and to the acoustical conditions of the space.

"Even the appearance of the 16' register can be considered an attempt to extend the tonal boundaries of the harpsichord in the direction of strength rather than color. After the re-discovery of the harpsichord at the end of the 19th century, the makers mistakenly increased the weight of their framework which enabled them to build a stronger set of strings, and accordingly a stronger plucking was possible. As a result, the naturally clear harpsichord sound with its high frequencies was considerably distorted.

"For some decades, musical research has moved with interest in the direction of the modern harpsichord and as a consequence has again encountered this old problem of volume which is actually inseparably connected with the historical harpsichord. The problems of contemporary harpsichord performance are more of a quantitative than of a qualitative nature in comparison with the past. In the light of these traditional problems one can more clearly understand the endeavors which have been undertaken during the last 30 years to retain the harpsichord as a part of today's concert life. All attempted solutions have had their shortcomings. The technical apparatus was either too bulky (and consequently impractical), or the tone of the harpsichord itself was changed.

"It was only by means of modern electronic technology that a perfect harpsichord amplification could be reached. The amplification of a musical instrument is dependent on the intrinsic musical requirements of the harpsichord itself. A problem which has existed for several centuries has now been resolved by means of modern technology, in the form of a new harpsichord which maintains the character of historic harpsichord construction.

"The demands of today's music in the performance of baroque and modern works with orchestras in big concert halls have led to a use of electronics in harpsichord construction which may seem at first glance to be opposed to an authentic reproduction of this music. This development is nevertheless organic and has produced a concert harpsichord which, on the one hand, is built in accordance with traditional production

methods that insure the natural harpsichord sound, but on the other hand is suited to the big modern concert halls as far as volume is concerned. Experimentation has been under way for many years, and as a consequence concert instruments which are electronically amplified have already appeared on the market."

Mr. Drescher's points are well taken, and I feel also that if we persist in presenting concerts on harpsichords in extremely large halls with big orchestras, we must face the reality of electronic assistance.

Several comments have been made about the Wittmayer instrument by outstanding musicians.

George Malcolm, "To the problem of playing the harpsichord in large halls, with orchestra, your built-in amplifier provides the best and most convenient solution which I have yet discovered."

Leopold Stokowski, New York: "The major problem of the harpsichord has been solved . . . Engineering skill of the highest type and imagination has led to this result.

"In the past, with large halls, we had great difficulty of volume; sometimes the harpsichord was almost inaudible. The harpsichord now sounds, in the largest hall, completely normal with full volume, so that it could be played with a large orchestra in a large hall giving exactly the balance the composer wished. I wish all instruments could be evolved with such musical eloquence."

Fernando Valenti: "The Wittmayer instrument deserves the support and endorsement of harpsichordists throughout the world . . . the instrument represents a logical evolution to suit contemporary concert needs."

I shall have more to say about this interesting development in modern harpsichord building in next month's issue, which will contain an interview I had with Mr. Drescher when he was in New York City. He is a man with convincing views on musical matters.

(To be concluded)

### OFF THE SOUNDBOARD

As part of the Festival of Flanders, an **International Harpsichord Week** will be held in Bruges, Belgium, August 17-22. In addition to a playing competition, with several cash awards, there will be an exhibition of harpsichords, virginals, and clavichords in both historical copies as well as modern forms.

Judges for the playing competition will be Isolde Ahlgrimm (Vienna), Thurston Dart (London), Charles Koenig (Brussels), Gustav Leonhardt (Amsterdam), Robert Veyron-Lacroix (Paris). These members of the jury will also conduct public master classes.

Participants in the competition will have the opportunity and time to practice on the competition-instruments. For the two competitions, a modern concert-harpsichord with two keyboards and a replica of an historic instrument will be placed at this disposal of the musicians. Candidates will be able to make their choice between the two.

Jerric Lucktenberg, violin, and George Lucktenberg, harpsichord, appeared this season at the National Gallery of Art, where they played a program of music that ranged from a Sonata by Leclair to one by Eastman's Samuel Adler. The Lucktenbergs teach at Converse College, Spartanburg, S. C.

As part of a large Bach Festival at the State University of New York in Buffalo, Albert Fuller will play as well as teach. A course in the study of the harpsichord music of Bach will be offered.

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# Programs of Organ

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

Henry Rosevear, Toronto, Ont. — Immanuel Baptist June 16: Overture to the Occasional Oratorio, Handel; Cantabile, Franck; Toccata and Fugue in D minor, Bach; Chorale Preludes by Langlais, MacDonald, Rosevear, Willan; Fugue in A minor, Cernohorsky; Forest Green, Purvis; Hyfrydol, Manz; Finale, Westminster Suite, Westbrook.

Massimo Rossi, Montreal, Que. — St. Michael's College, Winooski, Vt. July 14: Toccata 2, Book 2, Frescobaldi; Canzone 3, Merula; Prelude and Fugue in E flat major, Bach; Partita, Zipoli; Nazard, Française, Arabesque, Langlais; Chorale in A minor, Franck.

Judith Dennis, Vancouver, B.C. — Christ Church Cathedral June 5: Allabreve, Liebster Jesu, Christ ist erstanden, Bach; Kyrie Eleison, Karg-Elert; Rhythmic Trumpet, Bingham; Two Meditations, Samuel Adler; Introduction and Fugue, Searle Wright.

Frances Carter, Vancouver, B.C. — Christ Church Cathedral June 26: Trumpet Tune, Stanley; A Lovely Rose, Brahms; Fugue in G major, Bach; Sanctus, Schroeder; Berceuse, Vierne; Fanfare, Whitlock.

Jerry McDonald, Vancouver, B.C. — Christ Church Cathedral June 19: Sonata 3, C.P.E. Bach; Sonata 1, Naumann; Improvisations on Neander, Hyfrydol, Manz; Mode de re, Mode de sol, Langlais.

Suzanne Gibson, Windsor, Ont. — Christ Church Cathedral, Vancouver, B.C. May 29: Concerto in A minor, Vivaldi-Bach; Song of May, Jongen; Prelude in Classic Style, Psalm, Holiday, Young.

Clifford Hatt, Buffalo, N.Y. — St. Paul's Cathedral July 5: Fanfare, Lee; Prelude au Kyrie, Elevation, Langlais; Durch Adams Fall, Homilius; Voluntary in C major, Purcell.

Herbert Gotsch, River Forest, Ill. — Dedicatory, Holy Cross Lutheran, Fort Wayne, Ind. April 21, St. Lorenz Lutheran, Frankenthum, Mich. May 28: Toccata en Do, Cabanilles; Tiento de Sexto Tono, Lidon; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in D major, Wachtel auf, Ein feste Burg, Bach; Sonata 1 in D, C.P.E. Bach; Chorale in B minor, Franck; Carillon, Toccata, Sowerby. Grace Lutheran, River Forest June 13: Dialogue in D minor, Grigny; Vater unser, Scheidt; Fantasie and Fugue in G minor, Nun freut euch, Herzlich tut mich verlangen, Ein feste Burg, Bach; Voluntary 6, Stanley; Sonata 3, Hindemith; Scherzetto, Berceuse, Carillon, Vierne.

William Osborne, Granville, Ohio — All Saints' Chapel, Howe, Ind. Military School May 26: Fantasie and Fugue in C minor, Bach; Récit, Duo, Livre d'Orgue, DuMage; Toccata in E major, Buxtehude; Chromatic Ricercar after the Credo, Toccata for the Elevation, Frescobaldi; Toccata and Fugue in C minor (Dorian), Bach. Swasey Chapel, Denison U June 2: Same Bach C minor, Buxtehude plus: Sonata 5, Mendelssohn; Fanfare, Castelnovo-Tedesco; Scherzetto, Arabesque, Divertissement, Vierne; Prelude and Toccata, Alvin Etler; Pièce Héroïque, Franck.

James Donald Barros, Fort Worth, Tex. — TCU senior recital, Landreth auditorium May 11, Church of the Heavenly Rest, Abilene, Tex. May 31: Toccata and Fugue in F major, Buxtehude; O Saviour Rend the Heavens Wide, Walcha; Lord Jesus Christ, with us abide, Bach; My Heart is Ever Yearning, Brahms; Passacaglia and Fugue in C minor, Bach; Dialogue, Benedictus, Couperin; Cantabile, Jongen; Carillon, Sowerby; Toccata, Symphony 5, Widor.

Bruce L. Gustafson, Brockton, Mass. — First Parish Church, Brockton May 26: Prelude and Fugue in G major, Bach; Trio & Toccata, Lawrence Rackley; Prelude and Fugue in E major, Reger; Toccata, Villancico, y Fuga, Ginastera; Cortège et Litanie, Prelude and Fugue in G minor, Dupré.

Allan Mahnke, St. Louis, Mo. — Concordia Seminary July 15: Chant de Joie, Langlais; Sonata 2, Hindemith; Andante K. 616, Mozart; Sonata 1, Mendelssohn. Theolyn Wilson, alto, shared the program.

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# Recitals of the Month

Charles John Stark, Ames, Iowa — Bethesda Lutheran Church May 12: Swelish Helige Ande lat nu ske, Lindberg; Passicaglia över Koralen Jag Ville Lova Och Prisa, Wikander; Aria Pastorale, Rosenberg; O Värmeland, folksong; Toccata in A minor, Söderholm; Ditt vert är Stort, Sörenson; Sinfonia di Chiesa, Roman; Tryggare kan ingen Vara, hymn tune; Fantasi över Härlig är Jorden, Olson. Norway: Fragment, Symphony 1, Groven; Nar mitt oie, trett av moie, Baden; Intrada Gotica, Nielsen; I Himmelen, I Himmelen, Karlsen; Variations on Eg veit I Himmerik ei Borg, Sandvold; Paskemorgen Slukker Sorgen, Thorkildsen; Den Store Hvite Flok, Alnaes; Toccata, Nystedt.

Edward J. Soehnen, Canton, Ohio — Basilica S. Maria Dei Servi, Bologna, Italy June 7: Toccata 9, Capriccio sopra la Girolmeta, Frescobaldi; Durezza et Ligature, Trabaci; Intonazione cromatica del quarto tono, Merula; Seconda Stravaganza, de Macque; Introduzione e Pastorale, Pasquini; Es ist ein Ros, O Welt, ich muss dich lassen, Brahms; Allein Gott in der Höh, Passacaglia and Fugue in C minor, Bach; Plein chant du premier Kyrie en Taille, Tierce en Taille, Offertoire sur les Grands jeux, Parish mass, F. Couperin; Dessiens Eternels, Messiaen; Suite Médiévale, Langlais.

Richard Westenburg, New York City — St. John's Cathedral, Spokane, Wash. June 29: Concerto 5 in F, Handel; Prelude and Fugue in C sharp minor, In dir ist Freude, Sarabande, Cello Suite 6, Bach; Fugue, Dialogue, Tierce en Taille, Offertoire, Parish Mass, F. Couperin; Pièce Héroïque, Franck; Girl with Flaxen Hair, Debussy; Grand Chorus with Thunder, Corette; Water Nymphs, Vierne; Celestial Banquet, Outburst of Joy, Messiaen.

Frederick Tulan, Stockton, Calif. — Cathedral of the Annunciation June 30: Variations for Guitar and Organ on an Old Dutch Folksong, Badkins; En Bateau, Bartok; A Solemn Music, Purvis; Sculptural Relief for 4 Tape Recorded Soundtracks and Organ, Bruynel.

Mrs. William Furlow, Rochester, Minn. — Christ United Methodist Aug. 6: Solemn Melody, Davies; Ode to Joy, Langlais; Sonata 2, Krapf; Prelude and Fugue in E minor, Bach.

Alice and Becky Griffin, Decatur, Ga. — Agnes Scott College senior recital April 28: Concerto 5 in F, Handel; Fantasia and Fugue in G minor, Bach — Alice Griffin; Pièce Héroïque, Franck — Becky Griffin; Fantaisie in C major, Franck — Alice Griffin; Toccata, Symphony 5, Widor, Becky Griffin; Duet for Organ, Wesley — Alice and Becky Griffin; Toccata, Adagio and Fugue in C major, Bach — Becky Griffin; My Jesus Leadeth Me, Brahms — Alice Griffin; Sonata 2, Hindemith; Requiescat in Pace, Sowerby — Becky Griffin; Serene Alleluias, Transports of Joy — Alice Griffin.

R. Rice Nutting, Boston — Park St. Church July 3, 7: Andante and Fugue in D minor, Bach; Peeters; Toccata and Fugue in D minor, Bach; Benedictus, Reger; Carillon de Westminster, Vierne. July 10, 14: Toccata in C minor, Muffat; Grande Pièce Symphonique, Franck. July 17, 21: Prelude and Fugue in F sharp minor, Buxtehude; Prière, Boëllmann; Suite Breve, Langlais. July 24, 28: Sonata 4, Mendelssohn; Le Jardin suspendu, Alain; Toccata in F major, Bach. July 31, August 4: Fantasia and Fugue on Ad nos, Liszt.

Douglas Lamar Butler, Gainesville, Fla. — U of Florida, First Presbyterian Church April 14: Offertoire sur les Grands Jeux; Sonatas in G and C, major, Scarlatti; Toccata Sesta in F, Frescobaldi; Fantasia and Fugue in G minor, Bach; Sonata 2, Hindemith; Fugue 5 on B-A-C-H, Schumann; Sonatine for Pedals, Persichetti; Fugue and Chorale, Honegger; Fast and Sinister, Symphony in G, Sowerby.

Lola Gilmour, Kankakee, Ill. — St. Paul's Episcopal Church June 18: Allegro, Concerto in F, Albinoni; Now Come, Saviour of the Heathen, From God I Will Not Turn, Bach; Sonata 2, Hindemith; Prelude on Capel, Sowerby; Serene Alleluias, Messiaen; Chorale in A minor, Franck. Fred Griffiths, tenor, assisted.

Caroll Heath, San Francisco, Calif. — Ascension Lutheran June 20: Ascension Suite, Messiaen; Prelude and Fugue in D major (Dorian), Bach; Chorale in B minor, Franck; Rhythmic Suite, Elmore.

David J. Hurd, Jr., Oberlin, O. — St. Paul's Chapel, NYC Aug. 7: Sonata 1, Hindemith; Concerto in A minor, Vivaldi-Bach.

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David Pizarro, Boston, Mass. — Cathedral of St. John the Divine, New York City June 9: Toccata and Fugue in D minor, Reger; Deux Versets sur Ave Maris Stella, Titelouze; Two Movements, Heroick Musick, Telemann; Adagio, Barber; Quatre Versets sur Ave Maris Stella, Dupré.  
Kaiser Friedrich Memorial Church, Berlin, Germany July 7: Partita on the Folia, Pasquini; Fantasie in A minor, Froberger; Fantasie and Fugue in G minor, Pachelbel; Concerto 15 in D minor, Handel; Suite in C minor, Krebs; Rhosymedre, Vaughan Williams; Variations on the Folia, Nicholas Van Slyck.

Wayne B. Burcham, Minneapolis, Minn. — Christ Church Lutheran May 19: Prelude and Fugue in C minor, Bach; Toccata, Kyrie, Canon, Messa della Domenica, Frescobaldi; Prelude and Fugue in E major, Buxtehude; Open Now Thy Gates of Beauty, When in the Hour of Utmost Need, Ye Sons and Daughters, Walcha; Sonata 3, Hindemith; Benedictus, Reger; Finale in B flat, Franck.

Richard Bouchett, New York City — First Presbyterian Church, Oklahoma City June 18: Veni Creator en taille à 5, Grigny; When in the Hour of Utmost Need, Prelude and Fugue in B minor, Bach; Cortège et Litanie, Dupré; Chorale in B minor, Franck; Impromptu, Vierne; Berceuse, Alain; God among Us, Messiaen.

Gerald L. Piercey, Georgetown, Ky. — Harrodsburg Baptist Church June 16: Fanfare in G major, Purcell; Diferencias sobre el Canto del Cabelero, Cabezon; Von Himmel Hoch, Pachelbel; Gigue Fugue, Bach; Es ist ein Ros', O wie selig, Brahms; Benedictus, Reger; Two Hymn Variations, Read; Andantino, Antiphonal Paraphrase on Lob den Herrn, Wehr.

Cheryl Hamilton, Marion, N.C. — First United Methodist June 11: Offertoire sur les Grands Jeux, Benedictus, F. Couperin; Wachet auf, Prelude and Fugue in E flat, Bach; Allegro, Symphony 1, Vierne; Prelude and Fugue on A-L-A-I-N, Duruflé; Postlude pour l'Office de Complies, Litanies, Alain.

Eunice Maurer, Reading, Pa. — Christ Episcopal July 14: Introduction and Toccata in G major, Walond; Three chorale preludes, Bach; Chorale in B minor, Franck; Pavane, Elmore; Vexilla Regis, Purvis; The Little Red Lark, Clokey; Echo, Yon; Thou Art the Rock, Mulet.

Arthur Bloomer, Gainesville, Fla. — U of Florida senior recital May 28: Prelude and Fugue in D minor, Buxtehude; Concerto 5 in F, Handel; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in E flat major, Bach; Sonata on Psalm 94, Reubke.

Sue Fortney, Viroqua, Wis. — Christ United Methodist, Rochester, Minn. July 16: Concerto 10, Handel; Fileuse, Dupré; Prelude and Fugue in A minor, Kee; Praise to the Lord, David; Fairest Lord Jesus, Schroeder; Fugue in D major, Bach.

Carlene Neihart, Kansas City, Mo. — Dedicatory, St. John's Lutheran, Farley, Mo. June 9: Prelude in D minor, Buxtehude; Sheep May Safely Graze, Toccata and Fugue in D minor, Bach; The Squirrel, Weaver; Epilogue, Langlais; Symphony 5, Widor.

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Wallace M. Coursen, Jr., Glen Ridge, N.J. — St. Paul's Chapel, NYC July 3: Trio Sonata 4, Toccata, Adagio and Fugue, Bach. July 10: Prelude and Fugue in A major, O Lamm Gottes, unschuldig, Fantasie in G major, Bach. July 17: Prelude, Kanzona and Rondo for Violin and Organ, Schönster Herr Jesu, Concertino for Violin, Oboe and Organ, Schroeder. Nancy Clarke, violin, and Melvyn Beiman, oboe, assisted. July 24: Prelude and Fugue in B minor, Alle Menschen müssen sterben, Bach; Kleine Intraden, Schroeder. July 31: Gregorianische Miniaturen, Schroeder; Passacaglia and Fugue in C minor, Bach.

Christina Erb Sayenga, Merrick, N. Y. — First Baptist, Freport May 5: Trumpet Tune in D, David Johnson; Jesu Joy of Man's Desiring, Now Thank We All Our God, I Call to Thee, Sleepers, Wake, Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; Abide, O Dearest Jesus, Karg-Elert; Brother James' Air, Wright; Flute Solo, Arne; Toccata, Fletcher.

Roger Heather, Cincinnati — Immanuel Presbyterian May 26: Concerto 1 in G, Handel; Toccata and Fugue in D minor, Bach; Pastorale, Roger-Ducasse; Petite Fugue for Krummhorn and Principal, F. Couperin; Arabesque for Flutes, Langlais; Adagio for Strings, Barber; Trumpet Minuet, Hollins; Toccata, Symphony 5, Widor.

Howard Alan Jewell, Princeton, N.J. — Trinity Church July 10: Prelude and Fugue in A major, Ich ruf zu dir, Christ lag in Todesbanden, Bach; Concerto 2 in B flat major, Handel; Es ist ein Ros', O Welt, Brahms; Les Mages, Messiaen; Cortège et Litanie, Dupré. Evelyn Bloom, soprano, and strings shared the program.

Kenneth Mansfield, Hayward, Calif. — Temple Hill LDS center, Oakland Aug. 4: Intermezzo, Canzone, Reger; Introduction, Theme and Variations, Recit en Taille, Sonata, Gruenwald; Concerto in A minor, Vivaldi-Bach; Fugue 1 on B-A-C-H, Schumann; Toccata, Brabanter.

Theophil M. Otto, New Ulm, Minn. — Dr. Martin Luther College, Faculty Recital May 28: Fantasie and Fugue in C minor, Bach; Psalm 140, Sweetlinc; Introduction and Passacaglia in D minor, Reger; Five versets from Convent Mass, Couperin; Pastorale, Op. 19, Franck; Sonata (1957), Schroeder.

Philip Gehring, Valparaiso, Ind. — Valparaiso U faculty recital May 19: O Filii, Dandrieu; Récit de tierce en taille, Grigny; Fantasie and Fugue in G minor, Bach; Sonata, Persichetti; Benedictus, Reger; Allegro vivace, Symphony 5, Widor.

Elsie Naylor, Winona, Minn. — Christ United Methodist, Rochester July 2: Prelude and Fugue in F major, Lübeck; Jesus Christ our Lord, Fantasie in G, Bach; Rhosymedre, Vaughan Williams; Hommage à Frescobaldi, Epilogue, Langlais.

Linda Lee Lassiter, Gainesville, Fla. — University Auditorium June 23: Prelude and Fugue in D major, Six Schübler Chorales, Bach; Litanies, Alain. The University Brass Quartet shared the program.

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# Organ Recitals of the Month

W. David Lynch, Hackettstown, N. J. — St. John's Methodist Church, Wharton June 9: Fantasia in F minor K 594, Mozart; Excerpts, Mass for Convents, F. Couperin; Toccata in F major, Bach; Variations on Wondrous Love, Barber; Est-ce Mars variations, Sweelinck; Cortège et Litanie, Dupré. Lower Valley Presbyterian Church, Califon, N. J. June 2: same Sweelinck, Mozart, Barber, Dupré plus: Toccata Decima, Muffat; Fantasia and Fugue in G minor, Bach; Rondo, Sonatine, Doppelbauer.

Franklin E. Perkins, St. Louis, Mo. — Washington, Mo. Presbyterian Church June 16: Toccata, Sweelinck; Toccata and Fugue in D minor, Bach; Heldenmusik Suite, Telemann; Pieces for a Mechanical Organ, Haydn; O World, I Now Must Leave Thee, Brahms; Sonata on Psalm 94, Reubke; Chorale in A minor, Franck; Pasticcio, La Nativité, Langlais; Carillon, Vierne.

Students of Lilian Carpenter, New York City — Sherman Square Studios June 16: Toccata, Adagio and Fugue in C, Bach — Anna McInnes. Fantaisie in A, Franck — Allison Hulscher. Sonata 3, Mendelssohn — Po Young Kim. Toccata in E minor; Meditation, Symphony 1, Toccata, Symphony 4, Widor — Collins Smith.

Enid M. Woodward, Northfield, Minn. — Christ United Methodist, Rochester July 23: Presto, Concerto 5, Handel; Andante sostenuto, Symphonie Gothique, Widor; Kleine Intraden, Schroeder; On a melody by Gibbons, On a melody by Vulpius, Willan; Prelude in B minor, Bach.

George L. Jones, Jr., Potsdam, N.Y. — Fair Street Reformed Church, Kingston, N.Y. June 10: Chaconne, L. Couperin; Benedictus, F. Couperin; Prelude and Fugue in F minor, Bach; Scherzo in E, Gigout; Pastorale, Franck; Chant héroïque, Cantique, Langlais; Passacaglia, Symphony in G, Sowerby.

Robert A. Arnold, Reading, Pa. — Christ Episcopal July 28: Partita on O Gott du frommer Gott, Prelude and Fugue in D major, Bach; Cantabile, Franck; Ronde Française, Boëllmann; Sonata 1, Hindemith; Passion Symphony, Antiphon, Dupré; Celestial Banquet, Messiaen; Litanies, Alain.

Robert Zboray, Alexandria, Va. — The National Shrine, Washington, D.C. June 30: Fanfare in C major, Purcell; Prelude and Fugue in B minor, Bach; Mein junges Leben, Sweelinck; Allegro, Sonata 5, Bach; Concerto 2 in B flat major; Antiphon 3, Op. 18, Dupré; Prelude and Trumpetings, Roberts.

Michael L. Corzine, Duluth, Minn. — Christ United Methodist, Rochester June 25: Prelude and Fugue in D major, Bach; Auf, auf, mein Herz, Wir wollen alle frohlich, Pepping; Brother James's Air, Wright; Dieu parmi Nous, Messiaen.

Schütz Festival Concert — Royal Danish Conservatory, Copenhagen May 30: Toccata and Ricercar for organ, Yngve Trede — Lars Kruse; Toccata, Recitativ og Finale, Suite 2, Leif Kayser — Jens Olesen; Contrasti per organo, Leif Thybo — Flemming Dreissig.

Bruce Bengtson, Salem, Ore. — St. Thomas Church, NYC, May 13, Mechelen, Belgium, June 9, Einsiedeln, Switzerland, June 12, Salzburg, Austria, June 19, Prague, Czechoslovakia, June 21, Copenhagen, Denmark, June 28: Prelude and Fugue in D major, Prelude and Fugue in G major, Sonata 1, Rejoice, Now, Christian Men, Bach; Tu es Petra, Mulet; Sicilienne, Durufle; Epilogue, Langlais; Prelude and Fugue in G minor, Dupre; Deck Thyself, Brahms; Greensleeves, Wright; Finale, Symphony 1, Vierne.

William D. Wilkins, Hays, Kans. — Fort Hays State College June 17: Voluntary 5 in D, Stanley; Toccata per l'Elevazione, Frescobaldi; Sleepers wake, Can it be, Jesu, from highest heaven, Toccata in F major, Bach; Sonata 4, C.P.E. Bach; Fantasia in F minor K 594, Mozart; Finale in B flat, Franck; Toccata in C, Sowerby.

Carl Motley, Upperville, Va. — Trinity Episcopal Church June 9: Prelude and Fugue in D major, Buxtehude; Fugue in G major, Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Pastorale, Motley; Requi-cat in Pace, Sowerby; Theme et Variations, Epilogue, Hommage a Frescobaldi, Langlais; Toccata Festiva, Purvis.

Robert E. Scoggin, Rochester, Minn. — Christ United Methodist Church June 6: Concerto for Trombone, Wagenseil (with Henry Charles Smith); Sonata in F major, Corelli (with Mr. Smith); Fantaisie in C, Franck; Sonata 6, Galliard (with Mr. Smith); Aria, Peeters; Sortie, Corelli.

John Winters, Holland, Mich. — Grace Episcopal Church April 21: Prelude in E minor, Bach; Passion Chorale, Kuhnau, Bach, Brahms, Saxton; De Profundis, Weitz; Song of the Bohemian Brethren, Pepping; Praised be God on His high throne, Walcha; Finale, Symphony 1, Vierne.

Edward Mondello, Chicago, Ill. — University of Chicago July 23: Chaconne, L. Couperin; Deck Thyself, Bach; Prelude and Fugue in E minor, Bruhns; Agnus Dei, Couperin; Toccata Villancico, Fugue on BACH, Ginastera; Lamento, Vierne; Chorale in A minor, Franck.

Tom Harkcom, Rochester, Minn. — Christ United Methodist, Aug. 20: Prelude and Sarabande, Corelli; Le Prologue de Jesus, arr. Clokey; Herzlich tut mich verlangen, In dulci jubilo, Wachet auf, Toccata and Fugue in D minor, Bach.

Nancy Walker Marchal, Washington, D. C. — St. John's Church May 29: Fantasia in G major, Bach; Cantilene, Langlais; Chorale in B minor, Franck, June 5: Trio Sonata 6, Bach; Trois Danses, Alain.

Susan Marchant, Buffalo, N.Y. — St. Paul's Cathedral June 28: Liebster Jesu, two settings, Bach; Liebster Jesu, Dupré; O Welt, ich muss dich lassen, two settings, Brahms; Prelude and Fugue in A minor, Bach.

James Livengood, Los Angeles, Cal. — Occidental College June 2: Prelude and Fugue in A minor, Bach; Joie et clarté, Messiaen; Chorale in E major, Franck.

Frederick Burgomaster, Los Angeles, Calif. — USC graduate recital, St. Albans Episcopal Church, Westwood, June 9: Chorale Fantasia on O heiligste Dreifaltigkeit, Schroeder; Lobe den Herren, Nun jauchzt, Reda; Introduction and Passacaglia on Wach auf, wach auf, du deutsches Land, David; Partita on Vater unser, Doppelbauer; Auf, auf, mein Herz, Mit Freuden zart, Wir wollen alle, Pepping; Sonata 2, Genzmer.

Marian Treder, Altura, Minn. — Christ United Methodist, Rochester July 30: Praise the Lord with Drums and Cymbals, Karg-Elert; Gelobt sie Gott, O Welt, Jesus Christus Herr acht als König, Pepping; Sonata 1, Naumann; Jesu, Joy of Man's Desiring, Bach; Benedictus, Reger; Von Himmel hoch, Pachelbel; Prelude, Fugue and Chaconne, Pachelbel.

Betty Delano Ford, Stillwater, Okla. — Senior recital, Oklahoma State U May 16: Trumpet Voluntary in D, Clarke; Jesu, Priceless Treasure, O Hail this Brightest Day of Days, Prelude and Fugue in C major, Bach; Prelude, Fugue and Variation, Franck; How Brightly Shines the Morning Star, Copley; Fairest Lord Jesus, Christ is Risen, Schroeder.

Deloris Bloomquist Waller, Nampa, Idaho — St. John's Cathedral, Spokane, Wash. June 22: Prelude and Fugue in E major, Buxtehude; My Soul Exalts the Lord, Praise to the Lord, Bach; Now Thank We all our God, Karg-Elert; Prelude, Little Fugue and Air, Festivo, Bratt. J. Wallis Bratt, cello, assisted.

David Britton, Columbus, Ohio — Capital U faculty recital, Boulevard Presbyterian Church May 5: Partita on Lobe den Herren, Ahrens; Récit de Tierce en Taille, Dialogue sur les Grands Jeux, Grigny; Aria, Alain; Choral Varié on Veni Creator, Durufle; Symphony 2, Vierne.

Harold Sherman, Hyndman, Pa. — First United Church of Christ June 15: Blessed Jesu, Deck Thyself, Bach; Now Thank We All Our God, Karg-Elert; Fugue, Sonata 2, Finale, Sonata 6, Mendelssohn; Fanfare, Purvis; Carillon, Sowerby; Solemn Processional, Handel; Toccata in F major, Buxtehude.

Philip Brunelle, Minneapolis, Minn. — Christ United Methodist, Rochester, Aug. 13: Toccata and Fugue, Guinaldo; Passacaglia, Martin; Variations on Shall We Gather at the River, Thomson; Outburst of Joy, Messiaen.

Calvin Hampton, New York City — Calvary Church June 23: Prayer of Christ, Messiaen; Fantasia and Fugue in G minor, Bach; Invention, Hampton; Cortège and Litany, Dupré; Electronics, Hampton. Ondes Martenot was used on the Messiaen and Hampton.

Layten Heckman, Northfield, Minn. — Christ United Methodist, Rochester July 9: Psalm 19, Marcello; Wachet auf, Toccata in D minor (Dorian), Bach; Cantabile, Langlais; Song of Peace, Te Deum, Langlais.

Merrill N. Davis III, Dallas, Tex. — Christ United Methodist, Rochester, Minn., June 18, Aus tiefer Not, Bach; Shimah B'koli, Persichetti; Chorale in B minor, Franck.

Edgar Krapp, Munich, Germany — St. Egidien, Nürnberg June 25: Prelude and Fugue in D major, Buxtehude; Sonata 6, Bach; Fantasia in F minor, Mozart; Toccata pour Grand Orgue, Jongen.

Michael Radulescu, Passau, Germany — St. Egidien, Nürnberg June 25: Toccata 12, Muffat; Prelude and Fugue in C major, Bach; Fantasia and Fugue in D minor, Reger; Les mains de l'abime, Messiaen.

Armin Schoof, Bensheim, Germany — St. Egidien, Nürnberg June 26: Prelude and Fugue in E major, Lübeck; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Sonata 2, Hindemith.

Otfried Miller, Altenberg, Germany — St. Egidien, Nürnberg June 26: Prelude and Fugue in E major, Buxtehude; Sonata 1, Bach; Prelude and Fugue in A minor, Brahms; Toccata on How Brightly Shines, Kaminski.

Martha Schuster, Mainz, Germany — St. Egidien, Nürnberg June 27: Chaconne in F minor, Pachelbel; Prelude and Fugue in G major, Bach; Introduction and Passacaglia, Reger; Sonata 1, Hindemith.

Guy Bovet, Geneva, Switzerland — St. Egidien, Nürnberg June 27: Offertoire sur les grands jeux, Couperin; Canonic Variations, Bach; Litanies, Alain; Sonata, Reubke.

Kari Jussila, Helsinki, Finland — St. Egidien, Nürnberg June 28: Prelude and Fugue in C minor, Mendelssohn; Dieu parmi nous, Messiaen.

Günther Kaunzinger, Frankfurt/Main, Germany — St. Egidien, Nürnberg June 28: Prelude and Fugue in F sharp minor, Buxtehude; Toccata, Adagio and Fugue, Bach; Canon in B minor, Fugue on BACH No. 5, Schumann; Fantaisie, Theme et variations, Epilogue, Langlais.

David S. Harris, Akron, Ohio — The Church of Our Saviour July 21: Cornet Voluntary, Greene; Three Chorale Preludes, Fugue in E flat major, Bach; Dialogue for the Mixtures, Langlais; Prelude on Greensleeves, Vaughan Williams; Divertissement, Vierne. Ruth Butler, soprano, shared the program.

Richard Ditetwig, Stanford, Calif. — Stanford Memorial Church, Stanford University June 30: Introduction and Fugue, Passacaglia, Sonata 8, Rheinberger; Organ Mass, Nivers; Stations of the Cross, 2, 4, 11, 12, Dupré; Chants l'oiseaux, Livre d'orgue, Messiaen; Paean, Howells.

Students of Sharon Ham, Springfield, Mo. — Stone Chapel, Drury College April 20: Wachet auf, Prelude and Fugue in A minor, Bach — Janice Engsborg, Finale, Symphony 1, Vierne — Marsha Willoughby, Te Deum, Langlais — Robert Kelly.

Delbert Saman, Austin, Minn. — Christ United Methodist, Rochester, Aug. 27: Prelude and Fugue in F sharp minor, Buxtehude; Dialogue, Suite Breve, Langlais; Now Sets the Fiery Sun, Simonds; God among Us, Messiaen.

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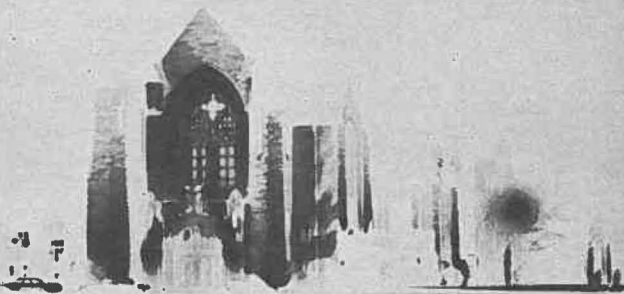
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Jerry A. Hohnbaum has been named minister of music for the Missouri Methodist Church, Columbia. He will leave his present post at Trinity Methodist Church, Lincoln, Neb. in late August.

As the church's first full-time minister of music, Mr. Hohnbaum will direct a music program of two adult choirs as well as choirs for elementary through college-age students. The Columbia church is an example of Gothic architecture. The organ is a 56-rank Aeolian-Skinner.

Mr. Hohnbaum is a graduate of Nebraska Wesleyan University, Lincoln, where his organ study was with Dr. Charles W. Tritt. He holds his MMus from the University of Nebraska where he studied with Myron J. Roberts. He has served churches in Washington, D.C. and Liberty, Tex., prior to assuming his present position in Lincoln.



Ronald A. Hough has been appointed assistant professor of music at Western Illinois University, Macomb. He will teach organ and piano. Mr. Hough leaves a position at Mississippi State College for Women, Columbus. He is a candidate for the DMA at the University of Illinois where he has studied with Jerald Hamilton.

### SCHULMERICH SCHOOL CLOSES 1968 TRAINING SESSION

Eight students graduated on June 21 in the 20th class of the Schulmerich School of Campanology. Study and practice was at Westminster Choir College, Princeton, N.J.

Instructors this year were John Klein, Paul Bartholomew and Lindsay Lafford. Students came from all parts of the U.S.

THE AMERICAN LISZT SOCIETY held its second festival June 8-9 on the campus of OCLA, Chickasha, Okla. Organists performing were John Courter from OCLA and Ansley Fleming, Oklahoma City.

Other featured participants were Paul Pisk, Erno Daniel, Wiktor Labunski, George Katz, and Carolyn Sue Katz. The next festival will be held Nov. 7-9 at Brigham Young University, Provo, Utah.

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# OHS Meets In Worcester, Mass.

The dire implications of numerology were apparent only in the weather as the 13th annual convention of The Organ Historical Society met in Worcester, Mass. on June 26 and 27. Downpours and gray skies failed to melt the enthusiasm of about 75 OHS members who put raincoats, umbrellas and even shower curtains to good use as they scurried from church to church for organ demonstrations and recitals.

The OHS story begins in 1956 when a dozen people met in New York City and decided to form an organization for stimulating interest in old American organs. Barbara Owen was elected the first president of the new group, and the work of finding and evaluating old organs was under way.

It should be pointed out that, as a society, no particular type of organ has ever been officially endorsed. The title of *The Tracker*, a quarterly publication of the OHS, was originally intended as a pun — "tracing" old organs. It is true, however, that many of the instruments with which the OHS is concerned are of the mechanical action type.

Although the documentation of old American organs is far from being completed, fairly definitive lists have been made for some areas of the country. These are published from time to time in *The Tracker* and are revised as more information becomes available.

The problem of evaluating old organs, as contrasted with that of merely locating them, is naturally a difficult one. A committee of the OHS has for a long time worked toward setting up criteria of evaluation. An official statement of OHS organ evaluation policy, while necessarily general and tentative, would not be useless in fending off junk dealers and wrecking crews. Such a statement will hopefully be forthcoming.

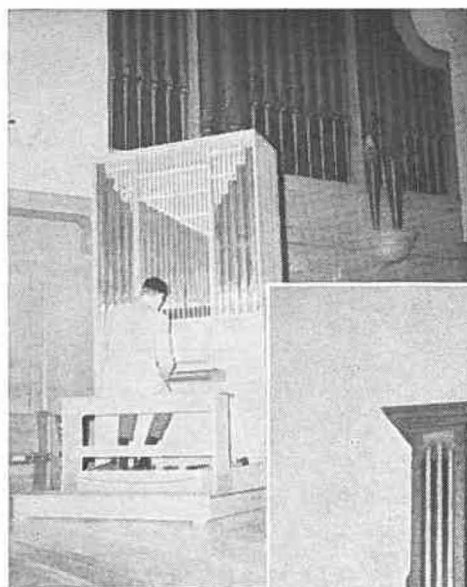
In the meantime, individual members of the OHS do what they can to save and restore old organs. Alan Laufman, in particular, has set up "The Organ Clearing House" (P.O. Box 104, Harrisville, N.H. 03450). In the past seven years he has relocated well over 100 organs. Mr. Laufman maintains a list of available organs and tries to provide a church needing an organ with several possibilities in its own geographical area. He reports that about one out of 50 inquiries results in the actual placement of an instrument.

Most relocations nowadays are due to buildings being torn down. The Organ Clearing House occasionally buys an organ outright in order to save it. Sometimes a dismantled organ is sold to a builder for his own later disposition.

Mr. Laufman was also in charge of arrangements for this year's OHS convention. He took charge of registration on Wednesday, even though he had worked around the clock for several days, completing the removal of an organ in Somerville, N.J. just hours before the wrecking crew moved in.

Wednesday morning's convention activities consisted of a business meeting, where it was reported that OHS membership is now almost 400. Also mentioned was the fact that the OHS Archive at Ohio Wesleyan University is still in the process of being catalogued. Finally, it was reported that the highly popular slide-tape program of old American organs (available on rental) is being up-dated and improved. A second "series" of slide-tape programs is also planned.

After lunch on Wednesday, a short tour was made in the immediate Worcester area. Without a doubt, the most interesting organ heard was a William A. Johnson (Opus 92, 1859) at Greenville Baptist Church, Rochdale. Barbara Owen introduced Mrs. Mary Nichols Fisher, former organist at Greenville Baptist, who had crusaded for many years to save the organ. It was eventually restored by the Noack Organ Co. in 1967. Mrs. Fisher was able to be on hand for the OHS visit, and when



LEFT: Trinity Lutheran, Worcester

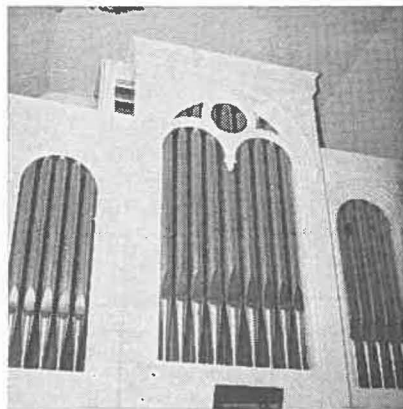


RIGHT: Old Sturbridge Meetinghouse

asked how long she had played the Johnson, replied "all my life"!

The organ has eight stops on each manual and one in the pedal. The swell chamber is just visible in the photo. The tone was extremely mild and silvery, yet it filled the moderate-sized room; truly a beautiful and effective instrument.

E. Power Biggs spoke briefly about the organ and played a short program: movements and short pieces, Soler; "The Imperial Battle," Cabanilles; Variations on America, Ives. The Spanish music came off surprisingly well on an organ whose only reed stop is a mild 8' oboe.

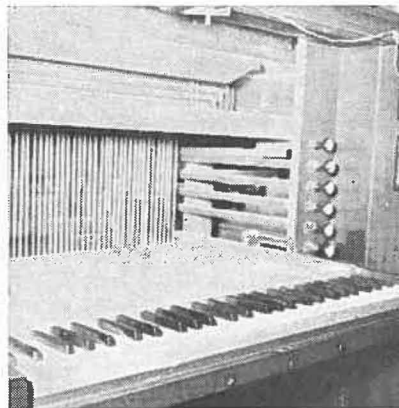


William A. Johnson, Opus 92

A quick stop at Trinity Lutheran Church, Worcester, gave John E. Floreen, the organist, a chance to show how a three-stop positiv with pull-down pedal is more than adequate as an interim organ, while a new 41-stop, three-manual mechanical action Noack is being built in a rear gallery. The superb acoustics of this fairly new church were a welcome surprise.

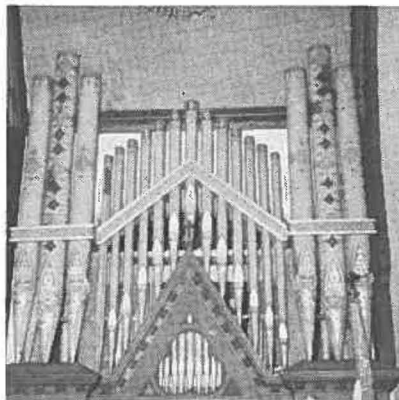
After an enjoyable spaghetti dinner at Assumption Preparatory School, the evening's program at All SS. Episcopal Church, sponsored by the St. Pius X Guild and the Roman Catholic Diocese of Worcester, was unfortunate. An organ recital was interspersed with so-called liturgical dances, which in our estimation were certainly not liturgical and scarcely dances. We fled at intermission. Surely the OHS will be wise to take full charge of the programming at future conventions.

The weather lifted a bit on Thursday morning, and the first bus stop was at the Unitarian Congregational Church, Grafton. Here, Mrs. Carolyn Curtis, the organist, struggled with an 1850 one-manual Henry Erben which is slated to be rebuilt and enlarged to two manuals in 1969. A cipher in mid-course necessitated removal of the music desk.



Henry Erben, 1850

A fine Johnson (Opus 223, 1866) at Grace Episcopal Church, Oxford, was ably demonstrated by Jack Fisher. Franck's Prelude, Fugue and Variation showed the oboe stop to good advantage, but at the same time gave ample evidence of the limitations in a "hitch-down" swell pedal. The instrument is in excellent condition and is hampered only by a rather dry acoustic.



William A. Johnson, Opus 223



The ubiquitous umbrella

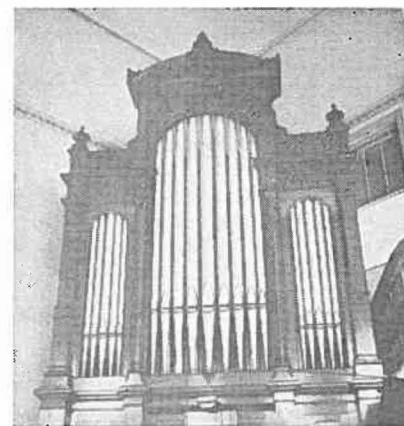
Old Sturbridge Village was the next item on Thursday's itinerary. This tourist exhibit is laid out in a way typical of a Massachusetts town ca. 1800. A one-manual, five-stop organ in the meetinghouse was built around 1830 and is attributed to Henry Pratt. It is a beautifully preserved chamber organ, but seemed feeble in the large room where it now stands.

A drive to the Federated Church in Warren gave delegates a chance to hear a large 1875 Steere & Turner (Opus 94). Brian Jones' short demonstration recital was probably the most exciting of the entire convention. We would like to hear him on a better regulated instrument.

The Steere & Turner, although potentially a fine instrument, suffers from poor maintenance and a far from steady wind supply — the wind reservoir having apparently been made off with at one time by someone under the guise of a repair job. A minimum of genuine repair work and regulation would make this a first-rate organ.

The last organ visited was the E. & G. G. Hook & Hastings, Opus 774, 1874, at First Congregational Church, North Brookfield. This magnificent organ, with its double black walnut case, was thoughtfully played by Donald R. M. Paterson in a recital on Thursday evening.

*Toccata cromatica, per l'Elevatione, Frescobaldi; Ricercare, Froberger; Partita on Freu dich sehr, Pachelbel; Toccata 11 in C minor, Muffat; Voluntary in C major, op. 7, No. 2, Stanley; Aria, Sonata for Organ, Robert Barrow; Noël Bourguignon, Balbastre; Wenn wir in höchsten Nöthen sein, Valet will ich dir geben, Fantasie in G major, Bach.*



Hook & Hastings, Opus 774

OHS '68 was both fun and enlightening. Planning for a three day convention in 1969 is already underway. It promises to be an event that few real organ enthusiasts will want to miss.

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